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# EXPERIENCE THE BUZZ



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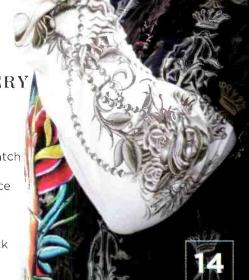
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# OPINON EDITORIALS COMMENTARY LETTERS

# OfRockAnd Ringtones

Can Biz Grow Amid Difficult Economic Conditions? BY DANNY GOLDBERG

Although U2 manager Paul McGuinness' recent speech at MIDEM was notable primarily for his comments about Internet service providers, I was taken by a throwaway line in which he mentioned that in the band's early days U2 received tour support from its label Island Records in order to build an audience. Tour support is not an option in today's music economy. There is a serious crisis about how to construct pathways for the next generation of superstars and what business structures can help create such careers.

Tensions between the short-term needs of record companies and the longterm agendas of rock artists have always existed, but the dichotomy is greater than it has ever been. I am not referring to the handful of rock artists who also have hit singles and big ringtone sales and have thus managed to be on the same playing field as other pop artists. No. this is about the hundreds of rock artists whose records are not selling enough to be priorities for the major labels, but who still have a loyal fan base.

More than ever there is a "Mars and Venus" disparity between the agenda of big corporations and their artists. Companies need to focus on quarterly profits, while artists are preoccupied with maintaining their image (or "brand"). Acts like Iggy Pop and Sonic Youth, which never had radio hit singles, are making more money than they did 20 years ago because they have been faithful to their audience, and, dare I say it,

In today's business climate, artists cannot expect record companies to spend the same amount of money they did when sales were double and valuations quadruple what they are now. Conversely, record companies cannot expect most artists to give up significant chunks of income or ownership (know as 360 deals) unless they get something tangible in the way or money and/or services

Major labels tend to focus on one agenda: hits. It's hard to blame them. As long as their corporate parents are only concerned about short-term profits and place little or no long-term value on masters or artist contracts, it's not realistic to expect a label CEO to be thinking about artists in terms of careers. On the other hand, while any act would like its music to be played on the biggest radio stations, many of them would not want to change their core identity and

alienate their fans just to have a bestselling ringtone.

At first glance the easiest strategy for

'As the United States heads into a recession, those of us in the music business are coming to grips with the fact that our industry is in a depression.'

majors is to focus on licensing their catalogs and to drop all artists except those who fit current crossover radio needs or have superstar status. However, this approach removes a big portion of the pool from which tomorrow's superstars are likely to come. Like Bob Dylan, Bruce Springsteen and U2, many of tomorrow's most valuable artists will take a few years to develop, and there is no structure at the major labels to support that.

This is a great time for many indie labels, as the success of Bright Eyes and Arcade Fire indicates. But indie labels ultimately have the same pressures as majors: a declining CD business and increasingly complex marketing challenges. My company, like many in the management busi-

ness, is staffing up to handle PR and other marketing tasks for our clients, formerly taken care of by labels. It remains to be seen how new players entering the record business relate to long-term career issues.

While the United States heads into a recession, those of us in the music business are coming to grips with the fact that our industry is in a depression. As R.E.M. manager Bertis Downs recently said at MIDEM, our jobs increasingly involve going to more places to get less money. In the short term, everyone in



the business needs to figure out how to motivate the necessary teamwork to build and maintain careers on economic terms that would have been unappealing a decade ago. But more people than ever love music. For those of us who work in the rock'n'roll genre, we have seen the endurance of our culture in such phenomena as the "Rock Band" and "Guitar Hero" videogames. Those who were able to accumulate real estate during the Great Depression made great fortunes later on.

Danny Goldberg is president of Gold Village Entertainment, where he manages the careers of Steve Earle and Allison Moorer. He also has a label, Ammal Records, in partnership with New West Records, distributed by RED.

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#### >>>FACEBOOK BOLSTERS MUSIC

Facebook has unveiled a new section designed to let artists create profiles that showcase their music. videos, photos and other assets. More than 80 acts are participating launch partners, including Bruce Springsteen, Carrie Underwood, Justin Timberlake. Rodrigo v Gabriela and Wyclef-Jean.

#### TAKES MORE HITS

The Music Copyright Society of China has filed a lawsuit against Web portal Baidu, accusing it of copyright infringement and seeking unspecified compensation. Additionally, digital music distributor R2G sent a legal notice to Baidu requesting the delinking of unlicensed content and plans to initiate its own lawsuit, Baidu could not be reached for comment.

## **PREDICTED**

The digital music business should expect consolidation during 2008 and 2009, research firm Point Topic says in a new report. The group expects digital music services with robust business models will be acquired by major digital players, while the weak ones collapse. Among the companies expected to go on an acquisition spree are Nokia, Microsoft and Rhapsody.



**RAISING THE STAKES** 

AEG, Ticketmaster, Cablevision team up



Studdard sings again on 'American Idol'



10



Vanquished by Blu-ray, format hangs on

10



LEADER OF THE PACK

Christian rock king Norman passes on

# **OFFERING**

## >>>BAIDU

# >>>DIGITAL MELDING











22

# DERONIE

# GOLD STANDARD

Oscar Victors Score New Publishing Deal

On the heels of winning the cars. ("Pimp" was not available Academy Award for best song. Glen Hansard and Marketa Irglova have signed a worldwide publishing agreement with Warner/Chappell Music.

Besides their future works. the duo's catalog will be administered by Warner/Chappell, including those songs written by Hansard as a member of the Frames, music from the pair's recording on "The Swell Season" and songs from the "Once" soundtrack.

"It seems like there's a magic to this movie that doesn't stop giving—I think it's great that the Frames are going to get a wider audience because of this," Warner/Chappell executive VP/head of creative (U.S.) Glen Brunman says. "There's a hunger for what Glen and Mar can do."

The deal is another step in the picture-perfect tale of "Once"—and, if history is any guide, look for the acclaim to build as "Falling Slowly" climbs the charts in the wake of the Oscar win. Brunman began working with Hansard and Irglova in his previous role as head of soundtracks for Sony Music.

The 2007 best song winner, Melissa Etheridge's "I Need to Wake Up" from "An Inconvenient Truth," jumped 87% the week after the Oscar ceremony. In 2006, Three 6 Mafia's "It's Hard Out Here for a Pimp" carried the "Hustle & Flow" soundtrack to a 77% increase in the wake of the Osas a stand-alone single.)

Even though this year's Oscars received its worst ratings ever-32 million viewers, on average, compared with almost 40 million in 2007don't expect it to derail the "Once" bandwagon. For the week ending at midnight the night of the awards, "Falling Slowly," the Oscar-winning song, sold 14,000 digital downloads, a 359% increase over the previous week.

Steve Ralbovsky, head of Canvasback Music, which released the soundtrack with Columbia Records, says the duo -performing as the Swell Season-will start a monthlong U.S. tour in April, including stops at Coachella, Bonnaroo and Radio City Music Hall. Last year's tour welcomed the performers with sold-out shows and critical acclaim.

"There's an opportunity to still discover and learn some-



Digital sales increase for "Falling Slowly" the week ending at midnight the night of the Oscars

thing [about them]," Ralbovsky says. "We don't want to seize the moment and run it into the ground.

As it turns out, some of the groundwork for the soundtrack's future success was laid

in the buildup to the Oscars. In the week before and the week of the Feb. 24 ceremony, VH1 returned the video to "Falling Slowly" to the air and gave it "gung ho" rotationthe channel's highest levelof 45 airings per week. In addition, it received four additional plays during Oscar weekend as the "Top 20 Spotlight video."

"We do our scheduling a week ahead of time, so five days before the Oscars happened, we had to make our decision," VH1 executive VP of music and talent Rick Krim says. "We figured no matter what, their performance was going to be stunning and people would be interested. It

worked in our favor and we decided to keep it on another week (after the Oscars)."

It's the second round for the video on the channel: VH1 first put it in rotation when the movie came out in July.

"The movie never hit giant mainstream, but we put it on as fans," Krim says. "It wasn't about radio [exposure]—it was about artists that we thought were amazing."

As for Hansard and Irglova, they're looking forward to getting away from the glitzy lunacy of Hollywood. While shopping at Hollywood's Amoeba Records.

Hansard was recently recognized by a security guard who inquired, "Are you the dude from the movie?"

HANSARD, left, and IRGLOVA

"I want to get home and get centered, and do normal things," he says. "Songwriting is all we need to do. Writing songs is never work, it creates calm and peace, and that's absolutely necessary."

But, you know, c'mon, we gotta ask: What did you do with the Oscar?

"It's already gone home off to Ireland-my mother took it," he says. "I came offstage, handed it to her and she hasn't let it go."

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#### >>>EC FINES MICROSOFT A RECORD \$1.4 **BILLION**

The European Commission hit Microsoft with a record €899 million (\$1.4 hillion) fine for failing to comply with a 2004 ruling ordering the software giant to change its business practices regarding Windows The fine comes on top of earlier penalties of €280 million (\$420 million) imposed in July 2006 and of €497 million (\$747 million) in the EC's original March 2004 decision.

#### >>>APPLE MOVES TO NO. 2

Apple is claiming its iTunes service is now the No. 2 music retailer in the United States behind only Wal-Mart, based on data provided by NPD Group. The analyst firm's MusicWatch Survey counts one CD as representing 12 tracks, and excludes any wireless transactions. By that measure, iTunes sold more CD equivalents than any single source other than Wal-Mart. It did not break out exactly how many sales that was.

#### >TIMBERLAKE, REED TO INDUCT **ROCK HALL CLASS**

Justin Timberlake, Lou Reed, Billy Joel and Ben Harper are among the big names who have signed up to induct members of the 2008 Rock and Roll Hall of Fame class March 10 in New York. Timberlake will induct Madonna, Reed will induct Leonard Cohen, Joel will induct John Mellencamp and Ben Harper will usher in Little Walter during the event. In addition Tom Hanks will induct the Dave Clark Five, Jerry Butler will induct Kenny Gamble and Leon Huff, and John Fogerty will induct the Ventures.

## UPFRONT

TOURING BY RAY WADDELL

# **PROMOTION WARS**

AEG Live Gets Ticketing And Fuse TV To Compete With Live Nation

News of a blockbuster deal among major players AEG Live, Ticketmaster and Cablevision has sent ripples through the live business. Multiple sources confirm to Billboard that a deal is imminent for Ticketmaster and Madison Square Garden Entertainment (MSGE) owner Cablevision to acquire about 49% of AEG Live, the live entertainment arm of Anschutz Entertainment Group (billboard .biz, Feb. 21). Contacts at the three companies declined to comment.

This partnership will allow AEG Live to more fiercely compete with Live Nation, which will leave Ticketmaster when its contract expires in 2009. What this new powerhouse will have—that Live Nation does not—is a cable music channel.

Fuse TV, the only current competitor to MTV, has since last spring operated under the MSGE umbrella. Fuse was formerly part of Rainbow Media, a division of Cablevision that includes cable TV networks WE: Women's Entertainment, Independent Film Channel and American Movie Classics.

Fuse, which sources say will undergo a multimillion-dollar rebranding effort in the coming months, will play a key role in the repositioning of AEG Live as a company now armed with a sizable media component and the world's largest ticketing company in Ticketmaster.

Cablevision is a publicly traded company and AEG is private; given AEG retains majority ownership in AEG Live, Cablevision will probably only be able to report earnings it receives from the promoter.

Under the direction of CEO Randy Phillips, AEG Live is the second-largest promoter in the world, reporting grosses totaling more than \$742 million to Billboard Boxscore in 2007, trailing only Live Nation. Ticketmaster stakeholder (and former parent) IAC also owns a large stake in the Irving Azoff/Howard Kaufman megamanagement firm Front Line Management. IAC chairman Barry Diller is believed to be a major broker in putting the deal together with Cablevision's Dolan family. whose sports, media and entertainment holdings are numerous.

Reflecting the growing clout and thin margins of live music, the publicly traded Live Nation has become a more comprehensive music company under CEO Michael Rapino's direction, venturing into merchandising, digital marketing, sponsorships and artist management.

AEG Live now has deep pockets, multimedia, ticketing, a music channel, artist management, merchandising (BandMerch), a wide range of venues, a huge digital presence (Ticketmaster is the most visited live music site at more than 23 million monthly unique visitors) and tour promotion/ production in its own portfolio.

Though the deal with AEG Live will not replace Live Nation's estimated 15 million Ticketmaster tickets sold annually, AEG Live does give Ticketmaster a fully developed concert promoter interest and a solid ticketing partner. As the ticketing business becomes more competitive, Ticketmaster will now be able to more fully realize its unique marketing power, and enter the risk-taking promoter business in tandem with AEG Live.

CELINE DION

2008 world tour.

This is a logical next move for Ticketmaster, whose CEO Sean Moriarty previously told Billboard in an interview, when asked if the company might evolve into concert promotion, "You've seen an awful lot of change over the course of the past year or so in the types of things that we're doing, and I think you can expect to see more changes as we figure out the best way to position ourselves and provide value. So certainly it's a possibility."

MSGE has also been acquisitive in its own right with last year's purchase of the Chicago Theatre and its thriving New York properties like the Beacon Theatre and Radio City Music Hall. In addition, under president Jay Marciano, MSGE has a booming multiproduction in the Radio City Christmas Spectacular, and successfully launched a fouryear run of the Cirque du Soleil production "Wintuk" in 2007 at the

WaMu Theater at Madison Square Garden. The Garden has been the top-grossing arena in the world for several years running, and has for several months been considering constructing a new location across the street from its current Penn Station home

Ultimately, the deal speaks volumes about how rapidly AEG Live has become an international force in live entertainment, beginning with the startup (and resurrection of a touring company brand) as Concerts West by Paul Gongaware and John Meglen in 2000, and its evolution to create AEG Live by the end of that year under Phillips.

As these two concert promoters go head to head, there is one area where AEG Live does not wish to compete with Live Nation: 360-degree artist deals a la Madonna's. At the Grammy Foundation's 10th annual Entertainment Law Initiative keynoter and AEG CEO Tim Leiweke told the room, "There are those that believe in a 360 model. We don't."



TELEVISION BY ANN DONAHUE

# 'Idol' Takes Time

Studdard Returns For Show's Farewell Track

To paraphrase "The Godfather"—just when you think you're out on "American Idol," they keep pulling you back in.

Season-two winner Ruben Studdard will perform the "farewell song" used to play off the losing contestants when they depart the top 12. This year, the song will be a cover of Kenny Loggins' "Celebrate Me Home," in a new version produced by Terry Lewis and Jimmy Jam.

It's a significant gig for Studdard, who was dropped by J Records at the end of 2007. He is, however, still managed by the show's 19 Entertainment and under contract to subsidiary 19 Recordings, a link that paved the way for him to return to the show as the song's performer.

"Ruben has never left our fold," "Al" executive producer Nigel Lythgoe says. "[With] the success that we've had with the play-off song, I wanted to keep it in-house."

The "American Idol" season-five farewell song, Daniel Powter's "Bad Day," went on to sell 1.9 million copies. according to Nielsen SoundScan, and was the top digital download of 2006.

As part of the show's new sponsorship this season with iTunes, "Celebrate Me Home" will be made available digitally starting March 12, the day the first of the top 12 will be eliminated. In addition, it is expected to be included on one of the compilation albums annually released

by "American Idol," according to 19 Entertainment U.S. head Jain Pirie.

"[Lewis and Jam] were on my list of producers to work with, and to have the opportunity was a blessing," Studdard says. "If they tell you something is hot, you can probably rest assured that other people are going to like it."

"Celebrate Me Home" was selected after Lythgoe suggested the tune to Pirie and show creator Simon Fuller, "Each year we think about what's going to reflect that really

special TV moment," Pirie says. "Musically and lyrically, it fits it perfectly."

Pirie says the idea to have Studdard record the track came after the warm reception he received following an appearance on last season's "American Idol" finale. In addi-

tion, Studdard is in negotiations to perform the song during "Idol Gives Back," the show's midseason charity effort

Loggins' version of "Celebrate Me Home," originally released on an album of the same title in 1977, has sold 73,000 downloads, according to Nielsen SoundScan.

And while traditionally thought of as a Christmas tune, the first line of the song—"Home for the holidays"—has been excised to make it less seasonal. Lythgoe says, and Studdard has give the track an updated feel.

6 | BILLBOARD | MARCH 8, 2008

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#### >>>CARLY SIMON JOINS **HEAR MUSIC**

Carly Simon has joined James Taylor, Paul McCartney and Joni Mitchell on the roster of Starbucks Hear Music label Her first release for the company, "This Kind of Love," will be available April 29. The 13-track set has a Brazilian-heavy sound, and finds Simon collaborating with Jimmy Webb and Frank Filipetti, That trio was responsible for Simon's 1997 album, "Film Noir."

#### >>>McENTIRE TO HOST ACM **AWARDS**

Reba McEntire will host the 43rd annual Academy of Country Music Awards on May 18 at the MGM Grand Garden Arena in Las Vegas. It will be McEntire's 10th time hosting the show. She has won 11 ACM Awards and has 41 total nods. In 2001 she was awarded the inaugural ACM Home Depot Humanitarian Award for her philanthropic work.

#### >JACKSON FACES FORCED SALE OF **NEVERLAND**

Michael Jackson's Neverland Valley Ranch in California will be foreclosed and sold March 19 unless the pop star pays a balance of nearly \$25 million, property records show. Foxnews.com reports that Jackson has been formally apprised of the foreclosure and that legal documents have also been filed with the Santa Barbara County Recorder's office

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Leo Cendrowicz, Jonathan Cohen, Juliana Koranteng, Steve McClure, Ken Tucker and Reuters.



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DIGITAL BY JENNIFER NETHERBY

# Socially Challenged

Expected MySpace Service To Compete With iTunes, Imeem, Last.fm And More

Already confronted with ongoing competitive pressure from Facebook, MySpace's latest bid to enter the music business comes as other social networking peers, such as Last.fm and imeem, are making big audience gains with ad-supported music offerings.

Sources say MySpace is planning a service that would combine free ad-supported music listening with paid MP3 downloads and music subscriptions.

MySpace parent company News Corp. has approached the major labels about forming a joint-venture music site, similar to its partnership with the major Hollywood studios for video site hulu.com.

The new service would be operated by MySpace and seemingly be positioned to compete against every offering from iTunes to subscription service Rhapsody to social networks. Details are still unclear on MySpace's plans, but it is expected that MySpace will build the music service on the back of its existing social networking base

MySpace did not return calls for comment.

During the last year, the four major labels have warmed to the idea of allowing users to share music on social networking sites, inking deals with Last.fm and imeem for a cut of advertising revenue. Music is the central connector on both sites: Users create and share playlists with their favorite songs, find and add friends based on their music preferences, listen to full-length songs on demand and purchase downloads through links to Amazon and iTunes.

CBS-owned Last.fm reported a 92% jump in U.S. users in the span of the last month, making it one of the fastest-growing music networks. Last.fm now claims 21 million unique visitors per month, close to the 23 million unique visitors of rival imeem, which has also seen strong growth in the last year.

However, only a minority of consumers use social networking sites to access music. According to NPD Group, just 14% of Internet users report getting music through social networking sites in 2007. Among teens



#### 'MySpace is a bit late to the table, to be honest. But it's always a force to be reckoned with.

-MARTIN STIKSEL, LAST.FM

and college-aged users, it was 25%.

Forrester Research analyst James McQuivey says MySpace, with nearly 70 million U.S. users each month, would establish the category if it were to join.

Execs at imeem and Last fm shrugged off My-Space's impending entrance. "MySpace is a bit late to the table, to be quite honest," Last.fm co-founder Martin Stiksel says before adding, "MySpace is always a force to be reckoned with."

McQuivey predicted in a recent report, "The End of the Music Industry As We Know It," that in five years social network-enabled music purchases will be the primary way people buy music.

Stiksel believes the ad-supported model is an even better way for consumers to get music and for labels and artists to get paid.

"When you buy a CD, the artist and the label get paid once," he says. "On Last.fm, music gets monetized perpetually every time someone presses 'play' "

Imeem is pushing its business as an alternative to piracy for a young audience that isn't purchasing music.

"Social networking has the opportunity to be the best hope for the online music experience for the fans, the artists, the industry," imeem chief marketing officer/head of business development Steve Jang says. "If we can do it in a controlled way where we're getting marketing and promotion and also revenue, that's great. It will eat away at a lot of illegal usages online."

Music social networking still has its challenges, the biggest being whether users will put up with ads to hear their favorite songs. Execs from imeem and Last.fm say users don't mind ads so long as they don't get in the way of music playback.

"They certainly have a tremendous opportunity," NPD VP/senior analyst Russ Crupnick says. "On the other hand, nobody has really done a particularly good job so far of challenging Apple. The thing about iTunes with younger consumers is that linkage back to the iPod. It's hard to separate the device from the music storage and software application."

Ironically, McQuivey points out that even if social networking does emerge as a dominant model for listening to music, it could benefit Apple by selling more music online, which could help sell

#### **EXECUTIVE INSIGHT**

#### **AD-SUPPORTED SOCIAL MEDIA**

#### STEVE JANG imeem chief marketing officer/head of business development



Will Internet users put up with ads to listen to music? They absolutely are willing to be advertised to so that they can have this access. [The challenge is] trying to get users to pay, whether they're too young and don't have a credit card, or, I saw something that people under 25, less than 10% buy music. Most people born after a certain date use peer-to-peer or burn each other's CDs...they're all on social networks

#### 🙆 How do you incorporate advertising into the site?

We do audio, video ads, graphic banner ads, custom programs with large brands like Nokia, Samsung, Nike... advertising by sponsoring sections of the site, things like Nokia-branded playlists, site section takeovers . . We also do a lot of e-commerce, visual downloads. Soon we'll be launching a ringtone service with a partner

We don't want to overmonetize the site and ruin the user experience. Social networking users have a high tolerance for lots of things happening on a page; what they don't have a high tolerance for is bad user flow. They have bad Internet ADD. If you stall the process, they won't wait.

#### Meem has links to download songs from Amazon and iTunes. How many users choose do this?

We are the No. 1 iTunes affiliate partner. We are one of the top Amazon MP3 store partners. People do want to buy music if they really like the music and they want to put it on a device or on a CD and put it in their car.

With this revenue model, we're not monetizing digital music products. We're monetizing the user's attention.

#### MARTIN STIKSEL Last.fm co-founder

#### Last.fm posted record growth after it started offering ondemand listening in January. How important is this feature to users?

The interesting thing was that we had a lot of people coming to Last.fm even before. For us this is proof that people are coming to our site to listen to music, to discover music. They want to listen and share music.

#### Where do you see this business going in the next few years?

Advertising-supported music is a great way to generate revenue. It's an alternative to what is around currently. What we are trying to do, we are trying to offer alternatives to these people in a controlled environment monetized to make revenue

There's still a number of factors that are important going forward. Subscription services cannot be discounted. If you can go somewhere like Last.fm where you can click "play" and listen to any song, why do you need to own it?

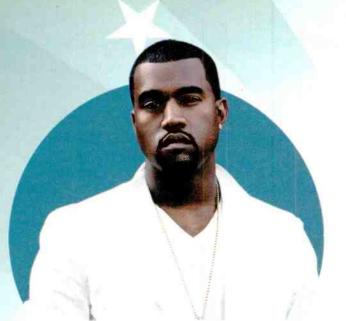


When you buy a CD the artist and the label get paid once. On Last.fm music gets monetized perpetually every time someone presses "play."

#### What is the challenge going forward for Last.fm in this space?

With the music, we're trying to get all the music that is out there into Last.fm, potentially tens of millions of music songs out there and getting music videos.

We coined it "Last.fm" for a particular reason. It's the last music station on the Internet.



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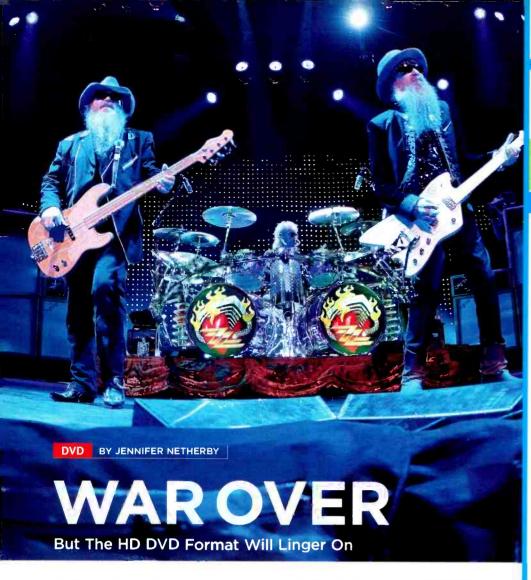
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The high-definition format war may be over with Blu-ray officially declared the winner, but rival HD DVD won't be pushed off shelves immediately.

With 1 million HD DVD players in the market, some retailers and suppliers say they'll continue to sell movies and music releases in the format if consumers continue to buy.

"We're still taking an absolute wait-andsee attitude; the market will tell us what to do," Eagle Rock Entertainment president of operations Mike Carden says. "Those players are out there, and the fan base for music are early adopters."

Eagle Rock Entertainment has put out a handful of releases on both formats, including "Deep Purple: Live at Montreux 2006." Its next slated release, ZZ Top's first DVD, will be Blu-ray-only.

Warner Bros. has twice delayed "Led Zeppelin: The Song Remains the Same," set for release on HD DVD March 18. The studio signaled the beginning of the end of HD DVD in January when it announced it would exclusively release films on Blu-ray by the end of May.

With Warner on its side, Blu-ray was to have a significant content advantage with 75% of all high-definition releases. Best Buy and Netflix announced soon after that they would drop HD DVD, with Wal-Mart delivering the final blow days later. HD DVD player manufacturer Toshiba then conceded the fight, announcing plans to immediately reduce player shipments to retailers and be out of the business by the end of March.

As February came to a close, fellow manufacturer Onkyo said it would also cease player production, as did Microsoft, which will sell off its HD DVD add-on drives for the Xbox 360 at a reduced \$49 price.

HD DVD studio backers Universal Studios, Paramount Pictures and Dream Works switched sides after Toshiba's announcement, but haven't said when they will be completely out of HD DVD.

MVD, which put out its first HD DVD, "Method Man: Live From the Sunset Strip" in January, is switching to Blu-ray for all its upcoming releases that were to go out on HD DVD.

ray by Eagle Rock Entertainment.

A ZZ TOP

Dallas will be

concert at the Nokia Theater in

Seaman says of Blu-ray's win. "They have a sexier plan, a sexier position in marketing."

Seaman adds that Blu-ray manufacturing costs are double those of HD DVD. The change may also bump back high-definition release dates for "The Sublime Tribute Concert DVD," "Blackalicious" and "Reggae Classic Rockers."

Many retailers will keep discs on shelves at least through the first half of the year, while suppliers taper off releases.

Wal-Mart will carry HD DVD through June. Amazon hasn't said it will drop the format completely, though it will promote Blu-ray as the preferred digital format. Since early January, three-fourths of high-definition sales on the site are in the Blu-ray format, the company says.

New York's J&R Music World will continue to bring in HD DVD movies and music until they stop selling. J&R is being cautious about how many HD DVD units it brings in, though DVD buyer Rob Glatt says the studios are still taking returns on the discs.

"Anybody that bought [HD DVD players] is going to continue to buy releases as they come out," Glatt says.

New England's Newbury Comics stores began reducing their HD DVD inventory after seeing Blu-ray outsell HD DVD 3-to-1 in December, DVD buyer lan Leshin says. But the retailer will continue to bring in HD DVD on a limited basis.

"We don't want to completely cut it until it's completely cut," he says. "We want to be able to offer as much as we can to the customers. It's still not a substantial risk for us. They haven't told us we can't send this stuff back."

## **HOME FRONT**

**360 DEGREES OF BILLBOARD** 

#### KILCULLEN EXITS BILLBOARD

John Kilcullen, who has served as Billboard president/publisher since 2003, has decided to leave the company to pursue his passion as an entrepreneur.

"I leave on the fifth-year anniversary of my arrival because my entrepreneurial clock was beating very loudly," Kilcullen says. "I accomplished what I set out to do."

Kilcullen has also served as senior VP of the Film & Performing Arts and Music & Literary groups of Billboard parent the Nielsen Co. since October 2006. These divisions have now been consolidated under one Entertainment Group, and will be lead by newly appointed media industry veteran Gerry Byrne. Byrne will be based in New York and report to Nielsen Business Media president Greg Farrar.

Under Kilcullen's leadership, Billboard's revenue and brand equity have soared.

Billboard closed 2007 up more than 16% in advertising revenue, with an 11% in-

crease in run-of-book pages. In addition, Billboard's perfectbound year-end issue carried nearly 80 advertising pages, making it one of its largest issues ever.

In other gains, the network combination of Billboard.com and Allmusic.com continued to grow with more than 5.8 million unique visitors, and finished the year with a 67% lift in advertising revenue over 2006

Also in 2007, Billboard events and con-

ference revenue closed at more than 7% ahead of 2006. Licensing revenue was up more than 24% from last year due to a partnership with AEG. In this exclusive alliance, Billboard has teamed up with AEG Live to expand existing Billboard-branded live events and create new concerts, festivals and televised awards shows worldwide.

"2007 was a record year when measured against every component of our financial, strategic and execution plan," Kilcullen says. "Due in large part to an incredibly talented leadership team, we grew revenue almost 10% and the bottom line 30% year-over-year in a market that is down 15%."

Last year, Billboard won the Eddie Award, the top editorial award available to a trade magazine, in the media/entertainment/publishing category for a second year in a row. In design, Billboard won an Ozzie Award for best feature design and two Merit Awards from the Society of Publication Designers.

Additionally, Billboard won the OMMA Award for best use of user-generated content by an advertiser (beating out a Super Bowl ad for Doritos and a YouTube ad). The Mobile Beat campaign was in partnership with sponsor LG.

Billboard identified more than 20 mobile bloggers and arranged access to concerts throughout the summer across America. They blogged with LG camera phones live from the shows.

On the digital front, during Kilcullen's tenure the company launched Billboard Mobile in the United States, Canada and Japan and entered a joint venture with mobile industry trade association CTIA to create the Mobile Entertainment Live conference. He also introduced mobile charts to the magazine that have taken the brand into new growth markets.

"I have had an amazing journey leading Billboard," Kilcullen says, "especially in the midst of so much transformation and change including disruptive peer-to-peer technology, piracy, consolidation, downsizing, the growth of mobile music and the era of personalization. Most of all, we have created an enterprising team who respect each other and work tirelessly to deliver timely insights

to make our readers smarter, more competitive and hopefully, more successful."

Internationally the company has launched three Billboard Live music clubs in Japan and two new foreign print editions in Turkey and Russia.

Kilcullen says, "Five years ago, if you had asked anyone if Billboard would fuse together a successful global brand strategy integrating data, digital, mobile, video, live events, new TV,

restaurant ventures and consumer partnerships, they would have laughed...and, by the way, they did. Thanks to my friends and colleagues at Billboard and Nielsen Entertainment, we did just that."

It was also under Kilcullen's guidance that Billboard magazine and Billboard.com underwent successful redesigns in 2005.

Kilcullen's senior editorial leadership team at Billboard remains in place: group editorial director Tamara Conniff and executive editor Bill Werde.

Prior to joining Nielsen Business Media, Kilcullen was founding member and chairman/CEO of Hungry Minds (formerly IDG Books Worldwide). He grew the company to more than \$240 million in revenue and created the "For Dummies" brand. He later took the company public in 1998 and sold it in 2001.

Byrne has served as an adviser to Nielsen Business Media since January 2007. In his new role, he has responsibility for the global entertainment, music and literary publishing enterprises across digital, print and face-to-face platforms.



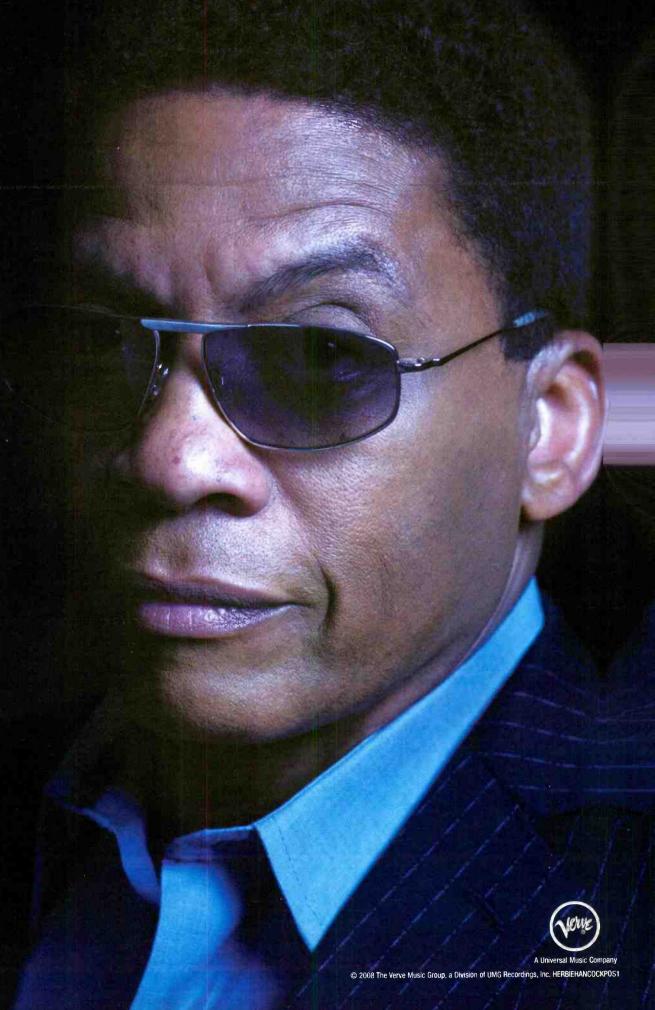


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RETAIL BY ED CHRISTMAN



# **WAL-MART STIRS PRICING POT**

#### Mass Merchant Proposes Multitiered Plan

The major music companies have been resistant to lowering their price on CDs, but now they may be dragged to that point: Wal-Mart, the largest retailer of music with an estimated 22% market share, has proposed a five-tiered pricing scheme that would allow the discounter to sell albums at even lower prices and require the labels to bear more of the costs

According to sources, the Wal-Mart proposal would allow for a promotional program that could comprise the top 15-20 hottest titles, each at \$10. The rest of the pricing structure, according to several music executives who spoke with Billboard, would have front-line hits and current titles retailing for \$12, top catalog at \$9, midline catalog at \$7 and budget product at \$5. The move would also shift the store's pricing from its \$9.88 and \$13.88 model to rounder sales prices.

While executives at the Bentonville, Ark.-based discounting giant wouldn't comment on the specifics of their promotion, Wal-Mart divisional merchandise manager for home entertainment Jeff Maas acknowledges the proposal. "When you look at sales declines with physical product, and you have a category declining like it is, you have to make decisions about what the future looks like," he says. "If you have a business that is declining and you want to turn it around, it really takes looking at it from all angles.

Consequently, "we share ideas all the time with our suppliers, particularly about providing [customers] value and relevancy," he says, adding that Wal-Mart expects a dialogue with the labels on making such ideas work

Maas referenced the DVD business as a model for tiered pricing. "[It] has been around for years and has worked very well," he says.

According to sources, this proposal builds on and is meant to replace Wal-Mart's "corrugated"

promotional program, in which the merchant sells albums priced at \$9.72 in a cardboard display placed in a high-traffic area outside the music department. In order to participate in that promotion, labels have to meet a \$7.50 wholesale cost requirement, which works out to a roughly 23% margin for Wal-Mart

Using that model as a guideline, the current Wal-Mart proposal could mean that superstar hit titles that retail for \$12 and \$10 would be expected to wholesale at about \$9.25 and \$7.70, as opposed to the \$12 wholesale that three of the four majors charge and the \$10.30 that Universal charges

But Wal-Mart generally doesn't dictate wholesale costs to the labels; it lets its rackjobber suppliers Anderson Merchandising and Handleman handle those discussions.

While those negotiations have yet to take place, the proposal is already causing agita at the major labels. Some consider the proposal a non-starter, others say further negotiations might eventually yield a workable solution, while a few see it as appropriate, given the big picture.

"I don't think this is a Wal-Mart discussion," one top executive with a major says. "I think this is a future-of-the-business discussion. Right now everyone is paralyzed."

But another top executive worries that if the majors individually decide to embrace this proposal the same way it did for the corrugated promotion, it would be bad for the rest of retail. That's because for the corrugated promotion, the majors chose to limit the deep discount pricing to one class of trade—the rackjobbers that supply discount department stores. That strategy denied other store types like music specialty chains, independent merchants, and even Target (that chain does its own buying), from having access to the low \$7.50 wholesale cost

Some executives raised the question of whether the Federal Trade Commission would take issue with such a program were it rolled out only to Wal-Mart. But one executive says, "Making it legal is not the difficult part. The difficult part is coming to terms with it.

Another top executive says, "The decision might come down to: Do we give up 20% of our business [i.e., Wal-Mart] in order to not lose the entire business?"

That question assumes that Wal-Mart would either penalize or stop doing business with a major that decides not to participate. Moreover, if all majors take a pass, some speculate that Wal-Mart could pull music entirely from the store.

This type of speculation abounds, although the Wal-Mart proposal was presented only as a starting point. As one label executive asks, "Is this a mandate coming down from the upper echelons, which see the category as a no-growth area?" Another says, "This sounds like the Hail Mary pass and if it doesn't work, they could be out of the music business; or maybe they reduce music down to a couple of racks" from the 4,000 titles carried by Wal-Marts with larger selections.

Mart also carries "a lot of categories that are in high growth . . . the customer votes every single day in our stores, and based on what they want is how we merchandise our stores.

Still, some industry executives doubt Wal-Mart would stop carrying music, because in the past it has presented data to music industry executives showing that music is good for the Wal-Mart basket, i.e., what shoppers also purchase with music.

In the meantime, Wal-Mart is telling labels that its proposed pricing strategy will boost sales so much that the labels won't lose profits. Indeed, that's what happened with the "corrugated" promotion, say label executives who have participated.

For that promotion, Wal-Mart wanted all frontline current and catalog titles to be featured on the fixture, which holds 438 titles. But what it got was mostly catalog with some sales-stalled hit product from labels, which nevertheless managed to fill each slot in the promotion week after week

While some labels initially resisted that promotion, all majors eventually participated, even if not with the same level of commitment.

"We have a lot of data on how our cus tomers shop and what they want," Maas says. "Our slogan, 'Saving money, live better,' is in our DNA."

Maas declined to rule out those possibilities, but says he'd rather look at how Wal-Mart can help a declining category, especially since Wal-

BY LEILA COBO

# A Larger Vision

#### **Universal Music** Group Snaps Up Latin Market Share

Sometime in the coming months, a single music label, Universal Music, will control almost half of the U.S. Latin music marketplace.

The shift comes in the wake of Universal's agreement to acquire Univision Music Group. the leading Latin music company in the United States. Univision, whose holdings include Univision Records, Fonovisa, Disa and La Calle, has a 35.9%

share of the U.S. Latin market. according to Nielsen Sound-Scan year-end numbers. No other label has had that kind of market-share clout in the Latin realm.

Adding the U.S. Latin market share of Universal's Latin labels-Universal Music Latino and Machete, with 8.83% and 5.26%, respectively-to Univision's will place Universal's Latin market share at 49.9%. It shouldn't, however, drastically change the Latin landscape, as Universal's distributing arm, Universal Music Group Distribution, controls more than 50% of the U.S. Latin market and has distributed Univision's product since the inception of the label. In Latin America and Spain Universal is consistently the No. 1 or No. 2 label in the market.

Univision Music Group was put up for sale last year, after Univision Communications was acquired by a private investor group.

Universal quickly emerged as the front-runner on a list of candidates; in addition to the Univision distribution deal,



Universal Music Group chairman/CEO Doug Morris and president/COO Zach Horowitz have long expressed an interest in the burgeoning Latin marketplace and made strides to develop in that market.

Universal/Univision talks stalled in past months, sources say, over discussions on the promotional role to be played by the Univision TV networks. Per the final agreement, the

Univision networks will continue to provide promotional airtime to Universal artists. much in the same way they did with Univision artists

Low prices

Founded by CEO José Behar in 2001, Univision Music has been the longtime U.S. Latin market-share leader. Previously head of EMI Latin, Behar was hired by former Univision Communications CEO Jerry Perenchio to create a music division as part of Univision's media empire. Behar built the company from scratch, signing new and established acts, and later, acquiring leading indie Fonovisa Records, a regional Mexican music powerhouse. To this day, Univision's top sellers are in the regional Mexican realm.

In turn, Universal's forte has

long been its pop division, with stars like Juanes, Enrique Iglesias and Paulina Rubio More recently, the company has become an urban music leader via its upstart label Machete Music, whose roster includes Wisin & Yandel.

Universal's Latin operations are overseen worldwide by Jesús López, chairman/CEO of Latin America and Iberian Peninsula. An industry veteran who has focused on restructuring his companies' operations and who is developing new business models. López will now oversee the joint worldwide operations of the two labels. Univision will continue to be run by Behar until the acquisition is complete.



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LATIN BY LEILA COBO

# **EMPIRE BUILDING**

#### Latin Act Takes Unprecedented Branding Steps

Wisin & Yandel had an epiphany a year ago in December, while playing a 17-and-under party in New York.

We looked around, and all you saw was kids listening to their music on their phones and sharing the ringtones," manager Edgar Andino says. "After that, it seemed everywhere we went, people asked us about ringtones and voice tones. And we thought, 'Holy cow, this could be something."

Today, the market's hottest reggaetón duo has become the Latin poster child for new technologies and brands, cutting deals with the likes of Zune and carrier SunCom, which on Feb. 1 released a Wisin & Yandel-branded and loaded cell phone (see story, below).

Now, the duo is readying its own mobile aggregator company, WYMo, in a joint venture with Puerto Rican aggregator Mymobile. This means Wisin & Yandel will actually own a mobile content company, an unusual-if not unprecedented-scenario for a recording act. WYMo's initial push will be on text messaging and promotions surrounding the duo.

This is all in addition to more typical branding deals, including watches, sunglasses and a forthcoming clothing line.

We want people to understand that Wisin & Yandel are not just a reggaetón product, but a business product that gives results," Wisin says. "And we want people to understand they can consume our music not just on a CD. It's a mistake to think the industry is on a downslide. You have to make technology work for you."

Although mobile and digital companies have long been interested in reggaetón acts as a way to target the burgeoning-and elusive-Latin youth market, Wisin & Yandel (real names Juan Luis Morera Luna and Llandel Veguilla Malavé) have been especially adept at creating opportunities for themselves. That thrust began two years ago, when the pair, newly signed to Universalowned Machete Music, released "Pa'l Mundo," got new promotional thrust and hooked up with Andino, a marketer who had worked as a consultant with Pepsi and Anheuser-Busch.

"We sat down and made a two-year plan," Andino says. A major objective, he adds, was to have audiences put a face to Wisin & Yandel's hit songs.

During the past three years, and with support from Machete, the duo has been a veritable hitmaking machine, with songs like "Rákata," "Llame Pa'Verte" and current "Sexy Movimiento," which spent 14 weeks in the top 10 of Billboard's Hot Latin Songs chart. At one point, the duo made history by placing four tracks simultaneously on that chart.

"We wanted to treat them like a brand," Andino says. "That concept didn't exist in reggaetón. You have access to all this audience, and how can you leverage that?"

The Wisin & Yandel team began by making what Andino calls "statements," from a 2007 Radio City Music Hall show whose production Wisin & Yandel paid for themselves, to the expensive cover art of "Los Vaqueros," which the duo subsidized.

But the true gold mine, they thought, lay in the mobile and digital realm, where young Latino consumers were gravitating to the urban marketplace in general and reggaetón in particular.

Wisin & Yandel's first major deal was with Zune. Then, the

duo closed a deal with SunCom Wireless in Puerto Rico, which put out a limited-edition Wisin & Yandel-branded phone in tandem with a series of promotions. One of those promotions involves the duo's trio of shows at Puerto Rico's Coliseum, taking place March 6-8. SunCom costumers, as well as customers from other carriers, can participate in a Wisin & Yandel SMS Challenge, where they're asked to send text messages in order to win a series of prizes—from front-row tickets to meetand-greets-with Wisin & Yandel.

As it turns out, the company acting as an aggregator for the Wisin & Yandel content was Mymobile, a young company eager to experiment with new business models. With Wisin & Yandel, Mymobile will launch aggregator WYMo, initially serving Puerto Rico, the Caribbean, Latin America and the United States.

'We have the technology to distribute the mobile content," Mymobile owner

Nestor Ponce De León says. "And Wisin & Yandel are the No. 1 act. They open an additional line of action for us in the same way they did with cell phones," he adds, referring to the SunCom deal.

A major portion of WYMo's business will be text messaging, fostered through promotions. These include a TV campaign with a local station in Puerto Rico, which will prompt consumers to send text messages via their phones, as well as a Wisin & Yandel "club" where members will get access to multiple promotions and prizes by texting.

Each text message, of course, has a cost.

And although text messages cost far less than, say, a mastertone, the volume is much higher (Ponce De León aspires to reach the 3 million texts mark in the first three months alone), and the profit share is bigger. Once the carrier gets its cut, revenue is split 60-40 between Wisin & Yandel and Mymobile.

Mymobile, like most aggregators, typically works directly with carriers. The Wisin & Yandel deal, Ponce De León says, is "unique," not because the model itself is new, but because an act has opted to have ownership in the content as opposed to merely getting a sponsorship fee.

"They've realized that although music continues to be heard, there are other mediums too."

This arrangement, he adds, "allows us to market the brand [Wisin & Yandel], keep tabs on the response and participate in a revenue share.

That type of attitude has been constant in Wisin & Yan-

"They are first in line when it comes in investing in their career, both financially and in terms of effort and dedication," says

copies in the United States, according to Nielsen SoundScan, and more than 1 million worldwide, according to the label. The duo's newest, "Los Extraterrestres," has scanned 200,000 in the United States since its release last November. Wisin & Yandel also launched their own label, WY, as a joint venture with Machete, with their debut album, a compilation titled "Los Vaqueros," scanning 193,000 copies so far.

Today, the duo keeps digging into its pockets to help pay for expenses above and beyond the label's realm, like its 2007 Radio

And, "They know how to find a balance between how they portray themselves to their fans and how they portray themselves to corporate America," López adds.

Most recently, the pair collaborated with th Franco De Vita and Lenny Kravitz (on the music for an Absolut commercial) and a remix with Nelly Furtado.

Despite the inroads, however, crossing the Wisin & Yandel brand over to the English-speaking market is still not on the horizon.

"Well, I'd love to, but I'm not going to abandon my position in the Latin market to try and conquer the market in English," Wisin says. "There's a lot of Latin market out there. It just needs to be exploited.

Wisin & Yandel, their label and their sponsors will discuss their new business models during the Billboard Latin Music Conference April 6-10 in Hollywood, Fla. For more, go to billboardevents.com.



#### THE WISIN & YANDEL EMPORIUM

#### WISIN & YANDEL ZUNE

The duo is the first act to be featured on its own customized Zune player. The limited-edition devices were sold exclusively at Wal-Mart. The deal also included a multiplatform promotional campaign and product integration in Wisin & Yandel billboards and videos.

#### **WISIN & YANDEL** SUNCOM/MOTOROLA PHONE

The branded MOTOKRZR K1 handset went on sale Feb. 1 in Puerto Rico. preloaded with the duo's new album, "Los Extraterrestres," a music video and wallpaper. The deal includes a year's worth of promotion of Wisin & Yandel's tour, music, ringtones, ringbacks and other exclusive content.

Wisin & Yandel Mobile, a joint venture with aggregator Mymobile, will launch March 6, the first day of Wisin & Yandel's three shows in Puerto Rico, WYMo will initially be entirely Wisin & Yandeldriven and will include music, ringtones, graphics, text messaging and voice tones. As partners in WYMo, Wisin & Yandel will share revenue with WYMo once the carrier gets its respective split.

#### WISIN & YANDEL SUNGLASS LINE

A reflection on their longstanding image as artists who have always



#### WISIN & YANDEL **WATCHES**

Designed by Ice-Tek, their color and ads reflect the album cover colors of "Los Extraterrestres" and the entire Wisin

& Yandel marketing campaign. -LC

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## **UPFRONT**



# The C3 Effect

#### Promoter Furthers Chicago Presence With Soldier Field Deal

News of Philadelphia-based facility management firm SMG reaching a new five-year deal with the Chicago Park District board of commissioners to run the city's Soldier Field (billboard.biz, Feb. 14), and C3 Presents' attachment to that deal as a content provider, is interesting on two fronts.

The most obvious is that C3, with this and the recently announced national Harrah's deal (billboard.biz, Jan. 29), is becoming increasingly aggressive on a national level, above and beyond festivals. Even if the deal to bring con-

certs and events to Soldier Field isn't exclusive, it clearly means that Austinbased C3 has very much established Chicago as a second base. Not only did C3 resurrect the Lollapalooza brand in Chitown—and this was most definitely C3's accomplishment more than any other entity—but it surely will manage to do a stadium show in Chicago when few stadium acts and fewer stadium-level promoters exist at all.

The second, less obvious component of this deal is Live Nation's presence as a contender to operate Soldier Field. The bid to operate the iconic stadium was apparently hotly contested, with Live Nation (partnered with a local real estate firm) and Global Spectrum also vying

for the contract.

Live Nation already made a run at operating the Charlotte (N.C.) Bobcats Arena (AEG ended up with a booking/marketing deal there), and the company is known to be throwing its hat in the ring for other contracts.

Among other concerns, Live Nation is now in the ticketing business, the merchandising business, the artist career business, the licensing business and, of course, the club and amphitheater business. Oh, yeah, and the concert promotion/touring business.

Stadiums and arenas, with their sports tenants and government oversight in many cases, are a total different ballgame. But in today's world, lines are completely blurred, and competing with the SMGs and Global Comcasts of the world makes sense for this next-gen concert promoter looking to broaden the horizons of the slim margins of concerts.

But back to C3. SMG Sports & Entertainment senior VP **Mike Evans** says C3 was a valuable part of his company's successful bid to renew its deal with Soldier Field, where SMG has been since 1994.

"We do a lot of business with C3. We've worked with these guys individually and collectively over the years," he says. "C3 is right there in Chicago, they do Lollapalooza and they're active in a lot of other areas in Chicago, and they specialize in alternative type of events."

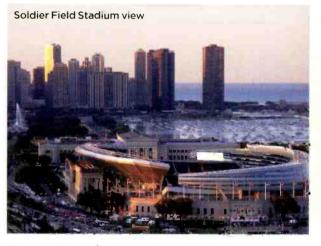
Of course, Live Nation has a big presence in Chicago, and more importantly, so does Jam Productions, which has brought live music to Chicago for some 30 years. So why C3 for SMG in the Windy City?

"C3 is not conflicted in the marketplace. They don't have other venues

that they have to book first, and it just made sense," Evans says. "They were the right people in the right time at the right place."

Again, it's not exclusive. "They're in a lot of our buildings and they're not exclusive anywhere," Evans says, adding that **Louis Messina** and AEG Live are bringing in Soldier Field's summer **Kenny Chesney** gig, and SMG also has holds from Jam and Live Nation.

"There's a lot of competition for venues in the marketplace that didn't exist as recently as a few years ago," Evans says. "It's not just



getting stadium attractions—it's about once you get them to Chicago, how do you get them into your venue?"

SMG is a big buyer of talent in its own right and partners frequently with other promoters. "I don't want to panic anybody here. We enjoy our relationships with all promoters. We have business arrangements with just about every major promoter out there—some that are public, some that aren't." Evans says.

"Right now. C3's hitting the sweet spot for us. There are about nine different offers right now on the table for me to co-promote with them in some of our venues on an act that's probably going to go outdoors." Evans adds. "They're coming to me with opportunities. Why wouldn't I make use of those opportunities?"

The "sweet spot" in many cases for SMG is in secondary and tertiary markets. "AEG and Live Nation get more focused on the major markets every day," Evans says. "C3 is very important to SMG, as is Outback and **Brad Garrett** at Police Productions, because those three in particular are working our secondary and tertiary markets from coast to coast."

Well, almost coast to coast in C3's case. "You're not going to see C3 do a show with me in Nassau Coliseum [in Uniondale, N.Y.], or probably Oakland, Calif.," Evans says. "But will you see them in Council Bluffs, Iowa, or the new building in Northern Kentucky, or Beaumont, Texas? Yeah."



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\$7,062,008 (758.608.000 yen \$279.28/\$79.13	THE POLICE, FICTION F Tokyo Dome, Tokyo, Feb. 13-14	56,706 two sellouts	Live Natio	on Global Touring, Creativeman,
\$2,792,861 (\$3,581,969 New Zealand	ROD STEWART  Vector Arena, Auckland, New Zealand, Feb. 18-19	20,248	Frantia I	Oute
\$263.15/\$59.26 \$2,763,164 (296.750.000 yen	THE POLICE, FICTION F	two sellouts	Frontier T	
\$279.34/\$79.15 \$2,502,251	Kyocera Osaka Dome, Osaka, Japan, Feb. 10  BETTE MIDLER	21,526 sellout	Live Asia	on Global Touring, Creativeman,
\$250/\$175/\$140/ \$95	Las Vegas, Feb. 20, 22-24	16,591 four selfouts	Concerts	West/AEG Live
<b>\$2,192,890</b> \$225/\$75	THE POLICE, FICTION F Neal S. Blaisdell Center, Honolulu, Feb. 16-17	16,444 two sellouts	Live Natio	on Global Touring
\$2,002,692 (\$2833,008 Singapore \$424,15/\$69,28	THE POLICE, FICTION F Indoor Stadium, Singapore, Feb. 4	10.600	Live Natio	on Global Touring, Lushington ment
7 \$1,496,605 (\$1,661,231 Australian \$346.85/\$79.28	ROD STEWART  Entertainment Centre, Brisbane, Australia, Feb. 22	10,401 sellout	Frontier 1	fouring
8 \$1,110,721 \$250/\$9.99	BARRY MANILOW Staples Center, Los Angeles,	9,353	Live Natio	on, AEG Live
9 \$1,058,136	BILLY JOEL Honda Conter Applies Calif	13,216		
\$98/\$52.50	Honda Center, Anaheim, Calif., Feb. 23  THE POLICE, FICTION F	12,552 sellout PLANE	Goldenvo	ice/AEG Live
10 (7.376,908 pataca \$495.48/\$47.49	China, Feb. 7	7,416 sellout	_	on Global Touring, in-house
\$808,469 (\$817,950 Canadian \$57.82/\$47.94	Bell Centre, Montreal, Feb. 22	14,487 16.096		tertainment Group
\$777,184 \$189/\$8.99	BARRY MANILOW Nationwide Arena, Columbus, Ohio, Feb. 8	10,908 14,17C	Live Natio	on
\$706,575 \$225/\$165	VAN MORRISON  Morton Meyerson Symphony Center, Dallas, Dec. 29-30	3,588	AEG Live	
14 \$702,781 \$250/\$9.99	BARRY MANILOW Verizon Center, Washington,	7,388		
15 \$582,636	MICHAEL BUBLÉ, NATU	9.826 RALLY 7	Live Natio	
\$85/\$49.50 \$574,339	UCF Arena, Orlando, Fla., Feb. 23 LINKIN PARK, COHEED	Selloct		roductions DOS
\$53/\$47.50/ \$36.50	Xcel Energy Center, St. Paul, Minn., Feb. 13 MICHAEL BUBLÉ, NATU	12,630 15.261	Jam Prod	uctions
\$573,035 \$75/\$45	Veterans Memorial Arena, Jacksonville, Fla., Feb. 24	8,897 sellout	Beaver Pr	oductions
\$559,952 (\$566,518 Canadian \$58.81/\$48.93	John Labatt Centre, London, Ontario, Feb. 23	9,730 9.887	Live Nation	
19 \$551,325 \$100/\$45	JILL SCOTT, RAHEEM D Fox Theatre, Atlanta, Feb. 22-23	0.053	CD Enter	prises
\$544,318 \$45/\$38.50/\$25	FOO FIGHTERS, SERJ T		Jam Prod	
\$536,585 \$81.75/\$57.75/	CHRIS BROWN, BOW W			
\$41.75/\$39.75	Palace of Auburn Hills, Auburn Hills, Mich., Jan. 26 CHRIS ROCK	8,873 13,824	Live Natio	on, Palace Sports & Entertainment
\$72.50/\$ <b>5</b> 2.50	Lyric Opera House, Baltimore, Feb. 9-10 MICHAEL BUBLÉ, NATU	7,330 7.620 three shows	Live Natio	on, CD Enterprises
\$487,137 \$99.50/\$69.50	Seminole Hard Rock Live, Hollywood, Fla., Feb. 20	5,401 sellout	Beaver Pr	roductions
<b>24</b> \$477,460 \$85/\$49.50	MICHAEL BUBLÉ, NATU St. Pete Times Forum, Tampa, Fla., Feb. 22	6,075 sellout	Beaver Pr	roductions
<b>\$472,050</b> \$49.50/\$29.50	JONAS BROTHERS, RO Toyota Center, Houston, Feb. 14	ONEY 10,542 10,595	Live Natio	on
26 \$439,937 \$46.50	LINKIN PARK, COHEED  Qwest Center, Omaha, Neb.,	AND CAMBRIA 9,461	A, CHIO	
27 \$425,000 \$34	Feb. 12  WILCO  Riviera Theatre, Chlcago, Feb.	12,500		
28 \$423,620	MATCHBOX TWENTY, A	five sellouts		1UTEMATH
\$79.50/\$49.50	Palace of Auburn Hills, Auburn Hills, Mich., Feb. 2  RBD, LA NUEVA BANDA	8,496 sellout	Live Natio	on, Palace Sports & Entertainment
29 \$384,356 \$96/\$36 \$364,482	American Alrlines Center, Dallas, Feb. 16  MATCHBOX TWENTY, A	<b>6,457</b> 7.000	Roptus	NUTEMATH
30 \$75/\$59.50/ \$49.50	Sovereign Center, Reading, Pa., Feb. 19	<b>6,159</b> 6.209	BRE Pres	
\$352,490 \$77.50/\$42.50	JILL SCOTT, RAHEEM D Paramount Theatre, Oakland, Calif., Feb. 7-8	5,654 6.030 two shows one sellout	Live Natio	on, Bay Area Productions
\$310,555 (5,878,800 lempiras \$95/\$40	RBD Estadio Chochi Soza, Tegucigalpa, Honduras, Feb. 2	9,102 10,000	Roptus	
\$281,765 \$95/\$35	RBD, LA NUEVA BANDA Dodge Arena, Hidalgo, Texas,		Roptus	
<b>34</b> \$253,548	RUFUS WAINWRIGHT,	4.000 SEAN LENNON		
\$51/\$35 \$243,112	Radio City Music Hall, New York, Feb. 14  CHRIS ROCK, WHODIN	sellout	Live Natio	on, MSG Entertainment
\$75.50/\$45.50	Rosemont Theatre, Rosemont, III., Feb. 14	4,262 sellout	Live Natio	on

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# **AUSTIN GOES LATIN**

SXSW Exposure For Mexican, Argentine Acts

A Vans Warped tour franchise in Mexico and an Argentine DJ collective are among the international Latin groups looking for stateside exposure at next month's South by Southwest music festival in Austin.

On March 15, a Warped tour Latin America showcase will feature Mexican bands Allison, Delux and Lipstick Terror-though a lineup for a one-off June 14 rock festival in Mexico City this year under the Vans Warped brand has

"International bands sometimes come to South by Southwest and get kind of overshadowed," says Warped founder Kevin Lyman, who also throws an unofficial SXSW party for bands from as far away as Japan and Europe. But "now it's a real conscientious effort to have different types of music from the U.S. as well as from around the world," says Lyman, who has been freshening up his stateside tour

by booking such foreign bands as Spain's the Pinker Tones

Last year, Allison played several Warped U.S. dates after showcasing at SXSW, and Lyman savs this summer Delux will do the

Pako Zepeda, co-CEO of Mexico City-based management company Soundguich, is licensing the Warped name, pursuing sponsorships (Vans and Monster Energy are already onboard) and building a database of potential attendees via MySpace and the Warped tour Mexico Web site.

Meanwhile, a collective of Buenos Aires-based DJs has built a fivecity U.S. tour around its March 13. SXSW showcase.

The Zizek tour, named for a twiceweekly gathering held at Buenos

KING COYA & EL TRIP SELECTOR are one of Aires' Niceto nightand breakbeat with cumbia and reg-

club, will also stop in Los Angeles, San Francisco, New York and Chicago next month on a tour booked by the Kork Agency.

The 18-month-old club's local success in the Argentine capital-cofounder Grant Dull, a Texas-born expatriate, says it packs in up to 1,000 people on Saturdays-led to the recent founding of label ZZK and an effort to book the DJs at U.S. and European festivals

The six Zizek acts blend electronic

gaetón, in a style the tour's MySpace site describes as "electro cumbia," "cumbia crunk" and "cumbia rave."

"The experimental cumbia scene has been around for six or seven years," says Dull, who along with the talent he manages is self-financing the tour. The Zizek DJs "want to see their careers advance and get more gigs... everything that happens when one goes from Argentina abroad."

—Ayala Ben-Yehuda



.com For news and developments relating to the Billboard Latin Music Awards, see Billboardevents.com.



# Teen Tune-Out

Spanish-Language Radio Listenership Is Up-But Not With Young People

Who's listening to radio?

According to Arbitron's latest Listening Trends report for fall 2007, it isn't teens. Radio listenership by the 12-17 audience has been declining steadily since 1998, to its current low of only 8.1% of all listeners.

When it comes to Spanishlanguage radio, that average is even lower.

The 12- to 17-year-old set is barely a blip on the listener screen of all Spanish-language

formats, with the exception of Latin urban, where it counts for a high 19% of all listeners. In every other format, though, the demographic falls to a 6% share (for Spanish contemporary radio) or even lower.

While those numbers don't correspond to the nation's youthful Latin demographic (according to 2006 U.S. Census numbers, about one-third of all Latins in the United States are younger than 18), Latin listenership overall remains healthy.

Spanish-language formats account for 10.9% of total U.S. radio listeners 12 and up, according to Arbitron's fall 2007 numbers. That share is only 1% less than the 11.9% high that Spanish-language radio registered at its peak in winter 2007. It also continues the general upward trend that Spanish formats have been registering since 1998, when they accounted for only 6.7% of all listenership.

Today, in an environment marked by decidedly antiimmigrant sentiment, the listening share for Spanishlanguage radio is greater than the share for urban radio (9.9%), rock (7.5%), country (9%) and even contemporary hit radio (10.8%)

Granted, Spanish's share includes all Spanish-language formats-even Spanish talk radio. But the numbers demonstrate that there is a strong and stable population that prefers to listen to its radio in Spanish.

Dividing the sector further, regional Mexican remains, by far, the most listened-to Spanish format. And to give you an idea of just how popular this niche of niches is, its 4.4% overall share surpasses the 3.6% registered by alternative radio.

If we delve deeper into regional Mexican, what's surprising is that the bulk of its audience-54%-is between 18 and 34 years old. That's younger-skewing than the 18-34 audience for tropical radio (35%) or for Spanish contemporary radio (37%). For the former, 48% of all listeners are 35 to 64 years old, compared with 38% for that age bracket in regional Mexican.

This breakdown underscores what Spanish-language radio listeners have long known: Regional Mexican is far more eager to experiment and play new music than Latin pop or tropical stations, where core artists have been the same for years,

aging with their audience.

Nothing wrong with that, if it brings in ratings. But it doesn't entice new audiences of any age to tune in, as getting a variety of names on those playlists is excruciatingly hard.

So here's one long-range question: What will happen to Spanish-language radio's slipping youth listenership if urban stations (or Latin rhythmic, per Billboard's Latin charts) keep dwindling?

With the stabilizing of the reggaetón boom, the number of Latin rhythmic stations that Nielsen BDS monitors is now only 10. More and more of those stations have altered their playlists to incorporate more pop and hits.

We know teen listeners are not what advertisers want, and that factor has contributed to the demise of those urban stations. But the format's 53% listenership in the 18-34 bracket and a 48% listenership in the 25-54 bracket can translate into spending dollars.

More important, with a healthy Spanish-language listenership, surely there is room for new music to attract new listeners in a broad variety of formats.



#### **CONFERENCE CALL**

Morning radio, crossover acts, 360 deals and the state of Latin-American and U.S. Latin digital markets are among the topics at the 19th annual Billboard Latin Music Conference April 7-10 in Hollywood, Fla. Celebrity panelists confirmed so far include morning personalities Javier Ceriani of Spanish oldies WCMQ (Clásica 92.3) Miami and El Chulo & La Bola of regional Mexican WLEY (La Lev 107.9) Chicago, They will participate in the conference's first "Radio Day" April 7, which will include panels on the



ple Meter and bilingual programming, Crossover acts Kat De Luna and the D.E.Y. will speak at the "Urban Crossover" panel, while mun2 GM

Portable Peo-

Alex Pels and MTV Tr3s GM Lucia Ballas-Traynor will hold forth in a discussion on U.S. Latino youth. As previously announced, Enrique Iglesias will be this year's star Q&A artist, while reggaetón duo Wisin & Yandel will explain its new business model with management and sponsors. For a full schedule, go to billboardevents.com.

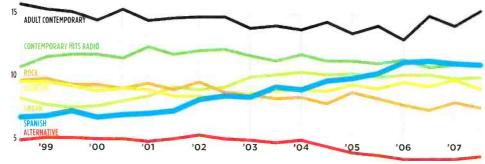
#### SPANISH ALLIANCE

The music arm of Spain's

biggest media holding, Grupo Prisa, has acquired 70% of the country's most important management and booking agency, Madrid-based Rosa Lagarrigue Management. "In a time of crisis for the music industry, the creation of alliances such as this one underlines the vocation to continue." RLM CEO Rosa Lagarrique says. RLM, which also has offices in Miami, manages leading Spanish artists such as Alejandro Sanz and Miguel Bosé. Its operation also includes the brand-focused Merchandising on Stage. MOS will now be 70% owned by Grupo Prisa's music arm (GVM) and 30% owned by RLM. GVM's acquisition broadens the cooperation between the two companies that began in 1999, when GVM was founded. The result was the creation of GVM's Planet Events, which has organized Spain tours by leading Latin artists. -Howell Llewellyn

#### STEADY **GROWTH**

Of late, Spanish radio (in blue) has gained in audience share while other formats have zig-zagged.



18 | BILLBOARD | MARCH 8, 2008

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# **Major Player**

#### New Publisher Ready To **Battle Established Entities**

The largest music publishing acquisition in history is now spawning a top competitor in the independent sector. Imagem Music, formed by Dutch publisher CP Masters (CPM) and pension fund Stichting Pensioenfonds ABP, is the new owner of the Universal Music Publishing Group (UMPG) assets sold under the watchful eyes of the European Commission (EC).

Now holding rights in songs recorded by artists like Justin Timberlake, R. Kelly and Shania Twain -and the funds to make many more deals-ImagemMusic is ready to compete head-on with publishers in Europe and the United States.

This is exactly what the EC wanted before it would give its regulatory blessing to Universal's €1.63 billion (\$2.05 billion) acquisition of BMG  ${\tt Music\ Publishing.\ That\ deal\ closed\ in\ 2006, less}$ than two months after a European court browbeat the EC for the way it handled examination of the Sony BMG Music Entertainment merger. With the independent music group Impala ob-

40 writers including Gino Vannelli, Johnny Nash, Kevin Gilliam (DJ Battlecat) and Candy Dulfer.

Just prior to BMG's sale, that publisher's U.K. assets (including the Zomba catalog) had generated an average of nearly €103 million (\$124 million) in revenue annually during 2003-05, with BMG retaining an average of more than €31 million (\$37 million) in net publisher's share (NPS) annually, according to confidential documents reviewed by Billboard during the BMG auction process. That NPS contributed an average of nearly 19% to the publisher's total NPS during each of those years. The catalogs sold by Universal are a portion of these assets.

The assets and publishing rights divested by Universal—and acquired by CPM/ABP—generated about €30 million (\$37.7 million) in revenue during 2006, resulting in roughly  $\in 10$ million (\$12.6 million) in NPS, according to a confidential document reviewed by Billboard last year. The final purchase price was in the €125 million (\$189 million) range.

ImagemMusic is already working on a second undisclosed acquisition and is ready to sign



#### 'The commission wanted to make sure we were serious about signing new writers.

-ANDRÉ DE RAAFF, CP MASTERS

jecting to the new acquisition, Universal chose to work closely with the EC and divest itself of assets rather than spend millions of dollars challenging potential EC objections.

In the last year, the EC closely monitored Universal's selection of assets and subpublishing rights—sending questionnaires to about 100 European companies for their opinions on the impact on the market by the proposed divestitures to ensure that the sell-off would reduce Uni $versal/BMG's\ market\ power\ while\ enhancing\ or$ creating competition in the publishing market.

After CPM/ABP beat out nearly a dozen other bidders and sealed the deal in December, the new buyer still had to satisfy the commissioners that it wasn't simply buying assets to squeeze out some money then sell them off again.

"They wanted to know how our network works, if we really had the intention to not only buy catalogs, but had serious ideas about continuing to work the catalogs and, very importantly, to continue to sign new writers," CPM co-CEO André de Raaff says.

Under the deal, CPM/ABP acquired the Zomba U.K., Rondor U.K., 19 Songs, 19 Music and BBC catalogs, which UMPG will subpublish outside Europe. It also acquired European subpublishing rights to the Zomba U.S. catalog. This adds the works of more than 100 writers to the CPM fold, including Kaiser Chiefs, producer Robert "Mutt" Lange (Shania Twain), Martin "Max Martin" Sandberg (Britney Spears, Backstreet Boys) and Mark Knopfler, as well as future songs by Timberlake, Kelly, Linkin Park, Ne-Yo, Nas and others. They join the CPM roster of songs by about

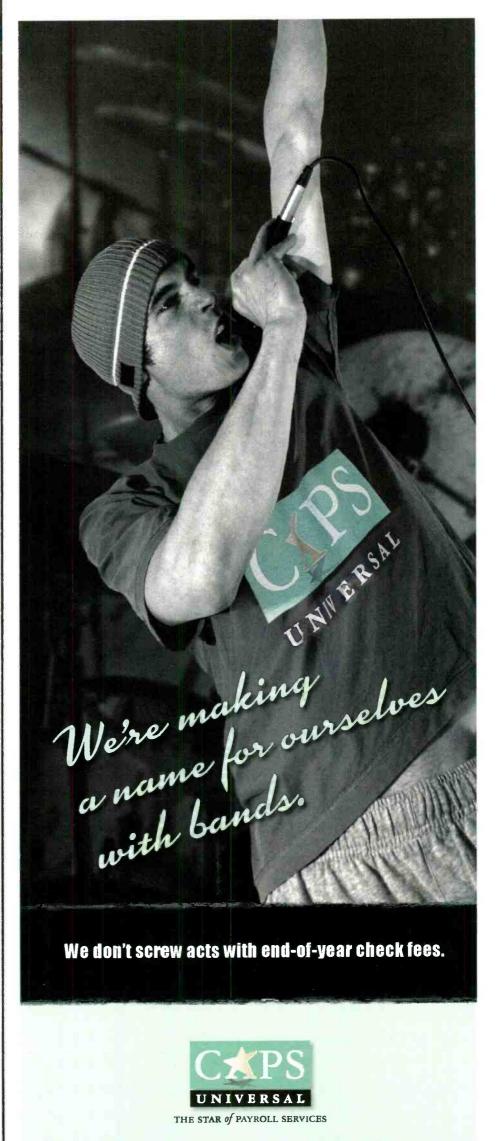
more writers, primarily from the United Kingdom and America, de Raaff says. With writers from these countries, "you automatically have a bigger chance to create worldwide success because of the language and the talent."

In the next six months, de Raaff plans to focus heavily on synch licensing. He believes the catalogs have been underexploited in Europe. And while some U.S. publishers believe that synch fees have dropped even though licensing opportunities have increased, de Raaff says he hasn't seen a pricing drop in Europe.

CPM is one of four divisions of the Netherlands-based CTM, an entertainment company co-owned by de Raaff, Bob Hubar and Denis Wigman. De Raaff, who was once GM of Warner/Chappell Music's Dutch office, has more than 30 years' experience in the music industry. Hubar is an established TV producer and former entertainment attorney.

Slightly more than a year ago, they decided to focus more on music publishing and TV production. That led to the quest for financial backers. ABP is Europe's largest, and the world's third-largest, pension fund with €217 billion (\$328 million) in assets under management. Last summer, de Raaff met ABP executives, who were then already considering investing in intellectual property. They joined forces just as the Universal assets went up for sale.

ImagemMusic is opening a London office with four executives from Universal/Zomba, and adding four more to the staff. Administration will be handled out of its office in Hilversum, the Netherlands.



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# Sales 2.0

Is Indie Retail Learning From Blog Buzz?



CORTNEY HARDING cortney.harding@billboard.com

n one hand, the results of a recently released New York University Stern School of Business study ("Does Chatter Matter? The Impact of User-Generated Content on Music Sales," by Vasant Dhar and Elaine Chang) on how different outside elements affected or predicted sales once an album was released don't seem terribly shocking.

Of course, a record with some sort of publicity will sell more than one without any advance hype; if a record is put out in the woods and no one hears it, it probably won't make much of a sound.

Likewise, the authors' findings that blog buzz and social networks can lead to sales increases, sometimes up to three times the average of similar releases, isn't too surprising. But what bears examining, in the wake of this correlation, is how indie retailers can maximize this trend and build relationships with blogs to drive sales.

Online retailers have been some of the first to jump on this opportunity. Insound .com, which was recently acquired by the Alternative Distribution Alliance, has an extensive online affiliate program. "We have people on staff dedicated to reaching out to music blogs," site director Patrick McNamara says. Insound has had a partnership with Pitchfork for almost nine

years, and also has relationships with major blogs like Brooklyn Vegan, Stereogum and Oh My Rockness. Those sites get a small percentage of each sale that comes through a direct link, and Insound uses the program to boost sales and manage inventory.

"A good review on Pitchfork or some blog chatter can definitely drive sales," McNamara says. "When Clap Your Hands Say Yeah got Pitchfork's 'best new music' distinction, we sold 12,000 copies of the record."

Also benefiting from a strong relationship with Pitchfork is digital indie music retailer eMusic. According to editorial director Yancy Strickler, the site saw a 600% increase in downloads of the new Atlas Sound album after a recent Pitchfork review. eMusic also has a partnership with Boing Boing, which resulted in a 500% increase for the Marseille Figs after the site ran a positive review of their latest record. "The Dirty Canon."

From the perspective of the bloggers, money is only part of the equation when it comes to choosing the sites to which traffic is directed. "Ultimately it's all about picking the most useful commerce services for our audience, so we have the Amazon MP3, Amie St. and eMusic stores that provide [digital rights management]-free MP3 files; Apple iTunes, which provides a mix; and Pricegrabber, which helps our

users find the best prices on CDs if that's what they are looking for," says Anthony Volodkin, founder/CEO of aggregator the Hype Machine.

Matthew Perpetua, who writes Fluxblog, tends to steer his readers toward indie outlets. "I try to favor band sites/label sites, throw things toward indie online shops fairly often," he says.

While digital-only stores have embraced this model, brick-and-mortar stores—even those that sell music through their Web sites—have been slower. "We don't have any deals with the local blogs," says Isaac Slusarenko of Portland, Ore.'s Jackpot Records. Nor does Phoenix's Stinkweeds Records; owner Kimber Lanning says that while some local blogs do link to its store, there is no formal program in place.

Even larger indie chains like Boston's Newbury Comics have been slow to jump on the blog bandwagon. "Developing an affiliate program for blogs is on the list, but it's pretty far down on the list," GM Duncan Browne says. He also acknowledges that the store "sees a definite uptick in sales of a certain record when bloggers pay a lot of attention or a site gives it a good review."



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HIP-HOP BY MARIEL CONCEPCION

# **PUMP IT UP**

#### Labels Look To Boost Digital Hip-Hop Album Sales

When Flo Rida set a digital sales record last month with his single "Low," which moved 470 000 copies the first week of January despite not being available on an album, it was emblematic of an intriguing trend.

Digital hip-hop track sales are at an all-time high, but in terms of digital album commerce, hip-hop is lagging far behind other genres. In 2007, of 500.4 million albums sold industry-wide, 10% were sold digitally. In comparison, of the 41.7 million rap albums sold, only 7% (2.9 million) of those were digital.

So far this year (through the week ending Feb. 17), according to Nielsen Sound-Scan, overall album sales stood at 56.4 million, with 15.4% of that figure being digital (8.6 million). Of the 4 million rap albums sold, 11,2%

have been digital (447,000).

Two indie labels are seeking a solution. Amalgam Digital, which claims it is the first hip-hop-specific online retail store, and Def Jux, which is finalizing plans to expand its label site to a full-blown digital store are experimenting with new ways to boost the genre's download sales stats.

Amalgam GM Jay Andreozzi believes the label not only creates a platform for indie hip-hop artists who otherwise might find it difficult to get music featured on iTunes or Rhapsody, but that it will also aid in shifting hiphop's digital figures.

The label is committed, Andreozzi says, to "new strategies like additional bonus tracks or a cappella versions of the album or exclusive digital-only albums." An example of the latter is Joe Budden's "Mood Muzik 3.5." The digital-only album was made available earlier this year exclusively on Amalgam's Web site prior to the release of "Padded Room," the New Jersev rapper's official sophomore release, due this spring via the label. In addition, a limited-edition a cappella version of "Padded Room" will be made available free to fans who buy the album from the Amalgam site

Koch VP of digital/mobile Bill Crowley says that although specialty stores have been successful in the past. he isn't certain a hip-hopspecific store will do as well. "There's a really healthy hiphop market on the digital side, but they aren't the most likely to buy full-length albums," he says.

Why? Because hip-hop culture has historically been



singles-driven. "While a lot of hip-hop fans can tell you their top 10 hip-hop albums, there are plenty that love the genre but aren't embedded in the culture that can't," says Jason King, artistic director at New York University's Clive Davis Department of Recorded Music. "Hip-hop has never really been a conceptalbum-driven culture."

Still. Def Jux plans on adopting the same free/ bonus content policy Amalgam has implemented when it expands its online store in coming months. Currently, the site only sells music by Def Jux artists.

"You can put all the B-sides and exclusive digital content on there to further draw people in," label manager Jesse Ferguson says. "You can add CDs. sneakers, sweatshirts. plus an entire catalog digitally, and not worry about it being in stock or not."

Andreozzi believes that signing former major-label artists like Budden (whose 2003 self-titled Def Jam debut has sold 526,000 copies) to indie labels will further facilitate growth in online album sales.

"We had the highestselling individual album on Amalgam with Joe and now, when we do his next album, we will hopefully be able to do it on a bigger scale," Andreozzi says.

Crowley says, "There's a lot of success to be had when a high-profile artist finds their way to an indie," but he still believes singles sales will remain on top, "It all comes down to delivering tracks people want," he says. "Still, if they buy an album or a single, it beats the alternative of people not caring at all, or caring so little they'd opt to download illegally."

## WE BELIEVE IN TRUTH IN ADVERTISING

#### **FACT #1:** WINNIPEG IS COLD



Date	Event	Attendance	Gross Sales	Temperature
Nov. 28 Dec. 2	Walking with the Dinosaurs	54,875	\$2,298,212	Brisk at -23°C
Dec. 9	Bon toví	15.879	\$1,483,694	Slight chill in the air at -26° C
Jan. 19	Michael Buble	10,198	\$593,762	Never noticed at -31°C
Jan. 21	Big & Rich	6,403	\$341,289	Fingers numb; -29°C
lan. 26	Blue Rodeo	4,593	\$189,552	Unseasonably warm at -19° €
lan.27	3 Days Grace	7,133	\$237,490	A holiday!!-17° C
Feb. 8-9	Monster Jani	24,000	\$294,156	Blizzard; -2/°C
Feb. 11	John Mellancamp	11,350	\$666,211	A dry cold at -31° C
Feb. 22-24*	High School Musical	21,000	\$550,000	-24° C and holding
Mar. 8-16*	CDN Championship Curling Brier	200,000	\$2,200,000	Really; will it matter?
Mar. 18*	Avril Lavigne	9.000	\$400,000	Likely still hellish
Mar. 21*	Martina McBride	7,000	\$400,000	Expecting the worst
Mar.25*	Foo Lighters	10,000	\$500,000	No hope in sight
Mar. 28*	Rascal Flatts	12,000	\$850.000	Cabin fever epidemic

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#### FACT #2: THE MTS CENTRE IS HOT



CHRISTIAN BY DEBORAH EVANS PRICE

# Larry Norman

#### Christian Rock Pioneer Influenced A Range Of Acts

One of Christian rock music's most influential and controversial figures, Larry Norman died Feb. 24 of heart failure at his home in Salem, Ore. He was 60.

Inducted into the Gospel Music Hall of Fame in 2001, Norman is often referred to as "the father of Christian rock music." He is known for such groundbreaking anthems as "Why Should the Devil Have All the Good Music" and "I Wish We'd All Been Ready."

"Larry was an interesting person in every sense of the word," Gospel Music Assn. president/CEO John Styll says. "He was one of the first to record what later became known as contemporary Christian music, but what he

did in the early '70s was far edgier than most of what comes from that genre now. I found Larry to be likable and personable, although unpredictable. I always suspected that he wrote much of his own publicity and spun it so as to further his own mystique, and he did have a way of rewriting history. But he earned his place, and history will always show that he was an original-an iconoclast."

Born April 8, 1947, in Corpus Christi, Texas, Norman began writing and performing at age 9. He later moved to San Jose, Calif., where he became part of the local music scene, opening

for the Doors and Jimi Hendrix.

Norman began recording in the mid-'60s and first garnered attention with 1968 release "I Love You," which he recorded while lead singer for the group People! The title track was a cover of the Zombies tune, which reached No. 7 on Billboard's pop singles chart.

Norman left the group as soon as its album was released and embarked on a colorful solo career. Capitol Records issued his first solo album, "Upon This Rock," in 1969, widely considered the first Christian rock album. In 1972, with help from Beatles producer George Martin, he recorded the landmark "Only Visiting This Planet" for MGM Records. The following year, he released "So Long Ago the Garden," also on MGM, before opting to pursue the indie label route the remainder of his career, launching his own Solid Rock Records.

Norman pushed the boundaries by creating rock music that incorporated his faith and targeted nonbelievers. Never one to preach to the choir, Norman's brazen passion sometimes irked religious conservatives, but no amount of criticism could deter him. With his long hair, faded jeans and outspoken political and social views, he was the original Christian rock rebel.

Many Christian bookstores banned his product, but his fellow musicians always held him in high esteem. "I remember the exact moment when I first heard Larry's music," says EMI Christian Music Publishing president Eddie DeGarmo, formerly of pioneering Christian rock outfit DeGarmo & Key. "It was June 1972. I was 17. We were just kids in a rock band on a mission to our generation playing wherever we could. None of us were aware that anyone else was doing this probably due to us being sheltered in the Bible Belt. 'Only Visiting This Planet' truly changed the way we looked at things and what was possible. There was somebody that had blazed the trail

Norman's music has influenced a variety of artists, from mainstream rockers to today's



young Christian bands. "Larry Norman is without a doubt my greatest lyrical influence," ForeFront artist tobyMac says. "He was socially relevant, spiritually significant and passionate about challenging his generation to new heights of love. Larry put Jesus on the streets—right where he belongs.

performs at a band reunion at the Santa

Clara Fairgrounds in 2007.

More than 300 acts have recorded Norman's songs, among them Sammy Davis Jr., Petula Clark, Rebecca St. James and Geoff Moore & the Distance. In 1995, St. James, dcTalk, Grammatrain and Audio Adrenaline were among the Christian acts participating in the tribute album "One Way: Songs of Larry Norman."

At the time of his death, Norman had been working on a new project with Modest Mouse's Isaac Brock and Pixies frontman Frank Black. who cites Norman as a major influence. That music will be released later this year.

Just hours before he died, Norman dictated a message to be posted on his Web site. It said, in part, "I feel like a prize in a box of Cracker Jacks with God's hand reaching down to pick me up. I have been under medical care for months. My wounds are getting bigger. I have trouble breathing. I am ready to fly home." ....



# **The Legends** Lawsuit

#### Record Club Sales At Center Of Artists' Royalty Claim

The record industry doesn't make cookiecutter record deals. This can lead to significant accounting problems—especially after artists sign with different labels over time. each with its own negotiated contractual terms covering royalty percentages and calculation methods. Add to the mix a majorlabel group acquiring several other labels. and one result can be a lawsuit, such as the one recently filed by 14 artists or their estates against Universal Music Group

The plaintiffs include such legendary figures as Patti Page and the estates (or trusts) of Count Basie, Sarah Vaughan, Woody Herman and Benny Goodman. The only thing they have in common is that they all signed with labels eventually acquired by UMG, they all hired H/B Webman & Co. to audit their royalty accounts, and they aren't satisfied with UMG's accountings and payments.

It would be easy to say that this case is about a lack of transparency in accounting. But it's more complex than that. Nearly every possible legal and accounting allegation is thrown into this mishmash of a suit filed Feb. 14 in the New York Supreme Court.

The 53-page complaint cites improper payments in connection with record clubs,

returns, compilations, third-party licenses, digital distributions, reserves, legal settlements, foreign royalties and Audio Home Recording Act royalties from 1998 to the present. The complaint alleges that the parties agreed to toll (extend) the statute of lim-

itations during this period of time.

Specifically, the plaintiffs claim that UMG received "inflated advances" and other fees from record clubs and accepted very low royalties—on which artists's royalties, in turn, were calculated.

Oren Warshavsky, a partner with Troutman Sanders in New York, represents the plaintiffs. He believes that the artists should receive a share of the record club fees.

> since the labels provide free goodswhich do not generate royaltiesto record club subscribers.

In addition, he says, the contracts required royalties to be calculated based on retail list price. But, he says, UMG no longer publishes retail list prices in its cata-

log. Instead, he says, the label uses a "synthetic" retail price, which is based on the published price to dealers (PPD). He argues that this is improper because UMG never asked the artists whether the change was acceptable to them.

Despite numerous requests, he adds, UMG refused to tell auditors how it comes up with this price. The auditor determined that the company's methodology resulted in it crediting, as the retail list price, roughly 120%-130% of the PPD; the actual retail list price,

GLOBAL BY HOWELL LLEWELLYN

# **RAUCOUS CAUCUS**

Spain's Indie Labels Team Up To Prep For Government Talks

MADRID—The Spanish indie label sector has set up a nationwide Independent Labels' Federation (FIP) to hold more sway in upcoming consultations with the government over music legislation.

To create FIP, the 48-member indie labels body UFI has joined with regional label groups in Catalonia (Barcelona), the Basque Country (Bilbao), Valencia and Galicia (Vigo).

The new group will be independent of Spain's two main music sector pillars—major labels' body and IFPI affiliate Promusicae, and 80,000member authors' and publishers' society SGAE. FIP will represent some 200 labels that account for 20% of record sales in Spain.

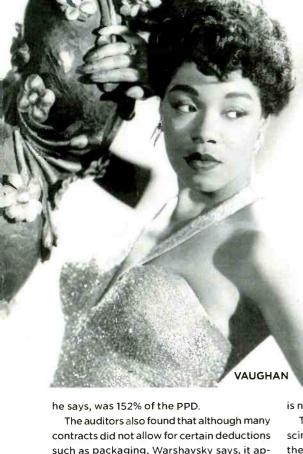
One FIP demand will be for such anti-peer-

to-peer piracy legislation as that proposed

in France and the United Kingdom. Former UFI committee member Fernando Luaces, who is now a Promusicae board member and director of Madrid label Boa Records, says, "We want similar laws on the control of Internet content owned by artists and labels—the question of rights [on the] Internet is crucial to the indie label sector."

Luaces adds that "FIP will be a unique voice in the negotiation of these rights, and we shall be prominent in the three lines of negotiations—with mobile phone operators such as Telefonica, global Internet sites like MySpace and YouTube, and rights collecting societies





such as packaging, Warshavsky says, it appears that UMG built a standard deduction into the PPD (e.g., the PPD would be 25% below the published PPD).

Among other claims, the complaint alleges that UMG debited the plaintiffs' accounts with a higher per-unit price when records were returned than it previously credited to them when the same units were sold. UMG also deducted a reserve against royalties for certain third-party exploitations despite no contractual provision allowing for the deduction, the

Warshaysky says he also plans to claim that digital download deals are licenses rather than sales, requiring higher royalties to artists.

It would be surprising if the court permits this case to proceed as one lawsuit: each plaintiff has his or her own contractual agreements that will likely guide how much, if anything, each one is owed.

For example, Count Basie entered more than nine contracts with at least five different labels that eventually became part of UMG. The Mills Brothers had more than 16 agreements in five decades.

And some of the legal remedies may be difficult to win. The plaintiffs claim there is a fiduciary duty between the label and the artists, which would require UMG to exercise a higher standard of care toward its artists than with other contractual relationships. But nearly every court has held previously that there

is no such duty between artists and labels.

The plaintiffs also want the court to rescind the contracts and return the masters to them. But a rescission requires that all the parties be returned to their original pre-contract positions. The plaintiffs could have to pay to UMG all money ever spent by the labels for these artists since, in some cases,

Time will tell whether the plaintiffs are entitled to the total \$6.1 million they claim in damages or whether they are expecting more than they contractually agreed to accept.

"We believe that these claims are baseless, and we are confident that we will prevail in court," a UMG spokesman says.



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



such as SGAE. We want My-Space and YouTube to pay rights now for using music made in Spain and owned by Spanish indie labels."

While SGAE welcomed FIP's imminent arrival, Promusicae declined to comment. However, Simone Bosé, director general of Promusicae member EMI Spain, calls FIP "good news as long as all collectives join together to talk about sector problems."

Bosé adds, "The music industry needs unity and strength more than ever to combat the threat of piracy, and to again boost new talent.

Mark Kitcatt, VP of UFI and

director of Madrid label Everlasting Records and distributor Popstock, says that another likely FIP demand will be that 40% of all music played on radio stations be "made in Spain," including Spanish indie groups that record in English.

Kitcatt adds that this type of legislation is a necessary measure "to give Spanish music more recognition and esteem, to make it easier to get [Spanish] bands out there in Europe, the United States

The music industry needs unity and strength more than ever to combat the threat of piracy and to again boost new talent.' -SIMONE BOSÉ, EMI SPAIN



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#### >>>DOWNLOADS UP 41% IN JAPAN

Music downloads in Japan rose by 41% in trade value to 75.5 billion ven (\$699 million) in 2007, with volumes up 26% to 465 million units, according to data released by the Recording Industry Assn. of Japan. PC-based music download sales—including full tracks, albums and music videos—rose 30% to slightly less than 31 million units, for a wholesale value of 5.92 billion ven (\$54.8 million), up 18% from 2006. Downloads in the all-conquering mobile sector accounted for the vast majority of sales, with 434 million units having a wholesale value of 68 billion yen (\$629.6 million). Master ringtones represented the largest part of that with 223.9 million units, down 1% from 2006. The RIAJ counts albums and mini-albums as single units regardless of the number of tracks they contain. -Fred Varcoe

#### >>> WARNER AFRICA GOES MOBILE

Warner Music Gallo Africa has struck a strategic partnership with iO global, which promises to pump the major's music across African mobile networks. Founded in May 2005 in the United Kingdom, iO is a global provider of integrated digital retail solutions. It will distribute WMGA's repertoire through a network of third-party wireless operators and mobile service providers in Africa. The partnership will encompass digitized music in an array of mobile formats, including full tracks, album bundles and ringtones. The pact will initially focus on sub-Saharan African, rolling out first in South Africa and Nigeria in March. WMGA was created in May 2006 as a joint venture between Warner Music International and South African publishing and entertainment company Johncom and its label subsidiary Gallo Music.

-Lars Brandle

#### >>>'THREE STRIKES' FOR DOWN UNDER?

The Australian government says it is considering "three strikes and out" legislation that would see frequent illegal file downloaders lose their Internet access. Under the proposal, similar to a plan being considered by the British government, an illegal file sharer will be given a warning. This will be followed by a suspension of Internet access, and then cancellation. The law would require Internet service providers to monitor traffic on their networks. The Australian Recording Industry Assn. claims that 2.8 million Australians downloaded music and movie files illegally in 2007. ARIA has proposed the threestrikes policy as a weapon in battling piracy during discussions in the past 12 months with the government and ISPs, ARIA chief executive Stephen Peach says. "It's a highly compelling proposal." he says. However, Peach maintains that ARIA would prefer to formulate a voluntary code of conduct with ISPs than rely on legislation. -Christie Eliezer

#### >>>POSTHUMOUS DMA WINS FOR NATASJA

Urban artist Natasja posthumously won four honors at the 20th annual Danish Music Awards show, held Feb. 23 in Copenhagen. The Playground Music artist, who died in a car accident last June, took awards for best album, female vocalist, urban album and songwriter for "I Danmark Er Jeg Født." Alternative rock act Dúné won best band, best new act and best rock album for "We Are in There You Are out Here." Other winners included Copenhagen Records' Alphabeat, whose self-titled disc was named best pop album; its single "10,000 Nights of Thunder" was named best track. Most of the awards were determined by a music industry/media jury; special juries dealt with the more specialized awards -Charles Ferro



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GLOBAL BY STEVE McCLURE

# (NOT SO) **BIGIN** JAPAN

#### Lavigne One Of Few International **Artists Making Headway**

TOKYO-How low can it go? That's what industry insiders in Japan are asking after a poor year for international repertoire in the world's No. 2 music market.

According to the Recording Industry Assn. of Japan (RIAJ), physical shipments of international repertoire, excluding music video/DVD—for digital figures, see Global Newsline. left—plunged 23% in 2007 in volume to 62.6 million units. Value fell 17% to 76.5 billion yen (\$713.6 million).

Domestic shipments fell only 6% to 204.2 million units in 2007, with wholesale value down 1% to 256.8 billion ven (\$2.4 billion). That gave international repertoire (called "yogaku") a 23% market share in volume and value, compared with 27% and 26%, respectively, in 2006.

Warner Music Asia Pacific president Lachie Rutherford says one key problem is that the Asian media, particularly in Japan, is "focused on domestic acts, and unless there is a specific story or angle, the focus [on overseas acts] is not there.

Rutherford says it's crucial for acts to connect to mainstream Japanese consumers, but "Western acts do not always invest the time, so they will not penetrate here unless they're already superstars."

Tower Records Japan merchandise operation manager Takeshi Imaizumi says a lack of such overseas icons as Michael Jackson, Prince or Madonna has added to the problem. "Since the early 1990s," he says, "the Japanese record industry hasn't been able to find such artists. Only Avril Lavigne has had good results in the past few years."

Lavigne's April 2007 set "The Best Damn Thing" (BMG Japan) was Japan's top yogaku album in 2007, selling more than 1 million units, according to the label.

BMG Japan president Daniel DiCicco says Lavigne shares "the one trait that ties together nearly every recent successful artist story in Japan . . . an early, long-term



BY ROBERT THOMPSON

# As The World Turns

#### Music World Parent Company Unveils New Distribution Plan

TORONTO-The parent company of defunct Canadian retail chain Music World plans to re-emerge as a distributor for music to "nontraditional" markets, aiming at stores like Canadian Tire, Toys "R" Us and other mallbased retailers.

"We'll build an assortment of music for them based on demographics, their retail footprint, their location," says Pindoff Entertainment Group president Michael Waitzer. former CEO of Canadian apparel and footwear chain Athletes World. Pindoff also is planning to open 50 temporary retail stores in malls for the fourth-quarter holi-

Music World officially closed its doors Jan. 11,

shuttering 72 stores across Canada. The company was owned by the Pindoff family until it was sold late last year to a group of investors, and as part of the receiverobligations that needed to be negotiated and would have raised costs, Waitzer says, which led to the decision to close the stores and lay off all 648 employees.



-HUMPHREY KADANER, HMV CANADA

ship of that deal. Music World owed its new owner \$30 million. Documents indicate the company had \$72 million in annual sales.

Though a handful of the stores were on the verge of profitability, most had lease

Waitzer adds that record companies are still owed money from liquidated stock, but wouldn't disclose what percentage of that they can expect to see.

While there are rumblings of discontent for Pindoff's new distribution scheme among some executives, others are supporting the initiative in the hope of recovering some lost revenue and opening up new market segments.

Universal Music Canada president Randy Lennox says he feels positive that an arrangement can be worked out with Pindoff that will return some money from the liquidation of product in Music World stores to the company as it moves forward with the new distribution company.

"There is a will on our part to see Pindoff succeed," Lennox says, "We're fully engaged in trying to make it work, and I'm optimistic it will."

HMV Canada president Humphrey Kadaner says the

focus on the market, including multiple and well-timed artist visits."

The singer's Vancouverbased manager Terry Mc-Bride subscribes to that thinking, attributing Lavigne's success to "a combination of three promotional trips, [Japanese-language]



versions of the singles 'Girlfriend' and 'Hot,' plus huge use of her manga stories over mobile and Internet."

Lavigne was featured as a character in a two-volume manga comic book, "Make 5 Wishes," published in April and July 2007 by Random Houseowned Del Rey Manga. They were available online and to mobile users as weekly episodes, with Lavigne's music soundtracking the images.

While mobile is Japan's dominant digital-music sales force, industry sources confirm that mobile-based yogaku downloads remain relatively low, partly due to international rights-holders' dissatisfaction with content aggregators' revenue splits.

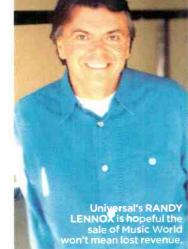
SoundScan Japan does not have the scale of coverage among retailers that Nielsen SoundScan does in the United States, but has logged 684,000 sales of "The Best Damn Thing," with Ne-Yo's "Because of You" (Universal International) the second-placed yogaku set selling 321,000 units, ahead of Backstreet Boys' "Unbreakable" (BMG Japan) with 300,000.

While neither RIAJ nor SoundScan break out labels' international repertoire market shares. Universal Music Japan claims to be the 2007 market leader with 33%. UMJ COO Kaz Koike says yogaku sales dropped slightly year on year, but declines to provide exact figures. He suggests UMJ's share largely held up through a decision to follow its domestic marketing approach of placing heavy emphasis on TV promotion.

Yuji Takahashi, head of international at Tokyo-based label Pony Canyon, adds that local artists' dominance of Japanese TV was long compensated for by radio and music magazines' focus on foreign acts. But he says radio now favors domestic talent, while specialist music magazines' sales have been hit by free magazines published by retailers like Tower and HMV.

However, DiCicco suggests all is not yet lost for yogaku. "As [more] overseas markets evolve," he says, "Japanese music companies need to proactively and aggressively search further below the radar for international artists that have the melodies, style—and commitment—necessary to break in Japan."

Additional reporting by Tom Ferguson in London.



chain hopes it can pick up half of Music World's past business, which would add approximately \$35 million to its annual revenue. The chain, which has 118 stores across Canada, plans to move into the former locations of three Music World stores.

"Most [malls] want an entertainment retail presence," he says, "so they absolutely want us there."

But some indies are anxious about the fact that there is now one major player left in Canada's music retail sector. "We're left struggling to deal with [HMV]," says Enrique Soissa, co-founder of Torontobased indie Paper Bag Records, home to releases by such bands as Tokyo Police Club and the Acorn. "It is hard for us to get cut in on a lot of promotions."

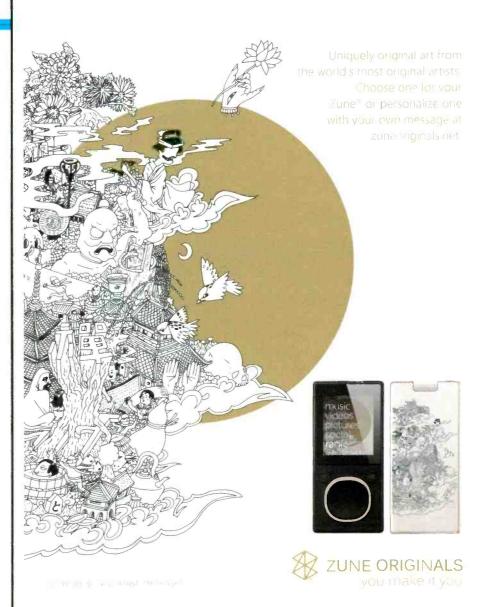
Kadaner says he can understand the concerns that music companies in Canada have about the state of the retail industry. He says that while HMV, which he estimates controls around 30% of the music retail market, adds new product segments like videogames and MP3 players, it is still primarily focused on music.

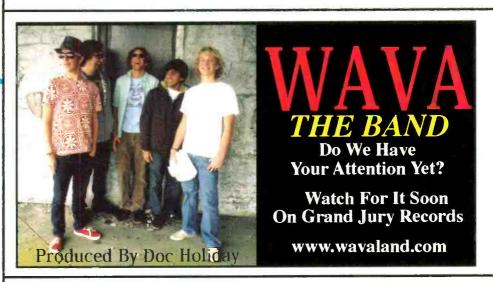
"One can understand their frustration because their total business is music, which is often being consumed by people stealing it," he says. "At the same time they see retail points being lost or being replaced by retailers where music is a tertiary focus. But we believe music is our core DNA and always will. While we are evolving as an entertainment retailer, we believe that brings traffic into our stores and exposes them to music. That gives the music industry a pas-

sionate, committed retailer that will remain in business."

Canadian Independent Record Production Assn. president Duncan McKie says the retail problems are just a factor of the overall decline in music sales.

"It is surely a big concern, but it is just a symptom of a bigger problem, which is the decline in physical music sales," McKie says. "Canada [caught] this cold early and got it bad."







SURETONE RECORDS FOUNDER, CEC

# Jordan Schur

It's all about hits for this longtime label president, who is making partnerships a key role in breaking his new roster of artists.

Jordan Schur has one hell of a wall of fame in his Santa Monica, Calif., office. It features posters, framed press clips and memorabilia from Limp Bizkit, Korn, Weezer and the Cure—just some of the acts he worked with in his previous incarnations as president of Geffen Records and owner of Flip Records.

But Schur is most excited about the future. Twenty months after he founded Suretone with an infusion of cash and support from Interscope, the label is about to release a string of albums in the coming months: From First to Last's self-titled album drops April 15 (see story, page 48). Following in rapid succession are releases from Shwayze, Meriwether, the Black Angels, Eastern Conference Champions and the Pink Spiders.

"I feel so strongly about these acts, it's incredible," Schur says. "It's only ironic that at the world's worst time in music, I have the greatest roster I've ever had." "Jordan has a history of finding artists, building them from the ground up, finding their audience and breaking them into the mainstream," Interscope Geffen A&M chairman Jimmy Jovine says.

Schur isn't just relying on the traditional radio-and-release strategy to break these bands. He's drumming up business by pursuing partners in TV, videogames and retail. And the Suretone Web site has just relaunched with the goal of becoming a social networking site for fans of the bands on his label. "It has to be about creating a community around whatever music you're doing," he says. "Hype is the danger. Hype is the enemy of everything that is real."



I've invested \$6 million of my own money in this business in the last 20 months. No one in the record business as an entrepreneur would say that, because no one would be crazy enough to fucking do it [laughs]. I don't answer to finance meetings. I don't look at quarterly cash flow statements of this company. I don't give a shit.

I did it because I believe in my artists, and I believe in myself, and I believe in the power of music because music has never been more present in the culture of our lives.

Interscope has been great to me. They pay for the records that are produced, they pay for all the marketing, they give me some great overhead in the company. But the investment, overall, if you look at the roster and you look at all the signings and you look at the money I've put in and the money they've put in, including marketing and everything else, you probably come to a number that's \$25 million-\$30 million. Easily.

#### And you're about to get another big investment?

The Maloof family is making an investment in Suretone to become my partners—ultimately, it's a multimillion-dollar investment. They

want me to look after their music interests. They have a couple of young artists, one of them is Ali Lohan, Lindsay Lohan's sister. We're going to be launching her music career, and we're also doing a TV show with her.

The Maloofs bring great resources. They have a \$20 million recording studio in the Palms and they have an unbelievable venue in the Pearl [in Las Vegas]. We can record our artists and [have them] perform there. With [their background in] the NBA, they bring all sorts of resources for us to license our music. They'll enjoy a minority position in the company because I want to maintain my complete control, but I'm extremely happy to have them onboard.

#### What is your state of the union for the music industry?

The music industry has been incredibly fat and lazy, and that's the truth. When you rely upon the musical consumer to repurchase their musical library—from vinyl and cassettes and 8-track tapes all the way through CDs—and you have this massive growth that happened every few years, and you think that's real, you're crazy. It's not real. Once we got to a digital platform where [consumers] could control all of their music within one unit, it ended the built-in engine of the re-

purchasing of the musical library. So then what you're left with really is the business, and people in this business that can find talent and harvest the talent. That's the whole ballgame—it's only about hits.

# Your deals seem like 360 deals, but with significant emphasis on nontraditional sources of income.

We're going out of our way to create alliances and partnerships with anyone and everyone that we feel can help us set the table for when we bring our music to market. If you look at the structure of Suretone, you understand why I believe in that, because I'm not just the record company. I'm the manager. I'm not just the manager and the record company, in many cases, I'm the publisher. You can no longer survive just on the music sales.

I was one of the guys, originally, who never had a problem being the record company and the manager. It was a natural move for me, because I wanted my artists and my destiny to all be one and the same.

I'm not interested in selling a song. I'm interested only in selling an artist. I'm not interested in popping a song on the radio and having them go and buy the single. My job is to grasp onto the integrity and the vision that these artists have, and help them evolve their lifestyle-

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statements of this company. I don't give a driven bands. So that when that base widens, so that when we do ultimately go to radio and television, we don't have our hearts in our throat.

#### Who's next on your roster?

For From First to Last, Josh Abraham produced the record. He did 30 Seconds to Mars recently, but he also did Staind for me, "Break the Cycle." He understands big rock sounds. Meriwether, they're from New Orleans and they've played all these shows spread out in a 200- to 300-mile radius in every direction from New Orleans. We're going to drop that record toward the end of the summer, in the fall.

Shwayze has been incubated in the clubs. It's blowing up. That's a direct result of us working for the last year, feeding the clubs, touring, hitting markets three times, four times. We've hit the top 20 markets in America. I get 10-15 grand a show for them, now. And yet, I don't have a song on the radio, I haven't put a video to MTV and there's no album out. Interscope is like, "Holy shit, this fucking thing is on fire!" It's me who is saying, "No, no, no, wait, because we also have an MTV show that doesn't start until June.'

# You did TV before with "The Ashlee Simpson Show." Are you ready for another close-up?

The TV show is amazing—it's like "Entourage" in the music business. It's Shwayze and Cisco Adler, his singer/partner who writes music with him and produces all the music. He's a genius and, by the way, is the son of Lou Adler. I wanted to capture their lifestyle—and they have a crazy lifestyle.

We did three shows one night at the Super Bowl, and we ended up at 6 in the morning driving back to the house with me, Cisco and Shwayze and 12 girls shoe-horned in a Hummer. And I have to call my wife the next morning to explain, "I didn't do anything. Don't worry about it. There's nothing I can do. I'm the manager and I've got to be with them."





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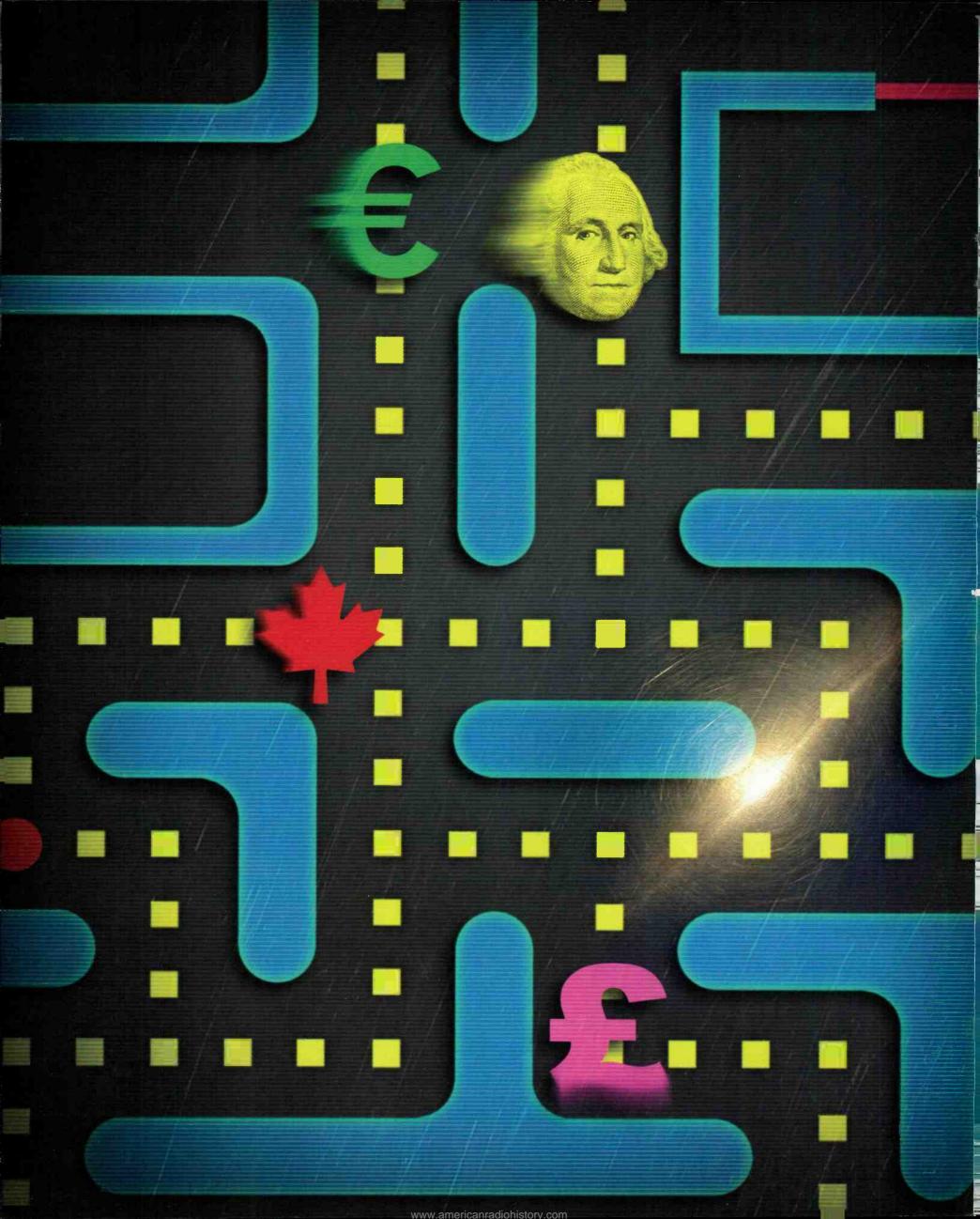












# CHASING THE DOLLAR

For The Global Music Business, America's Weak Currency Means Game On— For Challenges And Opportunities

By Ed Christman And Lars Brandle Illustration By William Duke

When OT-Vale artist Chenoa flew to the Americas from Spain to begin a Feb. 17-March 15 promotional tour of key Latin-American markets to support her "Absurda Cenicienta" album, Vale Music president Ricard Campoy already knew that the weak American dollar was going to wreak some havoc on the album's P&L statement. "The first costs are paid here [in Barcelonal in euros—that is, the airfares, making the promo videoclip and so on," Campoy says. "Then later when we receive revenue and royalties, it's in dollars. And that is not much when changed into euros." 

It's a reality that those in and around the music business have been dealing with for years now, at least since the early part of this decade, when the dollar began its long decline. Simply put, if your business collects revenue in dollars, but pays out in a different currency, chances are the past few years have introduced new challenges. But of course, for every party that gets hurt because of the weak American dollar, someone else in the deal could derive a benefit because of exchange rates. Take OT-Vale, for example: Its Universal U.S. and Universal Mexico sister companies of Vale Music—which Universal Music Group acquired last year—benefit from the cheap dollar because the local companies pay the expenses for the promotional tour on the ground, according to Campoy's view. In one way or another the weak American dollar—which on Feb. 26 dropped to 67 cents against the euro, versus 93 cents on that same date five years ago—has affected every aspect of the global music business, from touring, label operations and the importing and exporting of music to where and how investors and music companies make bets through investments.



#### INVESTMENTS

Financial executives suggest that foreign investors will see the weak dollar as an opportunity to buy or invest in U.S. assets to achieve bargain-basement pricing, while foreign-based music companies might consider this time as ripe to initiate or expand U.S. operations.

That's what London-based private equity firm Marwyn Investment Management did in February 2007 when it acquired Entertainment One, which owned Koch Entertainment. It then added to its U.S. holdings by buying Navarre's independent music distribution company three months later.

From the opposite perspective, U.S.-based music companies operating on a global stage have an incentive to reinvest their international revenue in those other territories, instead of repatriating those funds home.

Some of our investments done over the last year were done with other currencies," Warner Music Group CFO Michael Fleisher says. "We were thoughtful about currencies when doing some of those transactions."

Outside the United States, WMG has used non-U.S. dollar currencies to acquire or help start, in the last 12 months, Jean-Claude Camus Productions (January). a tour production, promotion and booking company in France, to help execute its 360-degree strategy; B-Unique (November 2007), a U.K.-based record label; a 70%

IF YOU GET PAID IN DOLLARS, **BUT PAY** IN EUROS, TIMES ARE TOUGHER.

stake in Taisuke (September 2007), a leading artist services company in Japan; Vitamin (September 2007), a label in South Korea; the creation of Digital Access (June 2007), a joint venture with Sony BMG and Russian music labels Sovuz and Nikitin Records, to facilitate the wholesale distribution of a wide range of local and international music products to Russia and the Commonwealth of Independent States; a significant stake in Zebralution (February 2007), the Duisburg, Germany-based indielabel digital distribution company; and the Rights Co. (November 2007) in London. which it merged with Warner Vision to form Warner Music Entertainment.

#### PERATIONS

"One of the things we like is that half our revenue is derived from outside the U.S.," Fleisher says. In its most recent fiscal year, WMG revenue was split between 49% in the States (\$1.67 billion) and 51% internationally (\$1.73 billion). EMI generated 30.7% of its revenue in the States (£554.3 million, or \$1.09 billion) of its total revenue of £1.8 billion (\$3.5 billion) in its most recent fiscal year ended March 31, 2007. The other two major labels do not publically break out music revenue by territory.

"We have costs that match up against our revenue" in the respective currencies, he adds. "You don't want to have all your costs in the dollar and revenue in other currencies.

Conversely, if "you are a foreign company selling your product in dollars, doing most of your business in the U.S. and need to convert back to host company currency? Then you are going to get killed," one Wall Street investor familiar with the music in-

That happened to a couple of Canadian labels. Madacy and St. Clair, earlier this decade. according to a financial industry observer. Both companies derive the bulk of their revenue from the States, but most of their overhead was in Canada, which meant that they had to repatriate most of their revenue to pay bills—a costly process when the U.S. dollar is weak against the Canadian dollar.

Five years ago, those companies had an advantage when the Canadian dollar was worth 65 cents. To look at that in dollarssince that's how Montreal-based Madacy, which trades publicly on the Toronto stock exchange, measures its revenue—on Feb. 14, 2003, theoretically \$40 million in U.S. sales would have paid nearly \$61 million Canadian in expenses, according to foreign exchange site oanda.com. Today, that \$40 million U.S. would have only paid for \$40 million in Canadian expenses, a shortfall of \$21 million Canadian.

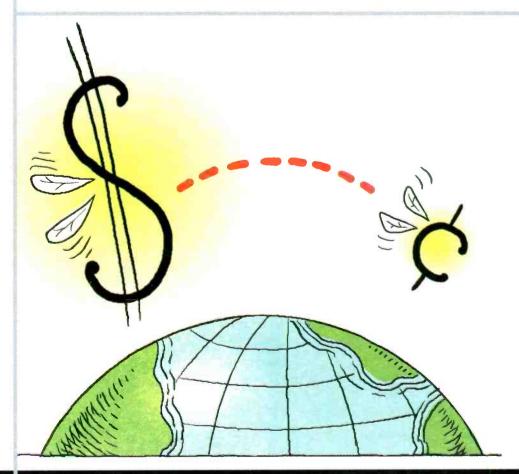
While that may seem like a gloomy prospect for Canadian companies, both of them have taken defensive measures to reduce the sting.

The conversion of the then-weakening American dollar to the Canadian dollar "was an issue for St. Clair that predated my joining the company" in 2005, CEO Ron Ford says. "But the company got more aggressive with hedging currencies and it shifted some manufacturing and distribution pipeline overhead costs to the U.S. to match the revenue stream.'

While Madacy wouldn't respond to repeated inquiries on the topic, that seems to be what the Montreal-based label did too. For one. Madacy has part of its cost structure its distribution center—in the States. But even more important, foreign currency hedging through derivative financial instruments—such as foreign currency options and foreign currency future contracts-appears to provide Madacy with protection against currency swings.

Madacy does not discuss foreign currency gains or losses in its quarterly numbers—it posted \$451,000 in earnings on net sales of \$73 million in the nine-month period ended Sept. 30, after losing \$23.9 million on \$77.1 million in the previous year—but in its most most recent annual report it gave some explanation of its strategy.

In that report, Madacy noted it had locked in long-term contracts at favorable exchange rates, which produced an annual gain of



\$436,000 in foreign currency translations. To see how it did that, the prior year's annual report shows that on Dec. 31, the company had 31 monthly foreign exchange contracts until July 2008, to convert on average \$1.28 million into \$1.55 million Canadian, which reflects an average exchange rate of \$1.2097 Canadian/\$1 U.S. At that point, the Canadian dollar stood at \$1.16 to \$1 U.S.

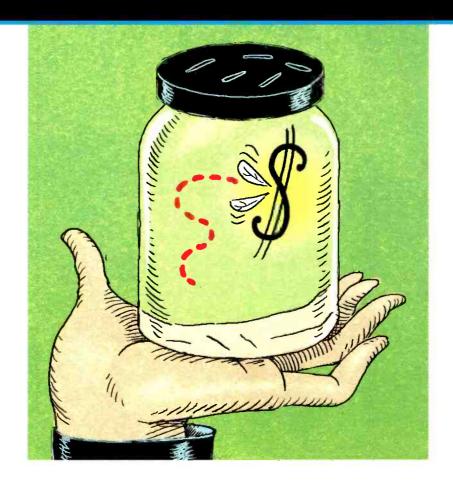
At the end of 2006, it reported that its monthly contracts through November 2008 carried an average conversion of \$880,000 to \$1.04 million Canadian, which reflects an exchange rate of \$1.184 Canadian/\$1 U.S.

Foreign currency hedging also becomes necessary in situations where labels or wholesalers are not in control of their own destiny. For instance, if a U.S. distributor pays for foreign product denominated in dollars, then the foreign label has to take that into consideration, says Joe Micallif, CEO of Portland, Ore.-based Allegro, which serves as the U.S. distributor for many internationally based labels.

Sometimes labels overlook the consequences of exchange rate fluctuations because that is the price they are willing to pay, if the label's long-term strategic play requires an investment in America, Micallif says.

But sometimes labels call the shots. Filippo Sugar, president of Italian indie Sugar, whose roster includes a massive exporter in tenor Andrea Bocelli, says he took preventive measures before the current dollar slump. "Last year we switched all the foreign contracts of Sugar artists to euros, largely because of the currency's strength, but also because our artists are based in the euro zone," he says.

But then labels always have choices, "I see the weak dollar as being a problem for the Americans, rather than for us," Edel Music Italy president Paolo Franchini says. "For us, the weak dollar can even be an advantage. If



I have to pay an advance, in dollars, to an American artist, then obviously it will now cost me less.

Meanwhile many American companies are now opening offices in Europe, precisely so that they can get paid in euros

That's what U.S. prog-rock label Magna Carta, located in East Rochester, N.Y., did. During the last two years, it has set up shop in Europe by hiring a network of distributors, two independent reps to act as the label's office there and then opened an international bank account in Europe so it could receive euros and pay expenses in that currency, president Peter Morticelli says.

"Because most of the distributors were paying us in euros, we were getting killed on the exchange rate," he says.

While it looked like a good, cheaper option to manufacture in the States using dollars and then get paid in euros, Magna Carta found that between shipment costs, custom duties and value-added tax, it was better off staying with European manufacturing methods.

"Believe me, we have had some bumps in the road along the way," Morticelli says. "The concept of what I envisioned in my head is finally successful, although I will continue to refine the process . . . it has yet to be proven to be money in the bank."

### IMPORTS AND EXPORTS

Import and export wholesalers in the United States and around the globe have been known to capitalize on currency weaknesses. When the Canadian dollar was weak against the U.S. dollar, a large influx of Canadian versions of U.S. hit product found its way into the States.

There is also a market for music that may be out of print in one country but in print in others; or sometimes the U.S. major will not issue international repertoire in the States or vice versa. Around the world, there are a slew of importers and exporters capitalizing on these two markets, which are also susceptible to currency fluctuations.

On the one hand the weak American dollar makes U.S.-based exports look attractive to international importers, but it hurts import sales from abroad.

Import wholesaler Musicrama, which sold imports in the United States, shut down in March 2007 as part of a restructuring; parent company Sheridan Square CEO Michael Olsen says that one of the reasons for the closure was the difficulty that the weakened dollar presented when it came to making money.

Consider this example, from an importer still in the market: "Ten years ago, we were buying a Faith Hill best-of for \$16 or \$17 Australian, which was an \$8 or \$9 cost to us. Figuring in freight and mechanicals, we would sell it to retailers for \$14 or \$15 and they would sell it to shoppers for \$20 or \$25.

"Today, it's still \$17 Australian, which is now a cost of \$15 U.S., so we would have to sell it for \$24...not too many retailers will pay that much for a single disc. The market can't bear that price so instead of doing 500 a year like we did back then, now we maybe sell five copies."

But as can be expected, foreign companies like Tower Records Japan, where U.S. product comprises 50% of the product the chain imports, "a weak dollar is good for our company, even if the dollarto-yen rate has been fairly stable," Tower Japan merchandise operation manager Takeshi Imaizumi says.

The weaker dollar "means we can reduce our payments in dollar terms to U.S. product suppliers," he says, adding that although the euro, pound and the Canadian and Australian dollars are still trading at high rates against the yen, Tower is still able to make a profit on imports from those territories too.

Foreign exporters in Australia and Germany are scrambling to offset the slowing velocity of sales to the States. The U.S. appetite for German product, likewise, is declining due to the weak dollar, says Joachim Harbich, managing director of German import/export company Membran in Hamburg.

In Australia, Melbourne-based Rocket Australian Exports, which once generated 50%-60% of sales from the States, has been looking to increase sales to Asian and Japan markets. Likewise, Melbournebased ShockExports.com has experienced a 10% drop in recent months on orders for music and entertainment products from U.S. wholesalers and distributors, according to the company's managing director Frank Falvo. But that doesn't necessarily translate into an overall 10% drop in revenue. "You need to remain flexible, positive, and you need to think ahead because this is all cyclical," Falvo says. "You find that lost 10% by selling an equivalent amount of CD and DVDs in another territory."

#### TOURING

The American dollar's decline seems to be making the biggest music industry waves in the touring sector.

In fact, whether expenses and payments are paid in dollars or euros is influencing which way tours are going, at least in some situations, according to promoters, agents and bands.

In Australia, where international tours are often negotiated based on the U.S. dollar, it has been a boon to that country's already buoyant live music sector.

"The volume of touring acts has increased markedly," says Michael Jacobsen, Sydney-based managing director of Jacobsen Entertainment. "More acts are available because our buying power is exponentially greater. Overseas bands are at least 25% cheaper."

This year—with the local dollar worth 90 cents to the U.S. version, compared with 70-75 cents two years ago-such majorleague acts as the Police, Bon Jovi, Celine Dion, James Blunt and Michael Bublé have either already come or confirmed visits.

That's in contrast to 2001, when the Australian dollar was worth 50 cents to the U.S. dollar, and visits by superstar acts dried up.

When it comes to localized expenses, "if you're guaranteeing an act \$10 million U.S. at 50 [Australian] cents in the U.S. dollar, that [costs] \$20 million [Australian] for us," Jacobsen says. "If you're doing it at 90 [Australian] cents, that's only \$11 million [Australian]."

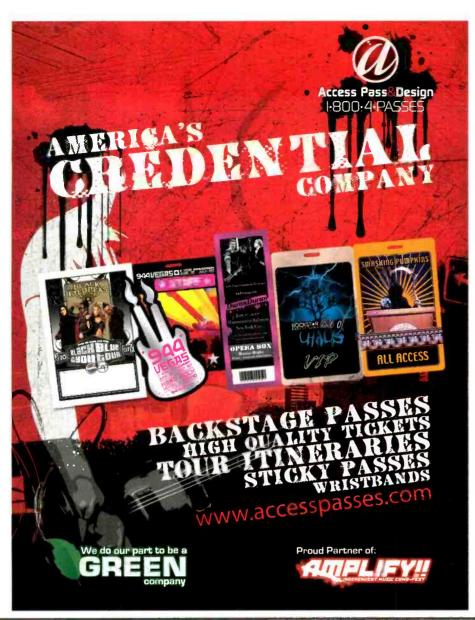
Last year, the Australian sector grew between 30% and 40% due to the influx of superstar acts, according to promoter Michael Coppel, whose company Michael Coppel Presents proved the most successful Aussie tour promoter with 2 million ticket sales and a gross of \$200 million Australian (\$180.63 million by today's U.S. value) in that period.

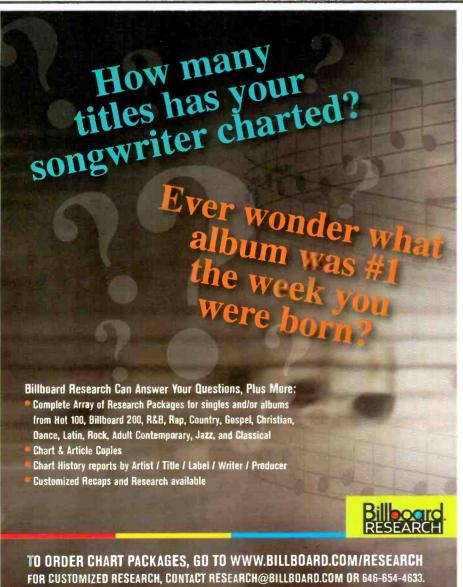
Meanwhile, Australian acts are touring more frequently outside their home country, even though most developing acts lose between \$30,000 and \$40,000 Australian (\$27,100-\$36,200 U.S.) per tour in the name of growing their audience, says Serge Bolzonello, a Melbourne-based partner at accounting firm Bank Group, which has Jet, the Sleepy Jackson and Eskimo Ioe on its books.

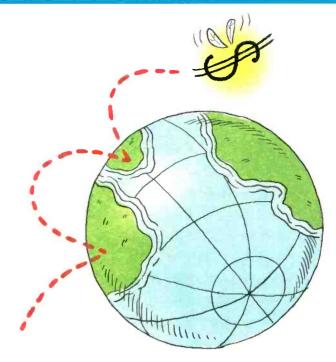
That loss is later offset through advances from their Australian record labels, the bands' own cash reserves from touring domestically and the Australian government's export initiative, which compensates 50% of losses incurred abroad.

"The falling American dollar means that Australian acts can tour additional territories [outside the States] and even have cash reserves when they return to Australia," Bolzonello adds. "The flip side is that the advances they get from U.S. labels is considerably less.

While Australia sees the current weakness of the dollar as a boon, South Africa's music industry has always been at the mercy of a volatile currency, in particular its live music element. continued on >>p32







Justin Van Wyk, CFO of from >>p31 the country's leading promoter Big Concerts, says the company underwent its most testing time in the early 2000s when there were 13 rands to the U.S. dollar.

In the past five years, however, Big Concerts has been able to recover, thanks to the strengthening rand, which is now 7.6 to the dollar. This has taught the promoter to invest in "forward cover" contracts for the artists and productions it brings to the country, to minimize the risk of fluctuations.

"Take the recent Elton John shows here," Van Wyk says. "We negotiated at a rate of 7.05 [rand] to the dollar but months later when the shows took place in January this year, the rate had risen to 7.80 [rand], which added a significant amount onto the payment due." Thankfully, he adds, the forward contracts were in place to mitigate the increased cost due to the currency fluctuations.

The declining dollar should, realistically, have a positive impact on a country like South Africa, which has always battled against currency fluctuations. However, Van Wyk and Misha Loots, production head at Oppikoppi Productions—a recent entrant into the live music market (its most recent international act was U.S.-based OK Go)—report that this is unlikely to do so.

Both say that many overseas acts are now switching to negotiating performance fees in euros or pounds, which is what one American artist did during current negotiations. In the past few weeks this artist moved from dollars to pounds in terms of performance fee, Van Wyk says.

"Many of the acts we deal with have agents in the U.K. or Europe who deal with South Africa, so in fact we have been negotiating in euros and pounds even before the dollar decline," Loots adds. "We can foresee that euros and pounds will become the currency of choice for overseas acts headed this way.

In Germany, Peter Schwenkow, chairman of Berlin-based promoter DEAG, says it is cheaper for promoters to get the artists because payments are calculated in dollars.

In London, Agency Group Worldwide CEO Neil Warnock suggests British acts are wellplaced for a U.S. invasion, thanks to the powerful pound. "It's an unusual bonus," he says. "For our English artists they come over [to the States] and they are getting much more bang for their English pound. We are finding some artists are coming over [to the States] to record; it's cheaper to record [there] than in the U.K.

Warnock notes that being paid in U.S. currency may rankle some artists, but "at the moment, I haven't seen anyone screaming and saving, 'Because of the dollar rates, we are unable to tour.' It hasn't come across our radar as a group."

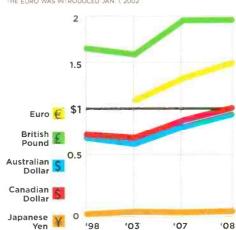
Yet others say that payment in the weak U.S. dollar could "see fewer U.S. dates by foreign bands," says Bill Zysblat, partner in RZO, a New York-based accountant management firm specializing in the entertainment business. "Their time is better spent elsewhere."

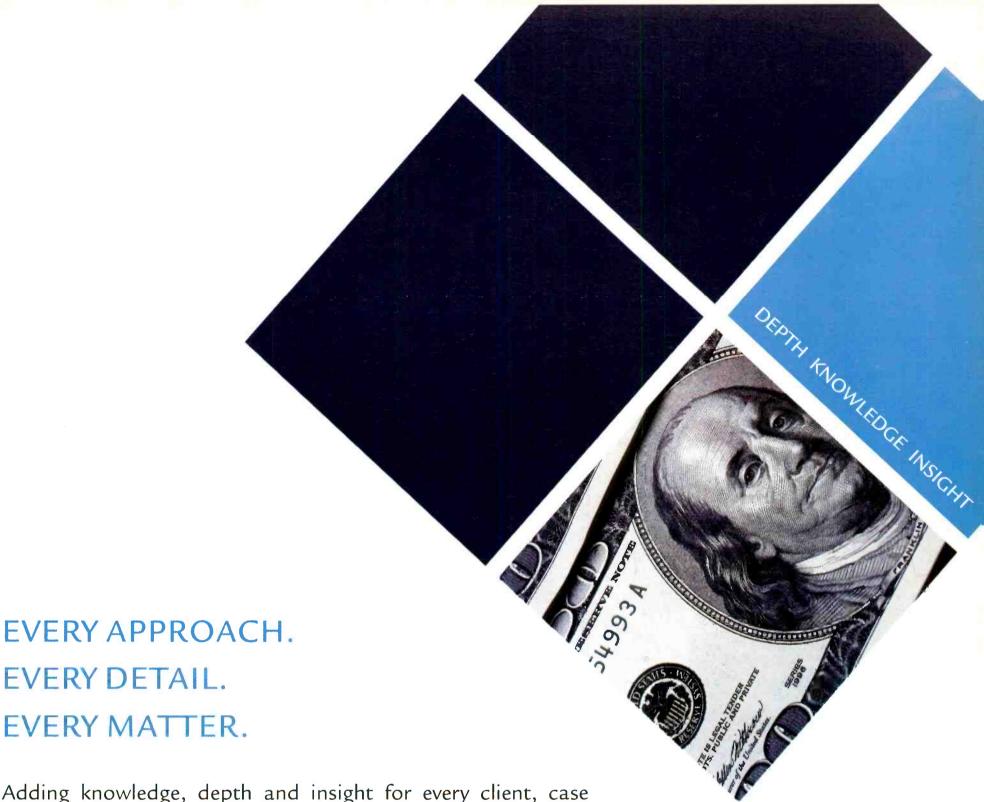
But the William Morris Agency's Kirk Sommer, who handles such U.K.-based acts as the Fratellis, Amy Winehouse, Paolo Nutini, Editors, Duffy and Hard-Fi, believes bands should tour the States for reasons beyond the value of the dollar. While Sommer would not cite specific bands, he did say, "I highly advise international artists to consider using local crews and obviously paying them in local currency. I prefer to look at it as if everything is priced a lot friendlier here. Sterling and euro go a long way." ••••

Additional reporting by Diane Coetzer, Christie Eliezer, Howell Llewellyn, Steve McClure, Wolfgang Spahr and Mark Worden.

#### The U.S. Dollar's Decline **Against The Currencies** Of Major Music Territories

AS OF FEB. 26. DATA FROM OANDA COM THE FURO WAS INTRODUCED JAN. 1, 2002.

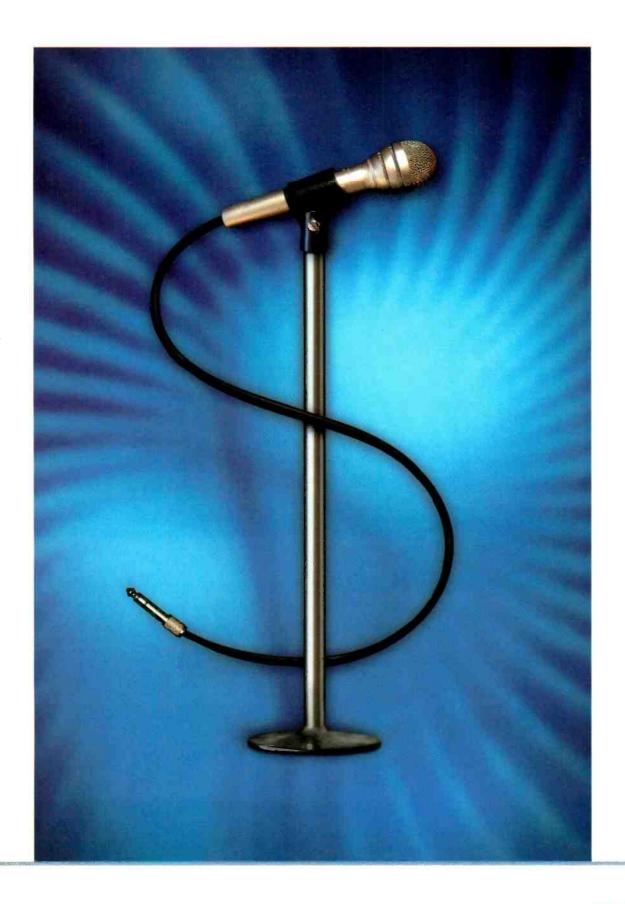




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#### Facing The Music As Consumer Spending And Confidence Waver

# By Ed Christman Illustration By William Duke

Conventional wisdom touts the music industry—a low-ticket form of entertainment—as immune to a recession. "Historically, the music industry has weathered recessions better than most other industries," says Jerry Gold, a music industry consultant and former Warner Music Group CFO in the '80s and mid-'90s. "When times are bad people want to feel good and music does that . . . The last recession [1990-92] affected us a little, but then music was one of the first industries to come out of it."

RIAA shipment data shows that recessions do, however, at least coincide with some softness in the music business; it's not always clear if these downturns are as much due to a weak albumrelease schedule as an economic downturn.

For example, when the coupling of the oil crisis and stagflation led to a 16-month recession that ended after the first quarter of 1975, the music industry experienced a slight downturn, with album shipments falling slightly to 369 million units in 1975 from 389.9 million units in 1974, according to the RIAA. The music industry rebounded from 1976 to 1978 with album shipments reaching 536.2 million in the latter year.

After that, "the two times that the music industry got in trouble was in 1979 and 1982," former Sony Music format guru Bob Sherwood recalls.

In 1979, another energy crisis, precipitated by the Iranian Revolution, was the backdrop for a decline in album shipments to 470.8 million units.

In 1980, album shipments rebounded to 492 million units, but then there was another recession during 1981 and 1982; album shipments slid backward during those two years to 440.8 million units.

"The industry did retrench, adjust and fixed itself, and then the CD came along," Sherwood says.

The growth of that format spurred the music industry to new heights during the rest of the '80s, culminating in album shipments reaching 740.2 million units in 1990. Then, the U.S. economy just missed lapsing into another recession in 1990-92. And once again, the economic downturn corresponded with album shipments dropping to 698.2 million in 1991 before rebounding again for the remainder of the '90s. continued on >>p36



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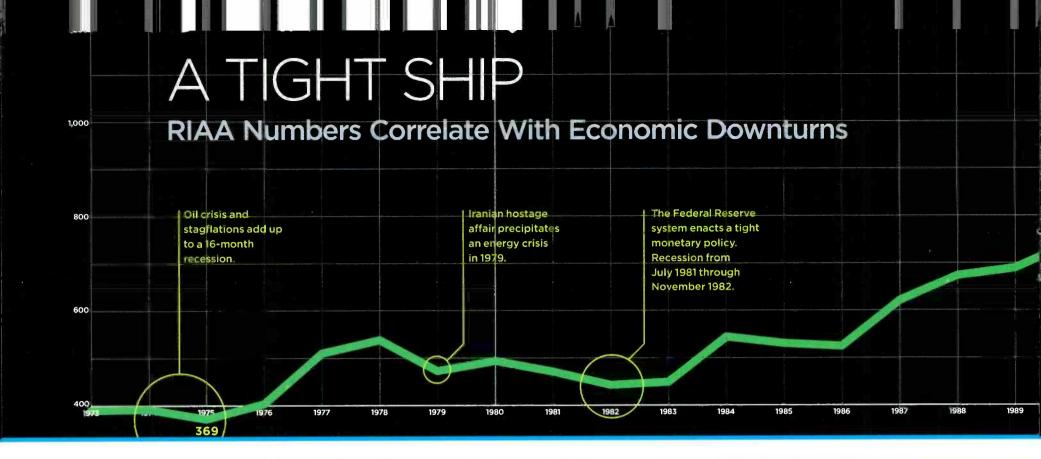




EXECUTIVE JET (() HSBC ()







The economy has been healthy most of this decade, but that hasn't much helped the music industry.

Caught in one of the most jarring transitions to hit a U.S. business, the digital revolution has weakened the music industry even as it wrestles with a slowing economy.

"With a 15% decline in album sales, we have so many fundamental problems to resolve that a recession can't help," one senior major-label executive says. "But the economies are the least of our worries now."

But those who feel they couldn't possibly worry about anything else may want to take note: The International Council of Shopping Centers and UBS Securities, which compiles weekly retail sales, say that consumers are continuously concerned about the health of the U.S. economy, and as a result remain cautious in their spending.

For January, according to UBS, chain-store sales increased by 0.5%. "With uncertainty about the economy, and the possibility of a recession, consumers have pared their spending," ICSC chief economist/director of research Michael P. Niemira said in a statement.

"Weak retail comparable-store sales make it very clear we are in a recession," distributor Allegro CEO Joe Micallif says. "The higher prices on energy are clearly pinching the consumer."

But, Micallif adds, "it's not the end of the world for the industry." He says that most of the troubled retail and wholesale accounts have "already been flushed out," leaving behind a pretty stable account base.

# MONEY TALKS

Investors And Financial Executives
On What To Expect In Case Of Recession

#### RICH BENGLOFF

American Assn. of Independent Music president

"All of a sudden we may become a lower-cost entertainment alternative to aoina to the movies. Think about it: For two people to go to the movies nowadays, it could cost \$50 between the movie ticket, soda and popcorn and parking, or they can stay home and listen to a music CD for \$10."



#### JOE BIANCO

Former chairman of Sheridan Square and Alliance

Entertainment; principal in music social network site WoozyFly

"What happens is a recession slows down the velocity of money. Music used to be recession-proof. That isn't true anymore. It's vulnerable now because what's happening is digital. Whatever benefits digital bestows, it doesn't outweigh the difficulties it has caused because music is now a portable file. There is probably nobody shoplifting surroundsound amplifiers, but if those amps were the size of a quarter. they would get shoplifted more often. Music has become the size of a quarter."



#### MICHAEL FLEISHER

Warner Music Group CFO

"Any recession will impact all consumer spending, so that will have an impact on our business, too. But there is so much other dislocation and transformation going on . . . unless a recession is really deep, I am not sure it will become a headline in our industry as it would in other industries. With physical [sales] declining so heavily, it would be very hard to parse what impact a recession would have on the music industry."



#### INGRID CHUNG

Goldman Sachs VP of media and entertainment/cable and satellite research

"CDs are cheap enough that if there is a pullback in the economy, people aren't going to automatically think they need to cut back on music spending. Movies and music are fairly recession-proof. People look for cheaper ways to amuse themselves.

"On the flip side, some people would think twice about buying certain electronic goods, like delaying the purchase of the iPhone or MP3 players—these items might not be on the same growth trajectory as before.

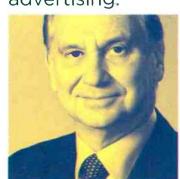
Things like concert tickets or show tickets might also be at risk."



## JERRY GOLD

Partner at RP Realty Industry; former WMG CFO; music consultant; Spiral Frog board member

"Today music is very accessible and available. But one thing to consider is how music is now being monetized. In an adsupported model, maybe a recession results in less advertising."



## GEOFFREY MADDEN

Partner with boutique financial advisory/investment banking firm Christman Peters & Madden

"Music is a discretionary purchase, and the last few times we went through significant recessions—'90-'92, and before that in 1979 and 1975—the American consumer didn't have other venues and other opportunities for purchases that competed with music. Now, the American consumer, especially the target age group of 14-34, has a multiplicity of choices that they didn't have 25 or 30 years ago.

"So in the past the consumer would cut back on discretionary purchases but still buy music. Now, many more options and alternatives out there are competing with music for the discretionary dollars, so music is more sensitive and vulnerable to recessionary factors than it was 20 or 30 years ago."



## **DREW LIPSHUR**

Partner with venture capital firm Greycroft

"Historically people were concerned that consumers would stop buying music. But now that is almost an irrelevant point with physical music sales down 15%.

"Would a recession accelerate the decline of physical goods? No, not at all. The decline is happening very naturally on its own and will continue to do so until it bottoms.

"When there is a recession, people won't buy a new car, but they won't stop buying a new CD or a \$10 download. Even if you look at a music subscription, I doubt anyone will cut out a \$150-a-year cost because of a recession. When people are depressed, music makes them happy; it's a lifestyle choice, and not a huge amount of money to spend.

"What a recession could do is have an impact that trickles down to the music industry. With advertising models, those spends could slow down. Also, corporate balance sheets tighten up in a recession."

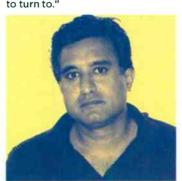


### ANIL NARANG

Music investor; former cochairman of Sheridan Square

"People used to buy albums for \$15.99 and now can buy songs for 99 cents, or take them for free or burn them. Music is cheap to the extent that one wants to buy it; they don't need to spend \$15 or \$20. So it's not a high-priced form of entertainment, and much of it can be acquired for little or nothing.

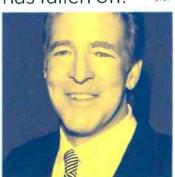
"A recession won't have a huge impact on the music business. The things that impact the music industry more than anything else are other forms of entertainment competing for people's leisure time and money like videogames. That field, the leisure lifestyle kinds of products, is growing so rapidly. If the music isn't good and there are no new bands that interest the consumer, they have plenty of other inexpensive things to turn to."

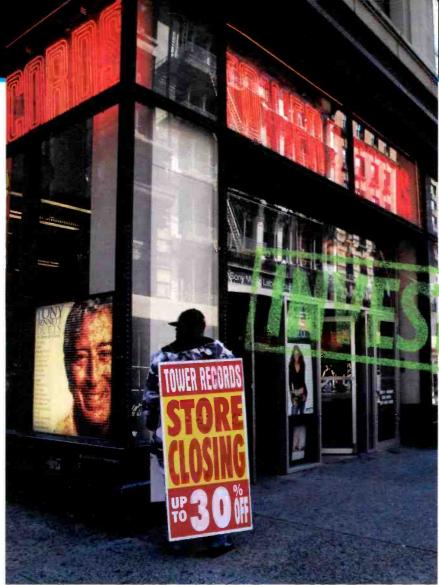


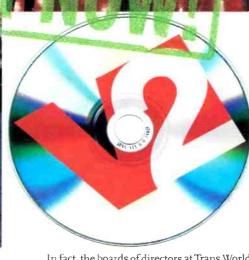
## JIM URIE

Universal Music Group Distribution CEO

"Common wisdom holds that an economic downturn doesn't affect the music business. But clearly that is not the case now. Particularly, gas prices are having a significant effect on the music business and certain genres, Latin and country, are really taking it on the chin. Mass merchants track their customer store visits per month, and that has fallen off.'









ED CHRISTMAN echristman@billboard.com

## PERCEPTION PROBLEM

## Wall Street May Have Given Up On Music Prematurely

Somewhere along the way the mainstream press began consistently reporting that record labels are over; record stores, particularly independent ones, are dying; the CD is dead, music is free or will soon be; and with the Internet all artists will have millions of fans. Amazingly enough, Wall Street seems to have embraced the press' mantra on the music business as well. Consequently, any investment firm seen to be making a bet on the music industry is in for a heaping dose of criticism, if not scorn, by its investors, its peers, the digerati and the press. Many potential music industry investors have gotten that message loud and clear and are staying away. As one music industry executive who has been out seeking funding puts it, "There is a general sense that the minute you mention the music industry to investors, the answer is, 'Go away.'"

In fact, the boards of directors at Trans World Entertainment and at Entertainment Distribution Co. decided it was time to head for the hills, instead of remaining involved in the music business. Both boards put their companies up for sale, sources say.

Meanwhile, sources say that the EDC board decided to put that company up for sale and forgo its goal of becoming the industry's back room for manufacturing and distribution fulfillment, even though it now has the chance to land EMI's business to its relationship with Universal Music Group (UMG).

Given that type of thinking on the part of the boards, why would some institutional-type investments firms and venture capital groups stick around the music industry to get their head handed to them?

Well, believe it or not, although there are not as many investors looking at the space as there used to be, some still see opportunity in the music business, even as it goes through this painful transition.

At Trans World, founder/chairman **Bob Higgins** is attempting to take the company private, a deal he continues to work on. Interestingly, Riley Investment Management, which owns 10% of the outstanding shares, is joining Higgins in that venture. Another investment firm, Sherwood Investments Overseas, also signed a nondisclosure to access the Trans World books so that it could evaluate on whether it wants to follow through on a \$7 per share offer.

Likewise, within the music industry, strategic investors have an appetite for merchandising companies, artist management and any company that can help a major achieve the 360-degree model.

When UMG acquired Sanctuary, a key "get" in that deal was the Bravado merchandising company. Also, sources say that indie labels that have their own merch operations are attractive to major labels, too.

Outside investment in the music industry

isn't "drying up, it's just more difficult to convince investors that your model is the one that will work," says **Jerry Gold**, a music industry consultant who sits on the board of ad-supported download service Spiral Frog and is CFO at RP Realty Partners.

**Drew Lipsher** is a partner with New York venture capital firm Greycroft, one outfit still exploring the music space. Lipsher says the firm looks to make investments in businesses in the music space that have at least a digital component. Lipsher's company is "cautious about valuations, but if Greycroft finds businesses it likes, it hopes to be aggressive in making investments."

Lipsher notes that the investment community is interested in any variations on selling music digitally, particularly those that tie physical and digital together to help make music a well-rounded experience.

Other investors cite such music social networks as imeem or such applications as iLike as attractive sectors.

In the private equity sector, **Anil Narang**, who previously was co-chairman of Sheridan Square and co-invested with equity firms, says those firms "are still willing to invest in publishing and the music business but not so in the front-line record business. There, some private equity is sitting on the sidelines in some instances, but others are going after deals like the Death Row catalog," which is on the block due to the label's Chapter 11 filing.

Catalog, like publishing, is considered a safer investment, because it doesn't require the capital outlay that playing in the front-line new-release business does. But even if investors decide to bet on the catalog side of the record industry, Narang advises such investors to "make some bearish assumptions. In the past, investors might have lent 60% against the assets of a music company," now he recommends putting up 20%. So deals are getting done, but on a distressed basis.

Still, he notes there are other private equity investors sitting on the sidelines, waiting for digital and physical sales to intersect. But trying "to pinpoint where and when that will happen is like trying to catch a falling knife." he says.

But **Geoffrey Madden**, a partner with New York boutique investment banking firm Christman, Peters & Madden, says there will always be investors interested in the music industry.

"Smart institutional money is smart for a reason and a large part of institutional investing is being contrarian and counterintuitive," Madden says. "There will always be good investing opportunities in the music industry just like there are good investment opportunities in other out-of-favor industries. What the smart money is good at is finding these opportunities."



## NORTHERN CH Canadian Music Industry

Perseveres In Challenging Times BY ROBERT THOMPSON

With CD sales falling faster than digital sales rise and with layoffs at Canada's major labels, many executives in the country's music business are worried about the implications of a continued decline in the music industry. Much of the concern centers on a drop in CD sales of 5.9 million last year. Despite an increase in digital album sales of 4.5 million (counting 10 digital tracks as one album), that still meant an overall decline of 1.4 million albums. Canadian Recording Industry Assn. (CRIA) president Graham Henderson also says revenue declines for the country's major labels outpaced sales drops.

While the Canadian music industry certainly will be upbeat during Canada Music Week activities March 5-8 in Toronto, sales trends are not encouraging. Major-label downsizing could leave Canadian artists facing difficult choices about whom to work with going forward.

Specifically, many are worried that if EMI Music decides to thin operations in Canada as the company cuts 2,000 employees worldwide, other major labels in the country may follow suit.

Attic Records founder/former president Al Mair says there is little doubt the industry will continue to evolve throughout the year. "The majors are going to continue to shrink, with the resultant job losses," he says.

These changes in the majors could also affect Canadian indie abels, Mair says, which may face losing major-label distribution if shifts in policy occur.

But Dale Peters, who runs Dale Speaking, an independent marketing and publicity firm in Toronto, says that while focus is on the sector's difficulties, plenty of opportunities are open to those willing to consider alternatives to the traditions >>



**AVERAGE EARNINGS: \$78,400 (TWO OR** MORE PEOPLE IN HOUSEHOLD)

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**PEOPLE: 23.8** 

## **MUSIC FACTS**

SALES AWARDS FOR ALBUMS:

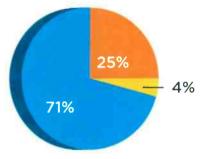
Platinum: 100,000 units **Gold: 50,000 units** 

PHYSICAL SALES, JAN.-NOV. 2007:

37.9 million units

PHYSICAL SALES REVENUE, JAN.-NOV.: \$382.4 million Canadian (\$375.7 million)

MARKET SHARES 2006:



International repertoire

Domestic repertoire

Classical, and other repertoire

TOP THREE BEST-SELLING **DOMESTIC ALBUMS OF 2007** 

**1** "Call Me Irresponsible," Michael Bublé (Reprise)

2 "Taking Chances," Celine Dion (Sony)

3 "The Best Damn Thing," Avril Lavigne (Sony)

TOP THREE BEST-SELLING INTERNATIONAL **ALBUMS OF 2007** 

1 "Noel," Josh Groban (Reprise)

2 "Lost Highway," Bon Jovi (Universal)

3 "Good Girl Gone Bad," Rihanna (Universal)

## **MEDIA FACTS:**

KEY NATIONWIDE RADIO STATIONS **Hot AC CHUM-FM Toronto** Listenership: 1.2 million

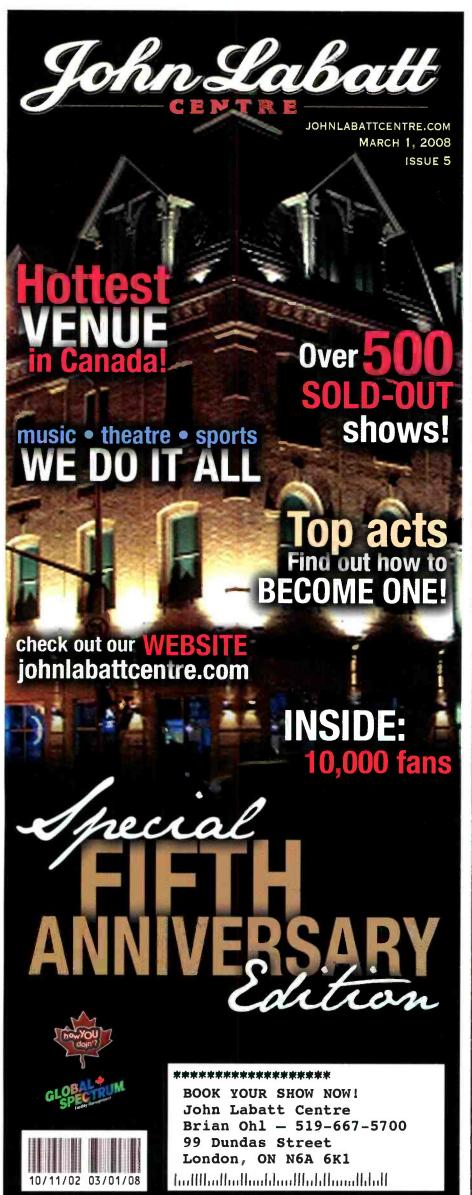
## **RETAIL FACTS:**

KEY BRICK-AND-MORTAR RETAILERS HMV Canada, Wal-Mart, Best Buy Canada, **Future Shop** 

KEY LEGITIMATE ONLINE RETAILERS

HMV.ca, Amazon.ca, Chapters.ca, archambaultzik.ca

SOURCES: Canadian Recording Industry Assn.. Organization for Economic Co-operation and Development, Canadian Wireless Telecommunications Assn.





YOUR FAVORITE ENEMIES, above, and CUFF THE DUKE, right, are poised for success.

of the music business.

Peters points to an act he works with, Your Favourite Enemies. The act from Montreal has sold more than 40,000 copies of its latest EP by utilizing the Internet and having direct contact with fans.

"I love the fact there are acts out there that want to promote themselves and build their talent over time," Peters says. "Things are changing, but those that are changing with them have plenty of opportunities."

Peters adds that an increasing number of artists are actively taking roles in the business of their careers and are seeking alternative methods of gaining attention.

"A lot of the acts I work with are treating this like a business, which is what they should be doing because that's exactly what it is," he says. "They are saying, 'I want to be an artist, but I want to have control over my career.' And that is exciting to see."

Although a band like Arcade Fire proves Canada's strength as a source of international talent, rising acts like Basia Bulat, Tokyo Police Club, State of Shock, Your Favourite Enemies and Cuff the Duke wait in the wings. As the Canadian Radio-television and Telecommunications Commission (CRTC) ponders enforcing an "emerging artist" provision as part of radio licensing, Canadian acts are finding difficulty being heard, says Jill Snell, president of Angeline Entertainment, a Toronto-based label imprint and marketing organization. Snell says it is often a case that an act is only deemed worth noticing if it has had success abroad.

"Radio won't support a debut Canadian act unless someone else first takes the plunge, in most cases, an international party who is willing to take the risk," she says. "Canadian radio has become about the song, not about the artist, but I guess long gone are the days when radio assumes any responsibility for Canadian artist development."

Canadian Independent Record Production Assn. president Duncan McKie agrees. "Getting new artists played is still a real concern," McKie says. "We have not yet seen any definition of new



'There are acts who want to promote themselves and build their talent over time.'

-DALE PETERS

acts promised by the CRTC."

Additionally, the CRIA and CIRPA remain focused on altering Canada's copyright laws to limit free downloading on peer-to-peer sites. There was an expectation that a new law would emerge late in 2007 that would add clarity to the debate in Canada over file-sharing, but the government delayed the bill, which is now expected in the spring.

McKie says his labels need to be paid for the investment they are putting into developing new Canadian acts and stronger legislation is a necessity.

Canada's music retail industry also raises concerns. In 2007, music retailer Music World, owned by Pindoff Record Sales, went into receivership. The chain had 72 stores, and though a new owner has pledged to keep some of them open, there is increasing concern among many in the music business that too much of the retail market now rests with HMV Canada.

"The placement of music at a chain like HMV is increasingly becoming an issue, and we're being overshadowed by things like DVDs," says a major label-executive who asked to remain anonymous. "And I think catalog sales are becoming an issue just about everywhere."

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## NEWFRONTIERS

Canadian Music Week Takes On Challenges Of Changing Industry BY ROBERT THOMPSON

Canadian Music Week (CMW) will focus on new concepts and alternative revenue streams that artists and labels can pursue, event founder/ president says Neill Dixon, while speakers like Research in Motion co-CEO Jim Balsillie will discuss the possibilities of the digital marketplace. Built upon a theme of "the rebirth of music," Dixon says the focus of this year's event will be forward-looking. 🛎 "The focus is squarely on the future and not about trying to save the past," he says. "With CD sales still sliding, the industry is looking for new ideas and alternate revenue sources to make up the shortfall."

CMW activities will take place March 5-8 in Toronto. The event, for which Rogers Music-Store is the title sponsor, includes a trade show, industry convention, a music festival featuring some 500 acts and the Canadian Music Industry Awards

Honorees this year will include Nettwerk Music Group co-founder Terry McBride, Insight Production president/Juno Awards producer John Brunton and singer Alanis Morissette.

For CMW, staying ahead of changes in the industry is key, Dixon says, noting the conference will offer a one-day "Millennials" event aimed at providing the music industry with a

better understanding of the "millennial demographic," the group born between 1978 and 2000. The event will present the industry with options on how this demographic interacts with media and the opportunities presented in marketing to a highly mobile group.

Among the key elements of the conference is the Digital Music Summit, which kicked off three years ago. This year's version includes BlackBerry maker Balsillie, who will be one of the keynote speakers, as well as Universal Music Group eLabs executive VP Rio Caraeff.

Dixon says CMW has been preaching about the potential of the digital marketplace since its first keynote on the sector in 1993. He said



'The focus is squarely on the future and looking for new ideas.

-NEILL DIXON

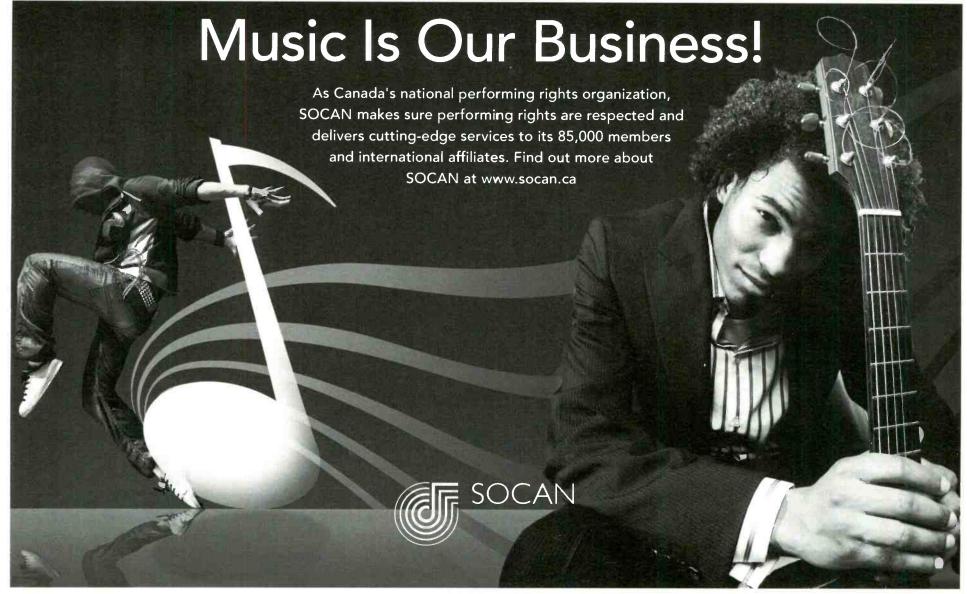
at the time that a speech by former Massachusetts Institute of Technology chairman Nicholas Negroponte that predicted the decline of the CD and an emerging digital marketplace was ignored by many in the Canadian music industry.

"He accurately predicted the end of the CD and its compressed digital replacement, which would change the business forever," Dixon adds. "Unfortunately many major-label and retail executives in the audience missed the message as they scoffed at 'the academic futurist that doesn't know our business.'

"They're listening now," he says. "But it may be too late for some."

Dixon adds that while there are a lot of individuals preaching gloomy scenarios for the music industry going forward, there is an equally important group of upstarts embracing the opportunities that new and emerging technologies present.

"There's an enthusiastic new generation of Internet- and mobile-savvy DIY indies that are ready use technology to reinvent the business and create a new world order." he says.



## NORTHERN ROUTE

Canada's Touring Market Remains Strong From Coast To Coast BY RAY WADDELL

The Canadian touring market is still on fire. 🚨 "Maybe you need to talk also to some of my colleagues in the other provinces as well, but by current accounts, Canada is still selling tickets and the traffic is still on the road," says Patti-Ann Tarlton, director of bookings at the Air Canada Centre (ACC) in Toronto. Billboard did check with the other provinces, and the news was the same from the other side of the country. "Yes, the Canadian market is still hot," says Shane Bourbonnais, president of touring/business development for Live Nation Canada, based in Vancouver. "Bookings are looking really strong, [with] lots of the big Canadian acts, such as Avril Lavigne and Michael Bublé, out early in 2008, along with many of the big international acts."

Live Nation Canada chairman Riley O'Connor in Toronto adds, "The summer looks like the best mix of genres of acts I have seen in

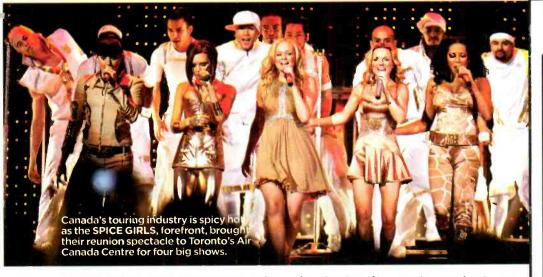
Tarlton's bookings at the ACC show that mix. "We are just about to play out four Spice Girls, and Bon Jovi has added their record-setting fifth show" at ACC, she says. "Country music is playing nationally, TV shows gone live are still selling tickets, Ozzy [Osbourne], Bublé, Lenny [Kravitz], Rascal Flatts, Foo Fightand we welcome their business."

Still, agents and promoters should use caution when routing tours through Canada. "It's only on fire for acts that do not overplay by coming back six months or a year later," O'Connor says. "Acts that plan strategically to tour Canada  $\,$ with well-thought-out launches in marketing their new product and price-point sensitivity on a market-by-market basis will do solid business."

Tarlton says that while the state of the U.S. economy makes news north of the bor-







ers, Iron Maiden, Avril, Celine [Dion], [John] Mellencamp, Matchbox Twenty, Three Days Grace and wrestling are all up and doing numbers in Toronto."

Similar news comes from the Scotiabank Place in Ottawa, where 2008 "is shaping up to be a great year," according to venue VP/executive director Tom Conroy. Already on the datebooks for the first quarter are Mellencamp, Rascal Flatts, Foo Fighters, Martina McBride, Carrie Underwood, Def Leppard and Disney's "High School Musical." "The rest of the year should see the business continue at a similar pace," Conroy says.

The question that remains, as it has for the past few years, is how can the market stay at the same levels? "We all expect the market of Canada—it really is one market to all of us from coast to coast-to sustain," Conroy says. "Live Nation is promoting the majority of shows, but AEG is beginning to make tracks here in Canada,

der, the Canadian touring market is anything but skittish.

"We remain cautiously optimistic about Canada, and the dollar is still hovering around par, which bodes well for the business," Tarlton says. "This summer looks like it will be outdoor-based, yet I am still challenged to find time in our arena schedule to execute a number of capital improvements based on the demands of the live industry."

Right now, success is breeding success in Canadian markets coast to coast.

"There are some really great markets to route through, and thanks to strong sales in all the markets, we are seeing more and more confidence from promoters and agents, who in turn view Canada as an excellent market," Conrov says.



For a look at five hot bands from Canada poised for success, go to billboard.biz/canada.



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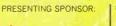












ONWARD, UPWARD Christian fave Leeland makes its move



INDIE-PENDENCE Label troubles can't sink Alberta Cross



MEDIA FRENZY From First to Last scores with EA, MTV



Devotchka brings eclectic sound to Anti-

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**REGGAETÓN RICHES** Angel & Khriz have a quirky new hit

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## New Abdul Track Introduces All-Star Jackson Album

After dabbling in nearly every area of the music industry, Grammy Award-winning producer/musician and "American Idol" judge Randy Jackson is adding "solo album" to his already impressive résumé, and he's bringing "Idol" colleague Paula Abdul along for the ride.

The Abdul-driven "Dance Like There's No Tomorrow" is the first single from "Randy Jackson's Music Club. Vol. 1," due March 11 via Jackson's new Concord Music Group imprint Dream Merchant 21. The 12-track collection showcases a diverse range of artists, from established vets like Mariah Carey, Travis Tritt and Richie Sambora to such up-and-coming talents as Barbi Esco

For Abdul, whose last new single was 1995's "Crazy Cool," the collaboration with Jackson consummated several years of vague

conversations about working together. But during "Idol" auditions last July in San Diego, "Randy kept saying to me, 'I've got the perfect song for you. It sounds like you, like now, it's like a nod to you and your past, but it's you now,' " Abdul says. "And he played it, and it was after the first two bars, I knew it was a hit. I knew it was a total smash."

The track was produced by Jackson and the Danish duo known as Deekay. Oliver Leiber, who wrote and produced Abdul's "Forever Your Girl" and "(It's Just) The Way That You Love Me," did some additional vocal production. Jackson and Abdul premiered the single Jan. 18 on Ryan Seacrest's KIIS-FM radio show in Los Angeles, and it was serviced to top 40 stations Super Bowl weekend (Feb. 2-3) to coincide with Abdul's pregame performance of 'American Idol' judges RANDY JACKSON and PAULA ABDUL had discussed collaborating for years before moving forward last summer

"There was an incredible amount of interest [in the single], I termed it even curiosity, in the very beginning," Concord GM Gene Rumsey says. "I think cynics who were curious all of a sudden heard it and realized, 'Hey, this is a pretty good song.'

That initial curiosity led to a No. 76 debut on the Pop 100, but "Dance" vanished from the charts after just one week. The corresponding video debuted on fox.com Feb. 20 and enjoyed an airing on "American Idol" the next day, which Rumsey hopes will bring back momentum after the post-Super Bowl lag.

"Usually dance radio is a little more forgiving and respectful of heritage artists," radio consultant Guy Zapoleon says, in explaining top 40's apparent aversion to the single. "But today more than ever, our musical culture is about youthful artists who radio might have laughed at five or six years ago. For somebody like Paula, it's a process of rebuilding her image. She's still seen as a '90s pop artist."

There is no confirmation on the follow-up single, although with the genres touched throughout the album—from the duet of "Idol" alums Katherine McPhee and Elliott Yamin to Joss Stone and the Clipse's cover of Dionne Warwick's "Walk on By" to John Rich, Anthony Hamilton and Sara Watkins' countrified take of Michael Bublé's "Home"—several markets serve as potential targets.

"I've never really wanted to do a solo record," Jackson says, adding that the melange of styles is a nod to his multicultural hometown of Baton Rouge, La. "But I always said that if I did one, I'd love to do one like those Quincy Jones albums like 'Back on the Block' [and] 'Dude' . . . They showcased new talent he was trying to break.

And although Concord is relying heavily on Jackson's "Idol" recognition factor, Rumsey says a lot of time and energy was invested to help accurately gauge his target audience and avoid "the shotgun [marketing] approach of, 'Oh, everyone who watches 'American Idol.'

Album exclusives will be available at Target and Wal-Mart, which include a making-of from the "Dance" video shoot and exclusive audio content, respectively.

In addition to starting up his new label. Jackson was recently named senior A&R consultant/producer for Concord/Stax and is executive-producing MTV series "Randy Jackson Presents: America's Best Dance Crew." As for what's in the pipeline at Dream Merchant, Jackson says he's working on records for newcomers Esco and Selah.

He says the goal of the label is to stay small and cultivate talented singers and songwriters, not necessarily break the next big pop star. "Great writing and great singing—that's great artistry. That's what the label stands for and that's why I called it Dream Merchant—where your dreams come true."

Additional reporting by Jonathan Cohen and Gail Mitchell.

## LATEST BUZZ

### >>>SWEET TOOTH

Madonna's new album has been christened "Hard Candy" and will arrive April 29. It is her final studio release for Warner Bros. before she transitions to Live Nation Artists. First single "Four Minutes" will hit U.S. radio in late March. Madonna collaborated with Timbaland, Pharrell Williams and Nate "Dania" Hills on the follow-up to 2006's "Confessions on a Dance Floor." Also appearing is Justin Timberlake, who will induct Madonna into the Rock and Roll Hall of Fame March 10 in New York.

## >>>'BEAT' HAPPENING

A cover of Michael Jackson's "Beat It" is among the many treats to be found on "\*\*\*\*," Fall Out Boy's first live release. Due April 8 via Island, the project will be available as a CD/DVD or DVD only: the Jackson cover is a studio version featuring a "special guest guitarist" yet to be named, "\*\*\*\*" was taped June 22, 2007, at Phoenix's Cricket Pavilion, The DVD sports all eight Fall Out Boy music videos and a wealth of behind-thescenes footage.

## >>>DOWN AND 'DIRTY'

Having just wrapped three New York shows with ex-Blind Faith colleague Eric Clapton, Steve Winwood has signed a new deal with Columbia Records. His label debut, "Nine Lives," will arrive April 29. Clapton contributes guitar on first single "Dirty City," which is at iTunes now. Look for Winwood on tour with Tom Petty & the Heartbreakers in the United States this summer.

## >>> WELCOME BACK DONNA

Donna Summer will break a 17-year drought of studio albums with all new material thanks to a new deal with Sony BMG's Burgundy Records. Dubbed "Crayons," the project will arrive May 20. Summer is working with a wide range of collaborators, including Danielle Brisebois, Greg Kurstin, JR Rotem, Lester Mendez and Evan Bogart. The artist's last album of completely new material was 1991's "Mistaken Identity" (Atlantic).

Reporting by Jonathan

## MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

# MOVE THE MASSES

## Leeland Aims To Turn Critical Acclaim Into Commercial Glory

With the 2006 release of "Sound of Melodies," Texas-based rock band Leeland became the critical darling of the Christian music community. Its debut disc earned the group a Grammy Award nomination for best pop/contemporary gospel album as well as four Dove Award nominations.

In addition, 19-year-old frontman Leeland Mooring's songwriting prowess caught the attention of Christian music titan Michael W. Smith, and the teen cowrote several tracks for Smith's 2006 Reunion album "Stand."

Now Leeland is hoping to deliver big with its sophomore release, "Opposite Way," released Feb. 26 via Essential.

"We wrote some on the road and finished most of the songs in the studio when we recorded them," Mooring says. "I think it's a good thing. I'd rather be recording in a fast mode than a slow mode."

It has indeed been a case of life in the fast lane for Mooring, who along with his elder brother Jack, Mike Smith, Jake Holtz and Matt Campbell constitute Leeland. The band has been on the road opening for Casting Crowns on the Altar and the Door tour, and Mooring says interacting with other young Christians while touring helped fuel the new material.

"One of the things we've seen is how our generation wants to be a part of something that is bigger than themselves," Mooring says. "There are so many types of pleasures the world has to offer, but everything in this world ultimately leaves you empty and alone. Nothing in the world will satisfy that kind of spiritual void in your life."

Mooring says the band's goal with the new record was to encourage young people to stand up for their beliefs. "[We want to] raise up a new generation of worshippers," he says, "who do whatever it takes to make that 'opposite way' a reality in their lives. We really hope this will change a lot of kids' lives."

Mooring began writing songs about his faith at an early age. He signed



his first publishing deal with EMI's Christian publishing arm when he was only 15. By the next year, the band had signed a recording deal with Essential, a label under Sony BMG's Provident Music Group umbrella. Thus far, "Sound of Melodies" has sold 38,000 units in the United States, according to Nielsen SoundScan.

First single "Count Me In" is No. 28 this week on Hot Christian Songs. "The single is moving well, and we think we'll have some radio success out of this record that we didn't see out of the first record," Provident Music Group senior VP of sales and marketing Ben Howard says. "They have a lot of big fans among radio programmers, but at the same time because of their uniqueness and the different sound of the music, they had a hard time figuring out how to play Leeland."

Howard says Leeland's exposure on the Casting Crowns tour has been key in getting the word out about the new record. The label has partnered with radio in tour markets for a special promotion tying into Mooring's trademark red locks. "We encourage listeners to show up with red hair or with red wigs, and the first 50 people that arrive get a special meet-and-greet with Leeland," Howard says. One fan from among those first 50 also receives two front-row tickets.

The Provident team capitalized on Valentine's Day with a reduced-price, 24-hour presale targeting a very narrow community in its database, Howard says. "We had challenged our team to sell 500 and they presold over 2,000 CDs in 24 hours."



## >>>ASIA'S PHOENIX RISES

Veteran supergroup Asia's new album, "Phoenix," is aptly titled —because it's the first studio set by the band's original lineup of John Wetton, Steve Howe, Carl Palmer and Geoff Downes in 25 years, and because it follows Wetton's emergency triple-bypass heart surgery last summer.

"He had a real scare, but once [the surgery] was over they went straight into the studio to make the record," says Mario de Riso, head of Naples, Italy-based Frontiers Records, which has worldwide rights to the album. The record will be released April 14 throughout Europe. De Riso says a North American release via EMI Capitol will follow, with

international licensing deals in negotiation. Classic rock specialist Frontiers has previously issued albums by Wetton and Downes, plus acts like Styx, Dokken and Rob Halford.

Formed in 1981 by former members of Yes; King Crimson; Emerson, Lake & Palmer; and the Buggles, Asia topped the Billboard 200 with its self-titled Geffen debut. Subsequent releases, however, didn't match that success, and several later albums saw Downes as the only original member.

De Riso says the new album "brings back the classic Asia sound, but has elements of the past experiences of all four musicians. [That's] reflected in the live shows, where they play

## GLOBALPULSE

EDITED BY TOM FERGUSON

songs by their previous bands."

Having toured in Europe.

Japan, and North and South America since re-forming in late 2006, the quartet begins a global trek (booked by Talent Consultants International) March1 in the United Kingdom. U.S. dates begin April 4. Asia's publishing is through Warner/Chappell/copyright control.

-Steve Adams

## >>>'FLOWERS' POWER

Kathleen Edwards admits her music isn't easy to classify. The critically acclaimed Canadian singer/songwriter's third album, "Asking for Flowers," bows March 4 on Maple Music in Canada and Rounder in the United States, with Zoe issuing it in Europe the same week.

The new set, co-produced by Jim Scott (Tom Petty, Whiskeytown), offers a more elaborate take than before on Edwards' distinctive brand of pop, rock and Americana. "I delivered a record that I think is less commercial," she says. "A lot of people would probably be happy if I wrote a lot of poppy, catchy songs—I'm just not in that head space."

It took a while for Edwards to figure out what shape the record would take. "I really had nothing in the bank when I came off tour in 2006," she says. "Now I'm at the other end of it, I realize a lot of my songs come from having observations of those around me, and I hadn't had many because I'd just been on the road." Edwards is booked by the Agency Group (Canada), Creative Artists Agency (United States) and Helter Skelter (Europe),—Robert Thompson

## >>>AMEN CORNER

Warner Music Italy is hailing the success of alternative trio Baustelle as the first fruit of its embrace of the 360-degree model. The act's first Warner album, "La Malavita" (2005), made the FIMI top 20, but fol-

low-up "Amen" debuted at No. 4 after its Feb. 1 release. Warner Italy artistic director Tino Silvestri says "Amen" has shipped 35,000 copies (gold) and hopes to hit 70,000 by June.

"We're particularly pleased," he says, "as Baustelle [is] one of the first examples of our new model of business. Under their contract we're also entitled to a share of touring, merchandising, sponsorship and publishing revenue."

"Amen" is Baustelle's fourth album. Sales have been boosted by hefty airplay for lead single "Charlie fa Surf," but the band's visibility was also enhanced by penning a single last year for another Warner artist, Irene Grandi. The song, "Bruci La Città," was Italy's summer hit of 2007.

Warner doesn't have any concrete international plans for Baustelle, whose publishing is shared by Universal Music Publishing and Warner/Chappell; live work is handled by Live Nation in Milan. —Mark Worden

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## NOWHEARTHIS

YOUR GUIDE TO UNSIGNED BANDS COMPILED BY KATIE HASTY

## >>>ALBERTA CROSS

Contact: Rene Symonds, manager, rs@machinemanagement.co.uk, +44 0 207 247 4227

Last year, British roots-rock outfit Alberta Cross released a seven-song EP, "The Thief and the Heartbreaker," via Geffen in the United States and Fiction in the United Kingdom to much critical success. However, among reorganizational turmoil at Universal and shifting A&R priorities, the band cut strings with the major after losing the option for a full-length during its contractual period. Which isn't a bad thing, according to Alberta Cross principal Terry Wolfers.

"Everything's wide open now," says Wolfers, who co-writes the dusty and soulful tunes with singer Petter Ericson Stakee. "We've really started to build something [in the States]." Alberta Cross shared the stage with former members of Shudder to Think and OK Go at the Barack Rock concert/rally in February in New York and overtook the city's Living Room for a few dates, in addition to rocking the CMJ Music Marathon last fall.

The response, he says, has been good enough that the band plans to move to New York permanently this spring and is mulling a "darker" full-length with potential producers like Alan Bezozi (Regina Spektor) and Victor Van Vugt (Nick Cave, PJ Harvey).

"At an early stage we realized there was a huge opportunity for the band in America," co-manager Rene Symonds says. He and his partner Iain Watt at Machine Management also handle artists like Mika and post-Test Icicles project Light-speed Champion. "We almost immediately appointed Sam Kirby, Marc Geiger and Seth Seigle at the William Morris Agency to help us on the U.S. strategy." The booking giant has secured a slot for Alberta Cross at the Roxy Festival March 29 in California and at the new All Points West fest in early August in New Jersey.

—Katie Hasty

## >>>KIM KLINE

Contact: Kim Kline, 310-403-8976, info@kimklinemusic.com To hear Kim Kline talk on the phone is a distant cry from what you would expect from her music. Raised in an "itty bitty" Texas town, the 27-year-old pop/rock artist speaks in a bubbly drawl, an upbeat opposite of her often shadowy and rough-edged song persona.

"I can be the nicest person in the world, but I just write really dark," she happily says. Much material from her self-titled 2007 debut was culled from a difficult era in her life, in 2004-2005, when her mother suffered a brain aneurysm and a heart attack, and her grandmother and grandfather passed away. The album has sold 8,000 copies in the United States, according to Nielsen SoundScan.

It was also during this time Kline was settling into her new life in Los Angeles, where she now runs the "Kim Kline music brand." The term is apt, considering her sponsorships from Sinful Affliction Clothing, Hudson Jeans and a forthcoming jewelry line via Mr. Luxury, all alliances she helped cement while working in the fashion industry as a sales rep in California. She's also the face of USB wristband promotion company Aderra (Billboard, Feb. 23); the company is using her image and music as part of their presentation to new clients and fans.

Some radio stations, particularly those in tertiary markets (think: KSPI Stillwater, Okla.; WCMT Troy, Tenn.; and WFDL Fond du Lac, Wis.) have taken kindly to Kline's single "Inside." "To look at me, you'd think I'm just a pure top 40 artist," the photogenic belter says. "But then you hear the guitars. I think we're at a good place in time for women in rock. The marketplace needs to hear a woman's voice." —KH

## >>>PRINCESS ADANA

Contact: Debbie Fontaine, fontainetalent@aol.com Princess Adana has already made a name for her-

self in her native Trinidad and Tobago, but now she's attempting stateside success. Her arresting blend of reggae-infused R&B and natural dance moves won her the talent showcase at Billboard's eighth annual R&B/Hip-Hop Conference last November.

Adana, who turns 20 in April, is no stranger to winning competitions. She dominated her first at age 15, a local talent contest while attending the Tobago Academy of Performing Arts on a dancing scholarship. Deciding to focus on music, she met manager Andre Thorne of BWV Entertainment (Brothers

With a Vision). Since then, she's become a staple on radio and in dance clubs in the region, thanks to soca hits "Out of Control" and "Uncertain." Adana, who is a contracted performer at six major hotels in the islands, came to the at-

tention of Beverly Hills, Califbased Fontaine Music Agency (which repped Bad Boy group Dream) after performing at an international talent competition in August 2006.

"Adana has a sultry alto a la Lauryn Hill," Debbie Fontaine says. "She doesn't have the typical soprano that everyone else seems to be doing."

Influenced by Anita Baker and Eddie Levert, among others, Adana (last name Roberts) has since opened the 2007 Tobago Jazz Festival, which featured Elton John, Mary J. Blige and Al Green. Having already released one indie album, Adana and Thorne are hard at work on another set melding her love of soca, reggae and R&B/soul. "I'm a singer from the heart," Adana says. "I just want to sing, dance and be what I am on the big stage."

-Gail Mitchell

PRINCESS ADANA



By the online numbers, From First to Last has scored some impressive digits. Its MySpace page has snagged 12 million profile views, and from there, fans have tallied 20 million plays

Building up these numbers, however, hasn't necessarily meant playing by the book. Now under the management of Suretone's Jordan Schur (see Q&A, page 26), the rock quartet has made a number of partnerships outside of the music arena to boost awareness of its self-titled album, due April 15. (FFTL's prior albums, 2006's "Heroine" and 2004's "Dear Diary, My Teen Angst Has a Body Count," were released on Epitaph and have sold a combined 304,000 units in the United States, according to Nielsen SoundScan.)

Schur says those records were "independent

releases that have never gone to radio. We've taken the time to develop them on the road, through new media, through lifestyle marketing efforts . . . they're my baby.

Among the partnerships:

■ Electronic Arts. As part of a publishing deal with EA's label Artwerk, FFTL tracks will appear in the next 11 videogames from EA, Schur says, including best sellers "Madden NFL 09," "FIFA 09" and the next edition of "Need for Speed." "The perfect storm collided in Jordan's office late last year," EA worldwide executive of music Steve Schnur says. "He started playing me From First to Last and I almost fell out of my chair. It was the best rock record I had heard in . . . I don't know how long. They are a picture-perfect gamer band." In addition, FFTL will get promotion on ea.com and on the videogame

giant's EA Trax site, which is dedicated to the music that appears in EA games.

- Hot Topic. Starting at the end of February, the retailer has given counter placement to a FFTL teaser CD, which includes two tracks from the upcoming album, and retails for less than \$3. Fans can get one of the band's shirts and the CD together for \$12, Schur says.
- MySpace. The band performed at a MySpace Secret Show last summer in Omaha, Neb., alongside Hawthorne Heights and Secondhand Sere-
- MTV. On March 5, FFTL will open for the Cure at a concert in Valencia. Spain, which will be filmed by MTV and play on MTV International as part of the April run-up to the album's release, Schur says

DEVOTCHKA

In addition, billboard com debuted the guitar-driven anthem "We All Turn Back to Dust" on Jan. 23, tallying 2,800 streams in just two days

That's not to say Schur won't take advantage of traditional ways to break through, namely touring. Currently, the band is on Hot Topic's 2008 Take Action tour alongside Every Time I Die and the Bled, and it has landed a spot on the 2008 Vans Warped tour, which also counts EA as a sponsor.

"I genuinely believe, because we've done the two years of work, that From First to Last will become the biggest rock band on earth," Schur says. "Brick by brick, we're going to build them into what we know they are. They've made the record that will demand the respect."

WORLD BY WES ORSHOSKI

## The Long Haul

Anti-'s Devotchka Is Winning Fans Over, One At A Time

hen he founded Devotchka as an "experiment" more than nine years ago, singer Nick Urata's idea was to blur the line between the musics of Fast and West, between gypsy and mariachi, tubas and theremins, bouzoukis and guitars. There was a "pining away for older times and exotic, faraway places," he says.

"It was a time when I thought, 'How the hell am I ever going to get there? Why don't we try to get there in the music?

At the time, success meant merely being able to keep this experiment afloat, and make some money doing it. While that remains a concern almost a decade later (the group's five indie releases have sold only a combined 80,000 copies in the United States, according to Nielsen SoundScan), a lot has changed.

If co-manager Mat Hall recalls days when he had to convince everyone from labels to writers that Devotchka's music wasn't some "world-music nightmare." he and the band now find themselves in such unlikely positions as having to decline fast-food giant McDonald's request to use a Devotchka song in a commercial.

For the majority of listeners in and outside of the music industry, Devotchka's meld of unlikely musical bedfellows has proved a hard pill to swallow. But the critically lauded group and its management's long-term strategy of earning one fan at a time is inching toward pay dirt.

Nearing the March 18 release of its sixth album, "A Mad and Faithful Telling," Urata's vision—of creating cinematic music capturing the feeling of "black-and-white movies from another country" and the accordion/wedding jams of his childhood—is enjoying some of the best media attention of the band's career. In

addition to binders of glowing press, Devotchka has been anointed a band to watch by the likes of KCRW Santa Monica, Calif., and NPR. Such noncommercial radio fans as KEXP Seattle and KCMP Minneapolis will spotlight the group on the air next month from South by Southwest.

The band will make its first appearance at the annual Coachella festival this year and will appear on "Late Night With Conan

O'Brien" before embarking on U.S. and European tours. The fact that Anti- is releasing the new album is viewed as an achievement on its own by some, as the Colorado band joins such praised labelmates as Tom Waits, Nick Cave and Neko Case.

Things are congealing for Devotchka for a variety of reasons. none smaller than the appearance of its music in last year's Academy Award-winning "Little Miss Sunshine." It created a spike in sales, but not as much as band and management would have liked. That soundtrack succeeded steadily increasing radio and press support and smart, tenacious bookings that found the group supporting acts as varied as Donovan and Marilyn Manson.

The Anti-deal follows an attempt by Seymour Stein to sign De-

votchka to Sire, which Urata says was stymied by the "suits" at parent company Warner, who viewed the band as unmarketable. It's the type of thinking that tested Urata's faith through the years, as rent bills neared and the band slept on floors.

"It just seemed like labels, agents and talent buyers were like, 'What am I going to do with this wacky band with a tuba?' " he says. "I think that end of the business has gotten kind of narrowminded. If you look at any period of time when music has changed for the better, it was always someone coming out of left field."

With fellow East-meets-West ensembles like Gogol Bordello also enjoying higher visibility, manager Hall is leery of listeners attacking Devotchka for jumping on a bandwagon. "They've been doing this for nine years. I see them as pioneers."

# THE BILLBOARD REAL THE BILLBOARD REAL THE BILLBOARD REAL THE REAL

## **ALBUMS**

## **MICHAEL McDONALD**

Soul Speak

Producer: Simon Climie Universal Motown

Release Date: March 4

It's not quite "Motown 3," but Michael McDonald is certainly taking his time transitioning back to making original music, "Soul Speak" features 11, well, soulful covers from his personal favorites, along with a trio of new songs that hold their own amidst their formidable surroundings. Highlights include a winning, sultry take on Leonard Cohen's "Halleluiah" and subtle versions of Teddy Pendergrass' "Love TKO" and Van Morrison's "Into the Mystic," while a too-lush treatment of Bob Marley's "Redemption Song" is the album's only outright miss. McDonald maintains the soulful mood on the originals, too, with the smooth and quiet "Only God Can Help Me Now." the Jusher "Can't Get Over You (Getting Over Me)" and the more forceful "Enemy Within." Soul, it seems, still speaks most convincingly in McDonald's world.-GG

### THE BLACK **CROWES**

Warpaint

Producer: Paul Stacev Silver Arrow

Release Date: March 4



When Chris Robinson sings "Hallelujah, come ioin the jubilee" on album opener "Goodbye Daughters of the Revolution." it's an invitation Black Crowes fans consider overdue. "Warpaint" is the group's first new studio album in seven years, and somehow it's more energetic and focused than anything since, perhaps. 1994's "Amorica." "Warpaint" mines the same Allmans-to-Zappa synthesis of influences that's been the Crowes' stock in trade but finds the group fortified by sharp songwriting and lace-tight, live-sounding performances. The Crowes remain. loud and proud proponents of psychedelic trippiness on "Daughters." "Whoa Mule" and "Wounded Bird," and dig into some gritty grooves on "Walk Believer Walk," "Evergreen" and a spirited cover of the Rev Charlie Jackson's "God's Got It." "Oh Josephine" and "There's Gold in Them Hills" deliver mellower moments, and the 11song set establishes the group's return as something to crow about.-GG

### **KATHLEEN EDWARDS**

Asking for Flowers Producers: Kathleen Edwards, Jim Scott

Zoë/Rounder Release Date: March 4

"Asking for Flowers" is a fourth-album masterpiece from this Canadian singer/songwriter filled with literate and provocative lyricism. vivid characters and cin-

## **ASHTON SHEPHERD**

Sounds So Good

Producer: Buddy Cannon MCA Nashville

Release Date: March 4

There are debut albums, and then

there are debut albums that serve notice that the landscape has changed. Twenty-one-year-old Alabama native Ashton Shepherd and producer Buddy Cannon have delivered the latter. Unabashedly country in production and theme, the set is refreshing, authentic and delightfully un-PC. Liquor? Lots of it. Heartache? Check, Dirt roads? Several. Single "Takin' Off This Pain" is destined to be an anthem for women fed up with relationships going nowhere. "I Ain't Dead Yet" finds the singer balancing motherhood and marriage with a night out on the town, while "Not Right Now" embraces "a pint of Crown and a country sound." Conversely, "How Big Are Angel Wings" is a tearierker about a terminally ill child who asks her doctor the question she can't put to her parents.-KT

### **GUTTER TWINS**

Saturnalia

Producers: Grea Dulli, Mark Lanegan, Mathias Schneeberger

Release Date: March 4

The Gutter Twins' Sub Pop debut, "Saturnalia," is teeming with the kind of raw and gritty music one might expect to hear kicked around in, well, the gutter. And considering the project is a collaboration between Mark Lanegan and Greg Dulli, that's certainly not a bad thing. There's something ominous and satanic that possesses the guitar riffs scrawling all over "Idle Hands," and that spirit is channeled elsewhere on "All Misery/Flowers" and the haunting "Front Street." Hints of blues rock infuse "The Stations" and electronic flourishes highlight "Each to Each," as Lanegan's brooding baritone and Dulli's mellow tenor muse on the absurdities of love. "I tell you my story, so that you might save me," Lanegan intones on "All Misery," and while he may never find the salvation he's seeking, he can rest assured there's someone down here in the dinginess listening.--JM

ematically engaging scenarios. Kathleen Edwards chronicles romantic turmoil in "Buffalo." "The Cheapest Key" and the title track, then turns around for such sweeter romantic paeans as "Sure As Shit" and "Scared at Night." There's the rocking, countryflavored energy of "The Cheapest Key" and "I Make the Dough, You Get the Glory." Elsewhere, she mines topical matters on the draft resister's ode "Oil Man's War." the media and environmental concerns of "Oh Canada" and "Alicia Ross" whose content was drafted from a real-life murder. After three predecessors, Edwards may be "Asking for Flowers" but we hope she'll be satisfied with welldeserved plaudits.-GG

## **STEPHEN MALKMUS** & THE JICKS

**Real Emotional Trash** 

Producer: Stephen Malkmus Matadoi

Release Date: March 4

Stephen Malkmus has neatly kept all his parts in place on his fourth solo album: the languid lyrical nonsense, the obtuse stories that seem to go nowhere until they do (sometimes), the once-againlengthy compositions and the '70s-pop-prog trickery. (OK, that's new.) They're all so intact, in fact, that "Real Emotional Trash" feels often calculated and a little drifty, which is probably the point. "Dragonfly Pie" is a messy psychedelic stomp, "Hopscotch Willie" keeps vou wondering where he's heading. "We Can't Help You" is a brief, stirring winner, and the 10-minute title epic does some nice bobs and weaves, though it makes, as you might expect, no real sense. Janet Weiss adds welcome flavor on drums and vocals, but overall, how much you enjoy rummaging through this "Trash" will probably depend on the amount of patience you have for the Malkmus' indulgences.-JV

## **AUTECHRE**

Quaristice

Producer: Autechre

Warp

Release Date: March 4

"Quaristice" plays out like bits and pieces of a puzzle that never quite fit together, which isn't particularly unusual for this experimental techno duo. The difference here is that the relatively short tracks offer glimpses of ideas that are finished before fully materializing into something to wrap your head around. The album hops from dense, atmospheric fuzz ("Altibzz," "Palalel Suns") and erratic sequences of glitchy twitches ("Plyphon") to rapid drum machine blips ("Perlence") and back again before ever securely finding its feet, "Simmm" show-

cases bright beats that are slowly bathed in a wash of warm electronica, and the closest thing to dance tracks are the thumping "Rale" and "90101-51-1." At times it feels like a lot is going on, others not so much. The pieces are all there, but it just doesn't add up to more than the sum of its parts.-JM

## **MARCUS MILLER**

Marcus

Producer: Marcus Miller Concord Jazz

Release Date: March 4

Most largely instrumental jazz albums lose their appeal after the 50minute mark. Notwithstanding its four R&B-styled vocal tracks (including a winning rendition of Deniece Williams' "Free" by Corinne Bailey Rae), Marcus Miller's zesty CD has adrenaline to spare at the close of its 70-plus-minute funk-iazz marathon, when he speeds across the finish line with a B3-fueled take on Tower of Power's "What Is Hip?" Released on his own 3 Deuces label distributed by Concord. "Marcus" is the eighth solo outing by Miles Davis' final musical collaborator. Miller's high-in-the-mix bass forms the core here. whether it's bottom rhythms in his gently grooved original "Strum" or virtuosic speed on hot tracks like "Blast," where he also overdubs sitar funk. One of the late-highlight moments is the soulfully lyrical saunter through Davis' "Jean Pierre," co-starring Gregoire Maret on harmonica.-DO

### KAT PARRA

Azucar de Amor

Producer: Wayne Wallace Patois

Release Date: March 4

Vocalist Kat Parra indulges her passion for Latin jazz on "Azucar de Amor," her second release for Patois Records She onens the disc with a sweet bit of salsa/mambo, "Sugar (Azucar de Amor)," that sets the tone for what proves to be a moveable feast of Latin styles. Parra knows how to light the fuse on a salsa number, and she shows us how it's done on the original tune "Quitate la Queta." In a completely different mood, Parra delivers a stirring interpretation of "Esta Montanya D'Enfrente," a mystic Sephardic ballad. Her vocal on this number is beautifully shaped; her grasp of this archaic Judeo-Spanish style is remarkable. Parra also shines on "Un Grito," a song she

wrote with Wayne Wallace in

the Afro-Peruvian landó style.

It's vet another stylistic

groove that she handles with an uncanny feel.-PVV

## **BAUHAUS**

Go Away White

Producers: Bauhaus, Bob Ezrin Bauhaus Music

Release Date: March 4

Recorded in 18 days, some tracks in



one take, Bauhaus' fifth studio album proves that even a quarter-century's hiatus can't kill a great band, especially if it was undead to begin with. There's no trickery here -apart from the sinister seduction of Peter Murphy's ever-deepening Transylvanian croon—and the bare, live style makes the band's heirs even more apparent. There's PJ Harvey in David J's swamp-blues bass; Nirvana in the shrieking, submerged guitar of Daniel Ash. But the quartet doesn't compose or perform like elder statesmen: "International Bullet Proof Talent" and "Endless Summer of the Damned" are as spry and visceral as its first material. If the band had released a bunch of meandering albums during the past 25 years, you might call "Go Away White" a return to form. Instead, it picks up right where Bauhaus left off: a wet dream for original fans and a blast of recognition for the newly eye-lined.-KM

# THE BILLBOARD REVIEWS

## SINGLES

### FOLK

### JIM WHITE

Transnormal Skiperoo Producers: Joe Pernice, Michael Deming, Jim White, Tucker Martine

Luaka Bop

Release Date: March 4

Jim White narrated the 2004 film "Searching for the Wrong-Eyed Jesus," an insightful peek at the often dark place where music and religion. meet in the rural South. But the title here is meant to describe his recent bouts with contentment, and opener "A Town Called Amen" is a sweet and frothy announcement that White has found some peace of mind after a long spell of conflict. With accompaniment as varied as vocals from Ollabelle and Brazilian percussion from Mauro Refosco, White still keeps us off balance with rich. unpredictable textures ("Diamonds to Coal") that convey lost-in-the-backwoods disorientation ("Counting Numbers in the Air"). He's also a compelling storyteller who uses words and minor chords to empathize with a troubled spirit ("Take Me Away"), But White's new near happiness can't be denied on "Turquoise House," about a man who has found comfort in his nonconformity.-WR

### WORLD

### **MARKUS JAMES**

Snakeskin Violin Producer: Markus James

Firenze

Palazza

Release Date: Feb. 19

Of late, a handful of American artists have explored the connection between West African music and American blues, but Markus James has lived this connection for the past seven years (and four albums). "Snakeskin Violin" con-

tinues his profound world blues passage. Working, as usual, with several Malian players, including Hassi Sare (njarka violin), Mamadou Sidibe (calabash, vocals), Vieux Farka Toure (cadence guitar) and Mama Sissoko (n'goni). James laid down tracks in Mali, California and Mississippi. His songs radiate a dark, nearly forbidding glow. while his sparse, shadowy arrangements cut a groove that draws deeply from the hypnotic vibe of Malian music. "All That You Can't Keep," "Exile Tracks" and "I Won't Let It" are extremely distinctive pieces. driven by a seductive rhythmic circularity that's a keystone of Malian traditional tunes and Delta blues.-PVV

### **NEW & NOTEWORTHY**

### **BORN RUFFIANS**

Red Yellow & Blue

**Producer:** Rusty Santos Warp

Release Date: March 4

Don't be misled by the Warp Records logo on this Toronto trio's debut fulllength. Rather than making Aphex Twin-style electronica, Born Ruffians are in the business of kicking out jumpy liveband power-pop jams far more concerned with melodic zing than textural depth. Fans of Vampire Weekend and Hot Hot Heat should find much to admire about "Red Yellow & Blue." which follows a buzzed-about 2006 EP as well as tours with indie A-listers Hot Chip and Peter Bjorn and John. Despite the album title, yelpy-voiced frontman Luke Lalonde spends most of his time singing about animals, not colors. Look out for "Barnacle Goose," "Hummingbird," "Foxes Mate for Life" and-wait for it-"Badonkadonkey." Lalonde's prey? A harmless good time.—MW

## LEGEND & CREDITS

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

CONTRIBUTORS: Sophia Baratta, Gary Graff, Cortney Harding, Katie Hasty, Kerri Mason, Michael Menachem, Jill Menze, Dan Ouellette, Sven Philipp. Wayne Robins, Chuck Taylor. Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

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

### POP

## GAVIN DeGRAW

In Love With a Girl (3:25)
Producer: Howard Benson
Writer: G. DeGraw
Publishers: G. DeGraw/
Warner-Tamerlane, BMI

J Records If this single is any indication, the next fulllength from Gavin DeGraw will have its rough rock edges. "In Love With a Girl" opens with heavily distorted guitars as minor chords roll through, but be not deceived: Lyrically, the track is happy, with the 30vear-old songwriter heralding a girl that "understands." One flaw beleaguers DeGraw's normally dependable croon: the unnecessary presence of autotuning, which is mightily distracting, Beyond that, "Girl" is a rocking home run in the same ballpark as "I Don't Want to Be." The chorus is buoyant, backed with idvilic drum tracks alongside, driving each word-heavy verse, as De-Graw's snappy piano lines may have fans playing, heaven

### R&B

## RAHEEM DeVAUGHN

Customer (4:05)

forbid, air piano.—KH

**Producers:** Ivan Barias, Carvin Haggins

**Writers:** R. DeVaughn, C. Haggins, I. Barias, J. Smith,

C. Haggins, I. Barias, J. Smiti K. Oliver

Publishers: various Jive/Zomba

Although Raheem De-Vaughn's designation as R&B hippie-neo-soul-rock star may be difficult to warm up to, his music is not. After a decent debut album, De-Vaughn returns with muchimproved sophomore effort Love Behind the Melody. After first reaping top 40 rewards on Billboard's Hot R&B/Hip-Hop Songs chart in 2005 with "Guess Who Loves You More," his single "Woman" from the new album peaked at No. 18. "Customer" offers equal promise, with its catchy tune backed by a smooth vocal, mellow accompaniment and heavy-snapping percussion. Despite the clichéd food metaphors for love, DeVaughn manages to get the point across and create a soulful mood.-SB

### TRIPLE A

### STEVE WINWOOD FEATURING ERIC CLAPTON

Dirty City (4:04)

Producer: Steve Winwood Writer: S. Winwood Publisher: not listed

Columbia

Steve Winwood revisits his days with the shortlived Blind Faith supergroup on the first single from forthcoming "Nine Lives," and demonstrates that he's one of few vocalists who refuses to be bowled over by Clapton's quitar riffs. Much less slick and overproduced than efforts that made him famous in the '80s, "Dirty City" is a slice of oldschool white boy blues, with Winwood moaning about "moving up to higher ground" and Clapton noodling away in the background, Dazzling,—CH

## KAKI KING

2 O'Clock (5:50)

Producer: Malcolm Burn

Writer: K. King

Publisher: Domino (BMI)

Velour Recordings

One of the words that Kaki King uses on My-Space to describe her acoustic guitar sound is "shoegaze," referring to the unassuming nature of her work. But this is also a disservice, for King's music is too stimulating to be grouped with a genre that can induce snoring. "2 O'Clock" from "Dreaming of Revenge" (March 11), details a gray afternoon where King examines a

### NATASHA BEDINGFIELD

Pocketful of Sunshine (3:23) Producer: John Shanks Writers: N. Bedinafield.

Publishers: EMI Blackwood, BMI;

Gator Baby/EMI Ltd.

D. Brisebois, J. Shanks

Epic



relationship's final countdown as her lover sleeps in. Her delicate voice doesn't quaver at the thought as she chides, "There's no need to be so terrible when you know I would do anything for you." The song's drifting quality gradually transforms into one of King's finger-picking, fretslapping runs that gallops almost in panic, giving away turbulence straining under her calm. It's a climactic-and cathartic-end to an emotional confession.-CLT

### **COLBIE CAILLAT**

Realize (4:05)

Producer: Mikal Blue
Writers: C. Caillat, J. Reeves,

M. Blue

Publishers: Cocomarie, BMI;

Dancing Squirrel/INAFI/Opium for the People, ASCAP

Universal Republic

The tide remains high for folk-pop singer/songwriter Colbie Caillat, whose second single off debut "Coco" will make listeners "Realize" that her album has some serious legs. Fresh off multiformat smash "Bubbly" and MySpace recognition, Caillat again delivers an effortless vocal with simple acoustic guitar, instantly singalong melody and harmonies colored by singer Jason Reeves. At the core is a reflection of a budding relationship: "We'd never have to wonder if we missed out on each other." "Realize" is sure to wash up on a shore near you as the weather warms for those unexpected spring flings.—MM

### DANCE

## THE ROLLING

You Can't Always Get What You Want (Soulwax Remix) (3:53)

Producer: Jimmy Miller Writers: M. Jagger, K. Richards

Remixer: Soulwax
Publisher: ABKCO, BMI

ABKCO

Operating under the moniker Soulwax, brothers David and Stephen Dewaele have made a name for themselves producing edgy electro-rock remixes for Daft Punk, Hot Chip and Gorillaz. This playful, gutsy remix of the classic Stones anthem from 1969 album "Let It Bleed" sends Jagger's soulful vocal over a bubbly electro-bass riff inspired by the loose groove of the original, and builds to a deliciously stripped-down dance beat that echoes Prince's 1986. No. 1 hit "Kiss." Meanwhile, bitesized samples of the powerful opening, famously recorded with the London Bach Choir, fade in and out like buzzing flies, producing catchy breaks. Suspenseful, clever and hard-grooving, this digital-only single is featured in the upcoming movie "21," and will get rock radio down on the dancefloor.-SP

## **BRITs Boosts**

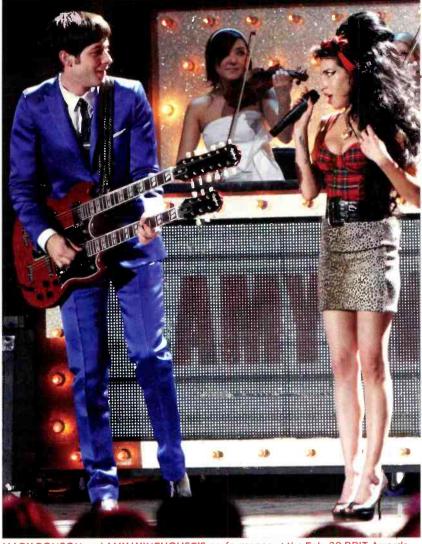
After performing their hit song "Valerie" together at the recent BRIT Awards, Amy Winehouse and Mark Ronson are again reunited as the main beneficiaries of sales boosts from the event.

Sales of Winehouse's "Back to Black—The Deluxe Edition" picked up 60% in week-on-week sales, from 19,028 to 30,363, according to the Official U.K. Charts Co., propelling the album into the top three. Over-the-counter sales figures were not available for Ronson, but market-leading retailer HMV saw a 60%-plus

The chart positions of all the night's performers—including Mika, Rihanna and Leona Lewis—improved in the aftermath of the event, with the BRITs boost looking set to revive previously disappointing sales of Kylie Minogue's "X" album. After a strong performance of "Wow" at the show, her album surged 38-24, while the song rocketed 18-5 on the singles chart in its 10th chart week.

TV ratings for the event, broadcast on ITV1, averaged 6.1 million, up from 5.3 million in 2007 and 4.6 million in 2005, and HMV head of music Rudy Osorio says the BRITs effect is becoming more notable every year.

People do respond to the broadcast and all the publicity, and there's a growing upward trend," he says. "[11] can help artists like Mark Ronson become household names as well and see very significant increases in their album sales. It's a very good platform for an artist to connect with the mainstream and then build sales for the rest of the year."



MARK RONSON and AMY WINEHOUSE'S performance at the Feb. 20 BRIT Awards proved to be a huge sales catalyst for their latest albums.

	AWY WINEHOUSE	WARK RONSON	KYLIE WINOGUE
Album:	"Back to Black— The Deluxe Edition" (Island)	"Version" (Columbia)	"X" (Parlophone)
Songs performed at the BRITs:	2	3	1
BRIT Awards won:	0	1	1
Chart position on Feb. 17:	No. 14	No. 22	No. 38
Chart position on Feb. 24:	No. 3	No. 4	No. 24
HMV week-on-week sales boost:	+28.2%	+66.2%	+64.8%

## **MATERIAL ISSUE**

## Cagle Scores Big With Outside Songwriting Help

Country star Chris Cagle has returned to the promised land. His fourth album, "My Life's Been a Country Song" (Capitol Nashville), debuts at No. 1 on Billboard's Top Country Albums this week, his second chart-topper. The set, which sold 37,000 firstweek copies in the United States, according to Nielsen SoundScan, also debuts at No. 8 on the Billboard 200, his first top 10 entry on the big chart.

Meanwhile, first single "What Kinda Gone" is No. 9 on Hot Country Songs. It's Cagle's first trip into the airplay top 10 since "Chicks Dig It" peaked at No. 5 in late 2003.

The success comes after a professional dry spell and a period of personal turmoil. In addition to an ongoing lawsuit involving his former manager, Cagle suffered vocal problems and the shock of learning that a baby that he thought was his turned out not to be. "I was beat up and broken-hearted and locked in a bottle, and there's a lot of the last couple years that I don't remember," he says. "At

the same time, I had some growing up to do."

After selling more than 600,000 copies of each of his first two albums and scoring four top 10 airplay singles, including the No. 1 "I Breathe In, I Breathe Out," Cagle's third album sold less than 400,000 units and didn't produce any radio hits.

Produced by Scott Hendricks and Cagle, the new set features none of his own material—a departure from earlier albums. After sifting through hundreds of reviews, new producer Hendricks told Cagle his material was keeping him from being a bigger star. "That was hard for me to swallow," Cagle says, "I'm a songwriter. But the bottom line is as an artist, you got to make the best music, period."

Cagle and Hendricks instead turned to songs from Nashville's top tunesmiths, including Dave Berg, Craig Wiseman, Brett James, Wendell Mobley and Neil Thrasher.

Country KSOP Salt Lake City music director



Debby Turpin says Cagle "just needed the right song to get him back on track." The new single. she says, "has a great vibe and paints a vivid picture of this stressed-out guy wondering when his girl is coming back, if at all,"

Country KMLE Phoenix music director Gwen Foster agrees. "It really didn't matter that Chris had not had any recent hits," she says. "In our world, a great song is a great song."

-Ken Tucker

## REINVENTING REGGAETÓN

Three years after Angel & Khriz's mega-hit "Ven Bailalo" rode the reggaetón explosion all the way to Europe, the duo is back with a quirky new song for an evolv-

"La Vecina," the first single from the Puerto Rican pair's March 11 "Showtime" album on VI/Machete, lavers electric and acoustic guitar and trumpets over the familiar reggaetón beat. The track leapt from its debut position at No. 26 on Billboard's Latin Rhythm Airplay chart to No. 16 last week, and is now No. 19, though its audience rose 8% during last week

Angel & Khriz have been featured on a couple of reggaetón hits since hitting No. 3 on the Hot Latin Songs chart with "Ven Bailalo" in 2005, but their new album represents something of a comeback. The two have toured Spain and Latin America, and parted ways with indie label MVP to join VI/Machete, home to superstars Don Omar and Hector "El Father."



"We were [touring] all these countries and at the same time getting a little bit of each culture," Khriz (aka Christian Colón) savs. "With the music we heard, we wanted to make an album that was for everyone. 'La Vecina' is an example of that."

The artist wouldn't elaborate on the "differences" with the indie that led to the change of label, but acknowledged that Angel & Khriz's new home puts them in company with some of reggaetón's biggest stars.

As for what's happened in the years since Daddy Yankee's "Gasolina" was a massive crossover hit, Khriz says reggaetón has firmly established itself as a genre with discerning fans, whether the music is trendy or not. "Those who make good reggaetón will stand out," he says. "The genre won't die."

—Ayala Ben-Yehuda

## MUSIC HAPPENING NOW

DANCE BY KERRI MASON

Mushrooming Success

Though it sits on the outskirts of the dance music mainstream, psych-trance duo Infected Mushroom is one of the genre's best chances for crossover success.

Amit "Duvdev" Duvedevani and Erez Eisen played 135 gigs in 2007, including Coachella and Baltimore's Virgin Festival; turned away more than 1,000 fans from a sold-out show at Avalon in Hollywood; got a proper rock'n'roll manager; and made the ultimate commitment to the pursuit of bigger things: They moved from their homeland of Israel to the mean streets of Los Angeles. They will play their first South by Southwest show March 13.

"They've grown to the point where they now have truly massive fan bases on several different continents, and their music has been moving, very organically, toward a more mainstream, melodic and vocal-oriented sound," says manager Jeff Jampol, who also oversees the Doors.

Infected Mushroom first appeared in the late '90s and soon came to define the walloping, wall-of-sound style of goa, or psychedelic trance. "It's really colorful music, and there's nonstop movement," Duvdev says. "It's very intense, very much in your face. Sonically, it can go anywhere, from techno to metal to flamenco, sometimes in the same song." The acts's six albums have sold a combined 27,000 units in the United States, according to Nielsen SoundScan.

The pair toured as DJs for most of its career, but recently shifted to a band format, with Duvdev on vocals and Eisen on keyboards, plus guitarist Tommy Cunningham and Brazilian percussionist Rogerio Jardim.

"It's what a live show should be all about," booking agent Ron Rivlin of Coast II Coast says. "A full band that performs their own music and hammers away at their instruments, with an explosive delivery."



The duo is working on its seventh album and collaborating with fellow L.A. carpetbagger Paul Oakenfold. Duvdev describes it as "a hybrid of trance and metal, but our influences are all over the place."

"You can call it electronica, psy-trance or any other name," Jampol says, "but at its heart it's really rock'n'roll."



## 'MOUNTAIN' HIGH

New Album, Book Raise Exposure For Indie Favorite

After years of critical acclaim, press attention and touring, the challenge facing the team working the new Mountain Goats record became translating all the name recognition into sales. "Lots of people know who [lead singer/songwriter John Darnielle] is, but don't take the extra step to listen," Beggars Banquet publicist Sonya

Kolowrat says. "What we've done with this record is really try to build beyond his rabid core fan base and use the word-of-mouth and other strategies to get him new audiences."

If first-week sales are any indication, this effort has paid off. The album, "Heretic Pride," sold 3,660 copies in its first week of U.S. release,

according to Nielsen SoundScan, and debuted at No. 8 on the Heatseekers chart.

"We really let John Darnielle take the lead with some of the marketing," Beggars GM Matt Harmon says. "John used his blog, Last Plane to Jakarta, to announce the new record and the availability of a digital mini-EP. We're also going to radio with this record, and we've had tons of NPR support."

Beggars is also trying to maximize Darnielle's book on Black Sabbath's "Master of Reality" album, which will be released in April by Continuum Press as part of its "Thirty Three and a Third" series. "We've talked about doing a bundle with Amazon to sell the book and the record together," Kolowrat says. "The publishers have also been using the new record in their press campaign." The Thirty Three and a Third Web site, for instance, offers a PDF of the first chapter of the book along with a video from "Heretic Pride." That video, for the track "Sax Rohmer #1," also premiered prior to the record's release on spinner.com and was posted on numerous blogs.

The bookishness doesn't stop with just promoting Darnielle's novel. "We're also servicing indie bookstores as part of our lifestyle marketing campaign," Kolowrat says. "It's not uncommon to service bars and restaurants, but we wanted to branch out and find other appropriate venues."

Finally, Kolowrat wanted to include something unique for the members of the press who have championed the band for so long. "Musician and visual artist Jeffrey Lewis did a comic strip that explained all of the songs, and it was sent to the media," she says. "It was a neat visual and a special treat."

—Cortney Harding

## BON IVER BREAKS THROUGH

When Justin Vernon, who records as Bon Iver, spoke to Billboard a few months ago, he mentioned that none of the albums he had made with any of his previous bands had sold more than 800 copies. This week, Vernon shatters that record, as his solo debut, "For Emma, Forever Ago," shifts 4,000 copies, good enough for a No. 182 debut on the Billboard 200 and a No. 5 entry on Heatseekers.

This sales feat is especially impressive given that "For Emma," which Vernon self-released in 2007, has been floating around the Internet for several months, Lucy Robinson, a publicist at his label. Jagjaguwar, says the company implemented several initiatives to ensure people picked up the rerelease. "We offered a free poster with pre-ordered copies of the album and a bonus track on iTunes that was only available if you bought the entire record," she says. "We also made purchasing a record a condition to gain entry to some in-stores."

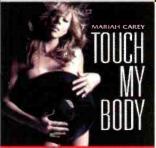
Bon Iver is also on tour with labelmate Black Mountain, a pairing that Robinson says attracts a diverse crowd. "It works well for both bands, because they have different but ultimately complementary fan bases," she says.

Radio is also beginning to pick up on the album; with very little effort on their part, Robinson says triple A stations have begun requesting tracks. Public radio stations throughout the Midwest have also taken a strong interest.

Middle America is the base for much of the marketing effort, including a number of Midwest-centric retail campaigns. "He's from Wisconsin and the label is based in Indiana, so there is a huge Midwest component," Robinson says. "He's a hometown boy at heart and was all about keeping it local." —Cortney Harding



BILLBOARD | MARCH 8, 2008



### **'BODY' OF WORK**

Mariah Carev's "Touch My Body" zips 57-34 on the Billboard Hot 100, glving the diva her 31st top 40 hit. That's the most by any female artist since Carey's debut in 1990 All time among women, she trails Madonna, Aretha Franklin, Connie Francis and Janet Jackson.

### REINCARNATION

Nick Lowe's "Jesus of Cool" bows at No. 32 on Top Pop Catalog Albums. On its 30th anniversary, the set has been relssued under its original British title. It spent 10 weeks on the Billboard 200 with the U.S. title "Pure



### LIKE WEEPS

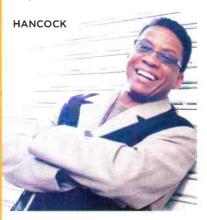
> After ukulele wiz Jake Harrison's "While My Guitar Gently Weeps" on "Late Night With Conan O'Brien," his "Gently Weeps" re-enters Top World Albums at No. 6, up 204%. His cover's digital sales surpass a 1,000% galn.

# 



## Between Grammys And Oscars, Janet's On Deck

Album sales sit in the low tide of the awards season, with last issue's sales charts reflecting the impact of the Grammy Awards and next week's gauging impact on select titles by the Academy Awards telecast.



Past experience suggests the Oscars will have more impact on soundtracks that contain best song nominees than it will on winning or nominated score albums. Last year, for example, the showcase of three nominated songs helped the standard edition of "Dreamgirls" reverse from a pre-telecast dip of 18% to a post-Oscar jolt of 19%, amounting to a week of 45,000 units sold.

On the other hand, last year's win-

ning score album from "Babel" did almost double its sales, but even so ended up moving less than 2,000 units in the post-Oscars frame.

Figure the best action from this year's show will go to the "Once" album, which includes the winning "Falling Slowly" by Glen Hansard and Marketa Irglova. and the soundtrack to "Enchanted," which had each of its three nominated songs performed.

Meanwhile, in the two weeks since the Grammys' Feb. 10 telecast, Herbie Hancock's album of the year winner 'River: The Joni Letters" has sold just shy of 80,000 copies, more than the 63,000 it sold in its first 20 weeks.

That volley refutes a couple of the hatchets that NPR contributor Joel Rose threw at the Grammys in a commentary that posed as a news report on the Feb. 8 edition of "All Things Considered," which stated that a best picture Oscar "can be worth tens of millions of dollars" while Grammy wins deliver "much smaller" results, an assertion that ignores the career-changing momentum that artists like Tina Turner, Bonnie Raitt, Ricky Martin and Norah Jones got from big nights at the Grammys.

No matter how much "River" ends up selling, a beneficiary from the 2000 tele-

cast suggests Hancock's bigger residual may lie a couple of years out.

After an album of the year nomination and a performance at the ceremony helped Diana Krall's 1999 album "When I Look in Your Eves" reach No. 56 on the big chart, her next release in 2001, "The Look of Love," became the first mainstream jazz album to bow inside the top 10 in the history of the Billboard 200, while two of her later albums also reached that chart's top 10.

With a career that has spread noteworthy albums both as leader and sideman through five decades, Hancock's pre-Grammy profile was certainly higher than Krall's pre-2000 fame, but don't be surprised if his next album starts with a bigger splash than he's ever seen before

SLEEPY TIME: "Sleep Through the Static" serves as an ironic title for Jack Johnson's chart-topping set, as his is the only one on either the Billboard 200 or Top Pop Catalog Albums to beat 100,000 copies (104,000).

Somehow I can hear John Marmaduke chiding labels about the need to better plan release dates, a campaign the Hastings Entertainment CEO has waged since the 2006 convention of retail trade group NARM.

Billboard

For what it's worth, eight albums released between Oct. 28 and the end of 2007 that never hit No. 1 had opening numbers that would have been large enough to lead this week's list.

Chart peak shouldn't be the sole criterion labels consider when scheduling a release date, and record companies could rightfully argue that albums released in November and December will likely find faster starts in those months than in the slower store traffic of January or February. But I'm just sayin' ...

Next week's likely No. 1 is destined for a heftier total than the one now held by Johnson's three-week champ. Nielsen SoundScan's Feb. 27 Building chart placed first-day sales from reporting chains for Janet Jackson's new "Discipline" at 55,000 copies, which promises a sturdier sum at the top of next issue's chart.

By comparison, when Foo Fighters' "Echoes, Silence, Patience & Grace" started with 45,000 copies in October on the Wednesday Building chart, it went on to sell 168,000 in the first week, while Celine Dion's "Taking Chances" moved 214,000 in its first full frame after a November opening day of 58,000.

Kinks, Ray Davies made his debut on the Billboard album ago. This week he finally makes his solo debut, as "Working Man's Cafe" enters at No. 140. His brother, Dave Davies, has two solo albums to his credit. They charted in 1980-81.

>>Fred Bronson has more details. on Ray Davies as well as B.B. King's seventh No. 1 on Top Blues lbums and what could be the inth single in the rock era to ebut at No. 100 on the Billboa

s, on the 11th anniversary of his Hot 100 debut, Ray J is about Abdui returns to the chart after an ore than 12 years

ead Fred Br every week at billboard.com/fred.

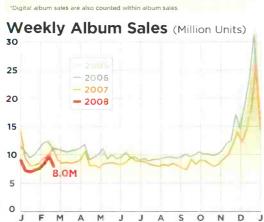
## Warket Watch A Weekly National Music Sales Report

863,000 16,854,000

### **Weekly Unit Sales** This Week 7.973.000 1.190.000 21.362.000 Last Week 9.789.000 1.238.000 21.949.000 Change -18.6% -3.9%

-13.2% 37.9%

9,183,000



### Year-To-Date

	2007	2008	CHANGE
OVERALL U	NIT SALES		
Albums	73,570,000	64,398,000	-12.5%
Digital Tracks	141,713,000	179,205,000	26.5%
Store Singles	362,000	229,000	-36.7%
Total	215,645,000	243,832,000	13.1%
Albums w/TEA*	87,741,300	82,318,500	-6.2%
*Includes track equiv to one album sale.	valent album sales (TEA) v	with 10 track downloads	s equivalent

## DIGITAL TRACKS SALES 141.7 million 179.2 million SALES BY ALBUM FORMAT

CD	66,044,000	54,286,000	-17.8%
Digital	7,312,000	9,862,000	34.9%
Cassette	69,000	22,000	-68.1%
Other	145,000	228,000	57.2%

For week ending Feb. 24, 2008 Figures are rounded



VEAR-TO-D	ATE SALES BY	ALBUM CAT	CHANGE
Current	43.851.000	35.784.000	-18.49
Catalog	29,719,000	28.614.000	-3.7%
Deep Catalog	21,199,000	20,379,000	-3.9%
CURRENT A	LBUM SALES		
'07		43.9 n	nillion
'08	3	5.8 million	
	LBUM SALES		
CATALOG A			
'07	29.7 m	illion	

## MAR 3 THE Billocard 200.

LAST WEEK 2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT. PEAK POSITIO	00	WEEK	LAST WEEK 2 WEEK	WEEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Tit
1 1	3	JACK JOHNSON Sleep Throi	ugh The Static	1			14 -		SIMPLE PLAN LAVA ATLANTIC 384956/AG (18.98) ⊕	Simple Pla
3 3	15	ALICIA KEYS MBK.J 11513" RMG (18 98) +	As I Am	3	3	52	48 37	16	JAHEIM DIVINE MILLIATEANTIC 377532/AG (18.98)  The Ma	akings Of A Ma
2 24	50	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2	Mynass sale and	53	41 42	40	MAROON 5 A&M (IC TOKE BIRA917 IGA (18 98)	on Before Lor
HOT SHOT DEBUT	1	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13	4	at Circuit City, along with her	54	71 43	4	VAMBIDE WEEKEND	ımpire Weeker
10 13	3	SOUNDTRACK ATLANTIC 409212/AG (18.98) Step Up	2: The Streets	5	starring role in a	55	40 64	24	KANYE WEST RDC-A-FELLA DEF JAM 009541/DJMG (13.98)	Graduatio
6 6	8	SOUNDTRACK FOX RHIND 410236*/AG (13 98)	Juno	• 1	new TV ad for Rhapsody, helps	56	49 44	14	JORDIN SPARKS 19.JIVE 18752/ZOMBA (18.98)	Jordin Spar
21 15	21	PACE SARA BAREILLES SETTER EPIG 94821/SONY MUSIC (11.98)	Little Voice	• 7	Althoration 1	57	57 29	d	BILLET FOR MY VALENTINE	Scream Aim Fi
NEW	1	CHRIS CAGLE CAPITOL NASHVILLE 88106 (18.98)  My Life's Been A	Country Song	8		58	22 65	22	FOO FIGHTERS ROSWELL RCA 11516* RMG (18.98)  Echoes, Silence, P	atience & Gra
9 7	16	MARY I BLICE	Growing Pains	1		59	47 56	119	CARRIE UNDERWOOD ARISTA ARISTA NASHULLE 71197/RMG (18.98)	Some Hear
7 10	78	TAYLOR SWIFT BIG MACHINE 1207: (18 98) 🏵	Taylor Swift	2 5		60	58 60	24	KENNY CHESNEY BNA 1145T-SBN (18 99) Just Who I Am:	Poets & Pirat
8 2	3	SHERYL CROW	Detours		The trio guest- starred on Fox's	61	24 30	43	MICHAEL BUBLE Call to	Ae Irresponsib
8 11	22	A8M INTERSCOPE (10599 IGA (13 98) + KEYSHIA COLE	Just Like You	2	"Don't Forget	62	182 169	9 15	GREATEST BOYZ II MEN GAINER DECKA 099444 (17.98) Motown: A Journey Throu	ah Hitsville US
3 12	16	CONFIDENTIAL IMANI GEFFEN 009475 ' IGA (13.98)  CHRIS BROWN	Exclusive		tile Lytics last		62 52	1 A.V.	SOUNDTRACK High S	chool Musical
1 9	35	JIVE 12049/Z0MBA (18 98) ⊕  MILEY CYRUS  MILEY BUILDING 000/55 /22 98) Hannah Montana 2 (Soundtrack)/Me			up 157%. Act		38 45	-	ANDREA BOCELLI	Live In Tuscai
26 19		SOUNDTRACK	he Chipmunks	12	Pop Catalog at	65	64 59		KID ROCK	
5 159		FOX 82986 PAZOR & TIE (16.98)  HERBIE HANCOCK  River: TR	ne Unipmunks	13	Nos. 12 and 43.		59 40		TOP DI GIATLANTIC 290556*AG (18 98)  SOUNDTRACK	ck N Roll Jesi Iannah Montai
		VERVE 009791/VG (18.98)		5.0					WALT DISNEY 861698 (18 98) + F	
4 5		GRAMMY HIP-0 010630 UME (18 98)         2008 Gram           DAUGHTRY	nmy Nominees			67	66 61		SWAN SONG 313148/ATLANTIC (19 98) →	Mothersh
5 18	96	RCA 88860 RMG (18 98)	Daughtry			68	68 63		ROC-A-FELLA DEF JAM 010229 7/0JMG (13.98)	erican Gangst
NEW		NOCH 5073 (17 98)		19		69	69 95		INTERSCOPE 00980 (1 (3 .98)  MARVIN SAPP	ss The Univer
2 38	24	INTER COPE (10.21 IGA (19.98)		10/10	THE PARTY OF THE P	70	80 70	27	VERITY 09433 ZOMBA (17 98)	Thirs
7 21	32	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco			71	50 28	0	SARAH BRIGHTMAN MANHATIAN 4607-8 U.S.14 98;	Sympho
9 16	16	Promise 2 (2 (25.30-640-109)) ±	e Ultimate Hits	5	Sophomore set, released in	72	72 53	5	PHONOGETHER TO PASSIONY MUSIC (17.98)	tful Of Sunshi
5 17	15	VARIOUS ARTISTS EMISONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18 98)	NOW 26		August, topped	73	77 68	17	BRITNEY SPEARS	Blacko
0 25	29	JONAS BROTHERS HOLLYWDOD 90282 (18.98) *	Ionas Brothers	- 1	the 1 million sales mark last	74	76 58	10	KIRK FRANKLIN F) YO SOUL GCSPD CENTRIC 16772/20MBA (18.98)  The	Fight Of My L
7 4	3	LENNY KRAVITZ VIRGIN 63786 (18.98) ⊕  It Is Time For A Lo	ove Revolution	-		75	63 119	9 13	INGRID MICHAELSON	Girls And Bo
3 41	18	ROBERT PLANT / ALISON KRAUSS ROUWDER 619075* (18 98)	Raising Sand	•	first album has sold only 62,000	76	74 57		DALIEEN DEVALICUM	ind The Melo
6 26	17	EAGLEG	d Out Of Eden	7	since its bow	77	82 67	11	BIRDMAN CASH MONEYUNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stuni
3 20	58		Enjoy The Ride	2	in 2006.	78	90 76	18	SEETHER WND-UP 13127 (18 98) Finding Beauty In N	legative Spac
7 23	g	RADIOHEAD	In Rainbows	- 7		79	86 77	21	MATCHBOX TWENTY Evile	On Mainstrea
2 54	10	TBD 21622**AT0 1.3 98)  LUPE FIASCO  \$151.8 1511**AT101.368316**/AG (18.98)  Lupe Fias	sco's The Cool	14		80	NEW	1	MELISMA ATLANTIC 29/340° AG (19.98) ⊕  K-PAZ DE LA SIERRA  En Vivo Desde	El Auditorio N
52 55	30	SOUNDTRACK	Once	27	At No. 44 with a	81	88 71	11	DISA 726617 UG (14 98 CD DVD) ⊕  MARIO	(
20 8	3	CANVASBACK SONY MUSIC SOUNOTRAX 10586, COLUMBIA (13.98) €  K.D. LANG	Watershed		16,000 start, Secondhand	82	99 91	89	3R0 STREET J 21569 RMG (18 98) THREE DAYS GRACE	One -
31 27	75	NONESUCH 110460 WARNER BROS (18.98) FERGIE	The Dutchess	3	Serenade easily		89 73	-	JIVE 83504 TOMBA (18.98)  MERCYME  All T	hat Is Within N
9 14	2	WILL I AM A&M INTERSCOPE 007490/IGA (13.98)  KENNY G  Rhyth	ım & Romance	14	provious biggest		92 84		TRACE ADKINS  American Man: Greater	
8 32	10	CARRIE UNDERWOOD	Carnival Ride	2	week (5,000) by		75 72		CAPITOL NASHVILLE 76927 (18.98)  KEITH URBAN	Greatest Hi
-		ARISTA ARISTA NASHVILLE 11221 RMG/SBN (18.98) THE-DREAM		20	"Awake." which				CAPITOL NASHVILLE 07685 (18 98)   JUSTIN TIMBERLAKE	Sex/LoveSound
16 35		RADIO KILLA DEF JAM 009872*/IDJMG (13.98)  CELINE DION	Love/Hate	30	peaked at No.		73 79	110	JIVE 88062*/ZOMBA (18 98) ±	
5 100	15	COLUMBIA 08114-SONY MUSIC (18.98) ±	aking Chances			87	NEW		ATO 0052 (13.98)  SEAN KINGSTON	olden Delicio
5 46	38	SRP/DEF JAM 008968* IDJMG (13 98)	Girl Gone Bad	2			109 97		BELUGA HEIGHTS/KDCH/EPIC 12999/SONY MUSIC (18 98)	Sean Kingsto
3 33		MOSLEY INTERSCOPE 010266 IGA (13.98)	ming Out Loud	14	- B		102 178	-	MYSPACE INTERSCOPE 10012/IGA (11.98)	Don't Look Aw
4 –	2	WORD-CURB EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA (19.98)	V Gospel 2008	34	A CONTRACTOR		12 62		G 0 0 D COLUMBIA 21765 EX SONY MUSIC (14.98)   AMY WINEHOUSE  Live Fr	om Philadelph
3 47	41	DASCAL ELATTS	es To Midnight		-		67 143		UNIVERSAL REPLIEL <sup>1</sup> C. 3916 IJMRG (13.98)	Fra
6 31	22	LYRIC STREET 000384/HULLYWUGD (18.98)	till Feels Good	<u>U</u>		92	65 66	23	REBA MCENTIRE MEA NASHMILLE 008903-UMGN (13.98)	Reba Due
5 49	5	WALL DISNEY 001099 (18.98 CO DVD) +	isney Jams 10	18	After 125 weeks, it has yet to	93	100 80	51	WINDLOP (10112 (10 98)	Vs. You Vs. N
NEW	1	GLASSNUTE 405244/EAST WEST (15 98) +	ist In My Story	44	leave the top 50.	94	91 94	16	GARY ALLAN MOA NASH-LLE 008962/UMGN (13.98)	Living Ha
0 48	97	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)	15	41	Last album to match the feat	95	84 83	26	BEACH STILLT TOTTY RELINION (17 98)	ar And The Do
4 50	37	PARAMORE FUELED BY RAMEN 159612*/AG (13 98)	RIOT!	15	was Shania	96	61 75	17	ANDREA BOCELLI SUGAR DECCA 009988 UNIVERSAL CLASSICS GROUP (18.98)  The Best Of Andre	a Bocelli: Vive
6 36	21	SOUL IN BOY TELLIEM	boytellem.com		Twain's "Come On Over," which	97	108 104	4 19	CANTANA	Iltimate Santa
4 39	125	MOVEL BACK	Right Reasons	77 T	hit 129 weeks	98	97 99	21	CRAIG MORGAN BROKEN BOW 7797 (18.98)	Little Bit Of L
1 34	21	J. HOLIDAY	ack Of My Lac	• 5	in 2000.	99	94 81	47	TIMBALAND MOSLEY BLACKGROUND INTERSCOPE D08594*/IGA (13.98) Timbaland Prese	nts Shock Val
9 22	4	HANNAH MONTANA Hannah Montana 2: Non-Sto		7		100	70 89	43	MOSE Y BLACKGROUND INTERSCOPE 008594 '7/GA (13.98)  FEIST  CHERNYTRE/POLYDOR/INTERSCOPE 008819 '//GA (10.98)	The Remind
		WALL DISNEY UUTTUO (10.90)		DE ALEST						
A INS	190	BON IVER 181 BUCKCHERRY 45 KENNY SARA BAREILLES 7 BON JOVI 124 BULLET FOR MY KEYSHI	G CROWNS	DE ALFREDO RAMIREZ HERYL CROV ILLY RAY CYF MILEY CYRUS	RUS 156 THE-DREAM		82 LUP 38 A FII 36 FIVE PU 27 FLE	E FIASO NE FREI GER ELE FINGEI NCH	EZ . 122. 164 20 20 30 NZY . 186 GOOSMACK . 126 JAY-Z . 68 KID ROCK VEN . 93 GOO GOO DOLLS . 180 WYCLEF JEAN . 163 KIDZ BOP KIDS R DEATH . 144 JOSH GROBAN . 149 JACK JOHNSON . 1 KINGZOM OF SORROW 109 GUCCI MANE . 168 JONAS BROTHERS . 24 SEAN KINGSTON . 1100 CANTON JONES . 195 * CAN	

SALES DATA COMPILED BY nielsen

## Billboard HOT 1

## HOT 100 AIRPLAY...

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	12	WITH YOU CHRIS BROWN (JIVÉ/ZOMBA)	26	21	19	TATTOO JORDIN SPARKS (19 JIVE ZOMBA)
2	1	19	LOW FLO RIDA FEAT, T-PAIN (POE BOY/AFLANTIC)	27	32	9	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD IMPERIAL/CAPITOL
3	3	25	NO ONE	20	38	4	SEXY CAN I
4	4	24	APOLOGIZE	20	29	9	CLEANING THIS GUN (COME ON IN BOY)
	7	11	DON'T STOP THE MUSIC	30	34	7	DEY KNOW
¥	-	11	RIHANNA GRP-DEF JAM IDJMG	•	04	,	SHAWTY LO ID4L ASYLUM)
6	6	16	LIKE YOU'LL NEVER SEE ME AGAIN	31	28	19	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
7	5	13	SENSUAL SEDUCTION SNOOP DOGG (DOGGY, TYLE GELFEN INTERSCOPE)	32	33	9	SHIFTWORK KENNY CHESNEY DUET WITH GEORGE STRAIT (BNA)
8	9	11	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	33	39	9	SMALL TOWN SOUTHERN MAN ALAN JACKSON (ARISTA NASHVILLE)
9	8	15	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	34	40	8	ALL-AMERICAN GIRL CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)
10	11	13	INDEPENDENT WEBBIE, LIL PHAT & LIL' BOOSIE (TRILL ASYLUM/ATLANTIC)	35	26	14	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMC
D	13	7	LOVE SONG SARA BAREILLES HEPE	36	30	14	LETTER TO ME BRAD PAISLEY (ARISTA NASHVILLE)
12	23	2	TOUCH MY BODY MARIAH CAREY (124 AND TOUMG)	37	41	4	NO AIR JORGIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMB)
13	12	15	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	38	37	41	BIG GIRLS DON'T CRY
14	10	19	CLUMSY FERGIE (WILL I AM A&MIINTERSCOPE)	39	31	15	WATCHING AIRPLANES
15	48	2	LOVE IN THIS CLUB USHER FEAT YOUNG JEEZY ILAFACE ZOMBA)	40	36	16	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN (COLUMBIA)
16	19	13	SHADOW OF THE DAY LINKIN PARK (WARNESS OF STATES)	41	27	24	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
17	22	5	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)	42	44	7	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS TVI)
18	17	30	PARALYZER FINGER ELEVEN (WIND-UP)	43	35	25	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
19	16	22	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	44	46	13	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)
20	14	24	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	45	47	9	STEALING CINDERELLA CHUCK WICKS (RCA NASHVILLE)
21	18	19	JUST FINE	46	42	16	READY, SET, DON'T GO
22	20	10	MARY J. BLIGE IMATRIARCH GEHEN INTERSCOPE).  CRYING OUT FOR ME MARIO (SAD STREET J RMG)	47	49	7	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET SEE YOU AGAIN MILEY CYRUS HIGHENADOD)
23	25	10	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	48	50	6	STOP AND STARE ONEREPUBLIC MOSTER STOPE)
24	24	7	FALSETTO	49	56	4	FEELS LIKE TONIGHT
25	15	27	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG. MACHINE UNIVERSAL REPUBLIC)	50	62	2	I SAW GOD TODAY GEORGE STRAIT (MCA NA HVILLE)

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	21	#1 APOLOGIZE  6 WKS TIMBALAND FEAT, ONEREPUBLIC (MOSLEY/BLACKGROUND)/INTERSCRIPE)	
0	2	27	LOVE SONG SARA BAREILLES (EPIC)	
3	3	31	PARALYZER FINGER ELEVEN (WIND-UP)	
0	6	20	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)	
5	4	34	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
6	8	15	TEARDROPS ON MY GUITAR TAYLOR SWIFT (HIG MACHINE UNIVERSAL REPUBLIC)	1
7	5	24	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	1
<b>a</b>	9	18	SHADOW OF THE DAY LINKIN PARK (WARNER BROS )	1
9	7	30	OVER YOU DAUGHTRY (RCA/RMG)	,
10	11	16	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)	
O	13	14	NO ONE ALICIA KEYS (MBK, J. RMG)	
Œ	15	7	FEELS LIKE TONIGHT DAUGHTRY (RCA RMG)	,
13	10	36	WHO KNEW PINK (LAFACE ZOMBA)	*
14	12	30	WAKE UP CALL MAROON 5 (ARM OCTONE INTERSCOPE)	
13	14	16	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)	-
Œ	17	10	SAY JOHN MAYER (AWARE/COLUMBIA)	
Œ	18	11	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M. OCTUNE INTERSCOPE)	
13	16	17	THE WAY I AM INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	
10	19	10	THESE HARD TIMES MATCHBOX TWENTY (MELISMA ATLANTIC)	1
20	20	15	CLUMSY FERGIE (WILL I AM A&M/INTERSCOPE)	
2	22	12	NEVER TOO LATE THREE DAYS GRACE (JIVE ZOMBA)	
2	21	17	LOVE LIKE THIS NATASHA BEDINGFIELO (PHONOGENIC/EPIC)	
23	23	6	LOVE IS FREE SHERYL CROW (A&M.INTERSCOPE)	
24	25	6	REALIZE COLDIE CAILLAT (LINIVERSAL REPUBLIC)	1
25	26	13	I WISH THE BEST FOR YOU EMERSON HART (MANHATTAN CAPITE)	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	30	#1 BUBBLY  ONE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
0	2	35	BIG GIRLS DON'T CRY FERGIE (WILL LAM/A&M INTERSCOPE)
0	3	42	HOME DAUGHTRY (RCA RMG)
ŏ	4	33	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWOOD)
ŏ	6	29	WHO KNEW PINK IL HEADE ZUMBAI
6	5	34	WAIT FOR YOU ELLIOTT YAMIN (HICKORY RED)
0	7	23	TAKING CHANCES CELINE DION COLUMBIA
0	9	7	LOST MICHAEL BUBLE (143 REPRISE)
Ö	8	17	APOLOGIZE TIMBALAND FEAT, ONEREPUBLIC LEY B. A. R.S. JUND VIERSCOPE
10	10	7	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALD UNIVERSAL MOTOWN
0	13	9	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE UNIVERSAL REPUBLIC
Œ	12	9	NO ONE ALICIA KEYS IMBK RMG)
Œ	14	7	LOVE SONG SARA BAREILLES (EPIC)
Ø	18	8	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)
Œ	17	21	LOST FAITH HILL (WARNER BROS (NASHVILLE) WARNER BROS.
16	16	19	DREAMING WITH A BROKEN HEART
1	19	20	FIRST TIME LIFEHOUSE (GEFFEN INTERSCOPE)
1	21	4	IN MY ARMS PLUMB (CURB REPRISE)
10	20	13	OVER YOU DAUGHTRY (RCA RMG)
20	22	5	THE WAY I AM INGRID MICHAELSON (CABIN 24/DRIGINAL SIGNAL/RED
3	24	3	BRAVE IDINA MENZEL (WARNER BROS)
22	27	3	BUSY BEING FABULOUS EAGLES (EMC)
23	28	2	FALLING IN LOVE AT A COFFEE SHOP LANDON PIGG INCAMBRIG
24	23	15	INTO THE NIGHT SANTANA FEAT CHAD KROEGER (ARISTA/RMG)
25	26	7	NOT MY PROBLEM DANA PARISH (COMBUSTION)

## HOT DIGITAL SONGS.

HIS	AST	N CHT	TITLE	CERT
1	1	16	ARTIST (IMPRINT / PROMOTION LABEL)	0
2	3	16	LOVE SONG SARA BAREILLES (LPIC)	
3	2	12	DON'T STOP THE MUSIC RIHANNA (SRP DEF JAM (DJMG)	
4	4	13	WITH YOU CHRIS BROWN (JIVE ZOMBA)	•
6	6	12	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	
6	7	11	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
0	17	7	NO AIR JORDIN SPARKS QUET WITH CHRIS BROWN (JIVE ZOWBA)	
8	15	5	WHEN YOU LOOK ME IN THE EYES JONAS BROTHERS (HOLLYWOOD)	
9	9	17	TAKE YOU THERE SEAN KINGSTON (BLLUGA HEIGHTS EPIC)	•
10	-	1	ELEVATOR FLO RIOA FEAT TIMBALAND (POE BOY/ATLANTIC)	
0	11	10	SUPERSTAR LUPE FIASCO FEAT MATTHEW SANTDS (151 & 151H/ATLANTIC)	
B	19	7	INDEPENDENT WEBBIE LIL PHAT & LIL BOOSIE (TRILL ASYLUM)	
13	5	24	NO ONE ALICIA KEYS (MBK/J/RMG)	2
14	12	30	APOLOGIZE TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND INTERSCOPE)	
15	13	4	YAEL NAIM (TOT DU TARD/ATLANTIC)	
16	10	9	STOP AND STARE ONEREPUBLIC (MOSLEY INTERSCOPE)	
<b>D</b>	33	2	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT DEJA 34/KOCH/EPIC)	
18	20	15	SHADOW OF THE DAY LINKIN PARK (WARNER BROS)	
19	18	27	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON. LIL WAYNE & NIIA (COLUMBIA)	
20	14	44	TEARDROPS ON MY GUITAR TAYLOR SWIFT HIS MACHINE SENSUAL SEDUCTION	•
21	16	11	SNOOP DOGG DOGGYSTYLE INTERSCOPE)	
22	41	8	FEEDBACK JANET (ISLAND IDJMG) TATTOO	
23	25	22	JORDIN SPARKS (JIVE, ZOMBA) PIECE OF ME	
24	22	17	BRITNEY SPEARS (JIVE/ZOMBA) OUR SONG	•
25	23	22	TAYLOR SWIFT (BIG MACHINE)	•

				No.
HIS	WEEK	WEEKS ON CHT	TITLE	ERIT.
=3	23	30	ARTIST (IMPRINT / PROMOTION LABEL)	CE
26	28	33	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK INTERSCOPE)	
	-		INTO THE NIGHT	- Se
27	27	21	SANTANA FEAT. CHAO KROEGER (ARISTA/RMG)	•
28	8	24	REHAB	•
			AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
29	26	19	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)	
30	24	19	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC EPIC)	•
31	30	33	PARALYZER FINGER ELEVEN (WIND-UP)	
20	00	10	KISS KISS	-
32	29	19	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	-
33	39	4	YAHHH! SDULJA BDY TELL'EM FEAT, ARAB (COLLIPARK/INTERSCOPE)	
34	21	31	STRONGER KANYE WEST HOC A FELLA DEF JAM IDJMG)	
35	31	11	WON'T GO HOME WITHOUT YOU	
			DANCE LIKE THERE'S NO TOMORROW	
36	-	1	PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21 GMG)	
37	34	32	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
38	45	5	ALL-AMERICAN GIRL CARRIE UNDERWOOD (ARIS A ARIS A NASHVILLE)	
39	37	19	HYPNOTIZED PLIES FEAT, AKON (BIG GATES/\$LIP-N-SLIDE/ATLANTIC)	
40	36	5	LIKE WHOA ALY & AJ (HOLLYWOOD)	
4	_	1	BLEEDING LOVE LEONA LEWIS (SYCO J/RMG)	
0.40	20	24	CYCLONE	
42	38	31	BABY BASH FEAT T-PAIN (ARISTA RMG)	-
43	44	26	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT EPIC)	•
44	35	40	UMBRELLA RIHANNA FEAT. JAY-Z (SRPIDEF JAM/IDJMG)	2
45	56	19	NEVER TOO LATE THREE DAYS GRACE (IIV. ZOMBA)	•
46	52	3	FEELS LIKE TONIGHT	
1	48	5	WHAT HURTS THE MOST CASCADA (ROBBINS)	
48	60	8	SAY JOHN MAYER (AWARE/COLUMBIA)	
49	_	1	I SAW GOD TODAY	
-		00	BEADY SET DON'T GO	

		s=	
WEEK	WEEK	WEEK ON C	ARTIST (IMPRINT / PROMOTION LABEL)
51)	-	1	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND ATLANTIC)
32	55	14	CRUSHCRUSHCRUSH PARAMORE (FUELEL) OF FAMILY RRP)
53	42	47	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWOOD)
54	50	9	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/OEF JAM/IOJMG)
55	65	6	CALABRIA 2008 ENUR FEAT NATASJA (ULTRA)
56	71	5	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	58	19	FAKE IT SEETHER (WIND-UP)
58	-	1	SHAKE YOUR POM POM MISSY ELLIOTT (THE GOLD MIND ATLANTIC)
59	54	33	MISERY BUSINESS PARAMORE HULLED BY RAMEN/RRP)
60	47	15	THE WAY I AM INGRIO MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
61	57	44	ROCKSTAR NICKELBACK (HCAORUNNER ATLANTIC/LAVA)
62	61	12	HERO/HEROINE BOYS LIKE GIRLS TO BE AND
63	63	25	HOW FAR WE'VE COME
64	66	29	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN ATLANTIC LAVA)
65	53	3	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE FUELED BY RAMEN/RRP)
66	59	45	BIG GIRLS DON'T CRY FERGIE (WILL I AM A&M INTERSCOPE)
67	-	10	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
68	51	6	ROCK STAR HANNAH MONTANA (WALT DISNEY)
69	62	14	POP BOTTLES BIHOMAN FEAT LIL WAYNE CALL MOTOWN)
70	69	16	GET BUCK IN HERE DJ FELLI FEL FEAT DIDDY AXON LUDAGRIS & LIL JON (ISLAND LIRBAN/IDLING)
7	-	4	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)
72	73	38	THE WAY I ARE TIMBALAND FEAT KERI HILSON MUISLEY/BLACKGROUND/INTERSCOPE)
73	68	12	BOHEMIAN RHAPSODY QUEEN (HOLLYWOOD)
74	-	1	KILLA CHERISH FEAT, YUNG JOĆ (MUSIC LINE/CAPITOL)
75	74	4	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)

HIS	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT   PROMOTION LABEL)	
0	1	18	LONG ROAD TO RUIN  2 WKS FOO FIGHTERS (ROSWELL/RCA/RMG)	
2	2	26	FAKE IT SEETHER (WIND-UP)	
3	3	21	SHADOW OF THE DAY LINKIN PARK WARNER BROS	
4	4	15	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/RRP)	1
5	5	30	THE PRETENDER FOO FIGHTERS (ROSWELL RCA RMG)	
0	10	17	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
7	6	21	ALMOST EASY AVENGEO SEVENFOLD (HOPELESS WARNER BROS.)	
0	7	35	THE GOOD LEFT UNDONE RISE AGAINST (GEFFEN INTERSCOPE)	
9	8	18	BODYSNATCHERS RADIOHEAD (18D ATO)	
10	9	21	BELIEVE THE BRAVERY (ISLAND IOJMG)	
0	12	12	IF I HAD EYES JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
12	11	32	I GET IT	-
13	15	4	NINE IN THE AFTERNOON PANIC AT THE DISCO DECAY DAME TO LEE OF BY RAMEN/RRP	
1	16	11	ALWAYS BE JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	
15	14	40	NEVER TOO LATE THREE DAYS GRACE (JIVE ZOMBA)	
16	17	6	MOTHER MARY FOXBORD HOT TUBS (JINGLE TOWN)	
17	19	5	FALLING DOWN	A
18	18	5	THE STONE ASHES DIVIDE (ISLAND IDJMG)	_
19	13	24	EMPTY WALLS SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	
20	21	13	MY WORLD SICK PUPPIES (MAY VIRGIN)	,
21	22	12	UNTIL THE END BREAKING BENJAMIN (HOLLYWOOD)	
22	24	5	SKY IS OVER SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	
23	<b>3</b> 3	2	BEAUTIFUL 10 YEARS (UNIVERSAL REPUBLIC)	
60	25	4	SO HAPPY THEORY OF A DEADMAN (504 ROADRUNNER/RRP)	

HDT VIDEOCLIPS & VIDEO SALES DATA MONITOR COMPILED BY COMPILED BY

## MAR 8 POP Billboard

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<b>CE</b>	SI	ole	BEST
		S	
THIS	LAST	WEE	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	LOW 10 WKS FLO RIDA FEAT. T-PAIN (POE.BOY/ATLANTIC)
2	2	15	DON'T STOP THE MUSIC
			RIHANNA (SRP/DEF JAM/IDJMG) WITH YOU
3	3	13	CHRIS BROWN (JIVE/ZDMBA)
4	4	18	LOVE SONG SARA BAREILLES (EPIC)
5	6	20	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
6	7	35	APOLOGIZE
			TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)  NO AIR
V	13	13	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
8	9	17	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
0	10	14	SORRY Buckcherry (eleven Seven/Atlantic/RRP)
10	5	24	NO ONE
00000			ALICIA KEYS (MBK/J/RMG)  CLUMSY
11	8	23	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
1 2	12	28	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)
13	16	18	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
14	11	46	TEARDROPS ON MY GUITAR
8003			TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	14	26	JORDIN SPARKS (19/JIVE/ZOMBA)
16	15	13	STOP AND STARE ONEREPUBLIC (MOSLEY INTERSCOPE)
17	17	38	PARALYZER FINGER ELEVEN (WIND-UP)
0	24	5	WHEN YOU LOOK ME IN THE EYES
6			JONAS BROTHERS (HOLLYWOOD) SUPERSTAR
-	21	12	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
20	19	12	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
21	18	20	KISS KISS Chris Brown Feat. T-Pain (JIVE/ZOMBA)
22	22	21	LOVE LIKE THIS
23		17	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)  CALABRIA 2008
60	28	17	ENUR FEAT. NATASJA (ULTRA) MISERY BUSINESS
24	26	36	PARAMORE (FUELED BY RAMEN/RRP)
25	25	17	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)
26	23	31	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
27	20	27	HATE THAT I LOVE YOU
			THE WAY I ARE
28	29	41	TIMBALANO FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
29	32	12	WHAT HURTS THE MOST CASCADA (ROBBINS)
30	33	7	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
31	35	26	NEVER TOO LATE
32	30	21	HYPNOTIZED
	30	100	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)  ELEVATOR
33	87	3	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
34	40	8	INDEPENDENT WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
35	37	18	HERO/HEROINE BOYS LIKE GIRLS (COLUMBIA)
36	36	30	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)
10000			GOOD CHARLOTTE (DAYLIGHT/EPIC)  INTO THE NIGHT
37	31	22	SANTANA FEAT. CHAO KROEGER (ARISTA/RMG)
38	46	2	TOUCH MY BODY MARIAH CAREY (ISLANO/IDJMG)
39	44	9	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/OEJA 34/KOCH/EPIC)
40	39	4	NEW SOUL
	385	15	LIKE YOU'LL NEVER SEE ME AGAIN
41	45	15	ALICIA KEYS (MBK/J/RMG)  BLEEDING LOVE
42	63	2	LEONA LEWIS (SYCO/J/RMG)
43	47	11	FEEDBACK JANET (ISLAND/IDJMG)
44	41	14	FLASHING LIGHTS
45	42	14	WON'T GO HOME WITHOUT YOU
			MAROON 5 (A&M/OCTONE/INTERSCOPE)  KILLA
46	54	4	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
4.	43	22	OUR SONG TAYLOR SWIFT (BIG MACHINE)
48	49	5	BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA)
49	55	10	WHATEVER IT TAKES
		7	THE ANTHEM
50 b F	60 or a		PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)  plete listing of the Pop 100,
			www.billboard.biz
POR 100	. The	con D	Pop singles & tracks, according to mainstream top 40

POP 100: The :op Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems and sales compiled by Nielsen SoundScan POP 100 AIRPLAY: Legend located below chart. HOT SINGLES SALES: The top-selling retail-available physical single; as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100 TOP MUSIC VIDEOS: The top-selling retail-available music videos, as compiled by Nielsen SoundScan. HOT VIDEOCLIPS: Based on audience-weighted plays from MTV. VHI, BE and CMT, and non-weighted plays from eight other channels, as monitore
by Nielsen Broadcast Data Systems, VIDEO MONITOR: Rotating playlists
from 12 channels. All charts © 2008, Nielsen Business Media Inc. and

((Q)				
A		A.	RPLAY <sub>FM</sub>	7
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
0	1	17	SWKS FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
0	2	10	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	t
0	3	14	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	t
0	8	8	LOVE SONG SARA BAREILLES (EPIC)	t
5	6	19	TAKE YOU THERE SEAN KINGSTON BELUGA HEIGHTS/EPIC)	T
6	5	26	APOLOGIZE TIMBALANU FEAT, ONEREPUBLIC (MOSLEY/BLACKGROUNG/INTERSCOPE)	1
7	4	23	CLUMSY FERGIE (WILL I.AM/A&M/INTERSCOPE)	t
8	7	20	NO ONE ALICIA KEYS (MBK/J/RMG)	
9	12	11	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE, ZOMBA)	1
10	10	17	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)	
0	15	12	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	1
12	9	26	TATTOO JORDIN SPARKS (19 HIVE ZOMBA)	t
13	14	15	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)	1
14	11	16	TEARDROPS ON MY GUITAR TAYLOR SWIFT (FIG MACHINE UNIVERSAL REPUBLIC)	t
1	16	14	SEE YOU AGAIN MILEY CYRUS (HOLLY WOOD)	1
16	13	25	PARALYZER FINGER ELEVEN (WIND-UP)	
17	19	12	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	17	26	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	t
19	22	16	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)	
20	20	21	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/RRP)	Ľ
21	21	41	THE WAY I ARE TIMBALAND FEAT, KERI HILSON M. SLEY/BLACKGROUND:INTERSCOPE)	
22	34	2	TOUCH MY BODY MARIAH CAREY (ISLAND IDUMG)	
23	25	7	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE GEFFEN/INTERSCOPE)	
24	18	20	KISS KISS Chris Brown Feat. 1-Pain (JIVE/ZOMBA)	1
25	23	19	LOVE LIKE THIS  NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	1

24 18 20 CH 25 23 19 LLA 24 hours a day, 7 days 1 1 3 2 2 2 2 2 6 3 3 33 WHI 4 36 3 11 11 T. T. Y.	ISS KISS INIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)  DVE LIKE THIS TASKA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENICEPIC)  STATIONS ARE ELECTRONICALLY MODITIONS TO STATIONS ARE ELECTRONICALLY MODITIONS TO STATIONS ARE ELECTRONICALLY MODITIONS TO STATIONS TO STATIO
23 19 NAT PROPERTY OF THE PROP	TASHA BEDWIGHELD FEAT. SEAN KINGSTON (PHONOGENICEPIC)  P STATIONS ARE ELECTRONICALLY MODIFIED TO 100.  ITLE  ATTIST (IMPRINT / PROMOTION LABEL)  CONQUEST  THE WHITE STRIPES (THIRO MAN/WARNER BROS.  & E  PLOFRAPP (MUTE)  THAT TIME IS IT  GH SCHOOL MUSICAL 2 CAST (WALT DISNEY)  "S RIGHT HERE  NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS  TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
27 mainstream too 46 24 hours a day, 7 days  1 OT  22 2 2 2 2  3 3 33 W HI  4 36 3 11  5 5 5 24 K K K K K K K K K K K K K K K K K K K	DISTANCES OF STATES TAMES THE WALL DISNEY)  TE RIGHT HERE NIKE TURNER IN THE WALL DISNEY)  TE RIGHT HERE NIKE TURNER IKOUNTEES BOYZ)  OUNDATIONS TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
SHAW	ITLE  ITST (IMPRINT / PROMOTION LABEL)  CONQUEST THE WHITE STRIPES (THIRO MAN/WARNER BROS.  & E  OLDFRAPP (MUTE)  THAT TIME IS IT GH SCHOOL MUSICAL 2 CAST (WALT DISNEY)  S RIGHT HERE NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
SHA	ITLE  ITIST (IMPRINT / PROMOTION LABEL)  CONQUEST  WAS THE WHITE STRIPES (THIRO MAN/WARNER BROS.  & E  LLDFRAPP (MUTE)  PHAT TIME IS IT  GRISCHOLD WISIGAL 2 CAST (WALT DISNEY)  "S RIGHT HERE  NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS  TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
1 1 3 2 2 2 A A A A A A A A A A A A A A A A	ITLE  ITIST (IMPRINT / PROMOTION LABEL)  CONQUEST  WAS THE WHITE STRIPES (THIRO MAN/WARNER BROS.  & E  LLDFRAPP (MUTE)  PHAT TIME IS IT  GRISCHOLD WISIGAL 2 CAST (WALT DISNEY)  "S RIGHT HERE  NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS  TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
	ATIST (IMPRINT / PROMOTION LABEL)  CONQUEST  THE WHITE STRIPES (THIRO MAN/WARNER BROS.  & E  OLDFRAPP (MUTE)  PHAT TIME IS IT  GR SCHOOL MUSICAL 2 CAST (WALT DISNEY)  "S RIGHT HERE  NIKA TURNER IKOUNTREE BOYZ)  OUNDATIONS  TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
	ATIST (IMPRINT / PROMOTION LABEL)  CONQUEST  THE WHITE STRIPES (THIRO MAN/WARNER BROS.  & E  OLDFRAPP (MUTE)  PHAT TIME IS IT  GR SCHOOL MUSICAL 2 CAST (WALT DISNEY)  "S RIGHT HERE  NIKA TURNER IKOUNTREE BOYZ)  OUNDATIONS  TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
2 2 2 66 3 33 Well 4 36 3 1 1 1 5 5 5 24 FAA	WAS THE WHITE STRIPES (THIRO MAIN/WARNER BROS. & E LUDFRAPP (MUTE) //HAT TIME IS IT OH SCHOOL MUSICAL 2 CAST (WALT DISNEY) '''S RIGHT HERE NIKA TURNER (KOUNTREE BOYZ) OUNDATIONS TE NASH (FICTION/GEFFEN/INTERSCOPE) HE MARCH
3 33 W 3 36 3 IT 4 36 3 IT 5 5 24 F 6 11 11 T KY	&E  LIDFRAPP (MUTE)  //HAT TIME IS IT  GH SCHOOL MUSICAL 2 CAST (WALT DISNEY)  T'S RIGHT HERE  NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS  TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
3 33 W HII 4 36 3 IT 5 5 24 FA 6 11 11 T KY	/HAT TIME IS IT OH SCHOOL MUSICAL 2 CAST (WALT DISNEY)  "S RIGHT HERE NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
4 36 3 IT TA FACE AND THE SECOND SECO	"S RIGHT HERE NIKA TURNER (KOUNTREE BOYZ)  OUNDATIONS TE NASH (FICTION/GEFFEN/INTERSCOPE)  HE MARCH
5 5 24 FA 6 11 11 TKY	NIKA TURNER (KOUNTREE BOYZ) OUNDATIONS ITE NASH (FICTION/GEFFEN/INTERSCOPE) HE MARCH
6 11 11 T	ITE NASH (FICTION/GEFFEN/INTERSCOPE) HE MARCH
II II KY	
	-MANI MARLEY (VOX/REALITY/AAO).
	OLY TEARS IS (IPECAC)
24 12 D	OWN 4 WHATEVA NESOME THUG LADY (OHIO SOUNOLAB)
8 50 LI	ET ME SEE SOMETHING  6. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
15 51 IN	NSIDE OUT MAR UNDERWOOD (KINGS MOUNTAIN)
11 - 35	GET IT IN
12 9 9 G	ET BUCK IN HERE
T	FELLIFEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBANIOUMG) HE RASCALS HAVE RETURNED
TR	VHAT HURTS THE MOST
14 13 13 CA	SCADA (ROBBINS)  NLY THE WORLD
15 14 4U M	ANDISA (SPARROW)
	OOL AID L' BASS FEAT. JT MONEY (PIPELINE)
	LACK TIDE ACK TIDE (INTERSCOPE)
21 00 E	VERY DAY IS EXACTLY THE SAME NE INCH NAILS (NOTHING INTERSCOPE)
19 12 3 S	IPPI TO THA CHI
28 103 S	TRAIGHT TO VIDEO INDLESS SELF INDULGENCE (UCR/METROPOLIS)
10 4 D	RAMA QUEEN VITCHES INTERSCOPE
22 19 150 W	E WILL BECOME SILHOUETTES/BE STILL MY HEART BE POSTAL SERVICE (SUB POP)
23 23 8 LI	OW
24 22 42 B	O RIOA FEAT. T-PAIN (PDE BOY/ATLANTIC)  EAUTIFUL LIAR (YONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
25 1 12 S	WAGGA MANUEL (5TH WORLD)

WEEK	LAST	WEEKS ON CHT	TITLE Principal Performer LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	s
1	1	11	#1 LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)  Cellne Dio	3
2	2	14	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)  Beyonc	9
eli	4	3	LIVE AFTER DEATH COLUMBIA MUSIC VIDED SONY BMG VIDEO 722737 (19.98 DVO)	1
	3	3	BACK TO BASICS: LIVE AND DOWN UNDER  RCA/SONY BMG (VIGEO 18810 EX (19 98 DVD)  Christina Aguiller	a
ali	5	14	CROSSROADS GUITAR FESTIVAL 2007 RHIND HOME VIDED WARREN MUSIC VISION 352124 (29.98 DVD)	n
	9	15	ORAL FIXATION TOUR Shakir	a
	6	3	EPIC MUSIC VIDEO/STONY BMG VIDEO 705825 (19.98 DVD)  LIVE IN PARIS + Jiil Sco	— it
	7	3	HIDDEN BEACH UNIVERSAL MUSIC & VIOED DIST. 20 (19.98 DVD)  A CAMPFIRE HOMECOMING  Bill & Gloria Gaither With The Homecoming Friend	s
S		141	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44783 (19.98 DVD)  FAREWELL I TOUR: LIVE FROM MELBOURNE Eagle	 s
,	8	3	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29 98 DVD)  HOMECOMING PICNIC  Bill & Gloria Gaither With The Homecoming Friend	S
1	11	14	SPRING HOUSE VIDEO LEMM MUSIC VIDED 44784 (19.98 DVD)  MTV UNPLUGGED IN NEW YORK  Nirvan	 a
2	12		DGC/UME VIDEO/UNIVERSAL MUSIC & VIOEO DIST 010263 (19 98 DVD)  THE ULTIMATE VIDEO COLLECTION  Nickelbac	_
		197	ROADRUNNER VIDEO 09269 (9 98 DVD)  NUMBER ONES  Michael Jackso	_
			EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVO)  VICARIOUS  Tot	_
	19	10	VOLCANO SONY 8M6 VIDEO 87816 (12.98 DVO)	_
		225	ATLANTIC VIDEGIWARNER MUSIC VISION 70198 (29.98 DVO)	_
3	14	19	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	
И	21	22	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	_
3	23	253	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	<u>J</u>
•	RE-E	NTRY	WE ARE THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD) The Laurie Berkner Ban	d
)	15	16	HELP! The Beatle APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	S
1	31	54	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTANIEMM MUSIC VIDEO 75:06 (19 98 DVD)  Celtic Woma	n
2	26	20	ELTON 60: LIVE AT MADISON SQUARE GARDEN  ISLAND VIOED UNIVERSAL MUSIC & VIDEO DIST, 000998 (19.9%) DVD)  Elton Joh	n
3	16	14	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN JUSTIN TIMBERIAK JUNE ZOMBA VIDEO SÖNY BING VIDEO 19336 EX (19 98 DVD)	е
1	17	10	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000 KIS VH-1 CLASSICS UNIVERSAL MUSIC & VIDEO DIST. 115 (38 98 DVD)	S
	13	3	I TOLD YOU I WAS TROUBLE: LIVE IN LONDON UNIVERSAL REPUBLIC VIDEO UNIVERSAL MUSIC & VIDEO DIST. 024909 (19.98 0VD)  Amy Winehous	е

MUSIC VIDEO

THIS 1	HS TE MEEK	WEEKS ON CHART	DEOCLIPS		
-	HS TO HEEK	WEEKS ON CHART	TITLE		
-	HAST WEEK	WEEKS ON CHART	TITLE		
-	COST LAST	WEEK	TITLE		
-	OF SHI	7	ARTIST (IMPRINT / PROMOTION LABEL)		
2	3		FALLING SLOWLY WK GLEN HANSARD & MARKETA IRGLOVA CANVASBACK/COLUMB		
	-	5	YAHHH! Soulja boy tell'em feat, arab collipark/interscop		
	1	14	LOW FLO RIDA FEATURING T-PAIN POE BOY/ATLANTIC		
4	2	11	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC		
	5	12	SENSUAL SEDUCTION SNOOP DOGG DDGUYSTYLE/GEFFEN/INTERSCOPE		
6	6	13	LIKE YOU'LL NEVER SEE ME AGAIN		
	12	9	LOVE SONG SARA BAREILLES EPIC		
	4	7	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE TRILL/ASYLUM/ATLANTI		
1	17	4	WHO THE F*** IS THAT DDLLA FEATURING T-PAIN & TAY DIZM JIVE/ZOMBA		
10	24	2	UMMA DO ME ROCKO ROCKY ROAO/ISLAND URBAN/IDJMG		
	8	4	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN FAMILIAR FACES/JIVE/ZOMBA		
12	RE-E	NTRY	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA COLLIMBIA		
13	RE-E	NTRY	AMEN KID ROCK TOP DOG ATLANTIC		
14	14	3	CHING-A-LING MISSY ELLIOTT THE GOLD MIND/ATLANTIC		
15	9	5	DEY KNOW SHAWTY LO THAL ASYLUM		
16	13	5	FEEDBACK JANET ISLAND IDJMG		
			HEY BABY (JUMP OFF) BOW WOW & OMARION T.U.G. COLUMBIA		
18	22	3	STOP AND STARE  ONEREPUBLIC MOSLEY/INTERSCOPE		
19	23	6	SORRY BUCKCHERRY ELEVEN SEVEN/ATLANTIC/RRP		
20	15	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/IDJMG		
21	RE-E	HTRY	JUST FINE MARY J. BLIGE MATRIARCH GEFFEN INTERSCOPE		
22	RE-E	MTEY	YOU KNOW I'M NO GOOD AMY WINEHOUSE UNIVERSAL REPUBLIC		
23	ME-E	NTRY	SHIFTWORK KENNY CHESNEY QUET WITH GEORGE STRAIT BNA		
24	NE	W	SUSPICIONS TIM MCGRAW CURB		
25	NE	W	ALL-AMERICAN GIRL CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE		

THIS	ARTIST TITLE
Vi	ti Vh
1	GLEN HANSARD & MARKETA IRGLOVA, FALLING S
2	SARA BAREILLES, LOVE SONG
3	MARY J. BLIGE, JUST FINE
4	AMY WINEHOUSE, YOU KNOW I'M NO GODD
5	ONEREPUBLIC, STOP AND STARE
6	BUCKCHERRY, SORRY
7	DAUGHTRY, FEELS LIKE TONIGHT
8	RIHANNA, CON'T STOP THE MUSIC
9	MATCHBOX TWENTY, THESE HARD TIMES
10	MAROON 5, WON'T GO HOME WITHOUT YOU
C	MT CM
1	ALAN JACKSON, SMALL TOWN SOUTHERN MAN
2	TIM MCGRAW, SUSPICIONS
3	KENNY CHESNEY DUET W/GEORGE STRAIT, SHIFTS
4	CARRIE UNDERWOOD, ALL-AMERICAN GIRL
5	BRAD PAISLEY, LETTER TO ME
6	BILLY RAY CYRUS W/MILEY CYRUS, READY, SET, DO
7	JASON ALDEAN, LAUGHED UNTIL WE CRIED
8	CRAIG MORGAN, INTERNATIONAL HARVESTER
9	SUGARLAND, STAY
10	PHIL VASSAR, LOVE IS A BEAUTIFUL THING
Fi	ISE Tus
1	PANIC AT THE DISCO, NINE IN THE AFTERNOON
2	FOO FIGHTERS, LONG ROAD TO RUIN
3	PARAMORE, CRUSHCRUSHCRUSH
4	FLO RIDA FEAT. T-PAIN, LOW
5	LUPE FIASCO FEAT. MATTHEW SANTOS, SUPERST
6	RIHANNA, DON'T STOP THE MUSIC
7	THE WHITE STRIPES, CONQUEST
8	BUCKCHERRY, SORRY
9	RISE AGAINST, THE GOOD LEFT UNDONE
10	BOYS LIKE GIRLS, HERO/HEROINE
10	

## Billboard R&B/HIP-HOP TOP

FEEK	AST	WEEK!	VEEKS N CHT	ARTIST	Title	ERT.	
1	2	2	≥a 10	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  MARY J. BLIGE	Growing Pains	Ö	81
2	3	3	22	7 WKS MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕ KEYSHIA COLE	Just Like You		1
3	0.00	SHOT BUT	1	CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)  JIM JONES	HARLEMs American Gangster		
4	DE E			KOCH 5073 (17.98) ALICIA KEYS	As   Am	- 2	
	31 3.	1		MBK/J 11513* RMG (18.98) ⊕ THE-DREAM		-	
5	7	6	11.5	RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		
6	6	4	10	JAHEIM DIVINE MILLIATLANTIC 377532/AG (18 98)	The Makings Of A Man		
7	10	12	3	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		
8	8	7	16	CHRIS BROWN JIVE 12049 ZOMBA (18 98) €	Exclusive		J
9	4	25	50	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		ı
0	12	10	10	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.93)	Lupe Fiasco's The Cool		
111	9	W	6	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		
2	13	9	-	JAY-Z	American Gangster		i
3	11	8	21	ROC-A-FELLA DEF JAM 010229*/IDJMG (13.98)  J. HOLIDAY	Back Of My Lac'	•	i
4		16		MUSIC LINE 11805* CAPITOL (12.98)  MARVIN SAPP			
	-			VERITY 09433 ZOMBA (17.98) PASTOR TROY	Thirsty		
5		W		REAL TALK 44 (17.98) MARIO	Attitude Adjuster		
6	17	11	11	3RD STREET/J 21569/RMG (18.98)	Go		
7	21	18	22	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		
8	15	22	<b>Z4</b>	KANYE WEST RDC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	
9	18	21	36	CHRISETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		
20	22	14	11	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		
	23	17	21	SOULJA BOY TELL'EM	šouljāboytellem.com		
2	19	29	26	COLLIPARK/INTERSCOPE 009962*//GA (13.98)  LEDISI	Lost & Found		
	20			VERVE 008909/VG (10 98) KIRK FRANKLIN			
:3		13	10	FO YO SOUL GOSPO CENTRIC 16772/ZOMBA (18.98) RIHANNA	The Fight Of My Life	.e	
4	16	23	38	SRP 0EF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		
25	5	19	80	JOHN LEGEND 6.0 0 D JCOLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		
:6	25	24	29	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		
27	39	**	15	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		
8	24	20	12	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		
:9	26	27	12	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		150
10	32	32		TREY SONGZ	Trev Day		i
	31	26		BOW WOW & OMARION	Face Off	•	1
2	33	28		GUCCI MANE	Pools To The Treeboure		
3			Ш	CZARISO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)  GREATEST UGK			
- 30	60	55	30		Underground Kingz		-
4	45	40	30	BELUGA HEIGHTS KOCH EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		
5	34	31	15	VARIOUS ARTISTS EMI SDNY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOME	33 10765/CAPITOL (18.98) NOW 26	-	0
	38	36	19	ANGIE STONE STAX 30146/CONCORD (18 98)	The Art Of Love & War		
7	RE-E	NTRY		CORNEL WEST & BMWMB HIDDEN BEACH FORUM 00044/HIDDEN BEACH (13.98)	Never Forget: A Journey Of Revelations		
8	29	15	3	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance		1
9	35	34	47	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 003594*/IGA (13 98)	Timbaland Presents Shock Value		
0	28	38	76	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	4	ĺ
	40	4	22	CHAKA KHAN	Funk This		
2	41	33	18	HURRICANE CHRIS	51/50 Ratchet		
3	64	86	16	POLD GROUNDS/J 18697 RMG (15 98) PACE SOUNDTRACK			
000		-		NE-YO	American Gangster		
4	36	30	43	DEF JAM 008697*/IDJMG (13.98) 50 CENT	Because Of You		
5	42	39	25	SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98) BEYONCE			
6	43	44	78	COLUMBIA 90920*/SDNY MUSIC (18.98)	B'Day	3	
7	47	42	12	2PAC AMARU DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		
8	49	45	12	WYCLEF JEAN IN YA FACE COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		1
9	48	37	11	BEANIE SIGEL	The Solution		
0	37	72	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank	Ï	Second Property
764	46		2	YUKMOUTH	Million Dollar Mouthpiece		
		47	35	SMOKE-A-LOT/J PRINCE/RAP-A-LOT 4 LIFE 332284/ASYLUM (17.9 T.1.	T.I. Vs T.I.P.		
2	27.0		100	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	1.1. VS 1.1.P.		1
2			6.7	JOHN LEGEND			٧
2	54 44 58		67	JOHN LEGEND	Once Again Epiphany		

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	DEAK
56	61	41	12	STYLES P PHANTOM/D-BLDCK 5557/KDCH (17.98)	Super Gangster (Extraordinary Gentleman)		
57	52	58	67	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	(13.98) ⊕ Konvicted	3	
58	63	60	12	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		
59	59	43		FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last		
30	57	50	37	DJ KHALED TERROR SQUAD 4229/KDCH (17.98)	We The Best		H
Pic.	51	56	30	COMMON G.D.O D   GEFFEN 009382*/ GA (13.98)	Finding Forever	•	
52	56		22	JAGGED EDGE SO SO DEF ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project		İ
33	55	54	12	GHOSTFACE KILLAH DEF JAM 009499*/IDJMG (13.98)	The <b>B</b> ig Doe Rehab		
34	73	66	22	GORILLA ZOE BLOCK/BAD BOY SDUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		
<b>55</b>	68	69	13	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		i
56	77	64	69	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	•	i
37	66	68	16	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		
88	H	W	1	LIL' FLIP & MR. CAPONE-E HI POWER 2066 (17.98)	Still Connected		
39	76	83	22	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15:98)	T57		
70	70	62	40	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	-	i
71	62	52	12	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		i
72	30		16	SOUNDTRACK ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?		
73	67	57	17	WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight		
74	65	65	15	ARETHA FRANKLIN ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen		ĺ
75	78	80	40	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13 98)	Sex Love & Pain		The same of

WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	×	EW	B.B. KING GEFFEN 009770/UME	Live
2	2	61	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1
			NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006	Hernando
	3	16	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY 8MG	Solos, Sessions & Encores
Y	BW.	57	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS €	10 Days Out: Blues From The Backroads
6	11		ROOMFUL OF BLUES ALLIGATOR 4919	Raisin' A Ruckus
	5	27	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin
	6	3	OTIS TAYLOR TELARC BLUES 83667 TELARC	Recapturing The Banjo
	N	EW	ARLEN ROTH FEATURING LEVON HELM AQUINNAH 5756	Toolin' Around Woodstock
10	8	52	SOUNDTRACK NEW WEST 6105	Black Snake Moan
11	9	22	BETTYE LAVETTE ANTI- 86873*/EPITAPH	The Scene Of The Crime
- 1	7	4	WILLIE CLAYTON MALACO 7532	My Tyme
	10	29	ROBBEN FORD CONCORD 230234	Truth
14	RE-E	NTRY	BACK DOOR SLAM BLIX STREET 10087	Roll Away
15	15	7	DOYLE BRAMHALL YEP ROC 2097	Is It News

BETWEEN THE BULLETS rgeorge@billboard.com

## JONES BACK IN THE CHART MIX

buts at No. 3 on Hot R&B/Hip-Hop Albums and bows at No. 19 as the top-ranked rap album

on the Billboard 200 with 25,000 units. Available as a mixtape last fall, the set was upgraded with new songs and remixed tracks. Jones is prepping the follow-up to "Hustler's P.O.M.E. (Product of My Environment)." Elsewhere, Mary J. Blige joins Alicia Keys

Jim Jones' "Harlem's American Gangster" de- as the only females since 2002 with seven weeks atop the chart. Pastor Troy lands at No. 15 with "Attitude Adjuster" and UGK earns the

Greatest Gainer medal (No. 33, up 78%). Cornel West's "Never Forget: A Journey of Revelations" re-enters at No. 37 after MTV aired several Black History Month spots featuring the Princeton University professor.

-Raphael George

## R&B/HIP-HOP Billboard

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	17	#1   REMEMBER  SWIKS KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	曲
2	2	18	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	位
31			SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	曲
4	:4	22	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	n
5		-	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	tì
6		26	CRYING OUT FOR ME MARIO (3RD STREETJJ/RMG)	th
7		12	FALSETTO	
8	10	19	THE-DREAM (RADIO KILLA/OEF JAM/IDJMG)  INDEPENDENT  WEBBIE, LIL' PHAT & LIL' BODSIE (TRILL/ASYLUM/ATLANTIC)	100
		16	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
10	9	23	LOW	
11		18	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)  DEY KNOW  SHAWTY LO (D4L/ASYLUM)	
		29	CAN'T HELP BUT WAIT TREY SONEZ (SONG BOOK/ATLANTIC)	tò
13	13	20	NEVER	13
14	14	14	JAHEIM (DIVINE MILL/ATLANTIC)  I WON'T TELL  FAT JDE FEAT, J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
15	23	3	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	t
16	15	6	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KDCH)	
17	1	34	UMMA DO ME	
18	20	2	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG) TOUCH MY BODY	
19	19	11	MARIAH CAREY (ISLAND/IDJMG) SUPERSTAR LUBE ELISCO (1ST 8. 15TH/ATLANTIC)	
20	22	25	LUPE FIASCO (1ST & 15TH/ATLANTIC)  WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	
21	18		FLASHING LIGHTS  KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	à
22	17	27	NO ONE ALICIA KEYS (MBK/J/RMG)	û
23	21	49	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	1
FA)	1	25	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	TÎ
25	19	14	HONEY	

200				
WEEK	LAST	WEEKS	TITLE ARTIST (MAPRINT / PROMOTION CASEL)	
26	25	24	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
27	24	25	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
28	27	6	I KNOW  JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	
29	31	7	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
36	26	29	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	
31	33	6	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	
32	36		THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
33	32	50	TEACHME MUSIC SOULCHILD (ATLANTIC)	
34	42	3	YAHHH!	
35	39	7	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)  ONE FOR ALL TIME	
36	37	5	CHAKA KHAN (BURGUNDY COLUMBIA)  DIAMOND GIRL	
37	35	13	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN) MY DOUGIE	-
38			SHE GOT IT	
39	38	4	2 PISTOLS (UNIVERSAL REPUBLIC) SOMETIMES	
40	41		ANGIE STONE (STAX/CMG)  CUSTOMER	
41	34	32	DUFFLE BAG BOY	
42	28	12	PLAYAZ CIRCLE FEAT. LIL WAYNE (OTP/OEF JAM/IDJMG)  WORK THAT	
43	52	9	WHO THE F*** IS THAT	
44	40	40	DOLLA FEAT. T-PAIN & AKON (JIVE/ZOMBA)  LET IT GO	
-		40	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)  LAST TIME	
45	54		TREY SONGZ (SONG BOOK/ATLANTIC)	
	40	-	JANET (ISLAND/IDJMG) WHEN I SEE U	
47	48	52	FANTASIA (J/RMG) MY LOVE	
48	47	27	JOE (JIVE/ZOMBA) SUGA SUGA SUGA	
49	59	3	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO) DECLARATION (THIS IS IT!)	
##	44	16	MIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	-

	_		
<u></u>		10	
<b>1</b>		טו	AP SONGS
		W	AP SUNGS M
EEK	ST	EEKS H CHT	TITLE
23	53	36	ARTIST (IMPRINT / PROMOTION LABEL)
U	1	23	10 WKS FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	-	17	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
3		12	I WON'T TELL FAT JOE FEAT, J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
4	4	12	DEY KNOW
	-	1	SHAWTY LO (D4L/ASYLUM) SUPERSTAR
5			LUPE FIASCO (1ST & 15TH/ATLANTIC)
6	•		FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
7		23	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
В	'n	9	UMMA DO ME ROCKO (ROCKY ROAD/ISLANO URBAN/IDJMG)
9	10	11	THE ANTHEM
10	8	18	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT) POP BOTTLES
-			BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)  GOOD LIFE
	9	24	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
12	12	6	CHING-A-LING MISSY ELLIOTT (THE GOLO MINO/ATLANTIC)
13		5	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIČ)
14	18	4	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/OEF JAM/IDJMG)
15	15	28	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
16	17		IKNOW
	16		JAY-Z FEAT. PHARRELL (RDC-A-FELLA/DEF JAM/IDJMG) WHAT IS IT
		r	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)  MY DOUGIE
18	19	5	LIL WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)  CRANK THAT (SOULJA BOY)
19	20	35	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
20	23	2	YAHHH! SDULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
21	21	5	HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)
22	22	5	WHO THE F*** IS THAT DOLLA FEAT, T-PAIN & TAY DIZM (JIVE/ZOMBA)
23			ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
24	25	2	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)
25		1	HEY BABY (JUMP OFF)
		5	BOW WOW & OMARION (T.U.G./COLUMBIA)

L.				
HIS /EEK	AST /EEK	WEEKS ON CHY	TITLE	1
	1	12	ARTIST (IMPRINT / PROMOTION LABEL)  WITH YOU	
V	+		2 WKS CHRIS BROWN (JIVE/ZOMBA)	μ
	2	24	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	l l
3			INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
A	i	13	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
5		15.	SUFFOCATE	d
6		13	J. HOLIDAY (MUSIC LINE/CAPITOL)  LIKE YOU'LL NEVER SEE ME AGAIN	
			ALICIA KEYS (MBK/J/RMG)  DON'T STOP THE MUSIC	
7			RIHANNA (SRP/DEF JAM/IDJMG)	1
Ю	7	18	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	ť
9		7	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)	
10	11	14	THE ANTHEM PIBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	6
11	180	19	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	1
12	¥,	5	SEXY CAN I	Ä
13	27	2	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH) TOUCH MY BODY	
			MARIAH CAREY (ISLAND/IDJMG) HYPNOTIZED	
M		24	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIGE/ATLANTIC)	1600
15	12	17	CLUMSY FERGIE (WILL I.AM/A&M/INTERSCOPE)	1
16	14	21	APOLOGIZE TIMBALAND FEAT, ONEREPUBLIC (MOSLEY/BLACKGRDUND/INTERSCOPE)	1
17	15	24	NO ONE ALICIA KEYS (MBK/J/RMG)	1
18	18	6	SHE GOT IT	ť
19			2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)  LOVE IN THIS CLUB	10
20	19		USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)  I WON'T TELL	
20	10		FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)  POP BOTTLES	
21	16		BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
22	23	13	HYPNOTIZED BIG GEMINI (BIG GUN UPSTAIRS)	
23	24	5	CRYING OUT FOR ME MARIO (3RD STREET,J/RMG)	1
24	21	17	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
25	22	14	FLASHING LIGHTS	-

A		Al	OULT R&B
MEEK	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT PROMOTION LABEL)
0	1	16	LIKE YOU'LL NEVER SEE ME AGAIN
2	3	16.	7:WKS ALICIA KEYS (MBK/J/RMG). I REMEMBER
3		19	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE) NEVER
	0.000		JAHEIM (DIVINE MILL/ATLANTIC) JUST FINE
4	4	20	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
5	5	22	WOMAN Raheem Devaughn (JIVE/ZOMBA)
6	6	14	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
(4	N	49	TEACHME MUSIQ SOULCHILD (ATLANTIC)
	-1	29	MY LOVE JOE (JIVE/ZOMBA)
		26	NO ONE ALICIA KEYS (MBK/J/RMG)
-	11	26	UNTIL THE END OF TIME
111	14	6	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)  SOMETIMES
12	10	30	ANGE STONE (STAX/CMG)  ANGEL
MA.	1000		CHAKA KHAN (BURGUNDY/COLUMBIA)  ONE FOR ALL TIME
13	12	12	CHAKA KHAN (BURGUNDY/COLUMBIA) SUGA SUGA SUGA
14	18	5	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHIND)
15		18	MY LOVE JILL SCOTT (HIDDEN BEACH)
*	15	17	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)
17	39	2	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
18	26	3	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)
19	20	9	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
20	21	10	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
21	23	4	S. HOLDAY (MODIO EMPORATION) SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)
22	22	14	BE OK CHRISETTE MICHELE (DEF JAM/IDJMG)
13	24		ALMOST TAMA (PLUS 1/IMAGE)
24	30		PORTRAIT OF LOVE CHERI DENNIS FEAT. YUNG JOC & GDRILLA ZOE (BAD BOY/ATLANTIC)
25	25	12	JUST DON'T WANNA KNOW MARVIN WINANS (PURESPRINGS GOSPEL)

☆ HITPREDICTOR	
DATA PADVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently tested to indicates New Release.	tle,
ARTIST/Title/LABEL/(Score) Chart	Rani
R&B/HIP-HOP AIRPLAY	
CHRIS BROWN With You ZOMBA (67.3)	
MARIO Crying Out For Me RMG (86.3)	6
JAHEIM Never ATLANTIC (78.9)	- 13
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (81.8)	15
MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.6)	29
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	31
RYAN LESLIE Diamond Girl Universal Motown (74.1)	36
2 PISTOLS FEAT. T-PAIN & TAY DIZA! She Got H UNIVERSAL REPUBLIC (77.3)	
CHERISH FEAT. YUNG JOC Killa CAPITOL (65.1)	53
RAZAH Rain IDJMG (70.3) RIHANNA Don't Stop The Music IDJMG (69.4)	
DEAR JAYNE Rain CAPITOL (81.4)	
RHYTHMIC AIRPLAY	
RHYTHMIC AIRPLAY	_
CHRIS BROWN With You ZOMBA (73.0)	1
CHRIS BROWN With You ZOMBA (73.0) J. JOLIDAY Suffocate CAPITOL (74.5)	
CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)	:11
CHRIS BROWN With You ZOMBA (73.0) J. JOLIDAY Sufficiate Capitol (74.5) SEAN KINGSTON Take You There EPIC (69.5) 2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)	:11
CHRIS BROWN With You ZOMBA (73.0) J. JOLIDAY Sufficiate Capitol (74.5) SEAN KINGSTON Take You There EPIC (69.5) 2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4) USHER FEAT. YOUNG JEEZY LOVE In This Club ZOMBA (72.9)	: :11 : 18
CHRIS BROWN With You ZOMBA (73.0) J. JOLIDAY Suffocate CAPITOL (74.5) SEAN KINGSTON Take You There EPIC (69.5) 2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)	11 18 19
CHRIS BROWN With You ZDMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN 8 TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY LOVE IN This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)	11 18 19 23
CHRIS BROWN With You ZDMBA (73.0)  J JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY LOVE IN This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  RYAN LESLIE DIAMOND GIrl UNIVERSAL MOTOWN (67.7)  TO CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	11 18 19 23 28 32 33
CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON TAKE YOU THERE EPIC (69.5)  2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  RYAN LESLIE DIAMOND GIT UNIVERSAL MOTOWN (67.7)  TO CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)  MISSY ELLIOTT Ching-A-Ling atlantic (65.9)	11 18 19 23 28 32 33 34
CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY LOVE In This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  10 CHERISH FEAT. YUNG JOC KIIIA CAPITOL (62.3)  MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air ZOMBA (69.8)	11 18 19 23 28 32 33
CHRIS BROWN With You ZOMBA (73.0) J. JOLIDAY Suffocate CAPITOL (74.5) SEAN KINGSTON Take You There EPIC (69.5) 2 PISTOLS FEAT. T-PAIN & TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4) USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9) MARIO Crying Out For Me RMG (83.3) KEYSHIA COLE I Remember INTERSCOPE (87.8) RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  TO CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3) MISSY ELLIOTT Ching-A-Ling atlantic (65.9)	11 18 19 23 28 32 33 34
CHRIS BROWN With You ZDMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN 8. TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY LOVE In This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  RYAN LESLIE DIAMOND GITH UNIVERSAL MOTOWN (67.7)  TO CHERISH FEAT. YUNG JOC KIlla CAPITOL (62.3)  MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air ZOMBA (69.8)	11 18 19 23 28 32 33 34
CHRIS BROWN With You ZDMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN 8. TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY LOVE In This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  RYAN LESLIE DIAMOND GITH UNIVERSAL MOTOWN (67.7)  TO CHERISH FEAT. YUNG JOC KIlla CAPITOL (62.3)  MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air ZOMBA (69.8)	11 18 19 23 28 32 33 34
CHRIS BROWN With You ZDMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN 8. TAY DIZM She Gol It UNIVERSAL REPUBLIC (76.4)  USHER FEAT. YOUNG JEEZY LOVE In This Club ZOMBA (72.9)  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  RYAN LESLIE DIAMOND GITH UNIVERSAL MOTOWN (67.7)  TO CHERISH FEAT. YUNG JOC KIlla CAPITOL (62.3)  MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air ZOMBA (69.8)	11 18 19 23 28 32 33 34

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations, 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. HOT RAP SONGS: 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Business Associated Data Systems, 24 hours a day, 7 days (2008) Nielsen Business Media By Air Hielsen SoundScan, Think East LLC 2008 Nielsen Business Media By Air Hielsen SoundScan, Think East LLC 2008 Nielsen Business Media By Section 10 Nielsen 10

## Billogard COUNTRY







33 32 50	1	WEEK	LAST	7 WFFFS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER) IMPRINT & N	Artist UMBER / PROMOTION LABEL	CERT.	PEAK
33 34 63 WEREN'T CRAZY 34 38 40 BUSY BEING FABULOUS 35 40 44 HOME 35 10 HOME BROWN (I BUBLEA CHAMGA FOSTER BILLES) 36 40 44 BROWN (I BUBLEA CHAMGA FOSTER BILLES) 37 36 55 1 HAPPY ENDINGS 48 10 HAPPY ENDINGS 48 10 HAPPY ENDINGS 48 10 HAPPY ENDINGS 49 BROWN (I BUBLEA CHAMGA FOSTER BILLES) 49 BROWN (I BUBLEA CHAMGA FOSTER BILLES) 40 41 HAPPY ENDINGS 40 42 HAPPY ENDINGS 41 HAPPY ENDINGS 42 BROWN (I BUBLEA CHAMGA FOSTER BILLES) 41 1 STILL MISS YOU ALBERTH LITTLE 41 1 SUPPLIED AND COLUMBIA 42 1 STILL MISS YOU 43 41 I STILL MISS YOU 44 1 SOME HINGS NEVER CHANGE 45 1 SOME HINGS NEVER CHANGE 46 1 SOME HINGS NEVER CHANGE 47 1 SOME HINGS NEVER CHANGE 48 1 SOME HINGS NEVER CHANGE 49 1 SOME HINGS NEVER CHANGE 40 1 SOME HINGS NEVER CHANGE 41 1 SOME HINGS NEVER CHANGE 42 1 SOME HINGS NEVER CHANGE 43 37 36 1 SOME HINGS NEVER CHANGE 44 2 12 BROWN SELEN HARRENDO MERCH OF CHANGE OF	İ	31	32	30					27
B   JAMES   GRACIN, FLORADINSKI, BPINSON    LYRIC STREET		32	22	16					12
SACIES (ID HENLEY OF REFV)	١	33	34	23					31
Blake Shelton		34	38	۷0					34
36 35 57   GUNPOWDER & LEAD   FLIDDELLM WRUCKE (MLAMBERTH LITTLE)	ı	35	40	4		HOME			35
38 39 39   THIS IS ME YOU'RE TALKING TO   Trisha Yearwood G-FUNDIS (K. ROCHELLET, L.JAMES)   THIS IS ME YOU'RE TALKING TO   G-FUNDIS (K. ROCHELLET, L.JAMES)   Trisha Yearwood G-FUNDIS (K. ROCHELET, L.JAMES G-FUNDIS (K. ROCHELE	۱	36	35	37					35.
49 49 BACK WHEN I KNEW IT ALL BLACK WHEN I KNEW I WARRANDE WHO BAND I WARRANDE WHEN I WARRAND I WARRA	١	37	36	35					35
B. CHANCEY (G. HANNAN PO DONNELL, T.WILLMON)		38	39	39					38
J. STEPLE (K. ANDERSON, T. NICHOLS, J. SELLERS)  SOME THINGS NEVER CHANGE  J. SAMEK (S. EVANS. NEVANS. H. LINDSEYJ. M. SHANKS)  BY CHANGE  J. SHANKS (S. EVANS. M. EVANS. H. LINDSEYJ. M. SHANKS)  BY CHANGE STREET  43 37 36 12 EVERY DAY  D. HUFRASCAL FLATTS (J. STEELE.A. MORENO)  WE RODE IN TRUCKS  L. LIKE BYJAN  D. HUFRASCAL FLATTS (J. STEELE.A. MORENO)  WE RODE IN TRUCKS  L. LIKE BYJAN  D. LIVE BYJAN  D. LIVE BYJAN  BYPSI  44 42 42 I DON'T LOVE YOU LIKE THAT  J. JYPSI  45 41 38 I IN MY NEXT LIFE  G. FUNDIS (T. CLARK.) J. COLLINS. T. SHAPIRO)  TETRI CLARK  G. FUNDIS (T. CLARK.) J. COLLINS. T. SHAPIRO)  TETRI CLARK  G. FUNDIS (T. CLARK.) J. COLLINS. T. SHAPIRO)  TROY  TROY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LERSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LERSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LERSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LERSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LERSON)  TRACY LAWRENCE, J. KING. F. ANDERSON (L. BOONE, T. LERSON)  TRACY LAWRENCE, T. T. T. T. T. T. T. T. T. T. T. T. T.	J	39	49	-00			Montgomery Gentry		39
1		40	43	41					40
43 37 36 16 WE RODE IN TRUCKS	1	3	44	43					41
1	ı	42	HOT	SHOT BLT	1				42
### ### ### ### ### ### ### ### ### ##		43	37	36					33
49 45 17		44	42	42					39
W.KIRKPATRICK (G.LEVOX W MOBLEY.) SELLERS)	Ì	45	41	38					36
TLAWRENCE, J.KING, F.ANDERSON (L. BOONE.T.LAWRENCE, PNELSON)  WEV I'M STILL A GUY Brad Paisley FROGERS (K. LOVELACE, B. PAISLEY, L.T.MILLER)  49 46 45 FALLING INTO YOU C. DOWNS, B.BRANDTWHISKEY FALLS. WESKINGS (S. WILLIAMS W.BRANDT, B.BRANDT, C. DOWNS, B.BRANDTWHISKEY FALLS. WESKINGS (S. WILLIAMS W.BRANDT, B.BRANDT, C. DOWNS, B.BRANDT, W. BRANDT, B. BRANDT, C. DOWNS, B.BRANDT, W. BRANDT, B. BRANDT, B. BRANDT, B. BRANDT, B. BRANDT, B. BRANDT, W. BRANDT, B. BR		46	45	47					45
PROGERS (K. LOVELACE, B. PAISLEY, L.T.MILLER)	Ì	47	47	48					44
COWNS.B.BRANDT.WHISKEY FALLS.WESKINGS (S.WILLIAMS.W.BRANDT.B.BRANDT.C.DOWNS)   MIDAS/NEW REVOLUTION  BRAID MY HAIR		48	NE	W					48
SHE   JRICH.S PENNINGTON (C.M.GRAYB.A. WILSON)	Ì	49	46	45					41
1	ı	50	54	49	I				48
50   50   50   0.GEHMAN (J.M.CARROLL, J.COLLINS.R. RUTHERFORD)	Į	9	48	46					46
J.SCAIFE (S.JOHNS.T.NICHOLS.J.SELLERS)		62	58	58					52
TKEITH.B.ROBERTSON (H.LINDSEY.A.MAYO.S.CARUSOE)  OSHOW DOG MASHVILLE  STATEMENT OF THE NET HEARST (LYOUNG)  SHOW DOG MASHVILLE  EI YOUNG BAND OCARNIVAL OCARNIVAL  SHE'S PRETTY LWALKER.M.CURB (S DE AZLAN)  STAT DE AZIAN OCUBB  EVERY OTHER WEEKEND Reba McEntire Duet With Skip Ewing Or Kenny Chesney OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE OMCA MASHVILLE	ı	53	56						53
56 51 52 SHE'S PRETTY LWALKER.M. CURB (S. DE AZLAN)  57 59 EVERY OTHER WEKEND Reba McEntire Duet With Skip Ewing Or Kenny Chesney R.M.CENTIRE, I. BROWN (C. HARRINGTON S. EWING)  1 DON'T KNOW WHEN TO QUIT  The Road Hammers		54	50	54	Ц	T.KEITH, B.ROBERTSON (H.LINDSEY, A.MAYO, S.CARUSOE)	SHOW DOG NASHVILLE		50
LWALKER M CURB (S DE AZLAN)  57 59 EVERY OTHER WEEKEND Reba McEntire Duet With Skip Ewing Or Kenny Chesney  McA MASHVILLE  1 DON'T KNOW WHEN TO QUIT The Road Hammers		55	53	53	tt	J.J LESTER,E.HERBST (J.YOUNG)	• CARNIVAL		49
R.M.CENTIRE,T.BROWN (C. HARRINGTON, S.EWING)  O MCA NASHVILLE  I DON'T KNOW WHEN TO QUIT  The Road Hammers		56	51	52		L.WALKER,M.CURB (S.DE AZLAN)	● CURB		51.
	•	57	57	59	4,	R.MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	● MCA NASHVILLE		57
		68	59	<b>5</b> 6	1	M KNOX.J.MCCOY (A.GORLEY.B.SIMPSON)	MONTAGE		51
59 52 51 I CAN'T BELIEVE IT'S ME ROCKIE Lynne ROBBINS NASHVILLE		59	52	51	Щ	R LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	ROBBINS NASHVILLE		49
60 55 50 BETTER GET TO LIVIN' K WELLS,D PARTON (O.PARTON,K WELLS)  BETTER GET TO LIVIN' O 00LLY		60	55	50	П				48

## **☆ HITPREDICTOR**



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) Char	t Rank		
COUNTRY		JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	14	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	30		
RODNEY ATKINS Cleaning This Gun (Come On In Boy) CURB (78.1)	1	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	15	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try Mca Nashville (79.2)	31		
ALAN JACKSON Small Town Southern Man ARISTA HASHVILLE (85.1)	4	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	16	JOSH GRACIN We Weren't Crazy Lyric STREET (80.5)	33		
CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	5	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	17	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	36		
CHUCK WICKS Stealing Cinderella RCA (76.0)	7	BUCKY COVINGTON It'S GOOD TO BE US LYRIC STREET (76.4)	18	☆ TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	47		
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	9	TAYLOR SWJFT Picture To Burn BIG MACHINE (83.1)	19	SHANNON WALKER That's Why God Made Me DM NASHVILLE (88.8)	<sub>11</sub>		
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	10	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	21				
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	12	EMERSON DRIVE You Still Own Me MIDAS (86.6)	24				

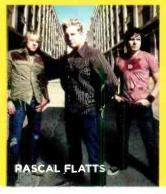
Don't miss another important

## RadioandRecords.com

BETWEEN THE BULLETS wjessen@billboard.com

## FLATTS, PAISLEY LIGHT UP SINGLES CHART

Two of country's heaviest hitters, Rascal Flatts and Brad Paisley, post solid debuts with new singles from chart-topping albums. The former opens at No. 42 with "Every Day," the third hit from "Still Feels Good." "Take Me There" topped the list for three weeks in the fall, while "Winner at a Losing Game" spent four weeks at No. 2 last month. The set led Top Country Albums for four weeks and has sold 1.7 million copies. "Every" is the act's 29th chart hit, most by a group this decade. At No.



48, Paisley seeks a seventh consecutive No. 1 with "I'm Still a Guy." The light-hearted cut is the fourth single from "5th Gear," which led the album list for four weeks in July and has moved 800,000 copies. "Guy," which garners airplay at a chart-best 38 new signals, follows the album's No. 1s: "Ticks," "Online" and "Letter to Me." Rodney Atkins meanwhile locks and loads a second week at No. 1 with "Cleaning This Gun (Come On In Boy)," leading by 2.9 million in audience.

## LATIN Billboard 8

### HOT LATIN SONGS ... MEEK A CHIST TITLE ON CHEEK SONGWRITER) Artist #1 DONDE ESTAN CORAZON #1 DONDE ESTAN CORAZON ## PRUCARLE IGLESIAS (E. IGLESIAS, C. SOROKIN) GREATEST TE QUIERO GAINER LODAINGUEZ (F.DANILD GOMEZ) 1 4 3 Enrique Iglesias UNIVERSAL LATINO 2 3 3 16 GOTAS DE AGUA DULCE 2 1 Juanes UNIVERSAL LATINO Conjunto Primavera FONOVISA 2 TE LLORE 5 5 ME ENAMORA Juanes UNIVERSAL LATINO 1 5 4 2 ES (J.E.ARISTIZABAL) SOBRE MIS PIES La Arrolladora Banda El Limon 3 6 7 Gilberto Santa Rosa 7 CONTEO REGRESIVO 7 10 11 Vicente Fernandez 3 ESTOS CELOS 8 7 8 Marco Antonio Solis NO PUEDO OLVIDARLA 9 8 6 El Chapo De Sinaloa 10 SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) 10 12 13 K-Paz With Franco De Vita 2 UN BUEN PERDEDOR 11 9 9 Juan Luis Guerra Y 440 LA TRAVESIA 12 11 12 GUERRA SEIJAS) INALCANZABLE RBD 6 13 16 10 PERDONAME La Factoria 14 14 15 UERA.A.VARGAS) Patrulla 81 15 TE QUIERO MUCHO 18 22 Aventura 2 MI CORAZONCITO 16 17 17 Camila SONY BMG NORTE 22 38 Alexis & Fido 13 SOY IGUAL QUE TU 18 13 18 MARTINEZ, O. RIVERA) Enrique Iglesias ALGUIEN SOY YO 19 23 20 .M.SHANKS.K.DIOGUARDI) RUMBO AL SUR Los Tigres Del Norte 20 20 30 34 FVALDEZ LEAL, R. ORTEGA CONTRERAS) El Potro De Sinaloa EL VASO DERRAMA 21 19 23 AA HAVEZ ESPINOZA PAZ) POR QUIEN ME DEJAS Los Creadorez Del Pasito Duranguense De Alfredo Ramirez 22 33 36 Alejandra Guzman SOY SOLO UN SECRETO 23 15 14 L CERONIA GUZMAN (A GUZMAN, J L PAGAN) POR TI BABY A.B. Quintanilla III Presenta Kumbia All Starz Featuring Flex EMI TELEVISA A.B. Quintanilla III Presenta Kumbia All Starz Featuring Flex EMI TELEVISA 24 24 HOT SHOT DEBUT CON MI SOLEDAD Juan 22



ACT	WEEK	NGO WEEKS	ARTIST Title #	PEAK	FHIS	AST	WEEKS 4GO	WEEKS ON CHT	ARTIST Title	CERT.	THS WEEK	WEEK WEEKS WEEKS AGO	ARTIST Title  S IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
	OT SI		K-PAZ DE LA SIERRA EN Vivo Desde El Auditorio Nac	1	26		62		PAGE EL CHAPO DE SINALOA SETTER DISA 729333/UG (8.98)	21	51	31 26	OLGA TANON Exitos En 2 Tiempos LA CALLE 330049 UG (14.98)
Î	1	5	CAMILA Todo Cambio	1	27	60	~		BRONCO / LOS BUKIS / LOS TEMERARIOS BBT	7	52	40 45	LOS TEMERARIOS Recuerdos Del Alma AFG SIGMA/FONOVISA 252162/UG (12 98)
	5	4	FLEX ASTERISCO SDAD 15221 EMI TELEVISA (13 98)  Te Quiero	3	28	20	13		RBD Empezar Desde Cero	1	63	RE-ENTRY	K-PAZ DE LA SIERRA Conquistando Corazones DISA 720970 UG (11 98)
	6	9	MARCO ANTONIO SOLIS La Mejor Coleccion	2	29	13	23		ANDREA BOCELLI Lo Mejor De Andrea Bocelli: Vivere SUGAR/SIENTE 653534 UNIVERSAL LATINO (18 98)	5	54	68 51	EL POTRO DE SINALOA Los Méjores Corridos MACHETE 008497 (11.98)
	7	8	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15 98)	2	30	28	27	11	PATRULLA 81 A Mi Ley DISA 721139/UG (12 98)	6	55	47 48	YURIDIA Entre Mariposas SONY BMG NORTE 17565 (14.98)
	8	7	AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634 SONY BMG NORTE (16.98). +	3	31	21	18		LA ARROLLADORA BANDA EL LIMON Y Que Quede Claro DISA 721127/US (12 98)	9	56	53 54	ALIADOS DE LA SIERRA Con Los Ojos Cerrados ASL 730028 MACHETE (10 98)
	9	6	WISIN & YANDEL Wisin Vs. Yandel: Los Extraterrestres	1	32	NE	W		LOS RIELEROS DEL NORTE Mas RielerosQue Nunca FONOVISA 353499/UG (10.98)	32	57	54 49	LOS BUKIS Epoca Dorada FDNOVISA 353490 UG (5.98)
	4	3	K-PAZ DE LA SIERRA Capaz De Todo Por Ti	1	33	35	29		K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir Y Mucho Exitos Mas DISA 72923 UG (7 98)	17	58	50 44	LOS TEMERARIOS Epoca Dorada DISA 729359 UG 15 551
	3	2	LOS CREADOREZ DEL PASTO DURANICUENSE DE ALFREDO HAMIREZ LISIOS Montados Y Armados DISA 724121°UG (12.98)	2	34	39	30	I	LOS PRIMOS DE OURANGO Voy A Convencerte	4	59	61 52 2	RAMON AYALA Y SUS BRAVOS DEL NORTE Cruzando Fronteras FREDDIE 1990 (7 IIIII)
	2	1	CONJUNTO PRIMAVERA Que Ganas De Volver	1	35	75	-		LOS TUCANES DE TUUANA La Mejor Coleccion: De Corridos UNIVISION 211110 UG (10 98)	9	60	49 50	GLORIA ESTEFAN 90 Millas BURGUNDY 09055 SCNY BMG NORTE (17.98)
	11	12	VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405 SONY BMG NORTE (16.98)	1	36	23	41		JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon EMI TELEVISA 88392 (14 98)	1	61	59 47	EL POTRO DE SINALOA El Primer Tiempo MACHETE 010337 (11.98)
	10	10	JUANES La Vida Es Un Ratico UNIVERSAL LATINO 010159 (17.98)	1	37	RE-EI	TRY		VARIOUS ARTISTS 30 Corridos: Muy Perrones FONOVISA 353170/UG (10 98)	24	62	73 70	DON OMAR VI 006662 MACHETE (15.98)  King Of Kings
	15	20 <b>3</b>	GAINER VARIOUS ARTISTS Bachata # 1s	6	38	36	25	**	GRUPO MONTEZ DE DURANGO Agarrese! DISA 724115/UG (12.98)	] 1	63	64 55	CONJUNTO PRIMAVERA Epoca Dorada FONOVISA 353491 UG (\$ 48)
	16	-   2	2 LOS CUATES DE SINALOA Puros Exitos Chacas SONY BMG NORTE 22541 (12 98) ⊕	14	39	42	34		IVY QUEEN Sentimiento UNIVISION 311140:UG (13 98)	0 4	64	RE-ENTRY	VARIOUS ARTISTS MACHETE 009402 (12.98)  Bachata: Simply The Best
	18	17 7	MANA W≜RNER LATINA 63661 (18.98) ⊕  Amar Es Combatir	1	40	37	31		CARDENALES DE NUEVO LEON 25 Aniversario: Edicion Limitada	22	65	RE-ENTRY	TIERRA CALI Enamorado De Ti: Edicion Especial VENEMUNIC 453310 UNIVERSAL LATINO (13 98 CD/DVD) €
	12	11	JUAN GABRIEL & ANA GABRIEL Los Gabriel Simplemente Amigos DISCO 800 17489 SONY BMG NORTE (14.98)	9	¥41	44	38		VARIOUS ARTISTS NOW Latino 3 SUM ING STUTTICE MARKETING GROUP SMULNIVERSAL 50237/EMI TELEVISA (16.96)	2	66	51 58	ROCIO DURCAL Canta A Mexico DISCOS #05 16118/SONY BMG NORTE (14.98) ●
-	27	24	AVENTURA K.O.B.: Live PREMIUM LATIN 20560.SONY BMG NORTE (18.98 CD/DVD) +	2	42	43	33		BRAZEROS MUSICAL DE DURANGO Línea De Oro: La Abeja Miope DISA 7293 (4: UG 15 98)	21	67	71 ~	JOSE ALFREDO JIMENEZ Tesoros De Coleccion: 30 Grandes Canciones SONY BMG NORTE 06009 (10.98)
	17	14	ALEJANDRO FERNANDEZ 15 Anos De Exitos DISCOS 605 17848-SONY RMG NORTE (16 98) ±	7	43	38	40		VARIOUS ARTISTS Top Latino V3 DISCOS 606 14450/SONY BMG NCRTE (14 98)	9	68	72 –	LOS TIGRES DEL NORTE Herencia Musical: 20 Comidos Prohibidos FONDVISA 553266 UG (12.98)
	30	22	GRUPO NUEVA VIDA Mejores Cantos Religiosos	19	44	41	35		LOS HOROSCOPOS DE DURANGO DISA 724123 UG (12 98) La Historia	35	69	RE-ENTRY	DON OMAR King Of Kings Live VI 010164-MACHETE (18 98)
-	22	16	K-PAZ DE LA SIERRA 15 Autenticos Exitos 0/SA 729313 UG (8 98)	12	45	34	37		MARC ANTHONY El Cantante (Soundtrack) SONY BMG NORTE 11824 (16 98)	1	70	62 67	VARIOUS ARTISTS 30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 60201/SONY BMG NORTE (13 98)
	26	21	LOS TIGRES DEL NORTE 25 Joyas FONDVISA 353447/UG (13.98 CD/DVD) ⊕	12	46	45	46	315	LOS BUKIS 30 Recuerdos Inolvidables FONOVISA 353283/UG (10.98)	12	7	RE-ENTRY	EL CHAPO DE SINALOA  OISA 724118 UG (12 98)  Te Va A Gustar
	33	28	BANDA EL RECODO 30 Pegaditas: Puros Corridos Y Rancheras MASTEREO 50587 (6 98)	22	47	32	36		SIN BANDERA DISCOS 605 19791/SONY BMG NORTE (16.98) €  Hasta Ahora	18	72	RE-ENTRY	EL TRONO DE MEXICO Fuego Nuevo SKALDNA 0:09532; NIVERSAL LATINO (11 98)
	14	15	LA ARROLLADORA BANDA EL LIMDN  SONY BMG NORTE ₹1578 (12 98) ⊕  La Historia De La Arrolladora	14	48	46	32		XTREME Haciendo Historia	) 13	73	66 57	MAZIZO MUSICAL Linea De Oro: Loco Por Ti
-	24	19	LOS TUCANES DE TIJUANA 20 Aniversario	12	49	19	42		GILBERTO SANTA ROSA, Contraste	12	74	RE-ENTRY	LOS CAMINANTES La Historia Lo Mas Chulo, Chulo, Chulo SONV BMG NORTE 05302 (12 98) *

27 25

Billboard DANC

## LATIN AIRPLAY

## POP.

豐	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
8160	1	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
		DONDE ESTAN CODAZON

DONDE ESTAN COF ME ENAMORA

OJALA PUDIERA BORRARTE TODO CAMBIO

CAMILA (SONY BMG NORTE)
YO QUIERO
CAMILA (SONY BMG NORTE)

ALGUIEN SOY YO
ENRIQUE IGLESIAS (INTERSCOPE/UNIV
NO PUEDO OLVIDARLA

POR AMARTE
PEPE AGUILAR (EMI TELEVISA)
CONTEO REGRESIVO CON MI SOLEDAD
JUAN (FONOVISA)

INALCANZABLE SOY SOLO UN SECRETO
ALEJANDRA GUZMAN (EMI TELEVISA)

ALEJANDRA GUZMAN (EMI TELEVISA)
COMIENZO DEL FINAL
JEREMIAS UNIVERSAL LA 18 LA TRAVESIA
JUAN LUIS GUERRA Y 440 (EMI TELEVISA)

## RHYTHM

THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	4	TE QUIEDO

TE QUIERO FLEX (EMI TELEVISA) SOY IGUAL QUE TU ALEXIS & FIDO (SONY BMG NORTE)

PERDONAME LA FACTORIA (UNIVERSAL LATINO)

THE ANTHEM
PITBULL FEATURING LIL JON (FAMOUS ARTISTS/TVT)

DONDE ESTAN CORAZON
ENRIQUE IGLESIAS (UNIVERSAL LATINO) SEXY MOVIMIENTO WISIN & YANDEL (MACHETE)

POR TI BABY A.B. QUINTANILLA III PRESENTA KUMBIA ALL STARZ FEAT, FLEX (EMI TELEVISA

EL PERDEDOR AVENTURA (PREMIUM LATIN)

LET'S DO IT

JOWELL & RANDY (VIARNER LATINA)

NO ME DIGAS QUE NO XTREME FEATURING ADRIENNE (LA CALLE/UNIVISION) MIS DIAS SIN TI

AHORA ES WISIN & YANDEL (MACHE TON TON TON (MACHETÉ NICKY JAM FEATURING R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)

LOW FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC) FASHION GIRL

TITLE
ARTIST (IMPRINT / PROMOTION LABEL)

MAVERA (FONOVISA)

UN BUEN PERDEDOR
K-PAZ WITH FRANCO DE VITA (OISA/EDIMONSA)

SOBRE MIS PIES

LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)

SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)

TE LLORE

ESTOS CELOS

TE QUIERO MUCHO RUMBO AL SUR EL VASO DERRAMA

POR QUIEN ME DEJAS

CHUY Y MAURICIO

PAZ EN ESTE AMOR

SI TU TE VAS BETO Y SUS CANARIOS (ASL)

LA RATA FLACA
LA AUTENTICA DE JEREZ (VIVA)

YA NUNCA MAS PEPE AGUILAR (EMI TELEVISA)

COMO EN LOS BUENOS TIEMPOS
GRUPO MONTEZ DE DURANGO (DISA)

## LATIN ALBUMS

## POP.

THIS	LAST	TITLE (IMPRINT / DISTRIBUTING LABEL)
21	1	CAMILA TODO CAMBIO (SONY 8MG NORTE)
0	2	MARCO ANTONIO SOLIS LA MEJOR COLECCION (FONOVISA UG)
	3	JUANES LA VIDA ES UN RATICO (UNIVERSAL LATINO)
		BAANA

MANA
AMAR ES COMBATTR (WARNER LATINA) JUAN GABRIEL & ANA GABRIEL

LOS GABRIEL... SIMPLEMENTE ANIGOS (DISCOS
ALEJANDRO FERNANDEZ
15 ANOS DE EXTIDS (DISCOS GOS/SONY BN
GRUPO NUEVA VIDA
MEJORES CANTOS BELIGINGOS RBD

EMPEZAR DESDE CERO (EMI TELEVISA ANDREA BOCELLI
LO MEJOR DE ANDREA BOCELLI: VIVERE (SUG VARIOUS ARTISTS

VARIOUS ARTISTS SIN BANDERA

YURIDIA
----TDE MARIPOSAS (SONY BMG NORTE)

ENTRE MARIPOSAS (SONY BMG NUMLE)

ROCIO DURCAL

CANTA A MEXICO (DISCOS 605/SONY BMG NORTE) 17 JOSE JOSE
EL PRINCIPE Y EL BOLERO (DISCOS 605/SONY BMG NORTE)

RHYTHM

ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) FLEX TE QUIERO (ASTERISCO/SDAD/EMI TELEVISA)

WISIN & YANDEL
WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)

IVY QUEEN

DON OMAR
KING OF KINGS (VI/MACHETE)

DON OMAR
KING OF KINGS LIVE (VI/MACHETE)

DADDY YANKEE
EL CARTEL. THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
ALEXIS & FIDO
SDBRENATURAL (SONY BMG NORTE)

TITO "EL BAMBINO"

LA FACTORIA
NUEVA METAS (UNIVERSAL LATINO) CALLE 13
RESIDENTE O VISITANTE (SONY BMG NORTE)

JOWELL & RANDY
LOS MAS SUELTOS DEL REGGAETON (WARNER LATINA) 14 LUNY TUNES & TAINY
MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)

15 VARIOUS ARTISTS
LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)

AKWID
GREATEST EXITOS (HEADLINERS/UNIVISION/UG)

TION
THE PERFECT MELDDY (BABY/CMG/SRC/UNIVERSA)

### REGIONAL MEXICAN, REGIONAL MEXICAN

## ARTIST TITLE (IMPRINT / DISTRIBUTING LASEL)

K-PAZ DE LA SIERRA EN VIVO DESDE EL AUDITORIO NAC (DISA/UG VICENTE FERNANDEZ

K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)

LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ
LISTOS MONTADOS Y ARMADOS (DISA/UG)

CONJUNTO PRIMAVERA VICENTE FERNANDEZ

VICENTE FERNANDEZ

LOS CUATES DE SINALOA

PUROS EXITOS CHACAS (SDNY BMG NORTE

K-PAZ DE LA SIERRA LOS TIGRES DEL NORTE

BANDA EL RECODO
30 PEGADITAS: PUROS CORRIDOS Y RANCHERAS (MASTEREO) LA ARROLLADORA BANDA EL LIMON

LOS TUCANES DE TIJUANA ALACRANES MUSICAL

EL CHAPO DE SINALOA 12 BRONCO / LOS BUKIS / LOS TEMERARIOS

## DANCE CLUB PLAY.

TITLE PRINT / PROMOTION LABEL PIECE OF ME TOGETHER
BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY FEEDBACK THE BOSS
KRISTINE W FLY AGAIN
IT DOESN'T TAKE MUCH HOT SHOT KAREN YOUNG REHEAT MAXROXX GORGEOUS
IDINA MENZEL WARNER BROS.
HOW FAR WE'VE COME MATCHBOX TWENTY MELIDIMANALEANING
JUST FINE
MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
GIVE IT ALL YOU GOT
ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY BEAUTIFUL TAYLOR DAYNE INTENTION GET THIS PARTY STARTED 13 GIVE IT
X-PRESS 2 SILVER LABEL/TOMMY BOY
THE GIRL YOU LOST TO COCAINE
SIA MONKEY PUZZLE/HEAR/CMG THE FLAME OR
ERIN HAMILTON MASYERBEAT
UNTIL THE END OF TIME 21 CHARMED LIFE 18 WITH EVERY HEARTBEAT ROBYN KUNICHIWA/CHERRYTREE/INTER 20 LOVE LIKE THIS
NATASHA BEDINGFIELD FEAT, SEAN KINGSTON PHONOGENIC/EPIC

	THIS	AST	FEKS N CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	26	38	2	POWER SENSUAL SEDUCTION
				PICK SNOOP DOGG DOGGYSTYLE/GEFFENINTERSCOPE WHATSITGONNAB (I'M SO READY)
	27	23	12	BRIAN ANTHONY SOGNI
	28	31	4	JIMMY M.L.A. XL/INYERSCOPE
	29	44	2	BREAK YOU RALPH FALCON NERVOUS
	30	27	9	PACK YOUR BAGS
	31	24	13	WANNABE SPICE GIRLS VIRGIN
	32	39	3	IF COLETTE OM
	33	43	2	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
	34	28	13	UNDISCO ME
	00			BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY HEAD OVER HEELS
	35	28	8	SYLVIA TOSUN SEA TO SUN LIES
	36	32	10	KAMERA NETTWERK
	37	40	3	LOVE SWEET SOUND GROOVE ARMADA FEAT CANDI STATON STRICTLY RHYTHM
	38	NE.	0	APOLOGIZE TIMBALAND FEAT, ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
	39	36	4	DESTINY AMBERROSE MARIE CATZ
	40	34	9	FUEGO CHEETAH GIRLS HOLLYWOOD
	41	48	2	BREAKAWAY DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
	42	46	8	LONG TIME
	43	49	2	ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC  LOVELIGHT  ROBBIE WILLIAMS EMI
	44	HOT	SHOT	EVERYBODY UP
				ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY  I GET OFF
	45	NE	W	RON PERKOV ARPEE
	46	RE	W	THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETTWERK
	47	NE	W	DAYLIGHT KELLY ROWLAND MUSIC WORLD/COLUMBIA
	48	45	4	DON'T ACT LIKE YOU DON'T KNOW JIPSTA JUICED UP
	49	- 11	w	FREAK SANDY RIVERA & HAZE STRICTLY RHYTHM
	50	50	10	OUT OF THE DARK
1984		55	10	FREDRICK FORO OMC

## TOP ELECTRONIC

MY LIFE AGAIN
LAUREN HILDEBRANDT REO WALLET

IG JEANIE TRACY REDZONE

I GOT A FEELIN

BESITO PA TI LA LUPE EMUSICA/FAN

			NAME OF TAXABLE PARTY.
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	4	# HANNAH MONTANA  # WKS HAHNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106
2	3	5	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636
3	2	7	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
4	4	10	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089
5	5	27	M.I.A. KALA XL/INTERSCOPE 009659*/IGA
6	7	4	VARIOUS ARTISTS PULSE: PLATINUM EDITION RAZOR & TIE 89179
7	6	3	HOT CHIP MADE IN THE DARK DFA 18094*/ASTRALWERKS
8	8	12	DAFT PUNK ALIVE 2007 VIRGIN 09841
9	11	23	METRO STATION METRO STATION RED INK 10521
10	10	18	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
11	13	16	TREVOR SIMPSON & CATO K ULTRA.2008 ULTRA 1596
			· · · · · · · · · · · · · · · · · · ·

п	6	7	4	PULSE: PLATINUM EDITION RAZOR & TIE 89179	
١	7	6 3		HOT CHIP MADE IN THE DARK DFA 18094*/ASTRALWERKS®	
I	8	8	12	DAFT PUNK ALIVE 2007 VIRGIN 09841	
STATE OF THE PARTY.	9	11	23	METRO STATION METRO STATION RED INK 10521	
Ĩ	10	10	18	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRAG	
1000	11	13	16	TREVOR SIMPSON & CATO K ULTRA,2008 ULTRA 1596	
Ĭ	12	15	33	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE	
ı	13	12	48	LCD SOUNDSYSTEM SOUND OF SILVER UFA 85114* (CAPITOL	
ı	14	14	14	NINE INCH NAILS Y34RZ3ROR3MIX3D INTERSCOPE 010331*/IGA®	
Ì	15	HE	W	MORCHEEBA DIVE DEEP ECHO 1648/ULTRA	
Т				GORILLAZ	
ľ	16	18	14	D-SIGES VIRGIN 10545	
	16 <sup>1</sup>	18	67	D-SIGES VIRIGIN 10545  DEPECHE MODE  THE BEST OF DEPECHE MODE, VOLUME 1 STREAM/TE PREPRISE 44256/WARNER BROSS	
	107			DEPECHE MODE	
	17	17	67	DEPECHE MODE THE BLEST OF DEPECHE MODE: VOLUME 1 STREAM/TE/FERRE 44/256/WAYINER BRUS.(C	
	17 18	17	67 19 2	DEPECHE MODE  THE 8ST DO PRIOR MODE VOLUME 1 SPRAUTE/REPRIE 44254/WARREN BREGE  TIESTO  IN SARACH OF SUURISE 61 IBIZA BLACK HOLE 307594NETTWEE  SUPREME BEINGS OF LEISURE	
	17 18 19	17 16 9	67 19 2	DEPECHE MODE  166 SIST OF DEPTORE MODE VOLUME 1 SIRGAL/TEREFIRSE 4/256/WARRER BRIDGE  TIESTO  IN SCANCH OF SUNRISE 6: IBIZA BLACK HOLE 307593/NETTWEF  SCANCH OF SUNRISE 6: IBIZA BLACK HOLE 307593/NETTWEF  111 RYKODISC 10939  KMFDM	
	17 18 19 20	17 16 9	67 19 2	DEPECHE MODE THE 837 DO PRIOR MODE VOLUME 1 SPRAUTE/REPREE 4/256/WARREN BRESS TIESTO IN SAARCH OF SUURIISE BI IBIZA BLACK HOLE 3075/9/NETTWEE SUPREME BEINGS OF LEISURE 111 RYKODISC 10939 KMFDM BRIMBORIUM KMFDM 533/METROPOLIS STEVE AOKI	

PAUL VAN DYK IN BETWEEN MUTE 9364

19 45 TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA

THE CRYSTAL METHOD

4 100	PREDRICK FURD UMC			
Ф нот				
A	-		ANCE AIRPLAY	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL	
1	1	17	#1 LET ME THINK ABOUT IT  OUT IDA CORR LIFTEO/KICK/DISCO:WAX/WARNER BROS.	
2	2	12	WHAT HURTS THE MOST CASCADA ROBBINS	
3		4	I CAN'T HELP MYSELF BELLATRAX FEATURING SOPHIA MAY NERVOUS	
4.	3	16	ANTHEM FILD & PERI FEATURING ERIC LUMIERE VANOIT	
5	5	14	RISE UP YVES LAROCK MAP DANCE	
6	6	11	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/JUTRA	
7	11	3	FEEDBACK JANET ISLAND IDJMG STARS	
8	7	14	ERIKA JAYNE RM RECORDS  JUST FINE	
9	12	3	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE  CALABRIA 2008	
11	9	17	ENUR FEATURING NATASJA ULTRA UNTIL THE END OF TIME	
12	15	5	JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA LOVE HAS GONE	
13	21	3	NOW YOU'RE GONE	
14	4	28:	BASSHUNTER ULTRA IN MY ARMS PLUMB CURB	
15	19	10	TOGETHER BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOWMY BOY	
16	24	6	PIECE OF ME BRITNEY SPEARS JIVE ZOMBA	
17	10	8	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENICEPIC	
18	18	18	WITH EVERY HEARTBEAT ROBYN KONICHIWA CHERRYTREE INTERSCOPE	
19	HE	W	SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE	
20	23	17	AMAZING SEAL WARNER BROS.	
21	25	2	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE APOLOGIZE	
22	13	15	TIMBALAND FEAT ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE YOU DON'T KNOW	
23	16	9	STONEBRIDGE STONEY BOY/ARMADA/ASTRAL  CAN'T GET OVER	
24	20	10	SEPTEMBER ROBBINS ROUND & ROUND	
25	20	10	MISCHA DANIELS NERVOUS	

ITO DURANGUENSE DE ALFREDO RAMBREZ (DISA/EDIMONSA

## ITS OF WORLD Billeoard

### ALBUMS

THIS	LAST	(SDUNDSCAN JAPAN)	FEBRUARY 26, 20
1	NEW	THE BRILLIANT GRI	
2	1	IKIMONO GAKARI	
		ACID BLACK CHED	71/

3 NEW ACID BLACK CHERRY BLACK LIST (CD/DVD A) AVEX TRAX ACID BLACK CHERRY BLACK LIST (CO/OVD B) AVEX TRAX NEW YUNA ITO
WISH (FIRST LTD VERSION) SONY

M-FLO AWARD SUPERNOVA - LOVES BEST (CD/DVD) AVEX TRAX

KURURI
PHILHARMONIC OR DIE VICTOR VARIOUS ARTISTS

VARIOUS ARTISTS
LOVELY CUTE & SWEET J-BALLADS WARNER
THE BRILLIANT GREEN
COMPLETE SINGLE COLLECTION 97-08 DEFSTAR 10 NEW

## **FRANCE**

		ALDUMO
THIS	LAST	(SNEP/IFOP/TITE·LIVE) FEBRUARY 26, 200
1	1	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
2	5	VOX ANGELI VOX ANGELI RCA
3	8	RENAN LUCE REPENTI BARCLAY
4	2	AMY WINEHOUSE BACK TO BLACK ISLAND
5	4	CHRISTOPHE MAE MON PARADIS WARNER
6	21	THOMAS DUTRONC COMME UN MANOUCHE SANS GUITARE ULM
7	11	YAEL NAIM YAEL NAIM TOT OU TARD
8	3	CALI L'ESPOIR EMI
9	18	JENIFER

## **ITALY**

BERNARD LAVILLIERS
SAMEDI SOIR A BEYROUTH BARCLAY

10

## ALBUMS

THIS	LAST	(FIMI/NIELSEN) FEBRUARY 25, 201
1	1	POOH BEAT REGENERATION ATLANTIC
2	2	JOVANOTTI SAFARI MERCURY
3	7	AMY WINEHOUSE BACK TO BLACK ISLAND
4	5	GIANNA NANNINI GIANNA BEST POLYDOR
5	3	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN
6	8	EROS RAMAZZOTTI EZ ARIOLA
7	6	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
8	4	VAN DE SFROOS DAVIDE PIGA! TARANTINUS
9	9	LIGABUE PRIMO TEMPO WARNER BROS.

## SWITZERLAND

THIS	LAST WEEK	(MEDIA CONTROL) FEBRUARY 27, 200
1	1	BLEEDING LOVE LEONA LEWIS SYCO
2	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOP
3	3	MY MAN IS A MEAN MAN STEFANIE HEINZMANN SSDSDSSWEM
4	4	EIN STERN (DER DEINEN NAMEN TRAGT)  O.J OETZI/NIK P POLYDOR
6	6	NEW SOUL YAEL NAIM WARNER

10 11 BAUSTELLE

ALBUMS				
1	3	AMY WINEHOUSE BACK TO BLACK ISLAND		
2	1	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN		
3	5	LEONA LEWIS SPIRIT SYCO		
4	2	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC		
5	4	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL		

25		
WEEK	LAST	(THE DFFICIAL UK CHARTS CO.) FEBRUARY 24, 2008
1	NEW	THE FEELING JOIN WITH US ISLAND
2	2	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
3	14	AMY WINEHOUSE BACK TO BLACK DELUXE EDITION ISLAND
4	22	MARK RONSON VERSION COLUMBIA
5	9	MIKA Life in Cartodn Motion CasablanCa/Islano
6	3	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
7	4	ADELE 19 XL
8	1	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
9	NEW	JONATHAN ANSELL TENOR AT THE MOVIES UCJ
10	11	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

## AUSTRALIA 🎏

## ALBUMS

=			
~	. 🗷		
w	SH		
WEEK	53	(ARIA)	FEBRUARY 24, 2008
	4	JACK JOHNSON	
1		CLEED TURQUEU THE STATIC DE	HEHELDE HANDIEDE AL

MICHAEL JACKSON 2 LEONA LEWIS RIHANNA

GOOD GIRL GONE BAD SRP/DEF JAM K.D. LANG WATERSHED NONESUCH SIMPLE PLAN

AMY WINEHOUSE THE VERONICAS SOUNDTRACK

## MATCHBOX TWENTY EXILE ON MAINSTREAM ATLANTIC

## SPAIN





MICHAEL JACKSON
THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
MIGUEL BOSE 3

SERGIO DALMA A BUENA HORA UNIVERSA SERRAT/SABINA
OOS PAJAROS DE UN TIRO SONY BMG FITO Y LOS FITIPALDIS POR LA BOCA VIVE EL PEZ DRO

PORTA
EN BDCA DE TANTOS UNIVERSAL

JUANES LA VIDA ES UN RATICO UNIVERSAL AMY WINEHOUSE

15 RIHANNA GOOD GIRL GONE BAO SRP/DEF JAM 10

## FINLAND

## SINGLES

## +

WEEK	LAST	(YLE) FEBRUARY 27, 200
1	NEW	OF SACRIFICE, LOSS AND REWARD KIUAS SPINEFARM
2	1	MUN KOTI EI OO TAALLA

3 NEW HUOMISEN KYYNEL ISLA GRANT WESSBERG

NEW RANDOM FYES SILL POSSES SECOND NEW RANDOM EYES BULLROSER

NEW PORCUPINE TREE PEACEVIL

5 3 NIGHTWISH DARK PASSION PLAY

ALBUMS		
1	1	STAM1NA RAJA SAKARA
2	2	LAURI TAHKA & ELONKERJUU TUHANNEN RIEMUS UNIVERSAL
3	4	HERRA YLPPO & IHMISET SATA VUOTTA COLUMBIA
4	6	KAUKO ROYHKA & RIKU MATTILA

THIS	LAST	(MEDIA CONTROL) FEBRUARY 26, 2008
1	1	AMY WINEHOUSE BACK TO BLACK ISLAND
2	NEW	WISE GUYS FREI PAV
3	NEW,	BUSHIDO 7 ERSGUTERJU
4	3	LEONA LEWIS SPIRIT SYCO
5	7	ICH + ICH VOM SELBEN STERN UNIVERSAL
6	6	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
7	4	SOUNDTRACK KEINOHRHASEN INTERSCOPE
8	2	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION SONY BMG
9	5	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN
10	12	JAMES BLUNT ALL THE LOST SOULS SOULFOOD

## CANADA

		ALDONIO
THIS	LAST	(NIELSEN BDS/SOUNDSCAN) MARCH 8, 200
1	1	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
2	2	SIMPLE PLAN SIMPLE PLAN LAVA/ATLANTIC/WARNER
3	3	CITY AND COLOUR BRING ME YOUR LOVE DINE ALONE
4	NE	THE TREWS NO TIME FOR LATER THE BUMSTEAD/UNIVERSAL
5	5	VARIOUS ARTISTS 2008 GRAMMY NOMINEES GRAMMY HIP-D/UME/UNIVERSAL
6	10	SOUNDTRACK STEP UP 2: THE STREETS ATLANTIC/WARNER
7	6	K.D. LANG WATERSHED NONESUCH WARNER
8	A	AMY WINEHOUSE

## **MEXICO**

3

## ALBUMS

LA COMPAGNIE CREOLE

SOUNDTRACK

10

WEEK	WEEK	(BIMSA) FEBRUARY 26, 2008
1	1	VICENTE FERNANDEZ PARA SIEMPRE UNIVERSAL
2	2	ALEJANDRO FERNANDEZ 15 ANOS DE EXITO SONY BMG
3	3	HEROES DEL SILENCIO TOUR 2007 EMI TELEVISA
4	5	EMMANUEL RETRO EN VIVO UNIVERSAL
5	6	PANDA SINFNIA SOLEDAO WARNER
6	4	NIGGA TE QUIERO EMI
7	9	SARAH BRIGHTMAN

MIGUEL BOSÇ PAPITOUR CAROSELLO JOAN MANUEL SERRAT/JOAQUIN SABINA
DOS PAJAROS DE UN TIRO SONY BMG

10 12 YURIDIA ENTRE MARIPOSAS SONY BM

## **POLAND**

		ALBUMS
THIS MEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIOED) FEBRUARY 22. 2008 VARIOUS ARTISTS THE BEST LOVE EVER! POMATON
2	3	FEEL GORGO
3	2	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN
4	6	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/COLUMBIA
5	10	AMY WINEHOUSE BACK TO BLACK ISLAND
6	8	VARIOUS ARTISTS PO POLSKU O MILOSCI WARNER
7	15	PINNAWELA Soulahili Penguin
8	22	VARIOUS ARTISTS POL RMF FM NAJLEPSZA MUZYKA PO POLSKU2 IZABELIN

ANDREA BOCELLI VIVERE UNIVERSAL

HEY MTV UNPLUGGED QL

## EURO DIGITAL SONGS

WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL). MARCH 8, 2008
1	1	MERCY DUFFY A&M
2	3	DON'T STOP THE MUSIC RIHANNA SRPIDEF JAM
3	6	WHAT'S IT GONNA BE HTW00 FEAT. PLATNUM HARD2BEAT/MINISTRY OF SOUND
4	4	BLEEDING LOVE LEONA LEWIS SYCO
5	2	ROCKSTAR NICKELBACK ROADRUNNER

APOLOGIZE
TIMBALAND FEAT ONEREPUBLIC MOSLEY/BLACKGROUND INTERSCOPE
NOW YOU'RE GONE

CHASING PAVEMENTS
ADELE XL STOP AND STARE

VALERIE SUN GOES DOWN NO ONE 12

PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA WORK
KELLY ROWLAND MUSIC WORLD/COLUMBIA

16 REHAB AMY WINEHOL VEHOUSE ISLAND 16 18 CRANK THAT (SOULJA BOY)
SOULJA BOY TELL'EM COLLIPARK, INTERSCOPE 17. NEW KYLIE MINOGUE PARLOPHONI

18 NEW LOW FLO RIOA FEAT. T-PAIN POE BOY/ATLANTIC

19 BACK TO BLACK

20 NEW SCREAM

## **EURO DIGITAL SPOTLIGHT**

		DIGITAL SOLIGS		-
THIS	WFFK	(NIELSEN SOUNDSCAN INTERNATIONAL)	MARCH 8	, 200
1	6	DON'T STOP THE MUSIC		

CUANDO AMANECE ESTOPA SONY BMG PARA TI SERIA

REHAB AMY WINEHOUSE ISLAND SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN

DESTINATION CALABRIA
ALEX GAUDINO FT. CRYSTAL WATERS DATA
NO ESTAMOS SOLOS (NON SIAMO SOLI)

PA MADRID

PAPELES MOJADOS CHAMBAO SONY BMG

NADA QUE PERDER 10 RE

## **WALLONIA**

L<sub>3</sub>

WEEK	LAST	(MAHASZ) FEBRUARY 27, 2001
1	1	PARLE A MA MAIN FATAL BAZOOKA FT YELLE ET CHRI UP
2	3	NEW SOUL YAEL NAIM TOT OU TARD
3	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
4	2	ALIVE! MONDOTEK MERCURY
5	5	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOP

5	5	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOP
		ALBUMS
1	1.	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
2	5	RENAN LUCE REPENTI BARCLAY
3	4	CHRISTOPHE MAE' MON PARADIS WARNER
4	2	GIRLS IN HAWAII PLAN YOUR ESCAPE 62TV
5	7	AMY WINEHOUSE

Data for week of MARCH 8, 2008 | CHARTS LEGEND on Page 68

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## Billboard ALBUNS 8 2008

## SINGLE SALES EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND SERVICE ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 27, 2008 2 BLEEDING LOVE LEONA LEWIS SYCO 1 APOLOGIZE TIMPALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE 4 NEW SOUL YAEL NAIM TOT DU TARD MERCY DUFFY A&M DON'T STOP THE MUSIC IL AVAIT LES MOTS NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND KUSCHEL SONG WHAT'S IT GONNA BE H TWO O FT. PLATINUM MINISTRY OF SOUND ROCKSTAR ALIVE MONDOTEK MERCURY 12 12 PIECE OF ME BRITNEY SPEARS JIVE/ZOME I'LL BE WAITING LENNY KRAVITZ VIRGIN NEW BETTINA (ZIEH DIR BITTE...) FETTES BROT HOANZL

**EUROCHARTS** 

WEEK	LAST		FEBRUARY 27, 200
1	2	AMY WINEHOUSE BACK TO BLACK ISLAND	
2	1	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
*	5	LEONA LEWIS SPIRIT SYCO	
4	3	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL	
5	4	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN	
6	NEW	THE FEELING JOIN WITH US ISLAND	
7	8	MIKA Life in Cartoon motion Casablanca/Island	
8	-6	RIHANNA G000 GIRL GONE BAO SRP/DEF JAM	
9	7	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER	
10	NEW	WISE GUYS FREI PAV	
11	46	AMY WINEHOUSE BACK TO BLACK OFLUXE FOITION ISLAND	
12	13	SIMPLE PLAN SIMPLE PLAN LAVA ATLANTIC	
13	19	AMY WINEHOUSE FRANK ISLAND	
14	9	JAMES BLUNT ALL THE LOST SOULS CUSTARD/ATLANTIC	
15	NEW	BUSHIDO 7 ERSGUTERJU	

		RADIO AIRPLAY
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITCREO AND TABULATED BY NIELSEN MUSIC CONTROL. FEBRUARY 27, 2008
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	BLEEDING LOVE LEONA LEWIS SYCO
3	3	NO ONE ALICIA KEYS MBK/J
4	4	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP/DEF JAM
5	8	MERCY DUFFY A&M
6	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
7	5	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD
8	11	IN MY ARMS KYLIE MINOGUE PARLOPHONE
9	7	ABOUT YOU NOW SUGAR BABES ISLAND
10	9	SHADOW OF THE DAY LINKIN PARK MACHINE SHOP/WARNER BROS.
11	10	I'LL BE WAITING LENNY KRAVITZ VIRGIN
12	15	NEW SOUL YAEL NAIM WARNER
13	18	WHEN I'M GONE SIMPLE PLAN LAVA/ATLANTIC
14	12	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC
15	13	CHASING PAVEMENTS ADELE XL

WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	10	** KIRK FRANKLIN  10 WKS THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	26	30	19	TRIN-I-TEE 5:7 T57 SPIRIT RISING 0402/MUSIC WDRLD
2	4	14	MERCYME ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY ⊕	27	28	21	VARIOUS ARTISTS INTEGRITY'S IWORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY
3	3	26	CASTING CROWNS THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	28	22	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS HOMECOMING FRIENDS HOMECOMING PICKIC GAITHER MUSIC GROUP 2724,EMI CMG
4	6	113	FLYLEAF FLYLEAF A&M DCTONE 650005/IGA ⊕	29	31	29	THIRD DAY CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY ®
	5	2ţ°	VARIOUS ARTISTS WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	30	32	73	VARIOUS ARTISTS WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
6	2	2	NATALIE GRANT RELENTLESS CURB 79025 WORD-CURB	31	19	30	MANDISA TRUE BEAUTY SPARROW 5720 EMI CMG
7	8	21	VARIOUS ARTISTS SONGS 4 WORSHIP COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	32	3	18	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND TOGETHER GAITHER MUSIC GROUP 2729 EMI CMG
8	11	74	CHRIS TOMLIN SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG ⊕	33	37	23	THOUSAND FOOT KRUTCH THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG ⊕
9	13	73	SKILLET COMATOSE ARDENT/SRE/LAVA 2546/PRDVIDENT-INTEGRITY	34	35	4	KATHRYN SCOTT I BELONG INTEGRITY 4231 EX PROVIDENT-INTEGRITY
10	9	3	PASSION WORSHIP BAND PASSION: GOO OF THIS CITY SIXSTEPS/SPARRDW 5422/EMI CMG	35	38	13	NEWSBOYS THE GREATEST HITS SPARROW 6071/EMI CMG
11	7	3	VARIOUS ARTISTS HOW GREAT THOU ART: COSPEL FAVORITES FROM THE GRAND DLE OPRY LIVE OPRIVICA NASHALLE 2003/97RO/JOENT-AVIEDRITY	36	40	97	MAT KEARNEY NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 138D/EMI CMG
12	12	18	STEVEN CURTIS CHAPMAN THIS MOMENT SPARROW 6393 EMI CMG	37	43	16	DEMON HUNTER STORM THE GATES OF HELL SOLID STATE 5605 €MI CMG ⊕
13	15	3	CANTON JONES KINGDOM BUSINESS ARROW 4234091/EMI CMG	38	45	20	AMY GRANT GREATEST HITS SPARROW 2797/EMI CMG *
14	16	26	POINT OF GRACE HOW YOU LIVE WORD-CURB 887090	39	42	40	J MOSS  V2 PAJAM GOSPO CENTRIC 872 14/PROVIDENT-INTEGRITY
15	14	53	TOBYMAC (PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG ⊕	40	41		HILLSONG SAVIOUR KING HILLSDNG/INTEGRITY 4257/PROVIDENT-INTEGRITY
16	10	2	SANCTUS REAL WE NEED EACH OTHER SPARROW 1027/EMI CMG	41	RE-E	NTRY	VARIOUS ARTISTS SONGS 4 WORSHIP SHOUT TO THE LORD SPECIAL EDITION INTEGRITY TIME LIFE 1940APPROVIDENT-INTEGRITY ®
17	20	82	RED END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY ⊕	42	46	34	RUSH OF FOOLS RUSH OF FOOLS MIOAS 0150 EMI CMG
10	23	3	CLINT BROWN FALL LIKE RAIN TRIBE 2008.EMI CMG	43	RE-E	NTRY	THE ALMOST. SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG
19	17	6	MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG	44	RE-E	NTRY	GROUP 1 CREW GROUP 1 CREW FERVENT 886873/WORD-CURB
20	<b>2</b> 9	7	GREATEST GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	45	47	35	UNITED ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY
21	21	22	DAVID CROWDER BAND REMEDY SIXSTEPS SPARROW 2684 EMI CMG	46	RE-E	NTRY	VARIOUS ARTISTS wow hymns provident-integrity/emi CMG 887145/wdrd-curb
22	26	31	BARLOWGIRL HOW CAN WE BE SILENT FERVENT 887197 WORD-CURB +	47	RE-E	NTRY	JOSLIN GROVE CHORAL SOCIETY THOMAS KINKAOE: AMAZING GRACE MADACY 52765 €
23	18	3	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS A CAMPFIRE HOMECOMING GAITHER MUSIC GROUP 2723 EMI CMG	48	RÉ-E	NTRY	FAMILY FORCE 5 BUSINESS UP FRONT PARTY IN THE BACK MAVERICK MONO VS STEREO/GOTEE 9139/EMI CMG
24	25	4	THE BROOKLYN TABERNACLE CHOIR HL SAY YES INTEGRITY 4359/PROVIDENT-INTEGRITY	49	48	14	SARA GROVES TELL ME WHAT YOU KNOW SPONGE/INO 84302/PROVIDENT-INTEGRITY
25	27	68	JEREMY CAMP BEYOND MEASURE BEC 3723/EMI CMG ⊕	50	34	2	NEWWORLDSON SALVATION STATION INPOP 1422 EMI CMG

	1 199						
	4	G	OSPEL.			9	
4	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
	1	2	VARIOUS ARTISTS  2 WKS WOW GOSPEL 2008 WORD-CURB EMI CHRISTIAN MUSIC GROUP/VERITY 1929Q ZOMBA	26		23	BYRON CAGE LIVE AT THE APOLLO: THE PROCLAMATION GOSPD CENTRIC 11114/PROVIDENT-INTEGRIT
ĺ	3	34	MARVIN SAPP THIRSTY VERITY 09433 ZOMBA	27	29	$\exists$	DONNIE MCCLURKIN THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG
į	2	11	KIRK FRANKLIN THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	28	30	81	LECRAE AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
Ī	4	3	CANTON JONES KINGDOM BUSINESS ARROW 4234091	29	24	4	JEFF MAJORS SACRED MAJOR 7TH MUSIC DNE 753171
	6	22	SHEKINAH GLORY MINISTRY JESUS KINGDOM 3003 BOOKWORLD	30	32	42	YOLANDA ADAMS THE BEST OF ME ELEKTRA ATLANTIC 156604 AG
i	5	25	ISRAEL & NEW BREED A DEEPER LEVEL: LIVE INTEGRITY COLUMBIA 11986/SONY MUSIC ⊕	31	33	25	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NOTHING BUT WORSHIP TYSCOTINEW LIFE VERITY 10028/ZOMBA
	7	2	CLINT BROWN FALL LIKE RAIN TRIBE 2008	32	RE-	ENTRY	VADIOUS ADTISTS
1	8	5	THE BROOKLYN TABERNACLE CHOIR PLL SAY YES INTEGRITY COLUMBIA 217-32 SDNY MUSIC	33	31	63	PATTI LABELLE THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO
Ĭ	9	46	THE CLARK SISTERS LIVEONE LAST TIME EMI GOSPEL 81094 (*)	34	34	4	T.D. JAKES PRAISE & WORSHIP INTEGRITY/LEGACY 10895/SONY BMG
į	11	23	TRIN-I-TEE 5:7 T57 SPIRIT RISING 0402/MUSIC WORLD	35	36	68	KIRK FRANKLIN SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/ZOM
	21	16	GREATEST SHIRLEY CAESAR GAINER AFTER 40 YEARS STILL CELEBRATING THROUGH THE CITY SHIP-SEL 6930 LIGHT	36	40	17	DEITRICK HADDON PRESENTS VOICES OF UNITY
i	13	56	VARIOUS ARTISTS WOW GOSPEL 2007 VERITY WORD-CURB/EMI CMG 02499/ZOMBA	• 37	37	26	THE CANTON SPIRITUALS  ORIVEN VERITY 10029 20 MBA
i	15	20	VARIOUS ARTISTS GOTTA HAVE GOSPEL'S INTEGRITY GOSPO CENTRIC 12755/ZOMBA	38	35	22	FRED HAMMOND THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG
	16	21	RICKY DILLARD & NEW G THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	39	49	37	VARIOUS ARTISTS GOTTA HAVE GOSPEL WORSHIP INTEGRITY/GOSPO CENTRIC ZOMBA/COLLIMBIA 09266 SONY MUSIK
	12	2	THE CLARK SISTERS THE BEST OF THE CLARK SISTERS ENCORE DEXTERITY SOUNDS FINING CUSTOM PRODUCTS 419452/FINING	40	4	74	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894 MARANATHA!
ĺ	10	4	THE BLIND BOYS OF ALABAMA DOWN IN NEW ORLEANS TIME LIFE 19548	4	38	25	BEVERLY CRAWFORD LINE FROM LOS ANGELES JD1 1271
i	17	47	J MOSS V2 PAJAM/GOSPO CENTRIC 87214/ZOMBA	42	45	17	BEBE WINANS CHERCH KOCH 5035 ⊕
	22	25	LEE WILLIAMS AND THE SPIRITUAL QC'S SO MUCH TO BE THANKFUL FOR MCG 7056	43	46	43	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547
	23	42	VARIOUS ARTISTS WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 087642/CMBA	44	43	65	FRED HAMMOND FREE TO WORSHIP VERITY 85990/ZOMBA ⊕
	19	5	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP EMBRACING THE NEXT GENERATION TEHILLAH 6951/LIGHT	45	48		VARIOUS ARTISTS  EXPERIENCE GOSPELI: ESSENCE OF SHIRLEY CAESAR CALVIN 250 EX ⊕
	20	22	MARVIN WINANS ALONE BUT NOT ALONE PURESPRINGS GOSPEL 86278/EMI GOSPEL	46	44	16	BISHOP CHALRES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR NO LIMIT WEST A 02345.EMI GOSPEL
	18	3	JONATHAN NELSON FEATURING PURPOSE RIGHT NOW PRAISE INTEGRITY COLUMBIA 20860 SONY MUSIC	47	39	33	DA' T.R.U.T.H.  OPEN BOOK CROSS MOVEMENT 30029
	25	54	DEWAYNE WOODS & WHEN SINGERS MEET INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUET WATER/VERITY 85333,ZOMEA	48	RE-	ENTRY	SMOKIE NORFUL LIFE CHANGING EMI GOSPEL 33347
	26	68	BISHOP PAUL S. MORTON STILL STANDING TEHLILAH 6528 LIGHT +	49	41	46	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.
	14	2	BRENT JONES & THE T.P. MOBB THE ULTIMATE WEEKEND HOLY ROLLER 984163 TYSCOT	50	RE-	NTRY	HEZEKIAH WALKER THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG

## **CHARTS** LEGEND

## AT METUL MEGALIZATEMEST

m a comprehesive pool of U.S. music merchants by Nielsen SoundScan, Sales data for R&B/hip-hop retail charts is complied by Nielse SoundScan from a national subset of core stores that specialize in those genres.

Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with Where included, this award included.

the chart's biggest percentage growth.

Indicates album entered top 100 of The Billboard 200 CRADUATE 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.

• 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

## SINICIPIST OF MAINS

### 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 detection over the previous week, regardless of chart movements).

### RECURRENT RULES

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 been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airpiay 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.

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.

Indicates title earned HitPredictor status In that particular format based on It indicates title earned HiPredictor 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

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week.

## AWATED OF HEAT HE HEAVE IS

● 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 (Platino).

■ 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

PVD 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. 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

## MAR ALBUNS

			201	
		1	O	
1		4	W	DEPENDENT
		_×	SET.	ARTIST
THIS	NEE	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
1		HOT S	HOT	JIM JONES HARLEMS AMERICAN GANGSTER KOCH 5073 (17.98)
2		2	16	GARTH BROOKS
				THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕  EAGLES
	31	1	16	LONG ROAD OUT DF EDEN ERC 4500 EX (14.98)
-		3	9	RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)
5	Si.	4	39	SOUNDTRACK
6	4	NE		ONCE CANVASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) € SECONDHAND SERENADE
100	4	8	-44	A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98)   VAMPIRE WEEKEND
N.	9	7	4	VAMPIRE WEEKEND XL 310 BEGGARS GROUP (11.98)
8	8	5	4	BULLET FOR MY VALENTINE SCREAM AIM FIRE 20-20 ENT/JIVE 21393*/ZOMBA (16.98)
9	NO.	6	22	INGRID MICHAELSON GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)
CT.	5	HE	7	MIKE DOUGHTY
-	4			GDLDEN DELICIOUS ATO 0052 (13.98)  CRAIG MORGAN
1.0		9	57	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)
12	2	10	15	DANE COOK ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16 98 CD/DVD) €
13	3	NE	W	THE RAVEONETTES LUST LUST LUST VICE 80002* (13.98)
12		NE	w	PASTOR TROY ATTITUDE ADJUSTER REAL TALK 44 (17.98)
15	1	13	27	SIXX: A.M.
	·	=		THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)  KINGDOM OF SORROW
U	1	ME	W	KINGDOM OF SORROW RELAPSE 7012* (14.98)
17	7	11	5	CAT POWER JUKEBOX MATADOR 754* (15.98)
18	3	12	33	SOUNDTRACK HAIRSPRAY NEW LINE 39089 (16.98)
19		17	5	GREATEST VARIOUS ARTISTS
	•	-	-	GAINER ULTRA. OANCE 09 ULTRA 1636 (18.98) RAY DAVIES
20	4	NE		WORKING MAN'S CAFE AMMAL 6136*/NEW WEST (16.98) €  VARIOUS ARTISTS
21	1	18	8	THE GRAMMYS: 50TH ANNIVERSARY COLLECTION GRAMMY/SHOUTI FACTORY 10793 EVSTARBUCKS (19.98)
22	2	14	3	VARIOUS ARTISTS SOULSVILLE, U.S.A.: STAX CLASSICS 1965-1973 STAX 131 EX/STARBUCKS (13.98)
23	3	16	7	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE (18.98)
24	1	8	2	WIDESPREAD PANIC
				JASON ALDEAN
21	4	15	39	RELENTLESS BROKEN BOW 7047 (17.98)
26	В	NE	W	BON IVER FOR EMMA, FOREVER AGO JAGJAGUWAR 115' (14.98)
27	7	HE	w	PAUL THORN A LONG WAY FROM TUPELO PERPETUAL OBSCURITY 20089 (12 98)
2	В	NE	W	THE MOUNTAIN GOATS HERETIC PRIDE 4AD 2801*/BEGGARS GROUP (14.98)
29		24	2	CANTON JONES
Six	201			GARY LOURIS
30	9)	NE		VAGABONDS RYKODISC 10925 (16.98)
31	1	19	17	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)
32	2	22	3	AL GREEN WHAT MAKES THE WORLO GO ROUND? EMI SPECIAL MARKETS 073 EX/STARBUCKS (13.98)
33	3	23	5	DRIVE-BY TRUCKERS BRIGHTER THAN CREATION'S DARK NEW WEST 6135 (18.98)
34	-	29	17	SHEKINAH GLORY MINISTRY
				JESUS KINGDOM 3003/BOOKWORLD (17.98) PITBULL
35	3	26	13	THE BDATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)
30	6	38	17	NICK SWARDSON PARTY COMEDT CENTRAL 0056 (15.98 CD/DVD) ⊕
37	7	20	3	NADA SURF LUCKY BARSUK 70 (13.98)
38	3	34	29	RED END OF SILENCE ESSENTIAL 10807 (12.98) €
39	9	28	37	DJ KHALED
				WE THE BEST TERROR SQUAD 4229/KOCH (17.98)  DAVID GRAY
40	J	25	15	GREATEST HITS ATO 21591 (15.98)
		27	60"	RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557 (13.98 CD/DVD) ⊕
42	2	36	33	SPOON GA GA GA GA MERGE 295* (15.98)
4:	3	NE	W	A DAY TO REMEMBER FOR THOSE WHO HAVE HEART VICTORY 337 (13 98)
4	1	NE	W	ALLISON MOORER
	1	1000		MOCKINGBIRD NEW LINE 39106 (15.98)  VARIOUS ARTISTS
45	9	31	48	FOREVER SOUL R&B MALIACY SPECIAL PRODUCTS 52253/MADACY (13.98)  CLINT BROWN
46	6	42	3	FALL LIKE RAIN TRIBE 2008 (13.98)
•	t	37	12	VARIOUS ARTISTS CRUNK HITS VOL. 4 TVT 2514 (18.98)
41	8	NE	W	DJ CLAY LET 'EM BLEED: THE MIXXTAPE VOL. 1 HAT CHET HOUSE 4700/PSYCHOPATHIC (10.98)
49	9	NE	W	HATE ETERNAL
				BAND OF HORSES
50		30	10	CEASE TO BEGIN SUB PUP 745+ (15.98)
1			-	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via indep distribution, including those that are fulfilled via major branch distributors. TOP DIGITAL: Resold as a complete bundle through digital download services. WORLD: See charts tiegend fo and explanations. BILLBOARD.BIZ CHART: A weekly soldlip, on one of the charts that are exclusive to Billboards websites \$2006. Ni

TOP						
		D.	GITAL TM			
THIS	LAST	WEEKS ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT
1	1	3	JACK JOHNSON SIE	ep Through The Static	1	
2	11	22	SOUNDTRACK CANVASBACK SONY MUSIC SOUNDTRAX /CDLUMB	Once	31	
3	5	11	SOUNDTRACK FOX/RHINO /AG	Juno	6	•
4	4	13	SOUNDTRACK Across The Uninterscope (IGA	iverse: Deluxe Edition	20	
5	8	17	SARA BAREILLES EPIC   SONY MUSIC	Little Voice	7:	•
6	6	3	SOUNDTRACK S	Step Up 2: The Streets	P	
7	2	33	AMY WINEHOUSE UNIVERSAL REPUBLIC / UMRG	Back To Black	E	
8	N	W	SECONDHAND SERENADE GLASSNUTE LEAST WEST ⊕	A Twist In My Story	46	
9	16	4	VAMPIRE WEEKEND	Vampire Weekend	54	
10	3	2	HERBIE HANCOCK VERVE /VG	River: The Joni Letters	16	
11	10	2	JOSHUA RADIN CDLUMBIA EX/SONY MUSIC	Unclear Sky (EP)		
12	H	W	CHRIS CAGLE My Life's CAPITOL NASHVILLE	Been A Country Song	8	
13	12	3	SHERYL CROW A&M/INTERSCOPE /1GA ⊕	Detours	11	
14	9	2	MICHAEL JACKSON LEGACY EPIC ISONY BMG	Thriller 25	-	-3
15	15	4	KATE VOEGELE MYSPAGEINTERSCOPE 4GA	Don't Look Away	89	

	TOP							
(	A	W	ORLD THE					
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINTS NUMBER/DISTRIBUTING LABEL	CENT				
0	2	56	CELTIC WOMAN 29 WKS A NEW JOURNEY MANHATTAN 751:10/BLG	•				
2	1	73	RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557 €					
0	4	52	THE STARLITE SINGERS IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY					
4	RE-E	HTRY	LADYSMITH BLACK MAMBAZO ILEMBE: HÖNORING SHAKA ZULU GALLO 3133/HEADS UP					
5	5	35	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE					
6	RE-E	NTRY	JAKE SHIMABUKURO GENTLY WEEPS HITCHHIKE 1105					
7	6	18	MICHELLE AMATO/ROSALINO MCALLISTER/SARAH MOORE CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173					
3	3	2	THE ROYAL SCOTS DRAGOON GUARDS SPIRIT OF THE GLEN UCJ 597/FONTANA INTERTATIONAL	Valence				
	7	5	DENGUE FEVER VENUS ON EARTH M80 1011					
10	8	27	VARIOUS ARTISTS IRISH TENORS MADACY SPECIAL PRODUCTS 52839/MADACY	H				
0	N	EW	VARIOUS ARTISTS IRISH PUB CLASSICS O RECORDS 54					
12	10	22	SOUNDTRACK THE DARJEELING LIMITED FDX 9240/ABKCO					
13	9	64	LOREENA MCKENNITT AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG					
14	11	22	MANU CHAO LA RADIOLINA BECAUSE 68496*/NACIONAL					
15	13	28	ANGELIQUE KIDJO DJIN DJIN STARBUCKS 82967/RAZOR & TIE					
The same of the sa	No.	of the same		100				



## Billogre LAUNCH PAD

T			EATSEEKERS <sub>®</sub>		2	-		orbana. Appropriate and second and document of the control of the
	AST HEEK	WEEKS DW CHT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	The Kinks singer is still eligible for	THIS	AST MEEK WEEKS	ARTIST  LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)
	HOT !	SHOT BUT	#1 THE RAVEONETTES 1WK VICE 80002* (13.98)	Lust Lust Lust	the Heatseekers	26	140	DEAD TO FALL VICTORY 352 (13.98)  Are You Seriou
	NE	EW	KINGDOM OF SORROW RELAPSE 7012* (14.98)	Kingdom Of Sorrow	chart as a solo artist, as he	27	NEW	EVERY AVENUE FEARLESS 30106 (12 98) Shh. Just Go Witl
	NE	EW	RAY DAVIES AMMAL 6136*/NEW WEST (16.98) ⊕	Working Man's Cafe	has yet to reach the top 100 of	28	44 14	METRO STATION RED INK 10521 (12,98) Metro Stat
~	6	30	GREATEST FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	the Billboard 200	29	NEW	EYES SET TO KILL BREAKSILENCE 91 (11.98) Rea
	NE	EW	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	on his own.	30	7 4	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98)   La Historia De La Arrollado
	2	61	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage		31	NEW	FOUR LETTER LIE What A Terrible Thing To S
Į	NE	EW	PAUL THORN PERPETUAL OBSCURITY 20089 (12.98)	A Long Way From Tupelo		32	NEW	ATLAS SOUND KRANKY 114 (14 98)  Let The Blind Lead Those Who Can See But Cannot F
	NE	EW	THE MOUNTAIN GOATS 4AD 2801*/BEGGARS GROUP (14.98)	Heretic Pride		33	21 15	ONE ELEVEN SIRE 162428/WARNER BROS. (13.98)
Ì	HE	EW	GARY LOURIS RYKDDISC 10925 (16 98)	Vagabonds		34	10 4	JOSH KELLEY DNK 05 (13 98)  Special Compa
	3	13	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	The solo debut of Deerhunter	35	17 28	SUB POP 746 (4 98)
	4	5	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	frontman Bradford Cox	36	23 21	DAPTUNE 012 (15 98)
	1	17	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	(AKA Atlas	37	NEW	GENGHIS TRON RELAPSE 6789* (14 98)  Board Up The Hou
	13	18	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	Sound) bows with nearly	38	RE-ENTA	COMEDY CENTRAL 0044 (15.98 CD/OVD) €
	9	4;	AIRBOURNE ROADRUNNER 617963 (13.98)	Runnin' Wild	2,000; 60% of	39	RE-ENTRY	FAT LADY 95255/EAST WEST (15:98)
	12	2	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12 98) +	Puros Exitos Chacas	its first-week sales came	40	31 47	RMR 89/52/VIRGIN (12.98)
	8	3	HOT CHIP DFA 18094 * ASTRALWERKS (15.98) ⊕	Made In The Dark	from digital downloads.	40	19 3	BOB MOULD GRANARY/ANTI- 86910*/EPITAPH (17.98)  District L
	RE-EI	NTRY	A DAY TO REMEMBER VICTORY 337 (13 98)	For Those Who Have Heart	uowinoeds.	42	24 6	CARDENALES DE NUEVO LEON DISA 724120 UG (12 98) 25 Aniversario: Edicion Limita
	NE	EW	ALLISON MOORER NEW LINE 39106 (15.98)	Mockingbird	The state of the s	43	NEW	JO JO JORGE FALCON TITAN(0 1031 (5.98)  Los Mejores 99 Chistes Vo
	NE	EW	DJ CLAY HAT CHET HOUSE 4700/PSYCHOPATHIC (10 98)	Let 'Em Bleed: The Mixxtape Vol. 1	With his sixth studio album,	44	RE-ENTRY	FEARLESS 30105 (5.98)
	HE	EW	MATE ETERNAL METAL BLADE 14656 (13.98)	Fury & Flames	Paul Thorn	45	47 8	GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN  The Swell Seas
	15	5	BLACK MOUNTAIN JAGJAGUWAR 090* (15 98)	In The Future	finally debuts on an album	46	30 18	CAPITOL 94030 (12 98)
	5	2	BRITISH SEA POWER ROUGH TRADE 10507*/WORLD'S FAIR (15.98)	Do You Like Rock Music?	chart, entering at No. 7 with his	47	NEW	GRAND ARCHIVES SUB POP 754* (13.98)  The Grand Archiv
	22	I	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	best sales week	48	34 39	XTREME  LA CALLE 340011/UG (13.98)  Haciendo Histo
	14	3	HORRORPOPS HELLCAT 80498*/EPITAPH (13 98)	Kiss Kiss Kill Kill	(4,000 copies).	49	38 21	DISA 72932//UG (5.98)
	16		WINDS OF PLAGUE CENTURY MEDIA 8407 (12 98)	Decimate The Weak		50	NEW	AMERICAN MUSIC CLUB MERGE 309 (15.98) The Golden A

## TASTEMAKERS. NI ANUMBER DISTRIBUTING LABEL JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE 010580\*/UM SOUNDTRACK JUNO FOX/RHINO 410236\*/AG VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318' BEGGARS GROUP AMY WINEHOUSE BACK TO BLACK UNIVERSAL REPUBLIC DOR428' 3 33 2 2 MICHAEL JACKSON THE RAVEONETTES RADIOHEAD RAY DAVIES WORKING MAN NEW NG MAN'S CAFE AMMAL 6136\*/NEW WEST ① THE MOUNTAIN GOATS KINGDOM OF SORROW 10 HERBIE HANCOCK MIKE DOUGHTY ROBERT PLANT / ALISON KRAUSS 13 8 18 GARY LOURIS NEW NICK LOWE JESUS OF COOL YEP RDC 2620\*

### BREAKING & ENTERING

Dallas Green, of post-hardcore act Alexisonfire, quietly launched City and Colour as an acoustic side project, but new album

"Bring Me Your Love" made a noisy entrance on Top Heatseekers, debuting at No. 11 last issue. Find out how Green balances his acts on billboard.com.



## **REGIONAL HEATSEEKER \*1s**



Cornel West & BMWMB

SOUTH ATLANTIC

### PROGRESS REPORT

SOUTH CENTRAL

## Basshunter, "Now You're Gone"

Clubby tune by the Danish dance act (aka Jonas Erik Altberg) rises 21-13 on Hot Dance Airplay. The track, a former No. 1 on the Official U.K. Charts Co.'s singles tally, also sees its third straight weekly increase in U.S. digital sales

NORTHEAST

## Bon Iver Dragonforce man Rampage Kingdom Of Sorrow Five Finger Death Punch The Way Of The Fist The Raveonettes Lust Lust Lust Bon lver For Emma, Forever Ago Kingdom Of Sorrow Ray Davies Working Man's Cafe Dragonforce nhuman Rampage Every Avenue Teddy Brent The Mountain Goats Paul Thorn

The Raveonettes

Oracular Spectacular

Ray Davies Working Man's Cafe

Hot Chip Made In The Dark

HorrorPops Kiss Kiss Kill Kill

Rebel Souljahz Nothing To Hide

The Mountain Goats

MGMT

.com

## SINGLES & TRACKS

## Billboard

SONG INDEX

Chart Codes: C5 (Hot Country Songs), H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Song TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

100 MILLION (Money Mack, BML 4 Blunts Lif At Once, BML/First N Gold, BML/Young Jeezy Music Inc., BML/Dade Co. Project Music, BML/EMI Blackwood, BMI).

AFTER TONIGHT (Uncle Buddle's Music, ASCAP/Will Down, ASCAP) RBH 88 AHORA QUE ESTUVISTE LEJOS (Ser-Ca. BMI/Balsa

AINT NOTHIN LIKE A SISTA (Dungee Music, ASCAP)

ALL-AMERICAN GIRL (Carne-Okie Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs,

ANOTHER TRY (EMI April: ASCAP/Sea Gayle Music: ASCAP, Universal Music Corporation: ASCAP/Sopris Of

al Music Corporation, ASCAP/Song CAP), HL, CS 31 MI Blackwood, BMVEMI Denmark, Musicales MVO/EMI Columbia, THE ANTHEM

BACK WHEN I KNEW IT ALL (Chobe BM/Little Biscuit Music, BM/Immokalee Music BM/Daphil Music, BM/EMI April ASCAP/New Sea Gayle, ASCAP/Lazy Blue Dou Music, ASCAP, Li Co Sin

Blue Dog Music, ASCAP), HL CS 39

BETTER GET TO LIVIN' (Velvel Apple, BMI/Lap Of Luxu-BIG GIRLS DON'T CRY (Headphone Junkie Publishing ASCAP/Gad Sonus, ASCAP/Sony/ATV Tunes, ASCAP).

HL H100 41

BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music
ASCAP/Soven Peaks Music, ASCAP/Jamb

Publishing ASCAP/Seven Peaks Music ASCAP/Jamb-horr Music ASCAP, HTIO 62: POP 42: HTE BOSS 14 Blunis Lin 4 Once BMVFrist N Gold, BMJ lovathan Rotem Music. BMVScuthside Independent Music BMV-Saprypub Music BVVIbriessal Music - 2/ Songs BMVSony/ATV Songs BMI), HLWBM. H100 88: POP 99 BRI 45:

POP 99 RBH 32

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Road Music, ASCAP/Maxine And Mattie,

ASCAP Bwitsongs: ASCAP J CS 50
BREAK THE ICE W. BM. Music. SESAC/Danjahandz
Muzik. SESAC/Millennium Kid. Music Publishing.
ASCAP/Universal Music Corporation. ASCAP/Keirokey
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BUBBLY (Coormarie Music. BM/Dancing Squirre!.
ASCAP/BAPI Music. ASCAP/Sony/ATV Tunes. ASCAP).
HLWBM. H.DO 21.

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ASCAP/Josh's Music,

Just Wart fr Sing Meare ASCAP/Josh's Music, ASCAP) WBM. H100 74: FOP 51.

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Songs BMI) HLWBM, RBH 87

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IM ME Young Money Publishing, BM/Warner-Tamerlane
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IM SO HODD GU Khalled, BM/Napoypub Music,
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Bright view details of Joes daying, bright view details being built with ALCANABLE E. San Angel ESSAC (J. 173). MIDEPENDINT Till Productions, ASCAP/WB Music, ASCAP, WB H. 1909, P. DP 34 PBB I. DW. WITH A GIRL (5 DeGraw Music, BM/Warrestamplace habitoning, BMI), Wolf PD 84. White ASCAP/Her Production, BMI/Company Wolf Production (ASCAP/Hope N. G. BMI/Company Vision BMI/Company Vision BMI/Company Vision BMI/Pany Vision With Planton Wire Windergamment, BMI/EMI Backwood, BMI/Pany Wire

MUSIC BIN STATE OF THE REMINISTRATIONAL HARVESTER (EMI Blackwood, BMI/Shran Whom Miller BMI Songs Of Windswept Pactin. BMI Sanig Circus BMI/Jeffrey Steele. BMI/BP, BMI SET SETTING CIRCUS BMI/Jeffrey Steele. BMI/BP, BMI SETING CIRCUS BMI/JEFREY STEELE.

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Swings Assurricery rubinsing, Asciarytiniversal Music Corporation, ASCAP/Macinyco Music, ASCAP/House Of Full Circle, BMVFull Circle, BMV, HUWBM, CST, H100 61

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STRONGER (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/CBR Lile, ASCAP/Minersal Music, Z Tunes, ASCAP/Edwin Birdsong, ASCAP), HL/WBM, P0f 26

STRONGER WOMAN (EMI April, ASCAP/Wiggly Tooth

IND. ASCAP/MORTHINGSUBPRI, ASCAP/2002 MUSIS PUB-ishing ASCAP H 100 19 POP 63. RBH 3 SUGA SUGA SUGA (Universal Lingo, ASCAP/Sweal Snop Pubishing, ASCAP/PII, 8MI) RBH 49 SUPA SEXXY (Universal Music - Z Songs, BM/Nappy-pub Alvas, BM), HL WBM RBH 90 SUPERSTAR, Hey Lu Chill Music, BM/Heavy As Heaven Music, BM/Songs Of Universal, BM/1 st. 8, 15th Pub-ishing, ASCAP/Mr. Lope Music, ASCAP/Universal Music Corporation ASCAP), HL, H100 12; POP 19, RBH 19

TATTOO (Sony/ATV Tunes. ASCAP/EMI April. ASCAP/Amanda Ghost Bucks Music Group Limited. BMi/dan Dench Music. BMI), HL/WBM, H100 20: POF

15
TEACHME (Universal Music Corporation, ASCAP/Latif Music Publishing, ASCAP/Songs Of Universal, BM/Tetragnammaton Music, ASCAP/Metodic Pano Productions, ASCAP/RC 1030 Publishing, ASCAP/Smooth ie Music, ASCAP/ABlack Productions, ASCAP/, HL RBH 33CAP/SMOOTH ABLACK PODUCTIONS, ASCAP), HL, RBH 33CAP/SMOOTH ABLACK PODUCTIONS, ASCAP), HL, RBH 33CAP/SMOOTH ABLACK PODUCTIONS, ASCAP), HL, RBH 33CAP/SMOOTH ABLACK PODUCTIONS, ASCAP), HL, RBH 33CAP/SMOOTH ABLACK PODUCTIONS, ASCAP), HL, RBH 33CAP/SMOOTH ABLACK PODUCTIONS, ASCAP, ASCA

ig Music. ASCAP/ABlack Productions. ASCAP), HL. Helt 33
TEARROPS ON MY GUITAR (Sony/ ATV Timber. SESAC. Hillsono Valley. SESAC/Sony/ATV Tree. BMI Taylor Jawin Music. BMI), HL, H100 16. PDP 14
TEENAGE LOVE AFFAIR (100) Productions. ASCAP/Edwin April. ASCAP/Touchyleey Music. ASCAP/Partie Experience Music. ASCAP/Tucle Bobby, Music. BMI/EMB Elackwood, BMI/Stinge Music. BMI/EMB 16
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12

CS 21
THIS IS ME YOU'RE TALKING TO (Sony/ATV Tree,
THIS IS ME YOU'RE TALKING TO (SONY/ATV Tree,
THIS IS ME YOU'RE TALKING TO (SONY/ATV Tree)

TIL I WAS A DADDY TOO (Patrick Stuart Music, RMI/Black To Black Soppes, RMI/I vrical Mile Music

UMMA DO ME (Rock BDB\_BMI/Young Drumma\_ASCAF

UN BUEN PERDEDOR (WB Music, ASCAP) LT 11 UNTIL THE END OF TIME (Tennman Tunes, ASCAP/Ur

50, POP 80 THE WAY I AM (Cabin 24, ASCAP), WBM, H100 70;

PDF 67

THE WAY I ARE (Virginia Beach, ASCAP/WB Music, ASCAP Danjahandz Muzik, SESAC/WB M. Music, SESAC, Keniokey Music, ASCAP/Universal Music Corporation, ASCAP/Jerry Lee Publishing, ASCAP) WBM, PDF

THE WAY THAT I LOVE YOU (Pookietoots, ASCAP/Uni BMN: HL/WBM, RBH 61
WE RODE IN TRUCKS (Planet Peanut, BMV/Alternator

WE WERENT CRAZY (Beautiful Monkey, BMI/Big Mouth BMI/Music Of Stage Three, BMI/Bobby's Song Moulin, benjantist or ouge And Salvage BMI CS 33 WHATEVER IT TAKES (Jason Wade Music, BMI/Jeseth Music BMI, WBM, H100 68, PDP 49 WHAT HURTS THE MOST

WHEN I SEE U (Breakthrough Creations, ASCAP/EMI April: ASCAP/S.M.Y., ASCAP/Sonv/ATV Tunes.

Publishing BM, Sariy AFV, Sarigs BM, Simple Days Music pMMP blance Music BMMP Shiplishing BM/785 Abilishing BM/785 Songs BM, Vida Del Soul Music SESAC/Rom Administration, SESAC: H. H. H. 100, 25, POF BM WHO THE F\*\* STATAT (Ymar Publishing, ASCAP/Top Luality, BM/Universal Music - MGB Songs, ASCAP, Nagpippul Music, BMMF, M B Publishing, BMI).

HLWBM, RBH 43
WINNER AT A LOSING GAME (Sony/ATV Cross Keys, ASCAP Comesional Music Of 1091, ASCAP/Sony/ATV Tree, BMI-Elementongmusic, BMI/Digital Warrior, ASCAP; HL, CS 13, H100, 77
WITH YOLL WAREH LINDER My Clothes, ASCAP/Chrysalis

ASCAP; HL. CS 13 H100.77 Othes, ASCAP/Chysalis Music Publishing, ASCAP/SonyATV Tunes ASCAP/Chysalis Music Publishing, ASCAP/SonyATV Tunes ASCAP/Seller Songs, ASCAP/Seller Blackwood, BMI), HL. H100.2, POP 3, RBH 5.
WOMAN Universal Music - Z Tunes, ASCAP/AIII ASCAP/Seller Pinn, World, ASCAP/Seller Pinn, Moral Care ASCAP/Lile Pinn, Moral AscAP/L ASCAP) HL/WBM, RBH 20
WON'T GO HOME WITHOUT YOU (Universal Music

YAHHH! (Soulja Boy Music, BMI/Croomstacular Music, BMI) H100 60 POP 54, RBH 34 YA NUNCA MAS (Maximo Aguire, BMI) LT 30 YO QUIERO (Sony/ATV Latin, BMI/EMI Blackwood, BMI)

YDLI KNOW I'M NO GOOD (FMI Blackwood, BMI). HL. YOUNG LOVE (Raylene Music, ASCAP/Little Blue Type-writer Music, BM/Gravitron, SESAC/Carnival Music Group, SESAC/BPJ Administration, ASCAP) CS 54
YOU'RE GONNA MISS THIS (EM) Blackwood BM/New
Sea Gayle, ASCAP/Noith's Little Boat, BM/Songs Of
Combustion Music, ASCAP/Music Of Windswebt.
ASCAP) (In Cast Ascar Charles) Company Compan

Sed Gayle, ASCAP/Nosh's Little Boat, BM/Song/Ol Combustion Music. ASCAP/Music Of Windswept, ASCAP). HL. S. 10, H10, 73 YOU STILL OWN ME (Scally And Soda, ASCAP/New Zoo Baby, ASCAP/WB Music, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner. ASCAP WBM, CS 24

CHARTS LEGEND on Page 68 Data for week of MARCH 8, 2008

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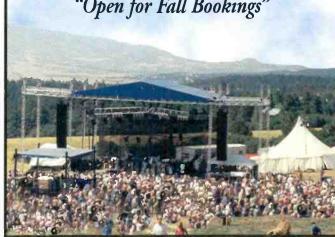
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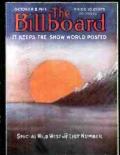
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RECORD COMPANIES: Warner Music Group promotes Michael Nash to executive VP of digital strategy and business development, effective June 1. He has served as senior VP since Feb. 1, 2000, Nash succeeds Alejandro Zubillaga, who will remain with WMG through June.

Razor & Tie Entertainment ups Rob Mason to manager of promotions. He was coordinator.

PUBLISHING: Sony/ATV Music Publishing names Joseph Puzio CFO for the publisher's worldwide operations. He was senior VP of worldwide finance at sports marketing firm IMG

EMI Music Publishing U.K. names Daniel Lloyd Jones A&R manager. He was press officer at Warner Bros. Records.

Painda Publishing, a unit of Galgo Music Group, promotes Ben Anglin to senior VP of talent development. He was creative director.

S1 Songs America names David Polemeni VP of creative services. He was an independent consultant at Dimensional **Music Publishing** 

Cherry Lane Music Publishing elevates Jill Pedone to coordinator of creative services and marketing. She was









**DISTRIBUTION: RED Distribution appoints Tony Bruno to** senior VP of marketing. He was VP

TOURING: The 7,200-seat Show Me Center on the campus of Southeast Missouri State University in Cape Girardeau, names Jim Barbatti OM. He was VP/GM at venue management firm PMI in Green Bay, Wis.

Facility management/consulting services firm Venu-Works names Wolf Larson executive director of the new Burnsville Performing Arts Center in Minnesota. He was assistant GM at the Flint Center for the Performing Arts in Cupertino, Calif.

MEDIA: VH1 promotes Leah Horwitz to VP of music talent and creative development. She was senior director of music and talent relations.

-Edited by Mitchell Peters

## OODWORKS

## **BLOOD FOR DOWNLOADS**

Music Saves Lives has partnered with Loud Bytes and Binary Sounds to give away 400,000 free-music download cards to blood donors during MSL drives at universities and high schools across the country. The download cards feature tracks from 18 acts, including Plain White T's, the All-American Rejects, Pennywise, Bad Religion, Motion City Soundtrack, NOFX and the Street Drum Corps. The program launched in mid-February. Founded in 2005, MSL focuses on education about blood donation and bone marrow registry.

### McDONALD TO HOST CHARITY GOLF EVENT

Former Lonestar singer Richie McDonald will host a golf tournament April 7-8 in Nashville to benefit Feed the Children and the Minnie Pearl Cancer Foundation. Musicians and sports figures will gather at the Hermitage Golf Course April 8 for a day of golf, to be followed by an all-star jam session that night at the Cadillac Ranch. McDonald and other to-be-announced artists will perform. A donation at the door is required for admittance to the concert.



## INSIDE TRACK

## ANGLOPHILIA

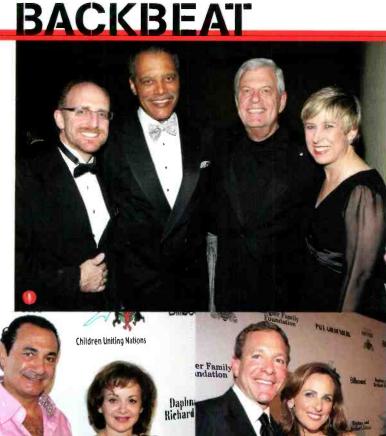
As Billboard reported last week, revered/reunited U.K. rock outfit the Verve is recording a new album but does not presently have a U.S. record deal. Track hears one potential home could be the U.K.-friendly confines of ATO Records, which houses dance titan Underworld on its Side One Recordings imprint and, of course, Radiohead, which released "In Rainbows" on ATO's TBD label, Plus, ATO and its affiliated Red Light Management are home to industry vets who have prior experience working the Verve in America. The Richard Ashcroft-led group just confirmed a handful of U.S. dates surrounding its April 25 appearance at Coachella, including a two-night stand at New York's WaMu Theater at Madison Square Garden.

## **LOUDER 'VOICES'**

Momentum for Sara Bareilles' Epic album "Little Voices" keeps building; the set reaches a new peak at No. 7 on the Billboard 200 this week, while the single "Love Song" moves to a new high of No. 4. Striking while the iron is hot, Epic on March 18 will release an expanded edition of the album, including



a second disc of versions taped for Clear Channel's "Stripped" series, plus interviews and videos. "Little Voices" is now at 403,000 copies in the United States, according to Nielsen SoundScan.







### **BILLBOARD AND CHILDREN UNITING NATIONS OSCAR PARTY**

continued from page 73

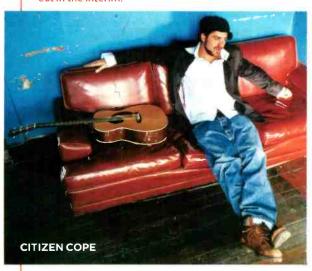
- From left: business leader/nonprofit professional Lee H. Wallach, councilman Bernard Parks, Richard Ziman and councilwoman Wendy Greuel.
- 2 Rapper Darryl "DMC" McDaniels.
- From left: Emmy Award-winning Los Angeles news anchor/event co-host Christine Devine; Ice-T, with his Angel Award; and Daphna Ziman.
- 4 Salsa music sensation Sirak Baloyan with singer Jil Aigrot.
- 5 Actor Steve Guttenberg and actress Mariee Matlin.
- 6 Actress/Children United Nations director of development Nicole Sherwin with actor Cristian de la Fuente.
- 7 Actors/event co-hosts Tom Arnold, left, and Tommy Davidson.
- 8 Line 1 treated the crowd to an amazing acrobatic performance.
- 9 Grammy Award-nominated Christian artist Sarah Kelly arrives at the bash.
- From left: Miss USA Rachel Smith, actor Darius Love and singer/actress Christina Milian.



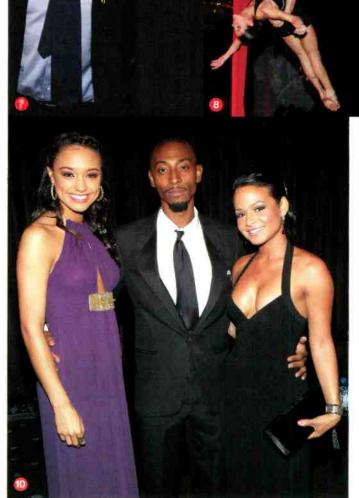


## CITIZEN ON PATROL

Citizen Cope is preparing himself for life after major labels. The Brooklyn singer/songwriter (aka Clarence Greenwood) was recently released from RCA, which put out his last two albums, "The Clarence Greenwood Recordings" (2004) and 2006's "Every Waking Moment." (His self-titled 2002 debut came out on DreamWorks.) Now, Cope tells Track he's weighing his options as he prepares to start work on his fourth album. "I'm kind of considering my own imprint, maybe in conjunction with a major label, but we'll see." As for his new stuff, Cope plans to start recording in May or June and may release a live project in the interim.







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**Catalog Chart** 

**AUSTRALIA: #2** 

**DENMARK: #2** 

**GERMANY: #2** 

MEXICO: #2

NORWAY: #2

**NETHERLANDS: #2** 

KOREA: #2

PHILIPPINES: #2

**SWITZERLAND: #2** 

SWEDEN: #2

UK: #3

BRAZIL: #3

**NEW ZEALAND: #3** 

PORTUGAL: #3

CANADA: #4

SPAIN: #4

POLAND: #4

**AUSTRIA: #5** 

**IRELAND: #5** 

ITALY: #6

**CZECH REPUBLIC: #6** 

**GREECE:** #6

HONG KONG: #7

FINLAND: #10



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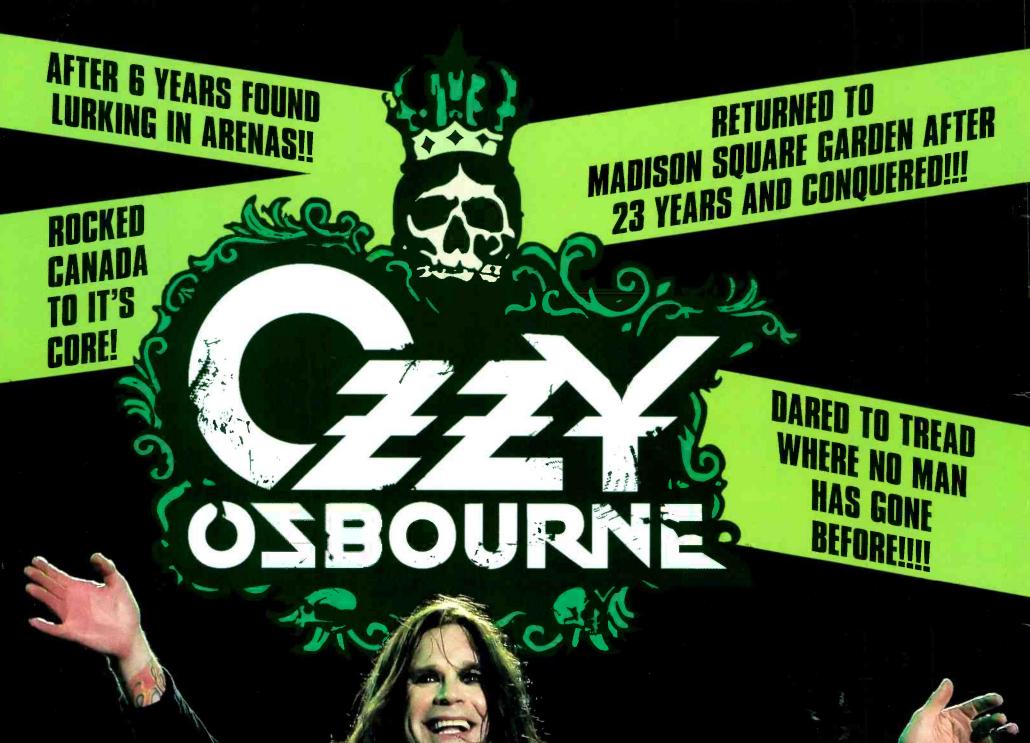








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