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Sire's **SEYMOUR STEIN** >P.21

And **TOMAS YOUNG**,
The Man Behind The 'Body
Of War' Soundtrack >P.32

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Billboard

No. 1

ON THE CHARTS

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360 DEGREES OF BILLBOARD

HOME FRONT

Events

MOBILE ENTERTAINMENT

The official entertainment event of CTIA includes Content SuperSessions on mobile music, video and gaming, and keynotes with RealNetworks' Rob Glaser and Mathew Knowles. Visit billboardevents.com.

LATIN

Billboard's Latin Music Conference & Awards features a Q&A with Enrique Iglesias, a case study with Wisin & Yandel and Billboard Bash performances by Black Guayaba and Diana Reyes. Details at billboardevents.com.

Online

Billboard.com will be on the front lines at **South by Southwest** for a look at hot bands, video of key artists and events, and exclusive interviews. Visit billboard.com/sxsw during the festival for the scoop, plus our specially compiled Indie charts.



ON THE COVER: ROBYN, SAMANTHA RABO, DENNY ANDREW ZACH, DUFFY, MAX DOGSON. THIS PAGE: JENNIFER TILLY, COUNTING CROWS, DANNY CLINCH, RAY J. LONEL DELU, HONG KONG, GENTY MARGARET MALANDRUCOLO

Indies Are Redeemed

Is The DRM Nightmare Finally Over?

BY HORST WEIDENMUELLER

2008 could finally be the year most independent labels have been waiting for: At last we are starting to see a trend among the major labels to abandon the use of digital rights management, and it seems that we will hopefully be able to close the book on this painful chapter in our industry's history. The growing openness toward non-DRM initiatives that we are witnessing is the final political justification for the mistakes committed in recent years—lessons learned, or at least we hope so.

Even as far back as 2003, independent labels could see DRM was doomed to fail right from its conception. In fact, many of us protested it by adopting the "Copy Protection-Free—Respect the Music" campaign logo on our CDs.

And we were proved right. Not only was its imminent failure unavoidable, but it would also have a disastrous impact on the market as a whole. In this age of constant technological advances and innovations, we had the opportunity to see the fledgling online market blossom beyond belief in the wake of drops in the physical market. Yet what should have been a period of progress and development instead became severely hampered by the introduction of DRM, which devalued legitimate music and only served to increase interest in illegal music.

As a result, the consumer became more and more alienated from the music industry, and innovative new services, which would have no doubt helped to improve consumer-industry relations and drive the market forward, saw their chances of success critically reduced. Independent labels had no other op-

tion than to follow suit in the face of the power wielded by the majors as they dictated the use of DRM to the online market (with the exception of iTunes, which was strategically obliged to use it in order to sell its hardware). Indies, therefore, found themselves in the begrudging situation of unwillingly having to make their music available on such online services in the same form as the majors.

This all stems, of course, from the flawed decision that the majors didn't want to work with the original Napster. In the wake of Napster's demise a host of illegal pirating platforms were born, such as Kazaa and eDonkey, which unlike Napster had no interest in striking deals with any record label. As a result,

well-organized political community. Organizations like Pan-European indie labels' trade body Impala and global independent industry group WIN are pinpointing how we have been discriminated against in this market and are fighting for our justice. However, if we want to take an active role in the development of the markets of tomorrow, then we simply must go further—we have to take the lead and find the solutions ourselves.

This may very well be easier said than done. The economic diversity innate to the independent market does play in our favor. However, it takes time for so many independent labels with different views to agree upon a single voice of reason.

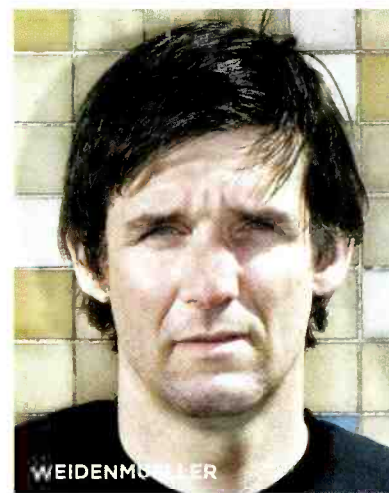
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'If we want to take an active role in the development of the markets of tomorrow, we have to take the lead and find the solutions ourselves.'

the majors had effectively axed thousands of careers worldwide. It is only now, having realized the error of their ways, that they are chasing after the business they once rejected in an effort to patch up the relationship with the consumer and reintroduce the element of legality to a flagging industry.

What we need is to encourage the economic diversity provided by independent labels in order to move forward and develop at a time when the market is redefining itself with many different and innovative business models. And it seems questionable whether these new 360-degree deals are the sought-after remedy to solve the market's problems. This all harks back to the very same restrictive measures that landed us in this situation in the first place.

The role of the indies also must change. We have come from being primary A&R drivers (80% of all international top 200 artists release their first record on an independent label) into a



This is a mere obstacle to overcome and we are certainly heading in the right direction. We have already established Merlin, for instance, the global rights agency for indies, which is first in line to develop and tailor the online market for all independent labels. This will secure market access for thousands of companies and will ensure a cultural diversity in music that we must use to take this market forward. And Impala has recently set its wheels in motion to create an action plan for our industry to enable us to work positively in conjunction with European politics when establishing the framework in which music companies can operate.

If the independent labels do not take a leading role in the development of new markets, then the trail of destruction will go on and on. To save our industry of tomorrow, we must act today.

Horst Weidenmueller is the newly elected president of Impala and founder/CEO of Berlin-based dance label Studio !k7.

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FOR THE RECORD

■ Some publishers' positions on the Top 10 Publisher Airplay Chart for fourth-quarter 2007 have changed (see chart, page 15). The publishing administration of Tim McGraw's "If You're Reading This" was erroneously attributed to Mike Curb Music, Sony/ATV Music Publishing and Warner/Chappell Music instead of Words and Music Copyright Administration due to the existence of another song with the same title. The Harry Fox Agency, which compiles the chart, regrets the error.

■ In the March 1 Indies column, it was implied that noncommercial WNYE New York has a larger terrestrial reach than of the city's non-commercial outlet WFUV. In fact, WFUV has a 50,000-watt tower, while WNYE's is 20,000 watts.

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THE STAR STUDDED PRE-GRAMMY GALA



Alicia Keys, Clive Davis, Whitney Houston



Josh Groban, David Foster, Rod Stewart, Arnold Stiefel, Andrea Bocelli



Jermaine Dupri, Fergie, Will.i.am, Janet Jackson, Rihanna



Gladys Knight, Rev. Al Sharpton, Earth, Wind and Fire's Maurice White, Verdine White and Philip Bailey



Nigel Lythgoe, Fantasia, Blake Lewis, Jordin Sparks, Simon Fuller, Carrie Underwood



Chris Brown, Usher, Lil Mama, Babyface



Quincy Jones, Lionel Richie, Nick Ashford, Valerie Simpson



Tracy Ullman, David Spade, Bill Maher, Jimmy Kimmel, Sarah Silverman



BMG's Charles Goldstuck, Barry Weiss, Julie Swidler, Tom Corson, Richard Palmese



Sony BMG's Tim Bowen, Rob Stringer, Charlie Walk, Steve Barnett, Ira Sallen



Universal's L.A. Reid, Sylvia Rhone, Steve Bartels, Monte Lipman and EMI's Jason Flom



Nickelback's Chad Kroeger, Atlantic's Craig Kallman, Warner Group's Lyor Cohen



Dave Grohl, Slash, Chris Daughtry, Duff McKagan, Matt Sorum, Led Zeppelin's John Paul Jones



NBC's Ben Silverman, Larry King, CBS' Les Moonves, Julie Chen, Jon Voight



Berry Gordy, People's Martha Nelson, Serena Williams, Fall Out Boy's Pete Wentz, Ashlee Simpson



Jackie Collins, Astronaut Buzz Aldrin, Barbara Davis, Raquel Welch, Denise Rich



Randy Jackson, Paula Abdul, N.Y. Giants' Michael Strahan, Ashanti, Mario



Natasha Bedingfield, Pink, Lindsay Lohan, Taylor Swift



Gavin DeGraw, Mark Ronson, Meatloaf, Dave Stewart, Tommy Lee

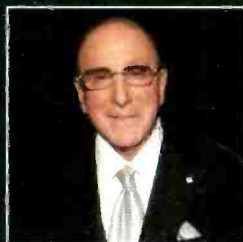
AN EVENING OF UNFORGETTABLE PERFORMANCES...



Charles Goldstuck thanks the evening's sponsors and introduces Neil Portnow.



NARAS President Neil Portnow introduces host Clive Davis.



The evening's MC, Clive Davis.



Dave Grohl and the Foo Fighters ignite the show with their big hit "The Pretender."



This year's special new artist Leona Lewis wows the crowd with the world's biggest new hit "Bleeding Love."



Slash, Daughtry and Chad Kroeger join forces on a rocking "Born on the Bayou."



Fantasia turns up the heat with "I'm Here," her showstopper from *The Color Purple*.



Andrea Bocelli and Josh Groban accompanied by David Foster bring the audience to its feet with their magnificent "The Prayer."



Wyclef and Akon get the crowd dancing on tables for 12 straight minutes.



Alicia Keys stops the show again and again with "No One" and "Like You'll Never See Me Again."



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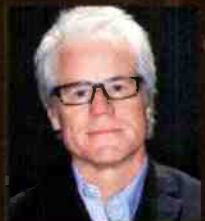
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BIG BOOSTS
What's so wrong with 'selling in'?



RING = BLING?
Latin acts seek ringtone rewards



NEW NOISE
Dandy Warhols start fresh with World's Fair



GREAT WHITE NORTH
Can Quebec acts conquer Canada?



STILL GROOVIN'
Billboard's Q&A with Seymour Stein

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>>>BERTIE SHOPPING SONY BMG?

Bertelsmann has declined to comment on reports that say the media giant is sounding out buyers for its stake in the Sony BMG joint venture. The German firm's CFO Thomas Rabe has met with at least two private equity companies to discuss the possible sale, according to a report published in the Financial Times Deutschland.

>>>PERRY SUES WMG

Songwriter/producer Linda Perry and her record company Custard filed suit against Warner Music Group and Atlantic Records claiming breach of contract over James Blunt's debut album "Back to Bedlam," distributed through Atlantic. The suit seeks lost royalties and \$5 million in punitive damages. "Custard has always been and will continue to be compensated in accordance with the terms of its contractual arrangement with Atlantic," a Warner representative says.

>>>KOCH INKS V2

Koch Entertainment Distribution and V2 Records North America, a Sheridan Square Entertainment company, have signed an exclusive physical distribution deal. V2's catalog includes Moby, Carla Bruni, Underworld and the Black Crowes. Koch is now the physical distributor of the entire SSE roster in North America.

GREG GRABOWY

UP FRONT



RETAIL BY ED CHRISTMAN

Research group NPD recently named iTunes the second-largest U.S. music retailer, and the company has just revealed that its store has passed the 4 billion download mark. So Billboard decided to crunch some numbers to see whether the conventional wisdom that Apple makes money from iPods—not downloads—still holds true.

While iTunes did not respond to a request for comment, its music suppliers think the store is making money on a cash basis, if not an accounting basis. Indeed, they say iTunes has told them its store is profitable.

The Cupertino, Calif.-based company announced it had sold its 2 billionth download Jan. 6, 2007; its 3 billionth July 31, 2007; and its 4th billion Feb. 27. As such, Billboard estimates that the store sold 1.7 billion downloads last year, and that of that amount, 940,000 tracks were sold in the United States and 732 million were sold abroad, as the company operates stores in 21 other countries.

If all 1.7 billion downloads were counted at the U.S. price of 99 cents, they would equal \$1.7 billion in revenue last year. But when it repatriates sales revenue from other countries, it likely enjoys a bump thanks to exchange rates. For example, in the United Kingdom, iTunes charges 79 pence per track download, but that equals \$1.56, according to Web site oanda.com.

So when revenue is brought back to the States, Billboard estimates iTunes' music download revenue at \$1.9 billion last year, which is in line with the \$2.7 billion in revenue it reported during calendar year 2007 for other music-

related products and services. Those consist of iTunes Store sales, iPod services and Apple-branded and third-party iPod accessories.

At a 30% profit margin, that equals \$570 million in gross profit. But the company has expenses to consider. Last year, Apple overall generated \$24 billion in sales. Its selling, general and administrative expenses were nearly \$3 billion, and its research and development costs were \$782 million. But it's hard to break out iTunes' share of that, as the download store accounts for only 8% of the company's overall sales, Billboard estimates. Plus, iTunes' expense structure

likely differs from the rest of Apple, which is mainly a technology manufacturing company that makes computers, iPods, iPhones and accessories for its core products.

A more worthwhile comparison might be to look at Amazon's expense structure.

Amazon reported net sales of \$14.8 billion for the year ended Dec. 31, 2007. Excluding its fulfillment costs for the physical product it ships to its customers, last year, the Seattle online store spent \$344 million, or 2.3% of revenue, for marketing, while its technology and content costs came to \$818 million, or

5.5% of revenue. Its general and administrative expenses came to \$235 million, or 1.6% of revenue. All told, these are 9.1% of total revenue.

Since expense percentages are a function of revenue size, and with iTunes' 12.8% the size of Amazon's, if Apple spends at the same rate, its marketing costs would be about \$45 million, its technology and content costs at \$105 million and its general and administrative expenses at \$30 million, for a total of \$180 million. That would give iTunes an estimated operating profit of \$390 million, not counting the depreciation and amortization costs of the technology infrastructure it built to open up for business, the overhead costs from parent Apple that it has to bear or taxes.

Yet, top distribution executives argue that Apple spends more on marketing the iTunes store than Amazon does. They also suggest that iTunes' technology costs are higher than Amazon's because all of its business has to go one extra step to provide for the download, in addition to supplying product information, placing purchases in a cart and getting credit card information.

Still, it seems that even with those higher costs, iTunes is now profitable on an operating basis.

But a top music executive says iTunes' margins "aren't that great because they spend a lot of money on advertising. I don't know what their variable costs are, but their fixed costs they are still amortizing."

Additional reporting by Antony Bruno.

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>>>CAA'S MULLER JUMPS TO WILLIAM MORRIS

In a major move in the music agency world, Don Muller has moved to William Morris Agency from Creative Artists Agency, taking with him such acts as Pearl Jam, Foo Fighters and Beastie Boys. Muller will be reunited with Marc Geiger, who heads up WMA's contemporary music division and with whom Muller co-founded Lollapalooza in 1992 along with Perry Farrell. The two left WMA in 1997 to co-found musical digital company ArtistDirect. Muller had been at CAA since 2002.

>>>MUN2 LINKS WITH COMCAST

Bilingual entertainment cable channel mun2 will increase its reach from 17 million to 24 million subscribers next month through a long-term agreement with Comcast. Comcast will begin carrying mun2 on its most widely available tier of digital cable service, in to-be-announced markets. mun2 competitor MTV Tr3s claims carriage in 6.2 million Hispanic homes and 31.9 million total homes, largely through free, over-the-air affiliates.

>>>ASCAP TO HONOR RICHIE, MILLER

ASCAP will honor Lionel Richie and Steve Miller at its 25th annual Pop Music Awards next month in Los Angeles. Richie and Miller will receive the ASCAP Golden Note Award, which is presented to songwriters, composers and artists who have hit extraordinary career milestones. The event is set for April 9 at the Kodak Theatre.

ROYALTY RUMBLE

Copyright Board Pushes Back On Publishers

Phase one of the rate-setting trial for publishers' compulsory licenses is now over, and lawyers for publishers, songwriters, labels and digital services are likely to be feeling the battle fatigue. At stake are royalty rates for the next five years covering mechanical licenses for physical goods and digital licenses for permanent and limited downloads as well as interactive (on-demand) streams.

Considering the drop in total music industry revenue in the last five years, the parties are fighting for every fraction of a penny they can get. But the three U.S. Copyright Royalty Judges aren't making the fight an easy one to win.

After the National Music Publishers' Assn. (NMPA) scored early in the trial, it was hit with three minor setbacks.

Its early victory came when the judges denied a request by the Digital Media Assn.

(DiMA) to have the Register of Copyrights make a legal call that could have prevented rates from being set for interactive streams—and ultimately redirected to digital services a big chunk of \$7 million they paid into an escrow account for publishers (Billboard, Feb. 16). This means that the judges will likely set a rate for the right to reproduce and distribute compositions via interactive streams and let the parties sort out later which streaming technology is "interactive."

But the judges then ruled

that when they set U.S. rates, they may consider evidence of publishing rates that were set by tribunals and by settlement agreements outside the United States. These foreign rates are lower than the rates proposed by the U.S.-based NMPA.

For example, a U.K. rate settlement reached in 2006 set permanent and limited download rates at 8% of certain revenue of the services. By contrast, the NMPA wants 15 cents for permanent downloads (roughly 23% of the labels' price to digital services)



The rate-setting trial is being watched closely by, from left, RIAA head MITCH BAINWOL, DiMA executive director JONATHAN POTTER and NMPA president/CEO DAVID ISRAELITE.



Copyright Royalty Board judges STANLEY WISNIEWSKI, JAMES SLEDGE and WILLIAM ROBERTS (from left) will decide a bevy of royalty rates in the weeks ahead.

and about 15% of certain revenue for limited downloads. The RIAA proposes 5.1 cents for permanent downloads (about 7.8% of its price to services) and 7.8% of wholesale revenue for limited downloads, arguing that current rates are too high considering the declining financial condition of the recorded music industry. DiMA proposes 4 cents for permanent downloads and 4% of certain receipts for limited downloads as the services struggle to build viable, consumer-friendly distribution

models to compete with piracy. In 2007, rates for downloads were about 9.1 cents per song.

Another blow for publishers came when the judges refused to accept the "expert" opinions of two witnesses (see Legal Ease, below).

Claire Enders, CEO of London-based Enders Analysis, offered reports her company prepared on the U.S. digital music market. Her opinion was that after examining the market, it was entirely appropriate for the publishers' proposed rates for digital music

LEGAL EASE

WHOSE OPINION COUNTS?

Even top experts in their fields will have to suffer some hooks and jabs when they enter a courtroom—including the Copyright Royalty Board (CRB). There is no doubt that when a party in a case asks an individual to render an expert opinion and testify during trial, the opposing parties' lawyers will do everything they can to challenge the witness' expertise, reports and opinions.

Under the federal rules of evidence, a party may only offer an expert witness to support its case if the witness' scientific, technical or other specialized knowledge will assist the judges (or a jury) in either understanding the evidence or to make a decision about important facts in the case.

But that witness must first be qualified as an expert on the particular subject matter. Qualifications must be based on the individual's knowledge, skill, experience, training or education.

Once qualified as an expert, the witness' opinion must be supported by sufficient facts or other data. Also, the

judges must be satisfied that the witness reached the particular opinion by applying reliable principles and methods to the facts of the specific case.

When a witness testifies as an expert, the opposing parties' lawyers will often hack away at various aspects of the witness' qualifications, reports or opinions. Under the rules of evidence, the expert may be required to disclose during cross-examination the facts or data upon which the opinion is based.

The lawyers may try to spotlight the witness' lack of a specific type of experience, which may be perceived by judges as being necessary to support an opinion.

For example, some judges could believe that a witness must have specific experience in licensing compositions or recordings for digital uses before testifying about the reasonableness of a proposed royalty rate (see story, above). Other judges could decide that such experience isn't necessary to render that opinion.

During cross-examination, lawyers may also hone in on specific sources used by an expert witness for a report or on individual figures detailed in a report used to support the opinion. Even when individual, relatively insignificant errors may be discovered, a lawyer that points to several such errors may successfully convince judges that other figures should also be called into question—whether or not there is evidence to prove that additional figures are wrong.

In the current CRB trial over compulsory license rates, the judges did not accept into evidence the expert opinions of two witnesses whose past expertise included hands-on experience working in high-level executive positions in the music industry. The judges accepted expert opinions by professors and economists who did not have such hands-on experience in the music industry. It is unclear whether their connection to the industry played a part in the rulings.

But experts aren't the only witnesses who may offer opinions—rather than just the facts—during a federal trial. Lay witnesses may also offer opinions.

However, lay witnesses may only offer opinions that are based on what they personally perceive. That perception must be rationally based and helpful to the judges for a clear understanding of the witness' testimony or in deciding the facts. In addition, the opinion must not be based on scientific, technical or other specialized knowledge.

For example, songwriters, publishers, label executives and digital service executives could offer opinions about their businesses and industries based on their personal experiences.

Ultimately, the judges weigh each opinion when deciding a case. The opinions of some witnesses may affect the final decision significantly, while other opinions may play a minor role in the result. —SB



be higher than the rates proposed for physical units.

But the judges did not accept her expert opinion because they did not believe she had sufficient experience in licensing. The judges may, however, consider some of the figures she submitted.

Then Helen Murphy, president of New York-based International Media Services and former CFO of Warner Music Group, PolyGram Holdings and other companies, testified about the historical, current and future trends in recorded music revenue. Publishers wanted her opinion to support their argument that labels are more profitable than they claim to be and, therefore, can afford to pay higher rates to publishers than they currently pay.

But a portion of this testimony apparently raised the ire of Chief Judge James Sledge. In a Feb. 14 written order, he struck portions of her testimony from the record and declined to accept her expert opinion.

According to the order, Murphy was responding to some questions posed by the judges when she told them about an error in a table she

prepared. The table for past and projected U.S. digital revenue of Sony BMG Music Entertainment was mislabeled. The past revenue was for the United States, but future projections were for international revenue even though identified as U.S. revenue.

The NMPA's lawyer then told the judges, according to the order, that Murphy had contacted his colleague the previous day when she discovered the error. But with the demands of ongoing trial preparation, the lawyer had not "appreciated the precise nature or magnitude" of the error. So he failed to bring it to the attention of the judges or the lawyers for the RIAA and the digital services.

For this reason, as well as some other errors highlighted by the RIAA lawyer, the judges will only be considering a portion of Murphy's reports and testimony.

Nevertheless, the judges will consider the expert opinions of the publishers' economists to support their proposed rate increases.

The RIAA, DiMA and DiMA member companies

(AOL, Apple Computer, MusicNet, Napster, RealNetworks and Yahoo) offered their witnesses after the publishers' case.

Label executives testified that mass piracy and fundamental changes to business conditions have led to a permanent decline in sales of physical goods without the same amount of growth in digital revenue. They detailed the creative and financial contributions that labels make to creating recordings, as well as the investment of labels in new technologies. They also testified about investing huge sums of money to combat piracy, which affects the entire industry. They argued that the current statutory mechanical rate is too high and should be changed from a penny rate to a percentage of wholesale revenue.

Digital service executives described their services and testified about the challenges they face.

Lawyers for the songwriter, publisher, label and digital service groups are now in a rebuttal discovery phase, getting ready to submit their written rebuttal case by April 4. Witnesses will testify during a rebuttal trial beginning May 6. Then the three judges—Sledge, William Roberts and Stanley Wisniewski—will then pore over thousands of pages of written statements, recorded testimony and financial documents before ultimately deciding the rates.



At stake are royalty rates for the next five years covering mechanical and digital licenses, as well as interactive streams.

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>>> HAIR METAL MANIA STRIKES AGAIN

This year's second annual Rocklahoma will feature performances from Warrant (featuring Jani Lane), Bret Michaels, L.A. Guns (featuring Tracii Guns), Enuff Z'nuff, Cinderella, Night Ranger and Tesla, among many others. The '80s hair metal-themed festival will take place July 10-13 in Pryor, Okla. The final lineup will total more than 80 bands performing on three stages.

>>> LAUPER, B-52s ANCHOR TRUE COLORS

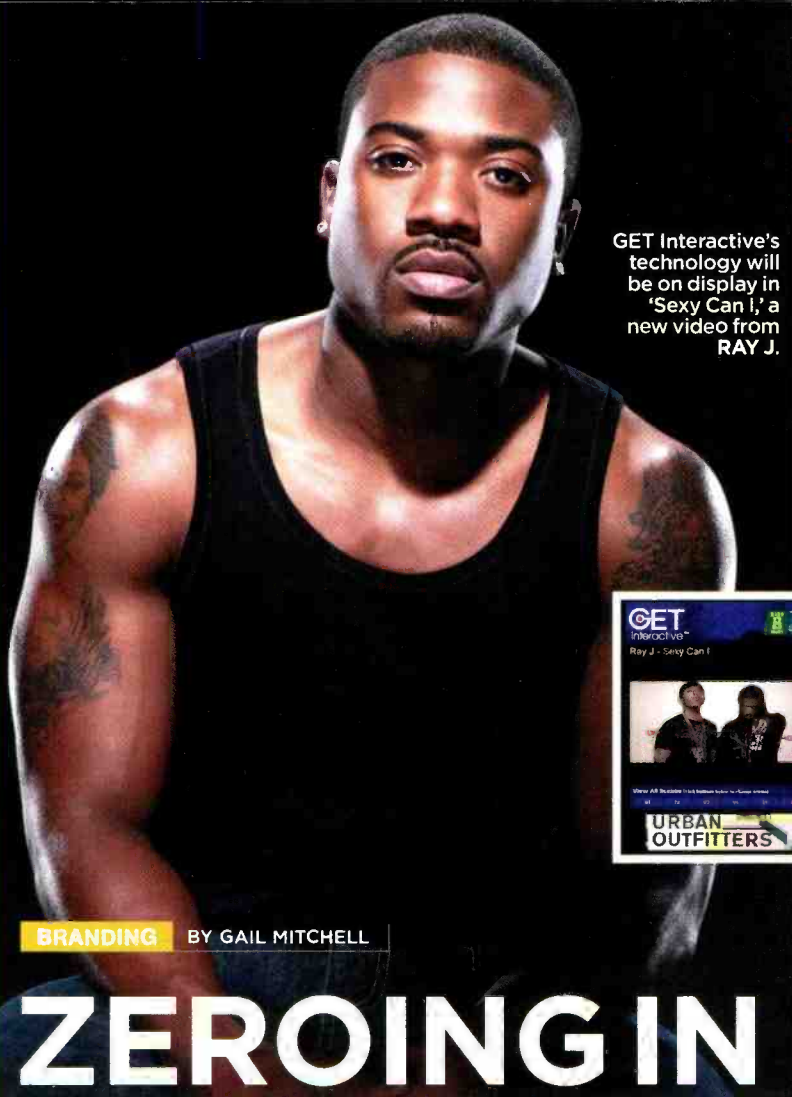
Cyndi Lauper and the B-52s will anchor this summer's True Colors tour, which will begin May 31 at Boston's Bank of America Pavilion. TV personality Carson Kressley will host the shows, which will also feature appearances by Rosie O'Donnell, the Indigo Girls, Joan Jett and Regina Spektor. Tickets for the 24-date trek, dates for which are still coming together, go on sale March 15.

>>> C3 TO BOOK CONGRESS

Austin-based C3 Presents continues to expand its Chicago presence with a new, exclusive multiyear booking deal with the 4,200-seat Congress Theatre, which has been an open room in the past. The deal is effective immediately. C3 produces the Lollapalooza festival in Chicago and the Austin City Limits Music Festival in Austin.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Jonathan Cohen, Borys Kit, Mitchell Peters, Wolfgang Spahr, Ray Waddell, Chris M. Walsh and Reuters.

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GET Interactive's technology will be on display in 'Sexy Can I,' a new video from RAY J.

BRANDING BY GAIL MITCHELL

ZEROING IN

Advertising, Branding Intersect With GET Interactive

View videos and shop at the same time. That's the premise behind an innovative advertising and entertainment branding program launched by GET Interactive.

By way of GET Interactive's Adventure technology, viewers watching a video on the Internet or a mobile phone will be offered the option of opening a new window to browse through still images and shop for products tagged with a GET Shop Spot.

Launching live later this month with Knockout Entertainment/DEJ A34/Koch

artist Ray J's "Sexy Can I" video, Winston-Salem, N.C.-based GET Interactive has signed content deals with Universal Music Group and Sega of America. The company is also in discussions with Epic Records.

GET Interactive CEO Rick Harrison sees the company becoming a partner with record labels to help generate more revenue and cover the cost of production on video shoots.

"We're not trying to force a banner ad, streaming ad or another ad form

in consumers' faces," he says. "Our opt-in platform really opens up the door for brands to deliver compelling brand interaction with a very targeted consumer."

Harrison says the sky is the limit in terms of the types of products that can be flagged. Apparel, accessories and cosmetics are popular choices. But cars, packaged goods or electronics can also be targeted. Beyond being linked to a purchase page, consumers could click

to get a coupon, play a branded video-game, enter a sweepstakes or watch a special ad about a product category.

"Now all of the historically anonymous items can be identified and branded

for a one-on-one experience," Harrison says.

Harrison is quick to note, however, that GET Interactive is not a placement firm. "We work with placement firms to expand their scope, provide back-end promotional opportunities and additionally leverage those placements they bring to the table," he says.

In the case of Ray J's "Sexy Can I" video—which has already claimed more than 1 million YouTube hits—Koch is reshooting the video to integrate new scenes in which video principals Ray J and featured Koch/Epic rapper Young Berg are wearing different brands. In turn, GET Interactive is building its platform from a product list drawn up by Ray J, the video director and a stylist.

"If we have relationships with the brands, we play a role there as well," Harrison says.

Of partnering with GET Interactive for

its live launch, Koch VP of digital and mobile Bill Crowley says, "R&B/hip-hop videos really do help create street fashion trends. Ray is a perfect artist to try this out with. His audience base is broad, moving from core R&B/hip-hop to pop. The more ways we can involve consumers with our artists, the better."

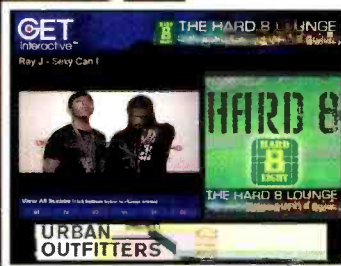
Harrison says GET Interactive will be a platform on 10-12 sites when the revamped Ray J video bows, including Koch Records' YouTube channel and Ray J's artist site. "Basically any site where the artist or marketing group controls the presentation of the page and its associated links, we are there," he says. On social networking sites, he adds, the GET Shop Spot button will function as a widget applied to other sites.

An early devotee of TiVo, Harrison devised the GET Interactive concept when he wondered how TiVo technology would affect commercials. Feeling that product placement would become more valuable, he began working full-time on the GET technology two years ago. When a nonpromoted beta test last spring with Paramount DVD release "Freedom Writers" drew impressive consumer response, he moved forward.

The goal now is to partner with as many premium content owners and developers in as many entertainment arenas as possible, including college sports, TV programming and movies. Harrison is customizing the program for cable providers to allow a two-way experience via set-top boxes.

"What you've been handed by definition is your target audience," Harrison says. "They've chosen to seek out brands in the video, clicked on the ad and asked to be told more. No one comes here by accident." ●●●

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APPELBAUM NAMED PUBLISHER

Howard Appelbaum has been named VP/publisher of Billboard. Appelbaum first came to Billboard in 1998 as associate publisher of marketing and was quickly promoted to VP of licensing and events for Nielsen Business Media, a division of Billboard's parent company the Nielsen Co.

Appelbaum takes over from previous Billboard publisher John Kilgallen. In his new role, Appelbaum will manage all aspects of the Billboard business including editorial, charts, digital and mobile initiatives, advertising sales and face-to-face events. He will also continue to oversee Nielsen Business Media's Licensing Group, which grew more than 300% in profitability under his leadership through strategic deals with top TV and radio networks, Web sites, newspapers, e-tailers and consumer product companies. In his Billboard duties, Appelbaum reports to Gerry Byrne, senior VP of the re-

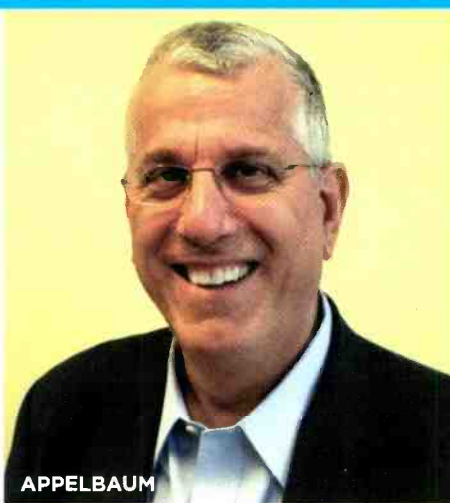
cently created Entertainment Group, which includes Bill-

board, the Hollywood Reporter, Backstage and ShoWest, among other Nielsen brands.

Billboard's existing leadership, including group editorial director Tamara Conniff, VP/associate publisher Brian Kennedy and executive editor Bill Werde, remain in place.

In addition, Eric Mika has been named VP/publisher of the Hollywood Reporter and Andrew Bilbao has been promoted to VP/COO of the Entertainment Group.

While in his role as head of licensing, Appelbaum was responsible for launching 16 new events such as Music & Money, a high-profile conference produced by Nielsen and Dow Jones, and Mobile Entertainment Live, a major trade show seminar for CTIA-The Wireless Assn. Appelbaum expanded Billboard's presence internationally with licensing deals in Turkey and Russia, and developed innovative agreements with global companies including Hanshin Content Links, a Japanese company that operates Bill-



recently VP/GM of the Music & Literary and Film & Performing Arts groups. As Entertainment Group VP/COO, Bilbao will oversee the day-to-day operations of the entire portfolio of businesses. His responsibilities include developing strategies and operating plans that reflect the overall vision and goals for the business. This will involve building an infrastructure to achieve objectives and providing financial and operational leadership to improve and maintain the effectiveness of the group.

Prior to joining Nielsen Business Media in January 2007 as senior VP/managing director of international for the Hollywood Reporter, Mika was VP/managing director for Variety where he oversaw business operations in Europe, the Middle East, Asia and Latin America. In his new role, Mika is responsible for all aspects of the brand, including day-to-day leadership of the sales, marketing, operational and editorial teams, brand development and P&L management. ●●●



Retail Track

ED CHRISTMAN echristman@billboard.com

Rack 'Em And Pack 'Em

Is Handleman's Revenue Drop-Off Cause For Concern?

Handleman Co. is the No. 1 account on the music vendor watch list. In the past, Tower Records and Musicland have earned that dubious distinction, and in those cases it was warranted.

Now, I am not so sure it is warranted—at least not the No. 1 spot, and certainly not this year. But the Detroit-based rackjobber is doing very little to help alleviate industry concerns and plenty to exacerbate the situation.

What does it mean to be on the vendor watch list? Usually, it means that labels are worried about an account's ability to pay for product. So what has Handleman done to land there? For one, it lost \$33.6 million, or \$1.66 per share, on \$589.7 million in revenue, for the six-month period ended Oct. 27.

For another, Handleman shares were trading at \$1.31 on Feb. 29, giving the company a meager \$27 million market capitalization. Two years ago at this time, the stock was trading at about \$20, while last year, share price stood at about \$7.50.

Furthermore, since new president/CEO **Al Koch** came onboard at the end of November, some longtime familiar faces like senior VP of business development **Ron Lund**, executive VP/CFO **Tom Braum** and senior VP of marketing **Scott Wilson** were let go—not to forget the retirement of long-serving chairman **Steve Strome**.

That exodus is a bit disconcerting for the record labels, particularly when Koch was slow off the mark in reaching out to the vendor community. It's also not clear if Koch wants to improve the company or sell it off.

And that's just what's going on within Handleman. In general, the labels are concerned about rackjobbers' health overall. A couple of weeks ago, one top distribution executive told

RetailTrack that the "most interesting thing going on in the account base is watching Handleman and Anderson [Merchandisers] trying to figure out if they have a future."

Both rackjobbers supply Wal-Mart with music. Handleman also supplies music to about 1,000 Kmart stores. Since Handleman's future is tied to its accounts' health, the labels worry that Wal-Mart will go to one rack.

As things stand, Anderson is considered the stronger of the two, although that distinction has been known to swing back and forth over time. But since Anderson's financials aren't public, Handleman's ugly results stand out to the labels.

Usually, I cringe when I see the word "pro forma" in a press release about financial statements, because that usually means the company wants investors to ignore past mistakes. But in the case of Handleman, it is useful to show how recent moves are helping with the company's turnaround. For instance, when discontinued operations and business are eliminated, losses for the first

six months of the year are cut almost in half to \$17.7 million.

On Handleman's behalf, let me remind readers that the company's most important quarter—the third quarter, which contains the sales results of the holiday selling season—won't be announced until the week after this column hits the street. Then, the industry will have a better barometer to assess Handleman's health.

Meanwhile, let me pick apart some of the label concerns about Handleman. While a Kmart same-store sales decline (4.5%) looks like a problem, let's not forget the chain is part of Sears Holding Co., which reported net income of \$826 million, or \$5.70

per share, on sales of \$50.7 billion for the year ending Feb. 3.

As for Handleman's health, at the end of October, the company had drawn down \$32 million from its \$100 million revolving credit facility, leaving it with \$68 million in availability, according to comments made by then-Handleman CFO Braum during a Dec. 6 conference call with Wall Street analysts. Moreover, he added that during the holiday selling period, the credit facility would be expanded to allow for more than \$100 million in availability.

So paying bills is not a problem, or we would all know it by

\$208.9M
Shareholder equity for Handleman Co.

now, what with the Jan. 10 and Feb. 10 witching hours for holiday product payments come and gone. A look at the balance sheet at the midyear mark shows a healthy amount of shareholder equity: \$208.9 million.

Moving on to Handleman's stock price, one of the more annoying moments of my job is when some label or distribution sales executive points to Handleman's share price and market capitalization and wonders how long the Troy, Mich.-based company can last. What Wall Street thinks about a company doesn't affect its operations or its results. Besides, Wall Street investors are unlikely to have a better insight into Handleman than music industry executives, so don't worry what Wall Street thinks.

The one thing that amazes me the most is that some vendors seemingly forget that whatever the future holds for Handleman and Anderson, it will reverberate back at them, too. After all, if the racks are at the mercy of what merchants like Wal-Mart and Kmart do in music, so too are the vendors, although they were reminded about that when the world's largest music account recently started a dialogue on pricing. ■■■

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If you are an owner or co-owner of an interest in any copyrighted musical compositions with an EMI Music Publishing company ("EMI") at any time between January 1, 2000, and June 18, 2008, this notice is intended to inform you of the court's certification of a plaintiff settlement class, the nature of the claims settled. **You do not have to do anything to receive the benefits of the settlement.**

What is the case about? Alan Friedman and Robert Welch on their own behalf and on behalf of a class of writers whose interests in songs are administered or owned by EMI publishing companies, sued EMI claiming that some of the royalty income collected by EMI Publishing Affiliates ("EMI") could not be allocated to particular compositions and should have been but was not paid to writers but was placed in an unallocated account. EMI denied all claims, pointing out that its highly computerized system successfully allocates 99.95% of all royalty income and the minuscule .05% remaining includes EMI's share of royalties that simply cannot be allocated.

The Settlement Terms. In exchange for a release of all class claims, EMI has agreed to immediately implement enhancements to its royalty accounting system that are anticipated to enable EMI to allocate an even higher percentage of the royalty income than the approximately 99.95% it currently successfully allocates. No member of the Plaintiff Settlement Class will be releasing any individual rights or claims that they may have. If the settlement is approved, the court will grant a final judgment dismissing only all class claims with prejudice.

Can I Object or Comment on the Settlement?

The court has scheduled a fairness hearing for 1:45 p.m. on May 19, 2008 in Department 323 of the Los Angeles County Superior Court, which is located at 600 S. Commonwealth Avenue, Los Angeles, California, to decide whether the Settlement should be granted final approval as fair, adequate and reasonable and in the best interests of the Settlement Class, and the amount of counsel fees and costs. If you are a member of the settlement class, you may appear at the fairness hearing and/or file a written statement, commenting on or objecting to the proposed settlement with a copy sent to Jeremy Sugerman, Esq., Gordon-Creed Kelley, Holl & Sugerman, LLP, 222 Kearny Street, Suite 650 San Francisco, CA 94108 by no later than May 1, 2008. If you wish to appear at the hearing in support of any written comments, you may do so. Full instructions on how you can object may be obtained by visiting the complete notice on EMI's website at www.emimusicpub.com.

How do I obtain more information or get a copy of the settlement agreement?

You may obtain a copy of the full notice and the settlement (a) by contacting the Objection Administrator, Jeremy Sugerman, Esq., Gordon-Creed Kelley, Holl & Sugerman, LLP, 222 Kearny Street, Suite 650 San Francisco, CA 94108 or (b) visiting the internet website located at www.emimusicpub.com. Any questions you may have concerning the settlement agreements or this summary notice should be directed to the Objection Administrator.

Please DO NOT telephone or address inquiries to the court.

DIGITAL BY ANTONY BRUNO

Search Warranted?

Deep-Link Sites Find Songs Fast, And Labels Want A Cut

Search engines are a great source of discovery, unless you're looking for music—or, specifically, for full songs.

Sure, you can find news, discography info and even some 30-second clips if you select the right search engine. But say you just read a rave review of a new band and want to sample its music, in full, right now?

You could try peer-to-peer networks, but that requires downloading the file (assuming the song is not spoofed or contains a virus); all you want is a quick stream. Napster and Rhapsody require a paid subscription. Last.fm and imeem require a login, and in some cases a software download.

Anyone who's ever Googled a person knows how easy it is to find a bio, photo, even contact information simply by typing in the name and viewing the results from inside the browser—no login, payment or special software necessary.

A handful of companies are trying to do the same for music, and including free full-song streams in their results. They include MP3Tunes' Sideload, SeeqPod and Chinese search portal Baidu. All three operate on much the same premise—scour the Internet for music files uploaded to various servers and let users stream them in their entirety from the results page. They're all fast, easy and effective.

But according to the music industry, they're also illegal.

EMI Music Group is suing

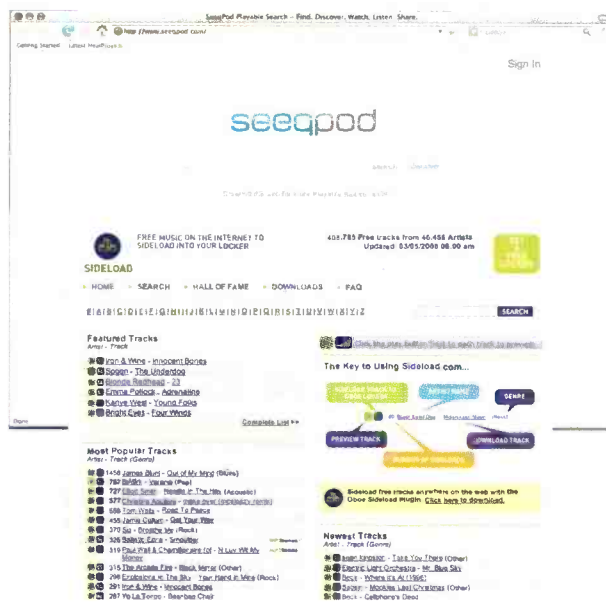
MP3Tunes, Warner Music Group is suing SeeqPod, and record labels in the United States and China are suing Baidu. Why? Because none of these services pay labels or publishers a dime.

Further complicating matters is that the source of the music they stream is almost always an unauthorized pirate site. Those operating these search engines claim they don't have to license music because they're not actually providing music. They're just providing a service that lets people find the sites that provide the music.

"A search engine just points you to things," MP3Tunes CEO Michael Robertson says. "If Sideload is doing something wrong, so is Google, so is MSN, so is every other search engine out there."

But that's not exactly true. Google does point users to a variety of music sources, but one needs to actually visit those sites to stream or otherwise acquire the music. "Deep-linking" sites like Sideload and SeeqPod, on the other hand, offer tools that let users stream or download music without ever leaving the search page.

In fact, these search engines operate much like—and in some cases much better than—existing music services. SeeqPod, for instance, lists all the results of a given search and lets users play each song in full via its own music player; users can also share song with others and add them to play-



Sites like SeeqPod (top) and Sideload (bottom) provide links to music files from all over the Web, but major labels have concerns over their legality.

lists. The site includes the link to the music source, but at no point must the user visit that source to access the music.

It also features links to buy the CD or track via Amazon; ringtones via Jamster; and tour dates via PollStar, with plans to add ticket sales soon. A unique discovery feature, based on playlists published on various social networking sites, also recommends similar songs.

Capabilities like these have generated SeeqPod "millions" of search queries per month, according to CEO Kasian Franks. The company provides the back-end technology to other music search engines like Songza and Songerize, and its iPhone plug-in is one of the more popular music applications for the device.

Which explains why the labels are thumping their chests with litigation. They don't want to shut these search services down... they just want their cut.

The services say they plan to make money a number of ways—from advertising to a percentage of sales referred to from the search results. And with millions of searches per month resulting in millions of streamed songs, labels want a per-song streaming fee.

Given the revenue potential for both sides, deals between the music industry and these search engines are almost inevitable. Hiding behind the

DMCA "safe harbor" rule—which states that search engines, Internet service providers and hosting companies are not liable for the content of others—is just a stalling tactic. The real reason these search companies haven't struck deals with the labels is that it is just too hard for a startup to do so without a critical mass of users as a bargaining chip.

And more are on the way. One called Gimado just landed venture capital financing for a service that operates much like SeeqPod but adds the ability to download the songs as well. Google has reportedly approached record labels to license a music search and acquisition service in China in partnership with a music company there; such a service could create a template for the Web giant to expand into music in other regions. And Yahoo has opened its search platform to third parties wishing to develop applications that draw on Yahoo's search—which could include music.

"The battleground for all of search is being fought on the ground of entertainment search results like music and video," SeeqPod's Franks says. "There's a lot of opportunity in making sure you give consumers what they want and not just what you want to give them."

BITS & BRIEFS

GAME PLAN

Joining "Rock Band" and "Guitar Hero" is the new rhythm-based music game from Disney Interactive Studios—"Ultimate Band." Developed for the Wii and Nintendo DS hand-held unit, "Ultimate Band" allows players to choose their instrument and rock along to the soundtrack. Unlike its predecessors, the game does not require special instrument controllers, but rather relies on the Wii's innovative motion-sensitive controls and the touch-pad stylus of the DS. Players can also create their own songs. London-based music consultant Radical Music is working with Disney to compile the playlist, tapping all manner of rock, alternative, pop, emo and indie artists. Tracks have not yet been announced. The game is expected to be released by the 2008 holiday season.

GLOBAL MOBILE MORE MUSICAL

A TNS Global Technology report has singled out music applications as the fastest-

growing services on mobile phones. The analyst group says the use of MP3 players on mobile phones has risen 78% globally, while streaming radio on mobile has grown 140%. In the United States, however, MP3 use grew only 14% while radio grew only 5%. The most rapid adoption has taken place in Latin America and Asia.

DOUBLE DEALING

Those who've bought a heap of iTunes files still encoded in digital rights management may welcome a new service called Double Twist. Unlike other services that literally strip the DRM code from iTunes files, DoubleTwist—developed by Norwegian hacker "DVD Jon" Lech Johansen—essentially rerecords each file to be saved in a new, DRM-free format. In addition to music, the service also works with video and photo files. It also includes a Facebook plug-in that allows members to easily share music, video and photos from their library with others using the service.

MADE IN THE SHADES

It's been a long day. The boss chewed you out. The kids are screaming. You just want to kick back and relax with your favorite tunes. So you slip on the Memory Foam MP3 Tune Shades, and your worries melt away.

Part of Capstone's Simply Comfort line, the eyeshades use an elastic memory foam originally created by NASA that adjusts to body weight and temperature to conform to any face shape. Also included: a 3.5mm headphone jack to plug in your iPod, Zune or other MP3 player, which then streams the music through the included stereo speakers.

If eyeshades aren't your thing, the line also includes an MP3 pillow and neck wrap. The Tune Shades retail for about \$25 from various travel store outlets. —AB



AOL Music TOTAL MONTHLY STREAMS MAR 15 2008

Sentimental song close to the former Make-a-Wish volunteer's heart isn't on any Billboard radio airplay charts yet, but is burning up the Web.



Rank	Artist	Album	Streams
1	CHRIS BROWN	With You JIVE	136,150
2	ALICIA KEYS	No One J	121,247
3	CHRIS BROWN	Kiss Kiss JIVE	71,259
4	ALICIA KEYS	Like You'll Never See Me Again J	65,869
5	TAYLOR SWIFT	Tear Drops On My Guitar BIG MACHINE	50,016
6	BABY BASH	What Is It ARISTA	43,910
7	LAURYA BRYNA	Make a Wish EQUITY	42,381
8	JORDIN SPARKS & CHRIS BROWN	No Air JIVE	40,903
9	RASCAL FLATTS	Winner at a Losing Game LYRIC STREET	39,048
10	DJ KHALED	I'm So Hood TERROR SQUAD/KOCH	38,661

The popular mastertone and music video is making inroads on the Hot R&B/Hip-Hop Songs chart, where it's No. 66 this week.



Rank	Artist	Album	Streams
1	FLO RIDA	Low P.O.E BOY/ATLANTIC	460,107
2	TAYLOR SWIFT	Our Song BIG MACHINE	307,443
3	CHRIS BROWN	With You JIVE	306,014
4	SOULJA BOY TELL'EM	Yahhh/Report Card COLLIPARK/INTERSCOPE	279,929
5	BRITNEY SPEARS	Piece of Me JIVE	278,714
6	SOULJA BOY TELL'EM	Crank That (Souija Boy) COLLIPARK/INTERSCOPE	224,567
7	POP IT OFF BOYZ	Crank Dat Batman UNIVERSAL MOTOWN	218,881
8	JORDIN SPARKS	Tattoo JIVE	194,064
9	ALICIA KEYS	No One J	155,380
10	GORILLA ZOE	Hood Figga BLOCK/ATLANTIC	134,103

* First Listen/First View ** Network Live † Breaker Artist ‡ AOL Sessions Source: AOL Music for the four weeks ending Feb. 28

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SARA BAREILLES' career went to the next level after 'Love Song' appeared in a Rhapsody commercial.

Selling In

Song Placements Are About More Than Just Sales

In his October 2007 Washington Post article, "How to Calculate Musical Sellouts: As Rockers Cash In, the Moby Quotient Helps to Determine the Shilling Effect," former NPR arts editor **Bill Wyman** teamed up with an expert on hyperbolic (a key word in my business) geometry to do just that.

By rating each of the following categories on a scale of 1-10—disconnect between the client and the time-honored rock'n'roll ideals; the sacredness of the song involved in the shilling; the artist's underground nonconformist or punk origins; the artist's reputation;

the artist's wealth; and the time since the artist's heyday—he numerically constructed a complex equation and ensuing quotient that purports to provide interesting and useful results.

The geometric formula gets its name from perhaps the most supremely successful seller of music to ads, Mr. **Richard Melville Hall** himself, aka **Moby** (Wyman smugly claims that Moby's album "Play," from which he licensed each and every song to an ad, should be called "Pay"). **The Clash's** selling of "London Calling" to Jaguar, a severe disconnect in many purists' minds (including

mine, but yet somehow it worked), scored quite highly in this besmirching-of-your-reputation equation, as did **the Ramones'** selling of "Blitzkrieg Bop" to Nissan and AT&T Wireless, among other brands.

But what about the "sell-ins," those emerging artists who are vying for an alliance with Apple or AT&T, a tête-à-tête with Target, an opportunity from Old Navy or a collaboration with Coke or CoverGirl, to help get their music to the people?

Here are a few recent examples that could be duly (and dually) noted as rather low on the Moby Quotient, but quite high

With The Brand

JOSH RABINOWITZ joshabinowitz@grey.com



on what let's call the Inverse Moby Quotient. For the IMQ we also have some relevant categories that we allot a score to: resonance between the song and the brand; heftiness of the media buy; the song's persuasive power; length of the song in the ad; is there a chyron?; did it boost sales?; did it lead to other usages in ads or other medium like TV, film and/or cool games?; and is this artist more than just a flash in the pan (a la **Dirty Vegas**, which broke its song "Days Go By" through a Mitsubishi ad in 2002).

■ Prior to its Apple iPod Nano commercial airing, **Feist's** "The Reminder" was selling around 6,000 copies per week, and its song "1234" was moving about 2,000 downloads per week. Following the commercial, the song shifted 73,000 downloads. Time named it the No. 2 song of 2007. IMQ: extremely high.

■ After appearing in a Rhapsody commercial in 2007, "Love Song" by **Sara Bareilles** jumped 73-16 on the Billboard

Hot 100. IMQ: rather high.

■ In January, **Yael Naim's** "New Soul" was featured in the debut commercial for the MacBook Air laptop. The song debuted at No. 9 the Hot 100, making her the first Israeli solo artist to have a top 10 hit in America. It's rumored that Apple CEO **Steve Jobs** himself picked the song to appear in the ad. IMQ: rather high.

The IMQs are still TBD on these recent sell-ins:

■ After its use in an Old Navy/Next ad, "February Air" by **Lights**, aka **Valerie Poxleitner**, is getting a lot of attention.

■ JCPenney's new commercial for its American Living line is using the **Robert Plant & Alison Krauss** version of "Killing the Blues" from their album "Raising Sand."

■ "Summer's Gone," from Scottish band **Aberfeldy's** first album "Young Forever," was used for a Diet Coke commercial in North America and a huge Argentine campaign for popular beer Quilmes. The ad

first went out during the 2007 Academy Awards and also aired during "American Idol."

■ **Brendan Benson's** song "What I'm Looking For" appears in the current iPod Touch commercial (the one with the iPods on a wooden table). Benson is in **the Raconteurs**, but had two great albums before that.

■ **Nouvelle Vague** is a French musical collective led by **Marc Collin** and **Olivier Libaux**. In 2005, their cover of **Modern English's** "I Melt With You" was used for the soundtrack to "Mr. & Mrs. Smith" and appeared in a 2007 U.S. TV ad for the GMC Acadia as well as U.K. adverts for Vicks Sinex and T-Mobile.

■ Toyota's Sequoia commercial is using the **Plural** version of **the Clique's** "Superman," famously covered by **R.E.M.**

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

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

AUTUMN DE WILDE



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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,893,109 \$129.50/\$99.50/ \$65/\$49.50	BON JOVI, DAUGHTRY United Center, Chicago, Feb. 23-24, 26	54,818 three sellouts	Concerts West/AEG Live
2	\$3,121,227 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Feb. 26-27, 29, March 1-2	20,635 21,065 five shows four sellouts	Concerts West/AEG Live
3	\$2,963,969 (\$298/681 Canadian) \$124.01/\$46.63	BON JOVI, HEDLEY General Motors Place, Vancouver, Dec. 15-16	31,143 two sellouts	Concerts West/AEG Live
4	\$1,959,303 (\$219/678 Australian) \$363.77/\$88.78	ROD STEWART, SWANEE Acer Arena, Sydney, Feb. 26	13,224 sellout	Frontier Touring
5	\$1,674,063 \$132.50/\$102.50/ \$65/\$49.50	BON JOVI, DAUGHTRY Verizon Center, Washington, D.C., Feb. 26	18,255 sellout	Concerts West/AEG Live
6	\$1,661,602 \$132/\$102/\$65/ \$49.50	BON JOVI, DAUGHTRY Palace of Auburn Hills, Auburn Hills, Mich., Feb. 20	19,743 sellout	Concerts West/AEG Live
7	\$1,352,436 \$129.50/\$99.50/ \$63/\$47.50	BON JOVI, DAUGHTRY Bradley Center, Milwaukee, Feb. 21	17,076 sellout	Concerts West/AEG Live
8	\$1,271,660 \$99.50/\$53	BON JOVI, DAUGHTRY Qwest Center, Omaha, Neb., Feb. 18	16,977 sellout	Concerts West/AEG Live
9	\$1,263,463 (\$1,348/571 Australian) \$145.22/\$93.22	SANTANA, BLUE KING BROWN Acer Arena, Sydney, Feb. 28	13,332 sellout	Chugg Entertainment
10	\$991,516 \$75.50/\$45.50	CHRIS ROCK, WHODINI Rosemont Theatre, Rosemont, Ill., Feb. 14-17	17,398 four sellouts	Live Nation
11	\$991,330 \$65/\$55	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS Rupp Arena, Lexington, Ky., Feb. 29	15,508 16,500	Varnell Enterprises
12	\$861,188 \$61/\$26	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS Madison Square Garden, New York, Feb. 21	18,664 sellout	Live Nation, Haymon Entertainment
13	\$854,991 \$175/\$99.99	BARRY MANILOW, BRIAN CULBERTSON HP Pavilion, San Jose, Calif., Feb. 15	11,577 sellout	Live Nation
14	\$607,846 \$125/\$95/\$75/ \$55	CONCIERTO DEL AMOR: FRANK REYES, GILBERTO SANTA ROSA Madison Square Garden, New York, Feb. 9	9,160 11,427	Ralph Mercado Presents
15	\$594,941 (\$647/464 Australian) \$90.97/\$80.40	BACKSTREET BOYS, BRIAN MCFADDEN Acer Arena, Sydney, Feb. 22	7,865 8,216	Andrew McManus Presents
16	\$593,925 \$85/\$55	ARETHA FRANKLIN, RED GRANT Nokia Theatre L.A. Live, Los Angeles, Feb. 14-15	11,476 two sellouts	Goldenvoice/AEG Live
17	\$578,560 \$75.50/\$40/\$35	KATT WILLIAMS Paramount Theatre, Oakland, Calif., Feb. 19-20	11,963 12,035 four shows two sellouts	Live Nation, Bay Area Productions
18	\$571,347 \$175/\$99.99	BARRY MANILOW American Airlines Center, Dallas, Feb. 19	10,156 12,289	Live Nation
19	\$542,874 \$48.50/\$35	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS Joe Louis Arena, Detroit, Feb. 16	12,505 22,290	Live Nation, Olympia Entertainment
20	\$523,000 \$45/\$19.68	FOO FIGHTERS, SERJ TANKIAN, AGAINST ME! Wachovia Spectrum, Philadelphia, Feb. 21	13,481 13,664	Live Nation, in-house
21	\$517,542 \$54/\$38.50	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS 1st Mariner Arena, Baltimore, Feb. 19	11,304 12,104	Live Nation
22	\$512,542 \$75/\$45	MICHAEL BUBLÉ, NATURALLY 7 New Orleans Arena, New Orleans, Feb. 26	8,567 sellout	Beaver Productions
23	\$509,006 \$49.50/\$39.50	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS Nationwide Arena, Columbus, Ohio, Feb. 15	11,320 14,747	Live Nation
24	\$503,733 \$90.50/\$70.50/ \$60.50	RUSSELL PETERS WaMu Theater at Madison Square Garden, New York, Feb. 1-2	7,911 8,973 two shows	Hugh B. Presents
25	\$483,890 \$47/\$37	TRANS-SIBERIAN ORCHESTRA Blue Cross Arena, Rochester, N.Y., Dec. 29	10,971 sellout	The Bowery Presents
26	\$482,237 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Frank Erwin Center, Austin, Feb. 27	6,832 sellout	Beaver Productions
27	\$437,723 \$45/\$25	FOO FIGHTERS, SERJ TANKIAN, AGAINST ME! DCU Center, Worcester, Mass., Feb. 18	11,152 11,366	Live Nation
28	\$432,854 \$49.50/\$29.50	LINKIN PARK, COHEED AND CAMBRIA, CHIODOS Verizon Wireless Arena, Manchester, N.H., Feb. 18	10,071 sellout	Live Nation, in-house, Clear Channel Radio
29	\$407,773 \$99/\$49	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Mohegan Sun Arena, Uncasville, Conn., Feb. 18	7,669 sellout	Live Nation, in-house
30	\$383,260 \$75/\$65/\$45	WILL FERRELL'S FUNNY OR DIE COMEDY TOUR Radio City Music Hall, New York, Feb. 24	5,954 sellout	MSG Entertainment, Live Nation
31	\$373,613 \$47.50/\$27.50	JONAS BROTHERS, ROONEY Target Center, Minneapolis, Feb. 20	9,103 9,396	Live Nation
32	\$371,915 \$75/\$65/\$45/ \$35	GIpsy KINGS Radio City Music Hall, New York, Feb. 25	5,956 sellout	MSG Entertainment
33	\$356,526 \$49.50/\$39.50	JONAS BROTHERS, ROONEY Van Andel Arena, Grand Rapids, Mich., Feb. 21	7,898 8,026	Live Nation, SMG
34	\$348,708 \$48/\$38	JONAS BROTHERS, ROONEY Alltel Arena, North Little Rock, Ark., Feb. 15	7,840 8,262	Live Nation, in-house
35	\$337,675 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Petersen Events Center, Pittsburgh, Feb. 22	7,095 sellout	AEG Live



New York's Roseland Ballroom recently reupped its deal with Live Nation New York.



On The Road

RAY WADDELL rwaddell@billboard.com

By The Book

Live Nation Gets A New York State Of Mind

Since taking on the top dog role for Live Nation in the highest-profile market in the world six months ago, New York president **Kevin Morrow** is on a roll, fueled by a competitive marketplace and some fresh perspectives.

Morrow and Live Nation New York have brought in four new bookers and renewed contracts with several venues, including a new three-year deal with the 3,500-capacity Roseland Ballroom in midtown Manhattan. Roseland is part of a Live Nation portfolio in New York that includes the Blender Theater at Gramercy, the Fillmore New York at Irving Plaza and the Nikon at Jones Beach Theater.

"Roseland is so happy with us that for the first time in history they've signed a multi-year deal," Morrow says. "Never before have they done that, it was always year-to-year."

The new talent buyers include **Jason Miller**, whom Morrow calls an "aggressive, imaginative" booker, and **Sean Striegel**, whom Morrow says is "probably the No. 1 club booker in the country." Striegel, who came to Live Nation New York from the House of Blues in Anaheim, Calif., is handling Roseland and the Hammerstein Ballroom. Miller comes to New York from Live Nation's Denver office.

Also now with Live Nation is **John D'Esposito**, creator of the Bamboozle festival, and soon to join is **Sean McDonough**, booker of the Metro in Chicago for 12 years.

"The nucleus of the New York team was already very strong with **Phil Ernst**, **Jason Stone**, **Jim Steen** and **Wayne Goldberg**. And **Jimmy Koplik** in Connecticut is my like counsel, I speak with him every day," Morrow says. "Bringing in the new buyers brought in new energy with a team concept."

But perhaps the biggest news for Live Nation New York is in Jersey, where the promoter has a deal with New Jersey developer **Gary Mottola**. Mottola's Madison Marquette Investments is spearheading the \$2 billion Experience Asbury project to bring Asbury Park, N.J., back to its former glory days. Live Nation will operate three venues in the development, including rebuilding the legendary Stone Pony club, a new 4,000-seat ballroom and a new 1,700-seat theater. "Asbury Park is going to end up being

the seaside resort it was 30-40 years ago," Morrow says. "[Mottola] bought the entire boardwalk."

D'Esposito will oversee all New Jersey bookings for

Live Nation. "In picking up these three venues we now have steppingstones for bands in Jersey working all the way up to our PNC amphitheater and the Izod Arena," Morrow says. "So now we have a New Jersey strategy that will mirror our New York strategy, building from nightclubs to stadiums."

Along the way there have been some "hard decisions" in New York, Morrow admits. "We walked away from Randall's Island and three clubs that were just bogging us down," he says.

But Morrow is quick to add that "the feeling around the office here is very upbeat. Everybody's pushing for one goal." Morrow says the same could be said for Live Nation in general. "Everyone is talking about our demise; the fact is we're on fire right now," he says. "The summer is unreal. We will have our biggest summer in five years at the amphitheaters."

A more competitive New York promoter marketplace has changed the focus, Morrow says. "Frankly, we've changed from trying to do everything for everybody and being so pissed off when we lost something to a situation where we have our own agenda we're going to follow," he says. "We're focused on our goals instead of what everybody else is doing, and it has changed everything."

Morrow says the office often takes a team approach toward booking. "The main thing here was for me to walk in and find the guys who wanted to be **Magic Johnson**, to play as a team and help each other," he says.

"Let's face it, everybody in the industry says, 'I have great relationships.' Well, the reality is 90% of the time that's bullshit," Morrow continues. "If you know a guy from being at a conference, or you've done this or that with the guy, and all of a sudden he's your best friend?"

When an artist is considering who to play for in the market, Morrow says now the Live Nation New York group confers to "identify who has the best chance to land that potential artist, and that's how you work as a team. You don't say, 'He's my best friend. I've got it,' and then you lose the date."

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The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Never-Ending Story

Some Songwriter Deals Have Harsh Results

Artists often complain about recording contract provisions that prevent them from leaving a label that hasn't effectively promoted their records. Songwriters can also get tied to publishers, seemingly forever when there are restrictive minimum delivery/release commitment (MDRC) provisions.

One indie publisher's MDRC has locked a songwriter into a contract for several years—without triggering any obligation to pay him an additional advance—even though he's delivered more than 100 songs to the publisher.

Generally, the MDRC provision requires a songwriter to write, and to deliver to the publisher, a minimum number of original songs during an initial contract period. Then, the contract may require a certain number of songs to be re-

corded and released before the contract continues into the next period of time—if the publisher, at its option, wants to continue the relationship and pay another advance.

The MDRC helps the publisher recoup each advance. But not every publisher's MDRC is the same; some provisions can have a negative impact on a songwriter when they interact with other provisions in the contract.

This indie publisher's MDRC provision requires the writer to deliver 10 new songs, or the fractional equivalent to 10 songs if co-written, that the publisher believes are satisfactory for commercial exploitation. If the publisher doesn't reject a song within 30 days after delivery, the song is satisfactory.

In addition, two of the songs must be on records commercially released in the United

States by a major label. But the two songs may not be on the same album unless that album sells at least 500,000 units.

To understand how this provision works with other contractual terms, assume that the songwriter agreed to assign all copyrights in the songs to the publisher. So the songwriter may only write songs for this publisher during the entire period of the contract.

Also assume that the publisher has three separate options to extend the previous contract period for another contract period after the songwriter meets the MDRC in the previous period. Only if the publisher exercises the option will it pay the writer another advance. If the songwriter doesn't meet the MDRC, that contract period is suspended. (It doesn't end.)

Adam Ritholz, a partner

with Roberts & Ritholz in New York, says he represents a number of writers stuck in their first or second contract terms even though they've delivered more than double the number of songs required under the MDRC provisions—which the publishers own.

"How does this incentivize the publisher to do its job when it knows it has the writer signed indefinitely until a certain number of [major-label] releases occur?" Ritholz asks. "I fight this [provision] as long and as hard as I can, but generally my clients want the deal too badly and decide to just deal with it later."

But some publishers' lawyers won't "deal with it later."

Ritholz believes there are ways to make this provision far less harmful to songwriters while still being fair to publishers.

For example, he suggests that if the publisher has recouped the advance, it can't suspend the contract term even if the MDRC has not been met.

"But most publishers will not even agree to this," he says. "It's bizarre. You have two songs on baby artists' albums that sell nothing, and you move ahead [to the next contract term] and keep getting paid. You have one song on a platinum album, and you're stuck."

It won't be surprising if some songwriters start hitting the courts to challenge publishers'

contracts that could have never-ending terms. Perhaps a less expensive alternative would be some creative contract drafting.

TOP 10 PUBLISHER SHIFT: Chart positions in the Top 10 Publishers' Airplay chart for fourth-quarter 2007 have changed due to an error in connection with songs that have the same title. Words and Music Copyright Administration, rather than Mike Curb Music and two major publishers, holds an interest in **Tim McGraw's** "If You're Reading This."

As a result, Cherry Lane Music Publishing was No. 10 with a 1.41% market share with **Kanye West's** "Good Life" featuring **T-Pain**, **Fergie's** "Clumsy," **Clay Walker's** "Fall," **Rascal Flatts'** "Winner at a Losing Game" and **Boys Like Girls'** "The Great Escape." Mike Curb Music did not make the top 10.

Words and Music moved from No. 7 (1.85% share) to No. 6 (2.62%), Sony/ATV Music Publishing had 15.61% rather than 15.88%, and Warner/Chappell Music had 13.05% rather than 13.26%. ■■■

TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	22.24%
2	EMI MUSIC PUBLISHING	18.63%
3	SONY/ATV MUSIC PUBLISHING	15.61%
4	WARNER/CHAPPELL MUSIC	13.05%
5	SI SONGS/AMERICA	2.72%
6	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	2.62%
7	TAKING CARE OF BUSINESS MUSIC	2.19%
8	KOBALT MUSIC GROUP	1.84%
9	COCOMARIE MUSIC	1.72%
10	CHERRY LANE MUSIC PUBLISHING	1.41%

Percentage calculations based upon the overall top 100 detecting songs from 1,532 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, 7 days a week during the period Oct. 1-Dec. 31, 2007. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

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Latin Notas

LEILA COBO lcobo@billboard.com

The Polyphonic Problem

Latin Labels Chase Ringmaster Money

"Adiós Amor Te Vas," a track penned by **Alberto Aguilar Valadez** (better known as **Juan Gabriel**) and most recently recorded by **Grupo Montez de Durango**, stood at No. 1 on Billboard's Hot Ringtones chart in the March 1 issue—more than six months after it first climbed to No. 1.

In mid-August, "Adiós" hit the top spot, and it has stayed in the top five of the ringtones chart most of the time since then. It has sold 137,000 polyphonic ringtones, according to Nielsen RingScan.

But as impressive as that figure sounds, it doesn't add up to much in the way of profits for labels.

Polyphonic ringtones translate to income for the publisher and songwriter, not for the label. In this case, Juan Gabriel owns several publishing companies, including Alma Musical, which houses "Adiós." Alma, in turn, is administered by Universal Music Publishing Group.

According to UMPG senior VP for Latin America **Eddie Fernandez**, the standard rate for publishers from the sale of a polyphonic tone in the United States is 10%. At 10 cents per download, the publishing revenue for "Adiós" so far would be approximately \$13,700, to be divided between publisher and songwriter according to whatever deal they have in place.

Of course, especially these days, any revenue is good revenue. But, if "Adiós" were selling heavily as a ringmaster, it could generate at least twice as much income. In that case, revenue for publishing alone in the United States would be 12.5% of the retail cost of the ringmaster (for a \$2.99 ringmaster, that's 37 cents) or a 12-cent floor if there is a reduced rate. And the label also gets revenue.

That margin has prompted Latin labels and publishers to more aggressively seek the ringmaster market.

But in the United States, sales of Latin ringmasters have yet to take off, with Latin titles rarely appearing on Billboard's RingMasters chart.

"Their use is still seen as 'trendy' rather than generalized," Fernandez says. While youth-driven Latin urban acts like **Wisn & Yandel** or **Don Omar** have sold close to 2 million ringmasters, Fernandez says, regional Mexican acts and others have still to capture that market.

As a former commercial jingle writer with close ties to the Latin advertising world, Fernandez services the agencies directly. With the integration of BMG's catalog last year and the pending integration of Univision's, UMPG's options are now greatly expanded.

As far as Universal catalog, Wrigley gum came knocking for "Mi Amigo El Puma," a '70s song co-written by Argentina's Sandro and Oscar Anderle. The song aired in kitschy Orbit gum ads starring José Luis Rodríguez, the crooner known as "El Puma," beginning last April. Particularly active on the licensing front is Canciones Nacionales, the publishing joint venture of Nacional Records and Netwerk Music Group. Nacional Records/Cookman International VP of business affairs Josh Norek services music supervisors who are often working on many projects.

The reasons may be as simple as the higher prices or the need for more expensive handsets to download ringmasters.

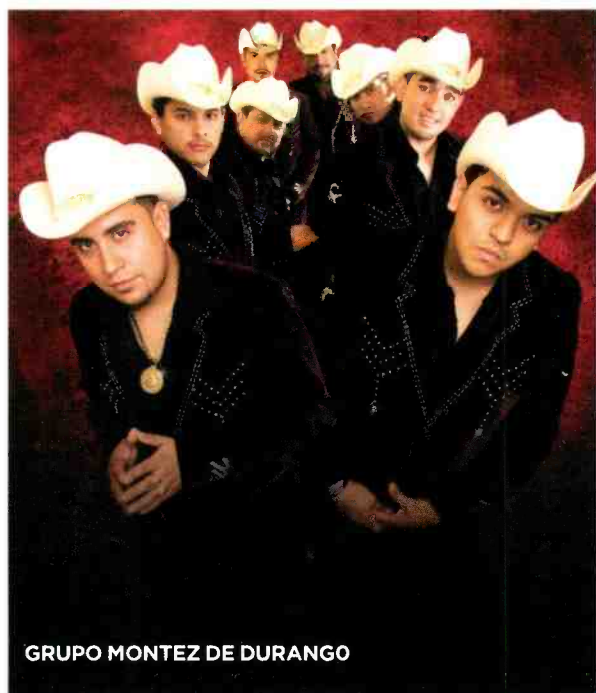
Regardless, labels are making a concerted effort to target the ringmaster buyer. At Univision, which includes Montez de Durango label Disa, ringmaster download codes are now included in album artwork and in TV adds for new releases, according to marketing director **Gerardo Vergara**.

Still, in the case of "Adiós," while there are two versions available as ringmasters, their combined sales are fewer than 1,000 units. And on the March 8 RingMasters chart, only a single Latin track, **Flex's** "Te Quiero," made it to the list, debuting at No. 40.

But that bottom-rung slot translated to almost 10,000 downloads. Compare that with the 2,200 notched by "Adiós" at the top of the ringtones chart.

In other words, for the Latin market, there is still room for mobile growth: in the ringmaster arena.

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GRUPO MONTEZ DE DURANGO

Synch-ronicity

Latin Publishers Strike Gold With Varied Placements

A powdered-milk campaign and promos for a dog show have been among the Latin publishing world's most lucrative TV song placements lately—and the approaches used to land them are as diverse as the tracks themselves.

Setting aside the wide-ranging but rare multimedia partnerships between brands and top artists (such as Sprint's with Juanes and Maná), Billboard asked Latin

publishers to cite examples of their most successful placements of catalog in commercials, TV shows or movies in 2007.

Warner/Chappell's Mexico office landed a yearlong campaign last August for Nestlé's Nido 1+ powdered milk. The song "Cuando Estamos Juntos" was performed by Alejandro Fernández but written by Warner/Chappell's Aureo Baqueiro. In addition to TV and online uses, a plan is in

the works to include a CD of the song in the milk's packaging down the line.

The publisher also placed Franco de Vita's "Contra Viento y Mareas" and Los Fabulosos Cadillacs' "El León" in Spanish-language U.S. ads for JCPenney's splashy new "American Living" campaign.

Older fare is also ripe for recycling, as with "Livin' La Vida Loca," for which "we're still getting requests all over the world," Warner/Chappell Latin America regional director Gustavo Menéndez says. As recently as last year, the song was in a Hewlett Packard commercial.

The synchronizations brought in as much as \$70,000 a pop. Though the Latin consumer is increasingly sought after by advertisers, fees for Spanish-language placements still lag behind their English counterparts, given their smaller reach, Universal Music Publishing Group (UMPG) senior VP for Latin America Eddie Fernandez says.

"You have 280 million people in the U.S. and 12%-13% of that is the Latin community," Fernandez says, citing the average Latin synch topping out at about \$100,000 on the high end.

As a former commercial jingle writer with close ties to the Latin advertising world, Fernandez services the agencies directly. With the integration of BMG's catalog last year and the pending integration of Univision's, UMPG's options are now greatly expanded.

As far as Universal catalog, Wrigley gum came knocking for "Mi Amigo El Puma," a '70s song co-written by Argentina's Sandro and Oscar Anderle. The song aired in kitschy Orbit gum ads starring José Luis Rodríguez, the crooner known as "El Puma," beginning last April.

Particularly active on the licensing front is Canciones Nacionales, the publishing joint venture of Nacional Records and Netwerk Music Group. Nacional Records/Cookman International VP of business affairs Josh Norek services music supervisors who are often working on many projects.

"I am a big fan of bulk licensing and offering discounts on licensing rates if the supervisor licenses multiple songs from our catalog," Norek says.

"Don't Let Go" by Nacional newcomer Pacha Massive was used in NBC's "Las Vegas," ABC's "Cashmere Mafia," film "The Heartbreak Kid" and EA Games' "FIFA 2008." But perhaps the company's most lucrative, and unlikely, placement in recent memory was Nortec Collective's "Funky Tamazula," used in promos for the Westminster Kennel Club dog show on the USA Network. Norek says the music supervisor in that case happened to buy the album after reading a review in a magazine; the placement yielded \$20,000 per week for several weeks.

"The door is open to any product, not just a Latino theme," Norek says.

—Ayala Ben-Yehuda

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

EN BREVE

K-PAZ SURGES

K-Paz de la Sierra's debut at No. 1 on Billboard's Top Latin Albums chart highlights once again how a tragic death can spur album sales. "En Vivo Desde el Auditorio Nacional," a live album recorded at the Mexico City venue months prior to the murder of K-Paz lead singer Sergio Gómez, rocketed to the top spot in the wake of his death. Label Disa is promoting "El Buen Perdedor," a duet with Franco De Vita from K-Paz's previous release, "Capaz de Todo Por Tí," which this week is No. 8 on the chart. The much talked-about "Querido Amigo," a new track dedicated to Gómez and included as a bonus on the "En Vivo" album, has not yet charted.

There are five K-Paz titles on Top Latin Albums. K-Paz's album sales for the years prior to Gómez's Dec. 2 murder stood at slightly more than 800,000 copies, according to Nielsen SoundScan. After Dec. 2, the group has sold nearly 320,000 copies, a 38% increase, for a total of 1.1 million. The surge in sales mimics what happened to Valentín Elizalde, the banda singer murdered in 2006.

CONFERENCE CONFIRMATIONS

Newly confirmed panelists at the Billboard Latin Music Conference include regional Mexican star Diana Reyes, who has started her own label and will speak at the "New Music Business" panel. Joining the "Distribution Connection" panel are Alliance Entertainment senior VP of sales Michael Donohue and Universal Music Distribution's Nydia Laner. MySpace Latin America VP/managing director Victor A. Kong joins the "Digital Arena" panel while Jim Lawson, programming VP of Clear Channel's Hispanic division, will speak during radio day. The conference takes place April 6-10 at the Seminole Hard Rock Hotel in Hollywood, Fla. For more information, go to billboard-events.com. —LC



BAQUEIRO



The Indies

CORTNEY HARDING cortney.harding@billboard.com

A Fair Deal

The Dandy Warhols Become Their Own Masters

For a few years there, it seemed like every time I turned on the TV or put on a movie, music by **the Dandy Warhols** would come out of my speakers. Their song "We Used to Be Friends" played under the opening credits of the CW Network's "Veronica Mars"; "Boys Better" served as a backdrop as Igby ran through New York in the film "Igby Goes Down." The band was also featured prominently in a commercial for U.K.-based Vodaphone, which ran for several years throughout Europe.

At first, all the synchs were accompanied by solid sales. The first of the four albums they recorded for Capitol, 1997's "The Dandy Warhols Come Down," has sold 103,000 copies, according to Nielsen SoundScan; 2000 follow-up "Thirteen Tales From Urban Bohemia" has moved 164,000.

But the streak was about to go south. "We started to get really frustrated with Capitol," guitarist **Peter Holmstrom** says. "Our records were recouping and making money for them because of all the licensing, but they weren't promoting us or paying attention." After its last album, 2005's "Odditorium or the Warlords of Mars," moved only 38,000 units, Capitol dropped the band. "We were upset for about a week, and then we were overjoyed," Holmstrom says. A call to a Capitol rep for comment was not returned at press time.

The Warhols didn't consider signing to another major an option. "We had interest, but I didn't seek out any major-label deals this time around," band manager **Lee Cohen** says. "We were all

totally done dealing with major-label incompetence. The last record was literally just dumped in bins at stores and they walked away from it."

Even more infuriating was that, according to Cohen, Capitol owned 50% of the masters in perpetuity. This meant the band had to split any licensing income with a label it felt was doing nothing else for it. Faced with the knowledge that their licensing income had outweighed their sales income, the Dandys wanted to create a deal where they could call the shots and reap the benefits of their placements.

The band decided to partner with World's Fair Group, an organization that co-founder **Kevin Wortis** refers to as a "service provider."

"We're not a label; we don't have any sense of entitlement or ownership over any of the bands we work with," Wortis says. "We provide record-label administration, operation and marketing services to indie labels and artists. We also get paid on commission, so if our artists don't make money, we don't make money."

So "for higher-level indie bands like the Dandy Warhols," Wortis says, "World's Fair Group can provide the same level of service as a major for much less."

World's Fair isn't the only organization in the indie scene using the service-provider model. Austin-based High Wire Music provides distribution, label management and consulting services while also running its own small record label and artist management shop. The Militia Group, based in California, started as a label but in the last year has morphed into an artist-development



THE DANDY WARHOLS

company, according to founder **Rory Felton**. "We can provide artists with everything from distribution to merchandising, touring, promotion and/or publishing," he says. "They can pick and choose what they want us to do. We are really no longer about owning masters; our focus now is on providing services."

Under their agreement with World's Fair, the Dandys will have control of their own label, Beat the World, as well as a more generous deal when it comes to their synchs. "World's Fair only takes a minor percent of the licensing, and their ownership only lasts for three years," Cohen says.

Cohen and Holmstrom say the ability to retain their masters was a key factor in the Dandys' decision to work with World's Fair. "I'm honestly pissed off that Capitol owns four of our records forever," Holmstrom says, although he does also credit the label for funding and helping promote the band.

"We've been functioning on our own as a band for a long time," Holmstrom continues. "With World's Fair, they can provide all the business stuff that we need without any of the nonsense of a major. It's great, although it's a little scary, because if we screw this up, we have no one to blame but ourselves." ...

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GLOBAL BY ROBERT THOMPSON

Universal Canada has long-term plans for Quebec artist PASCALE PICARD.

PROVINCIAL PROVING GROUND

Labels Aim To Break Quebec Stars Across Canada

TORONTO—Canadian labels are seeking to translate the runaway success of Quebec-based acts into English-speaking territories.

Since Celine Dion became a star in the early 1980s before breaking out internationally in 1990, major labels have struggled to cross over acts successful in French-speaking Quebec to other provinces. But they hope to reverse that trend, judging from a raft of albums now being pushed to the rest of the country.

Despite a population of just 7.5 million, Quebec has produced several strong-selling albums in recent years. "I Think of You" (NBW/Sony BMG) from AC singer Gregory Charles, has sold 290,000 copies, according to Nielsen SoundScan; alt-rock songstress Pascale Picard's "Me,

Myself & Us" (Universal) has sold 120,000 in six months since its release. Other artists, like Sony BMG singer Garou—who has recorded with Dion and is managed by her husband, René Angélil—and rocker Jonas (Warner) have also had sufficient commercial success in Quebec to make them priorities elsewhere for their labels.

But breaking these acts outside of Quebec will be a challenge. Universal Music Canada president Randy Lennox says—roughly comparable to the odds of breaking a British band in the United States.

Those odds aren't keeping labels from trying, however. Jonas is an English-language singer whose two previous, independently released albums have sold more than 120,000

copies, almost exclusively in Quebec. Warner Music Canada president Steve Kane says the label will try to break Jonas regionally across Canada, focusing on "meat and potatoes" markets like Alberta that the label feels will embrace his bold rock songs. The goal, Kane says, is for the singer to make repeated tours through some provinces.

So far Warner Music has had limited success with Jonas' "Promised Land" album, which draws from the artist's two indie releases. It has sold 1,600 copies in Canada since its late 2007 release.

Universal and Sony BMG remain tight-lipped about specific plans for Picard, Charles and Garou—who will release his first English-language album, "Piece of My

Soul," in May, and has sold 5 million albums worldwide, according to Sony BMG.

But Dale Peters, a Toronto-based independent publicist who formerly ran BMG's publicity department in Canada, says it will take a sizable investment and long-term commitment to break a Quebec act throughout Canada. He warns that multiple visits to Canada's other provinces are required until critical mass is reached at radio and retail—and that acts used to star treatment in Quebec often struggle to cope with returning to unknown status elsewhere.

With that in mind, Peters says he would be surprised if any of the current crop of Quebec stars manages to break in the rest of the country.

"I don't think it will happen," he says. "It takes a big investment to break an act like that and frankly these days I'm not sure the majors are willing to spend the money it would take."

But Lennox says that isn't the case with Picard. "If we build a base, we'll go to the next album and try again," he says. "This isn't a short-term proposition, but we think there are hits on the Pascale Picard album that will translate into Canada and other English-speaking markets."

FRENCH CONNECTION

Three Artists Looking To Break Beyond Quebec In 2008

PASCALE PICARD

Based: **Quebec City**
Current release: "Me, Myself & Us" (Universal)

Booking agent: **SL Feldman & Associates, Toronto**

Folky alt-rock female singer Pascale Picard's latest album, "Me, Myself & Us," was a strong seller in Quebec City before breaking in the rest of the province. The artist, whose songs are sung in unaccented English, recently signed with Universal France.



JONAS

Based: **Montreal**
Current release: "Promised Land" (Warner)
Booking agent: **SL Feldman & Associates, Toronto**

Since his debut in Quebec in 2006, straight-forward rocker Jonas has developed a reputation as a powerful live performer. Wider Canadian audiences recently got to see that side of him when he opened for U.S. rock band Collective Soul on its Canadian tour.



GREGORY CHARLES

Based: **Montreal**
Current release: "Loin de la Lumière" (Universal)

Booking agent: **Productions Gregory, Montreal**

An actor and prominent TV personality in Quebec, Gregory Charles has had stunning success within the province. His 2006 album "I Think of You" (Sony BMG Canada) sold 106,000 copies in its first week.

—RT

GLOBAL NEWSLINE

>>> WARNER STRIKES EUROPEAN MP3 DEAL

U.K. digital download store 7digital.com has become the first such major European service to offer Warner Music Group repertoire in digital rights management-free MP3 format. A deal struck with London-based Warner Music International, effective March 4, makes Warner repertoire available online to customers in the United Kingdom, Spain, France, Germany and Ireland. WMI has also agreed to partner with 7digital on a range of digital products and services, including album bundles containing exclusive content and artist Web pages. WMG ended its MP3 holdout in December 2007 when it began

offering titles through Amazon MP3, the online retail giant's DRM-free download store. According to 7digital, the addition of the Warner repertoire brings its catalog up to 3.5 million tracks, of which 80% are DRM-free.

—Lars Brandle

>>> OZ GOV'T UNVEILS MUSIC PLANS

The first arts policy drawn up by Australia's new Labor Party government includes initiatives for the contemporary music sector. The arts minister is Peter Garrett, former singer with politically outspoken rock band Midnight Oil. The policy was unveiled March 1 and includes a busi-

ness skills training project for talent managers, greater moves to develop export music markets and support for the indigenous hip-hop sector. Garrett also wants to foster the arts in schools and colleges, increase funding for indigenous arts and associations and promote access to the arts for people with disabilities. Also discussed was expanding the number of live "music precincts" in major cities where venues could operate during late hours without complaints from neighboring residents.

—Christie Eliezer

>>> CANADIAN PACT FOR PPL

British music services organization PPL has forged a reciprocal deal with the Alliance of Canadian Cinema, Television and Radio Artists

Performers' Rights Society (ACTRA PRS), through which members of both societies will benefit from the collection of royalties from broadcast and public performance of sound recordings on both sides of the Atlantic. In a statement, ACTRA PRS director Brad Keenan described the agreement as "a significant step" in ACTRA PRS' plans to represent Canadian performers in "markets around the world, with PPL's market being one of the most significant." PPL licenses recorded music on behalf of more than 3,500 record companies and 47,000 performers. ACTRA's membership numbers 21,000.

—Lars Brandle

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ISPs To The Rescue?

Legislation To Curb File Trading Gains Momentum

LONDON—The British recorded-music industry is celebrating the U.K. government's decision to compel Internet service providers to help tackle illegal file sharing—and similar schemes could now roll out across the globe.

The government has set an early-2009 deadline for the industry and ISPs to find a "voluntary solution" on curbing illegal distribution of digital files. Failure to do so will incur legislative intervention starting next April, according to the Department of Culture, Media and Sport.

in Spain have "regrettably failed completely," although Promusicae president Antonio Guisasola hopes the new government, formed after the March 9 general election, will take similar measures to France and the United Kingdom, as "it is not possible to achieve these systems by agreement or dialogue."

In Italy, the creative industries are also awaiting the results of a general election, which will take place in mid-April.

"We hope the hard line in France and the U.K. will encourage the next Italian govern-



'Without the threat of legislation or something else, ISPs aren't really prepared to do anything to help us.'

—JO OLIVER, IFPI



"We've always tried to have collective and individual discussions with ISPs to explore where there is a common ground without need to legislate," IFPI head of litigation Jo Oliver says. "But without the threat of legislation or something else, ISPs aren't really prepared to do anything to help us."

Labels body BPI CEO Geoff Taylor also welcomes the government's tough talk. "The clear timetable of legislation means that it is now or never for ISPs to negotiate effective and viable agreements with us," he says.

U.K. ISPs remain largely tight-lipped, but Tiscali U.K. managing director of media services Neal McCleave says, "We support moves to tackle piracy and look forward to working with government departments to achieve a balanced outcome."

The British breakthrough has a French connection. Last November, president Nicolas Sarkozy unveiled a groundbreaking blueprint that envisages setting up a state body to tackle persistent offenders, with sanctions including the suspension of Internet subscriptions used for illegal file sharing.

With two key European territories now on-board, the bandwagon appears to be gathering pace, with IFPI chairman/CEO John Kennedy citing "positive noises" coming from Sweden. The Australian government has also mulled "three-strikes" legislation that would see persistent offenders lose their Internet access (billboard.biz, Feb. 26).

But in other European markets, progress has been slow.

Spain's IFPI affiliate and labels body Promusicae says ongoing talks with ISPs

ment to follow suit," labels body FIMI president Enzo Mazza says.

In Germany, labels body BPW has called for the French model to be adopted, after negotiations between rights holders and ISPs ended without any positive result.

And, as yet, there's no sign of a breakthrough in the United States.

"Generally speaking, we prefer marketplace solutions to address the problem of Internet piracy," an RIAA representative says. "However, if a voluntary approach cannot be achieved and the situation calls for regulation, any policy that addresses the issue of managing congested networks should target the root of that congestion—the theft of copyrighted works."

Kennedy, however, remains confident of progress. "In many of these cases, discussions are at a very early stage," he says, "but they are all going to get to the right stage eventually."

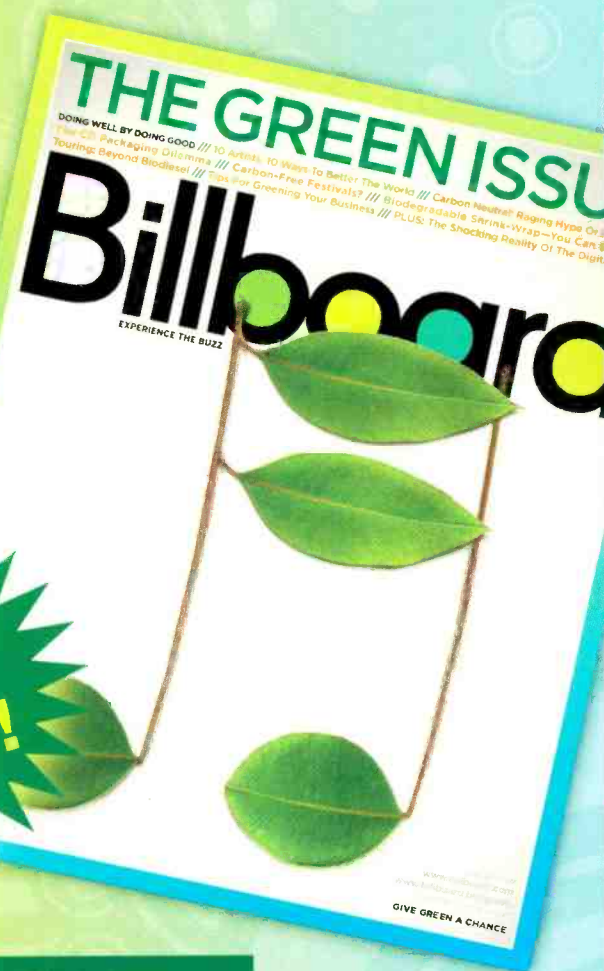
The U.K. proposal has already come under fire from consumer groups. Open Rights Group executive director Becky Hogge warns that the proposals are disproportionate and user-unfriendly.

"If dad is file sharing and the Internet is cut off, maybe mum can't run her business or the kids can't do their homework," she says. "You wouldn't cut people's electricity off, which would in fact be a more effective way of stopping [peer-to-peer] file sharing."

Additional reporting by Howell Llewellyn in Madrid, Wolfgang Spahr in Hamburg and Mark Worden in Milan.

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Seymour Stein

From studying the charts while working at Billboard as a teen to soaking up the sounds of the Bowery while punk was exploding, Stein has spent his life immersed in music.

Seymour Stein, co-founder of Sire Records, is a music industry living legend.

"He is probably the greatest living storyteller of the music business," Tommy Boy founder Tom Silverman says. "He not only knows the B-sides of every record no matter how obscure, but he knows stories behind every one of them, especially from the 1950s to 1970s."

At the age of 14, Stein's first music industry job was as assistant to Billboard head of charts Tom Noonan. Soon he was working for legendary labels like King Records and Red Bird Records. By 1968 he and Richard Gottehrer paired to form Sire Productions, which evolved into the label of the same name. The name came from a reworking of the first two letters of each man's first name.

After licensing bands in the first part of the 1970s, things really jelled in the second half when Stein signed the Ramones. Sire ultimately became the most successful punk/new wave label in the United States, if not the world. It has issued records by Talking Heads, Richard Hell & the Void-Oids, the Dead Boys, the Paley Brothers, the Rezillos, the Undertones, the Pretenders, Madness, Secret Affair, English Beat, Depeche Mode, Soft Cell, Plastic Bertrand, the Saints, M/Robin Scott, Yaz, Modern English, Aztec Camera, Jonathan Richman, the Cure, the Cult and Brian Wilson. If that didn't ensure his place in history, he then signed Madonna.

Along the way, Gottehrer and Stein split amicably and by 1977, Sire was affiliated with Warner Music Group, where it remains today.



How did music come into your life so early, and how did you wind up at Billboard?

I used to listen to the radio under the pillow. I went up to Billboard when I was 13, and Tom Noonan was very kind and set up a table for me and let me read through the bound volumes of old issues.

I attracted a lot of attention: "Who was this crazy kid?" they wondered. Tom introduced me to all the people at Billboard, and in particular Paul Ackerman was very influential on me and on the industry. I also was very impressed by Bob Rolontz, who was one of the best reporters Billboard ever had.

I started working for Tom as his assistant, doing research when I was 14 in 1957, and then Paul would send me to review a show. They never mentioned they were paying me. When I realized that, I went home and told my parents, "I should be paying them for letting me work there."

How long were you at Billboard?

I worked at Billboard continuously through high school and when I

graduated I was going to go to college but Tommy offered me a full-time job, so I took it. In 1961, I then went to Cincinnati to work for Syd Nathan at King Records until 1963. I learned more about the record business from Syd than anyone else. He was my greatest mentor.

How did Sire come about?

When I was at Red Bird we were on the eighth floor in the Brill Building and on the ninth floor was a company called FUG Productions, which is where Rich Gottehrer worked. Together, we formed Sire, which I liked because it was similar to King Records. It was a struggle in the beginning. We didn't have very much money and a lot of the records we put out were things that we licensed from EMI, like the Climax Blues Band, Renaissance and Focus.

How did you get involved with Blue Horizon in the 1970s?

I met Mike Vernon at a recording session in the U.K. for Champion Jack Dupree, and then I helped him to put Blue Horizon together.

A few months later I see in the Billboard charts that the label has two records in the top 10, Fleetwood Mac with Peter Green at No. 1 and Chicken Shack. I couldn't believe it because I am struggling to keep my doors open.

Then, I saw an article in Record World where Vernon talked about me, and I called to thank him and asked how he was. He said, "I am miserable. I love making records, I don't like the rest of it. Can you be my partner?" That strengthened my connection to the U.K. and so I was there when the whole punk rock/new wave thing took off.

It would seem that you hit your stride in the mid-'70s.

For me, growing up in New York was the center of the music business. New York had everything. Everyone played here and we had Alan Freed. But little by little, New York became less and less. Then, there was the whole punk/new wave thing but nobody liked to go down to the Bowery. I didn't mind; I didn't find it threatening.

[CBGB founder] Hilly Kristal was

a wonderful man. He gave everybody the opportunity and he cared about his bands. He found the Dead Boys and turned me onto them. When I was inducted into the Rock and Roll Hall of Fame, in addition to my family I had two guests with me, Hilly and Tom Noonan.

Let's look at your current roster.

Regina Spekter was actually signed by my partner Michael Goldstone. HIM is the biggest band to ever to come out of Finland, a country that I have watched forever. They were originally with BMG and then Universal, but we have them worldwide now. The Veronicas, who come from Australia, are a set of twin sisters, like Tegan & Sara, who continue our relationship with Canada. The Subways we found thanks to Tony Wilson. I went with Korda Marshall, who heads up Warner U.K., and we both agreed they are fantastic.

Early on Sire was kind of like the first Rhino, issuing records that might not be commercial but were important, like the *Pretty Things*

and the "Nuggets" compilation.

Funny, that's what the people from Rhino told me years later, that my reissues inspired them.

How did you find Madonna?

Mark Kamens brought me Madonna. He was a great DJ, but wanted to be a producer. I gave him \$18,000 to develop six acts, and the third was Madonna. I signed her from my hospital bed.

How would you describe your A&R direction nowadays?

I don't have any music direction; I let the music take me. I think a hit can come from anywhere. What a lot of people are missing is how the rest of the world has come up. Look at Russia, India, China and Turkey. These are incredible markets. And smaller ones like Indonesia and South Africa are on the rise. The place I go to almost every year, which I am convinced will be a very big market, is India. It's more than Bollywood, which is also very good and changing all the time. Beyond that, India has great producers, great writers and great artists.

Is there anything that the industry should be doing that it's not?

One of the things that is a big problem with the industry as we grow larger, there is no mentoring going on. I was fortunate to have many.

What's your appraisal of where indie labels stand today?

Now is a great time to be an independent label. The best way to deal now would be to have the synergy between the indie and the major. It has worked very well for me and allowed me to do what I arguably do the best, and what I like doing the best—being around music. ...

I don't have any music direction; I let the music take me. I think a hit can come from anywhere.



Sign A Band. Put Its Music
In Front Of Millions Of Devout Gamers.
Make Money. For Electronic Arts
And Its Publishing Arm **ARTWERK**,
It's No Problem

BY ANN DONAHUE



STEVE SCHNUR

Let's roll through the numbers: In third-quarter 2007, the most recent financial data published, videogame company Electronic Arts set a record by making \$1.5 billion in revenue. That's a heck of a lot of videogames sold, and it results in countless opportunities for bands to get exposure to the gamer demo—young guys laden with expendable cash.

It's up to Steve Schnur, EA worldwide executive of music, to match bands with appropriate games—not just to get gamers to rock a little harder while playing best sellers like "Madden NFL" and "FIFA"—but to give artists a chance to break through. To that end, last year Schnur teamed with Nettwerk to form Artwerk, a publishing arm for bands that he believes align perfectly with the gamer mentality and can cross over into TV, film and advertising placements (see story, page 24).

After signing seven bands to Artwerk in the past 12 months, Schnur hopes to double the roster by the end of 2008. "We look at publishing as though it's our responsibility to deliver marketing opportunities to the artists we sign," he says. "We have to take a central role in the artist's career. We just can't be passive and sit back and wait for stuff to happen and collect the mechanicals. As matter of fact, it's rare, frankly, that I even ask, 'How is the album selling?' It's not the first and foremost thing on our radar. It's very tertiary to us."

Why did you decide Nettwerk would be a good partner for your publishing arm?

We had a concept of finding bands that were gamers and finding bands that had the potential to go way beyond the videogame, be it with film and television synchs, be it with advertising, be it with sports affiliations. The reason why I ended up going with them is that I felt, in the new world order of "music 2.0," my partner needed to be a management-centric partner, with the understanding that publishing is not just waiting around to open the mail and cash the check against mechanicals.

In today's market, a publisher has to deliver on marketing. A publisher has to create opportunities, not wait for opportunities. It's just not defined as pitching. Anybody can pitch—but how do you proactively create opportunity? And I felt that there was probably no other person than Terry McBride and

the folks at Nettwerk who understood how to make music become a part of people's lives, how to get under their skin on a global scale, and not trying to hang onto, sadly, the model of survivorship that so much of music industry is doing now.

Artwerk signed publishing deals with four bands last year. How did you choose?

Our first signing was Junkie XL, because we felt that it was imperative to have, in our opinion, the world's best remixer/DJ. Junkie XL is an incredible composer as well. He's composed scores for us for "Need for Speed" and "SSX." He also fits very much into the foundational mind-set of Nettwerk; they really know how to work with, break and expand artists' careers much like his. His album ["Booming Back at You"] comes out in March.

The second artist we signed was Datarock, a band from Bergin, Norway. The band has been on every college top five chart this past year and is selling out massive-size venues from Brazil to Australia, and they've grown their touring base here in the U.S. and in Europe. I don't think there is a day that has gone by over the last couple months where I haven't gotten a license request on them.

The next band we signed is from Melbourne, Australia, called Airbourne. They debuted at No. 1 on the Heatseekers chart a couple of weeks ago [Billboard, Feb. 16]. They are a band that we put in every game last year, from "Madden 2008" to "Need for Speed" to "Skate." And we went from [placement in] "Mad-

den" to [placement in] successive weeks on "Monday Night Football." Every time they went to the outro, and every time they came back from the intro, there was their song from "Madden." We also utilized them last year in our "Medal of Honor" launch. We have a consumer list, a core fan base list of millions. We created these videos [online] where people could first see the videogame footage, and they all had the Airbourne song attached as the audio bed, and then we chryoned it.

The next artist that we signed was an artist from New York called Jupiter One. Somebody in some advertising agency somewhere must play "Madden" or "FIFA" or one of the other games that we've included the band in, because we got a call and they wanted to put them in a European and Asian Mazda ad. So we went from, all of a sudden, a license of a band that we've signed in a bunch of games to a multicontinental ad campaign.

How many artists have you signed in 2008?

We've signed three artists so far since January, which has been busy. From First to Last, expect to hear them in every single game imaginable [Billboard, March 8]. We just finished a deal for Ladytron, who we believe is a very synch-able band. We're programming our titles right now for this calendar year and expect them to be in multiple games as well. And the band that I'm going to announce at South by Southwest that we're going to sign is a band called Chromeo, which is just the hippest band on planet Earth. I can't imagine that there's not going to be just a synch festival around this band—they've already done ads for McDonald's.

As one of the largest videogame companies, Electronic Arts has a proven market reach around the world. How are you going to parlay that into backing musicians signed with Artwerk?

EA has 8,000-plus employees. EA Germany went in full force—and I mean in full force, almost every employee—to see our band Datarock. EA Spain is using our band Airbourne in the television campaign for our new game, "Army of Two." EA Czech Republic went out and spent an entire day last week with Datarock when they toured through there, and they are working with them on marketing campaigns on a local level. EA Australia supported the Junkie XL tour a few months ago there and created a "Need for Speed" Junkie XL tour.

These are some fine examples—and it's not what you'd normally define a publisher as [doing]. On royalty collec- >>>

'The motivation comes from knowing that the artist is not just going to change the world, but is going to move the needle.'

tion, on an advance, on all those sort of deal points, we're competitive as the next guy, but when it comes to what we deliver, we feel that it's unique.

Would you consider gamers music taste-makers?

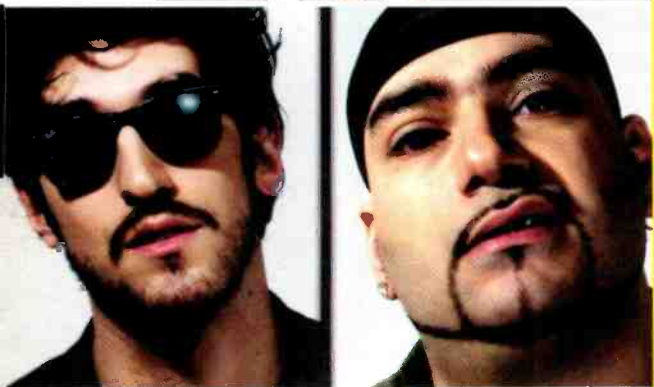
Once a "Madden," a "FIFA," a "Need for Speed" is out in the marketplace, we would get a call that somewhere, somebody in an advertising agency had heard one of the songs because they play games, and wanted to license that. I'll give you two examples: One was Jet and the next one was Ozomatli. Somebody, somewhere at the agency for iPod said, "Wow, we need to get that song in our game."

There are wonderful opportunities, and I'm glad we're a part of it, but in some point in time you have to realize that you want to have a deeper relationship with certain artists, to where you can be part of their initial exposure, but even deepen that impact. . . . who would have thought a videogame company would have three of "their bands" playing Coachella this year? I've got Junkie XL, I have Datarock, I have Chromeo playing Coachella—it's not just by luck.

You worked in A&R for the traditional side of music for years. What lessons can people still in that position learn from what you do now?

My first boss 20 years ago was the former CEO of Elektra, Bob Krasnow. And my third boss was in Nashville, Tim DuBois, who ran Arista Nashville for years. And what those two men taught me was that it was actually OK to have taste. It's actually OK to have guts. It's actually OK to think and act immaturely like a 14-year-old would—that's ultimately who you're trying to convey this musical message to. My second boss, who I haven't skipped over—Clive Davis—taught me that it's not just OK, it's critical to think strategically. The passion, the motivation comes from knowing that the artist that you're working with is going to not just change your world, but is going to musically move the needle on so many kids around the world. . . .

Upping synch opportunities for LADYTRON (top) and CHROME0 (bottom) is a top priority for Artwerk.



IN SYNCH

From Mazda To 'Flash Gordon,' ARTWERK'S Placements Extend Beyond Videogames

You may not know the tune by its name, but trust us, you've probably heard Datarock's song "Fa Fa Fa." The electronica disco beat has been placed in several videogames from Electronic Arts (EA), including "NHL 2008," "NBA Live 2008" and "FIFA 2008"—not a surprise, considering that the band is signed to Artwerk, the publishing company created by Electronic Arts and Nettwerk.

It's Artwerk's goal to break its artists beyond the videogame, and "Fa Fa Fa" is a perfect example of its reach. The song has been featured in promotions on MTV and Current TV, in Fuel TV's "Daily Habit," ABC Family's "Kyle XY," Canadian TV series "JPOD" and Germany's "Tomorrow Today." In addition, Datarock performed it on "Jimmy Kimmel Live."

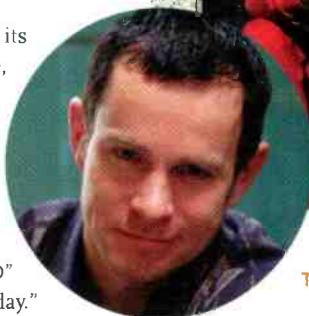
"Fa Fa Fa" can also be heard in the upcoming movie "Ace Ventura 3" and a commercial for cell phone company O2 in Ireland, and it was part of a USB giveaway for French automaker Renault's twee Twingo.

This cross-platform and global song placement is exactly what EA head of worldwide music Steve Schnur wants to accomplish for artists signed with Artwerk (see Q&A, page 23).

"I'm not in the business of going out every single night and trying to compete against EMI and Warner/Chappell and saying, 'Oh! I'm a pub!' and creating a roster of a million songs," Schnur says. "That's not my goal. They also are my partners; we license from them and we have incredible relationships. Our job is to be very specific and sign unique bands globally that will move the needle on gamers. And we feel we can deliver opportunities to these bands that otherwise they wouldn't normally get."

Despite the behemoth position that EA holds in the videogame industry, the process of getting bands linked up with Artwerk is actually quite streamlined. "The beauty with working with the folks at Nettwerk is that when we pitch music to each other—and we do it almost every single day—you can see the reactions immediately," Schnur says. "All we have to say to each other is, 'I love this!' and we go out and see if we can publish the band. That's a pretty amazing—and, frankly, fortunate—position to be in."

The first act signed to Artwerk was Junkie XL, who besides being placed in EA's "FIFA 2008," "Burnout 5" and "Need for Speed: Pro Street" also was placed in an episode of the Sci Fi channel's "Flash Gordon,"



Above: DATAROCK'S music has been placed in videogames and commercials since signing with Artwerk. Inset: Nettwerk CEO TERRY McBRIDE has shepherded Artwerk's growth.

Showtime's "The L Word" and in Columbia Pictures' upcoming film "21."

"I've got a bird's-eye view the other way around—I get pitched by every publisher and every label around the world for our games," Schnur says. "I'm very confident in saying that Maria Alonte [McCoy] and her team [at Nettwerk] is the best film, TV and advertising [synch] department that I know of."

Schnur's alliance with Nettwerk began in 2003, according to Nettwerk CEO Terry McBride, when he started looking for a place that could represent EA's copyrights digitally. "I said, 'Why don't you just do it through us?'" McBride recalls. "We're not caught up in all this corporate policy. . . . that really resonated with him."

Nettwerk's nimbleness set the groundwork for Artwerk, McBride says. "Our film and TV people create requests around the product. They're very publishing proactive: lean, young and forward-thinking."

Besides placement in ESPN's "Sunday NFL Countdown" and "Monday Night Football," Artwerk act Airbourne has seen play in DVD release "Bring It On: Four" and independent film "College." Schnur says, "[We don't] just have them in one game, we have them in multiple games. . . . therefore guaranteeing that every kid around the world who plays videogames—and dare I say that's probably the large majority of them—will be guaranteed to know who this band is."

"Radio used to be the only real estate for music to be heard," McBride says. "Now kids don't necessarily listen to radio, because they're playing videogames."

Airbourne manager Gregg Donovan says the opportunities afforded to the band by being signed with Artwerk are "too good to be true."

"Every time we get a synch we see spikes in the band's MySpace page," he says. "It's not like traditional radio—a slam-dunk like that—but we kind of feel like it's one of those big domino games. [It] helps push the first domino over."

One of Airbourne's most recent placements, Donovan says, was of the band providing the theme track for World Wrestling Entertainment's "Royal Rumble" February pay-per-view event. The band will also now provide the theme music for one of WWE's stars, Mr. Kennedy, whenever he enters the ring.

"This isn't a traditional radio band," Donovan says of Airbourne. "They're a bit heavy for traditional radio—even rock radio. When I met Steve at South by Southwest [in 2007] and he gave me his vision of things, it made perfect sense to me. I discovered a lot of music growing up through skate and surf videos."

Another Artwerk band, Jupiter One, also has hit the airwaves thanks to "Kyle XY" and "Flash Gordon," as well as part of an advertisement for the Mazda 6 that's airing in Europe and Asia.

And while the synchs open up a world of opportunities for Artwerk bands, Donovan says it's also important to not underestimate the original placement in an EA videogame and the musical memory of the average gamer.

"We were filming a video and part of it has a police car chase," he says. "[A production assistant] was there helping with the police lights, and when we started to play 'Runnin' Wild,' he asked, 'Is this in 'Madden?'" —Ann Donahue

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LADYTRON: DERRICK SANTINI/CAMERA PRESS/RETNA; CHROME0: OARIM BROWN/DATAROCK; DATAROCK: BENT RENE SYNNEV



Is The Great European Independent Label Facing Extinction?

BY MARK SUTHERLAND and CORTNEY HARDING

If the World Wildlife Fund extended its responsibility from wild animals to the music biz, it might seriously consider listing European indie labels as an endangered species.

Under the right conditions, they can still thrive. But at a time when their natural habitat is eroding and poaching is on the rise, the complicated independent ecosystem seems to be under threat.

Increasingly, all but the most established and most principled indie labels are seen as fair game for being bought out, either in whole or in part, by their bigger and richer counterparts.

To a certain extent, this has always been the case. But in the last 18 months, the rate of purchase has accelerated.

In 2007 alone an unprecedented number of labels lost their independent status through deals with or acquisition by majors. The United Kingdom's Sanctuary and V2, Sweden's Lionheart, Germany's X-Cell, Poland's Magic and Belgium's ARS Entertainment all fell under Universal Music Group, while the United Kingdom's B-Unique and 679, Finland's Helsinki Music and the Netherlands' Roadrunner Records went to Warner Music Group. Sony BMG also got into the hunt with Germany's Four Music Productions.

There's no end in sight: That hypothetical "red list" for endangered independent labels would be a long one. EMI Group chairman Guy Hands has pledged to grow the business "both organically and by acquisition," while barely a week goes by without Universal being linked with one indie or another.

Some industry insiders see this spending spree as a last-ditch land grab for market share while they have the financial clout to make such deals. Others see it as an extension of the attitude the Big Four has always had toward indie labels, as feeder A&R spotters. At a time when there's corporate pressure to eliminate large advances and take less risk, why not let someone else do the hard work and move in when an act or label is ready to be taken to the next level?

The more vocal indie evangelists even see it as an attempt to destabilize the market. Brussels-based indie labels group Impala has been highly critical of Universal's purchases. Much to the chagrin of high-ranking Universal executives, Impala and U.K. indies body AIM successfully introduced the phrase "creeping dominance" into the music biz lexicon, when referring to said major and others. Such accusations of dominance have

been dismissed by regulators, but Impala remain defiant.

"Creeping dominance," Impala executive chairwoman Helen Smith says, "is not simply an arithmetical increase of the major's market share points. When the independent sector loses its biggest players there is a quantum shift in the competitive dynamics of the music market. You remove one or two of the big players—which happened when Universal took out V2 and Sanctuary overnight—you are completely debilitating the ability of the sector to compete."

The indie market actually saw its share of Billboard's European Top 100 Albums chart for 2007 rise to 6.6%, from 5.6% in 2006, as Universal's share soared from 27% to 42.8%, at the expense of the other majors. Universal declined requests to comment for this article, but sources at the company note that the only realistic alternative for V2 and Sanctuary was oblivion.

"It's not an answer to say that the others are going down the chute," Smith says. "We can't be in the position where we're saying the only economic model of the future is making Universal or the other players bigger and bigger."

But, to be fair to the major, the motivation for its indie purchases seems to go way beyond the respective 1.7% and 0.9% 2006 market share of U.K. album sales that, according to the BPI, Sanctuary and V2 had to offer. As well as a roster of acts including hit Welsh rock band Stereophonics, the V2 deal includes Cooperative Music, a Pan-European independent label licensing network. Meanwhile Sanctuary's catalog is supplemented by businesses likely to help Universal shape 360-degree mod-



MORCHEEBA

els in the future. In June 2007, when the Sanctuary deal went through, Universal made it clear that it was these businesses that prompted its interest.

"Clearly there's a great record catalog but that's not really the reason why Universal is doing this," a source close to the deal told Billboard. Blaming the failure of Sanctuary's 360 prototype on "appalling execution," rather than "wrong strategy," the source added: "With the right execution and the right support, this will work well alongside [Universal's] other businesses."

This leverage of expertise is another reason for the burst of indie-major deals. Often, the impetus for collaboration often comes from the indies themselves.

For example, U.K. label B-Unique sold 50% of its company to Warner Music U.K. in November 2007 and is now integrated into Atlantic Records U.K. Working in a micro-team, B-Unique founders Mark Lewis and Martin Toher have built a reputation as hitmakers who can spot talent and break them on the biggest scale—the Kaiser Chiefs being the best example—through a previous licensing deal with Universal.

But when the time came to get into bed with a major on an equity level, the pair say there was no guilt attached. Lewis and Toher see the Warner deal as a chance to realize a new set of ambitions, including the creation of a music management arm, and a separate music publishing arm, without losing creative integrity.

"It's as though the majors are going through a huge washing machine at the moment," Lewis told Billboard at the time of the deal. "Warners to me have gone through a lot of changes, and taken a lot of pain. They've come out the other side and are now in a position where they are an entrepreneurial company and they want to be forward thinking, and maybe they have to be. It seemed a good fit, where they are now."

Warner also declined to comment directly for this article, but a senior source at the label indicates the B-Unique deal was an example of Warner's policy to seek out "people, skill sets and business models that offer something we don't currently do."

Warner's label deals range from outright acquisition to 50/50 partnerships. In order to build 360 deals on a market-by-market basis, the major has also partnered with Italian live music executive Ferdinando Salzano and acquired French tour production, promotion and booking company Jean-Claude Camus Productions.

Purchasing an indie purely to buy market share does not always work. This was the case in one of the most high-profile deals in recent years. Barcelona-based Vale Music had cornered the Spanish market in product from artists appearing on massively successful reality TV show "Operación Triunfo" (2001-2007), which launched a string of stars, most notably David Bisbal. It was bought by Universal in June 2006.

In 2005, Vale Music had an 11% market share, according to Spanish labels body Promusicae, while Universal had 17%. But since Universal acquired Vale—the latter undoubtedly affected by the demise of "Operación Triunfo"—it has not matched that combined 2005 share of 28%. In 2006, Universal's share was 25.7%; in 2007, it was 23.2%.

So as falling CD sales across Europe diminish the majors' purchase power and the indies' attractiveness in purely commercial terms, will the trend continue?

ABN Amro media analyst Simon Davies believes independent companies will remain attractive game for the majors and also private equity houses, especially if they come with a publishing catalog.

"A growing number of private equity houses have expressed an interest in investing and building up publishing business because of their cash-generative capabilities," he says. "I would have thought we'd see more of this in the future. There are massive economies of scale for the larger players in terms of hoovering up smaller operators and stripping out the operating cost infrastructure."

There are constant rumors of independent labels in Germany seeking joint ventures with the majors as a means of ensuring their survival in the face of liquidity shortfalls. However, there are no specific plans announced at this stage, and several leading independent labels categorically deny any plans to succumb to the majors.

NEXT ON THE BLOCK?

Four Global Indie Labels That Could Attract Major Interest

ALABIANCA (Modena, Italy)

Key genres: Latin, world, dance, vintage popular songs /// **Main acts:** Enzo Jannacci, Giovanna Marini, Nair, Andhira
Although Alabianca is distributed by Warner Music in Italy—as are other key Italian indies like Sugar and Carolsello—Universal Music, industry insiders say, has been looking closely at the label. Founded in 1978, initially as a publishing/production house, Alabianca has a catalog of 7,000 tracks by Italian and international acts, plus Italian licenses for 150,000 tracks on nondomestic repertoire, much of it Latin. “Alabianca has an amazing niche catalog,” one label source says, “which includes a lot of historical [and] cultural [repertoire], including even old partisan songs from the [Second World] War. It would be of great interest to the majors.”—Mark Worden

VICTOR ENTERTAINMENT (Tokyo)

Key genres: Domestic pop, rock /// **Main acts:** SMAP, Jero, Quruli, Southern All Stars

Despite a rich catalog of domestic acts, Victor Entertainment is widely held to have underachieved in recent times and sources suggest its owners may see it as a liability. Formed in 1972, the label's structure has undergone significant change since Japanese electronics company Kenwood and investment firm Sparx Group took stakes in its parent company, consumer electronics manufacturer JVC, in June 2007. Subsequent reorganization saw Victor separated from JVC's other entertainment businesses, viewed in some quarters as inviting a third-party purchase. “[JVC] now has multiple investors that are looking for results,” one source says, “but right now [it] is failing to please anyone.” Industry insiders name U.S. investment firm Steelwood as a potential buyer. —Steve McClure

CHRYSALIS MUSIC (London)

Key genres: Alternative rock /// **Main acts:** Feeder, Morcheeba (recording); David Bowie, Blondie, OutKast, David Gray (publishing)

Informed sources say the ongoing bidding for Chrysalis Music has drawn interest from the likes of EMI Group, Warner/Chappell, Sony/ATV and private equity firms. “We’ve got a great business, a lot of other people think we have a great business,” Chrysalis Music CEO Jeremy Lascelles told Billboard recently. Despite being the launching pad for acts like Roisin Murphy and Bat for Lashes (both now with EMI), the group's Echo label is not the key attraction. “The real value resides in the publishing business,” says ABN Amro media analyst Simon Davies. While the company remains for sale, it's business as usual. “Private equity funding,” Davies says, “has become harder to come by. That might further extend any bid negotiations.” —Lars Brandle

NAÏVE (Paris)

Key genres: Pop/rock, dance, world music, classical /// **Main acts:** Carla Bruni, Raul Paz, Mirwais, Marianne Faithfull

There's a certain irony that Paris-based Naïve might appear in the majors' cross hairs. The 10-year-old label is headed by chairman Patrick Zelnik, who has been one of the key opponents of the majors' “creeping dominance” as president of Impala since July 2006. Shortly after launch, the company acquired leading French independent classical label/distributor Auvidis. In September 2000, French investment company Part'com took a 17% stake in the company in a deal that Zelnik said at the time was worth “several tens of millions of francs.” According to Zelnik, Naïve's 2007 revenue was €37 million (\$56 million), up 7% from 2006, and representing 5% of the French market. He also acknowledges some probable changes in Naïve's capital in 2008. “There might be some new partners to support further development,” he says, adding that Naïve has now reached the critical size to avoid being swallowed by a major company. —Tom Ferguson and Aymeric Pichevin



Such acts as CARLA BRUNI, ANDHIRA and FEEDER (clockwise, from left) record for indie labels that might prove valuable acquisitions by larger companies.



As in other mature markets with established indies sectors, this denial is partly a question of image—and also due to the fact that indie label artists frequently have a “no-majors” clause in their contracts.

“I’m sure there are good arguments for some indies to get into bed with the majors,” says Thomas M. Stein, CEO of label/production house 313music JWP in Munich. “But this does not mean that the indies are not in for a bright future at an international level as well.”

In Italy, where one-time indie institutions like Ricordi and CGD have long been subsumed by the majors, some industry insiders argue that the majors are now more interested in extending into other business areas, such as live concerts and artist sponsorship deals.

Nevertheless, Italian indies body PMI president Mario Limongelli says that “there is currently lot of interest on the part of the majors in trying to acquire indies with a strong catalog, and that includes several of our members.”

Significantly, many key Italian indies are distributed by majors—a practice less common in other parts of Europe. Although Warner's indie distribution arm Alternative Distribution Alliance launched in the United Kingdom in 2006, and handles labels including Roadrunner, Visible Noise and Because Music, independent labels in European territories tend to stick with genuinely independent distribution. (In the United Kingdom, it's a prerequisite for indie chart eligibility.)

In the United States, however, such major-owned indie distributors are key players in the market—and the main way for majors to monetize their relationships with the independent sector. Stateside, ADA distributes labels including Sub Pop, Beggars and Merge; Sony BMG-owned RED handles the likes of Drive-Thru, Megaforce and Victory; Universal's Fontana looks after labels including Vagrant, Nitro and Ecstatic Peace; and EMI-owned Caroline distributes Arts and Crafts, FatCat and Load.

“At Warner, we have options for indie labels beyond simply being bought,” ADA executive VP Mitchell Wolk says. “They can do straight distribution through ADA . . . or work with the Independent Label Group, which works with outside firms to provide virtual label services.”

Merge sales director Paul Cardillo adds, “While we know Warner is there, it doesn't affect us in any real way. We just deal with ADA and they do a great job for us. ADA is a great fit for Merge—many of the labels in their family are similar to us.”

Wolk notes that 15 years ago indie distribution wasn't linked to majors. “Now, indies can use those distros to gain access to the back office infrastructure that a major can provide,” he says.

“On the digital side of things, an indie can easily have a direct deal with iTunes or Amazon, for example. Overall, the barriers to entry have really come down.”

Consequently, indies don't feel as beholden to the big four. Jim Cooperman, COO of indie label Wind-up, stateside home to Seether and Evanescence, says, “We compete with the majors. We have the same ability to get direct deals and sell our records.”

Cooperman says majors have approached Wind-up for acquisition on a number of occasions, but “it just didn't work out for us. We didn't see where they could add the value we were looking for.”

Jim Saliby, senior VP at punk label Victory Records, also says that his label has been approached but decided to stay independent. “We are built to be lean and mean,” he says, “and to have the freedom to work without a bureaucracy. We're doing well just as we are.”

A source from a major that has met with Victory adds that the reason it ultimately wasn't purchased was that its price was too high, compounded by a number of pending lawsuits.

And while indies commanded nearly a 13.5% market share of the total U.S. market in 2007, according to Nielsen SoundScan—compared with 18.1% of 2007 U.K. album sales, according to the Official U.K. Charts Co.—the more pronounced decline in record sales stateside has had a similarly pronounced effect on the majors' purchasing power.

True, Universal just brought Univision Music Group under its umbrella, subject to regulatory approval, having already handled its U.S. distribution. But that was a rare example of a label being able to deliver significant market share (35.9% in 2007, according to Nielsen SoundScan) in a genre (Latin) where Universal is not as strong as elsewhere.

But TVT Records, once hailed as Billboard's No. 1 indie label, filed for Chapter 11 bankruptcy protection last month amid nothing but deafening silence from potential stateside suitors.

Had TVT—with its relatively strong roster (Pitbull, Polyphonic Spree, Lil Jon), publishing arm and proven A&R track record—been located in the United Kingdom, one can't help think things might have been different. But does the choice really have to come down to extinction or captivity?

Impala's Smith says that the independents “have always been classed as disadvantaged in some way or another.” But, she adds, “that hasn't stopped them signing Radiohead. [The indies] have a lot more to offer than market share.”

Additional reporting by Lars Brandle and Tom Ferguson in London, Howell Llewellyn in Madrid, Wolfgang Spahr in Hamburg and Mark Worden in Milan.



It's tempting to write off the festival, with the rise of the blogosphere and the weed-like growth of events that bill themselves as "South by Southwest parties" but are actually in no way affiliated with the festival. Sure, it's fun to spend a week drinking for free and seeing bands and friends in sunny Austin, but does the event have any of the cachet it once had as the place where careers were born and legends made?

The short answer, according to many industry insiders, is yes. There are a number of caveats that accompany that answer, but pretty much everyone Billboard spoke with says that SXSW remains a strong brand and a place that provides fertile opportunities for bands, even after they have been discovered and vetted by the Web. SXSW has also emerged as a great place for international acts to break on U.S. shores and for non-indie rock acts to connect with new audiences.

"The success of the festival is a bit of a double-edged sword," says Roland Swenson, who co-founded SXSW 22 years ago. "There have always been nonofficial SXSW day parties, but it has been getting out of control. It presents a challenge for us, because it forces us to compete with all these parties that start at 11 a.m. and give people free alcohol all day long. It draws people away from our panels and trade show, which are a big part of the SXSW experience.

"We have to maintain a level of exclusivity," he continues. "I've started seeing sponsorship proposals to spend \$150,000 for a SXSW show that is in fact not affiliated with the festival. While a lot of people throwing parties and piggybacking on the festival is benign, we have to have some level of control.

In A Freewheeling Indie Atmosphere, SXSW Still Matters

BY CORTNEY HARDING

"It bums me out to see a band show up at the convention center to sign in and realize that they are not playing an actual showcase. They wind up playing in a corner for 10 people, and it's a shame."

Swenson's attitude still hasn't deterred a good number of labels, promoters, bloggers and even TV talk show hosts who want in on the SXSW experience, even without direct affiliation. Celebrity blogger Perez Hilton is quick to clarify that his show is not an official showcase. But that didn't make it difficult for him to secure a venue and bands.

"The location is secret, but I can say it's a new venue and it's on the larger side," Hilton says. "This is my first time doing a show in Austin. I just went last year, and I had an awesome time. I loved seeing artists in small venues and having the opportunity to see my favorite bands multiple times."

Hilton wasn't forthcoming on the lineup, but did say, "We'll have eight acts and a cool DJ. I picked all the artists; they are all people that I love."

For Hilton, the benefit of SXSW is the ability to expose artists he likes to the rest of the media. "While they might have heard of these acts before, this will be the first time many of them see the bands live," he says.

Chloe Walsh, a publicist at Press Here Publicity, echoes Hilton's statement. "As a publicist I find SXSW a hugely important event," she says. "New artists get to perform [sometimes several times a day] in front of a great cross-section of the media—TV bookers, national magazine editors, regional newspaper critics, radio producers. With all of those influential people in one spot we get to showcase our artists without the cost and chaos of them embarking on a four-week tour of the States."

No one benefits more from this "everyone in one place" vibe than the growing number of international bands that play SXSW every year. Maria Catamero, a publicist at Blue Ghost Publicity, registers some complaints about the festival, but nonetheless says, "I do stress the importance to my bands that they

must play it and to my international bands [that] I want them to play [SXSW] over any other festivals if they can only make one. I feel like there are more international people there and more of a better mix across the board of industry people."

One of the countries with the biggest international presence at SXSW is the United Kingdom, with 150 bands flying over to perform at several events. "This is the fifth year we've done this, and we've had great success every year," says Phil Patterson of U.K. Trade & Investment, a government agency that helps fund and support the project. "We supported Amy Winehouse last year, and she emerged as the breakout star of the festival. We also brought James Blunt over for some of his first shows. We really want to find artists that are on the cusp of breaking big.

"We absolutely see results come out of SXSW each year for our bands," he continues. "We've had some acts come away with great publishing deals, and one guy, Foy Vance, came out with three synch deals, some TV placements and a support spot on the Pete Townshend tour. A lot of U.K. bands also take the fact that they've played at SXSW and use it to get better deals in the U.K. and Europe."

"For U.K. acts, SXSW is really an established calendar act, like the Glastonbury festival," says Crispin Parry of British Underground, one of the main organizers of the Austin festival's U.K. showcases. "It's a bigger name than something like Coachella; it reaches the level of almost being mythological. The BBC are into it, and it really generates more interest from consumers than almost anything else."

The Brits aren't the only ones to have discovered the magic of SXSW. This year's festival boasts official showcases from Brazil, Barbados, Russia, Singapore, South Africa, India, Israel, Malaysia, Korea, Lebanon, Jamaica, Colombia, Iran, Argentina, Indonesia, Mexico and Venezuela.

In addition to offering opportunities for international acts, more bands that don't fall into the indie rock genre have begun to gravitate toward SXSW. Fiona Bloom, founder of publicity firm the Bloom Effect, has put together soul music programming for the festival. "I've been going for 21 years and I helped launch a lot of the hip-hop programming back in the day," she says. "It's really exciting to be able to bring new artists to the table and get the SXSW promotional machinery behind their efforts. In the years I've been going, the festival has changed for sure, but it's still as amazing and fun as ever."

billboard.com SXSW coverage kicks off Thursday, March 13. Look for news, video and more at billboard.com/sxsw.

TEXAS HEAT

Billboard
Highlights **12**
Acts To Watch
At SXSW



Among the hundreds of acts on this year's South by Southwest bill, a number are poised to reach the next level of success. Below are a dozen to keep an eye on, as profiled by Mike Ayers, Ayala Ben-Yehuda, Lars Brandle, Jonathan Cohen, Cortney Harding, Leah Kauffman, Jakob Smyle and Robert Thompson.

BON IVER

What do you get when you mix equal parts of lovelorn folk genius and haunting winter landscape, and let it ferment for three months inside a remote cabin in northwestern Wisconsin? Bon Iver. The band is the progeny of Justin Vernon, who fled to the barren woods after breaking up with his band and girlfriend. He spent months recording what would become his debut album, "For Emma, Forever Ago." The evocative album is a testament to Vernon's skill as a songwriter, chronicling his feelings of loss through a choir of innovative harmonies and organic ambience. Bon Iver is playing SXSW after a North American tour with Black Mountain.

WHITE SHOE & THE COUPLES COMPANY

Influenced by Indonesian movie soundtracks from the '70s and jazz from the '30s, White Shoe & the Couples Company offer a refreshing break from the usual indie rock at SXSW. Sure, they met at art school, but the fact that they met at an art school on the other side of the world and have been called "the best indie pop band in Indonesia" sets them apart from the pack. The band's debut album, out now on Minty Fresh, swings with Stereolab-meets-Bollywood style.

ALINA SIMONE

Alina Simone isn't just coming to SXSW to promote her last record, 2007's lovely and mournful "Placelessness." She also has a new project up her sleeve—an album covering the music of Russian punk-folk legend Yanka Dyagileva, sung in Russian. Born in the Ukraine and raised in Boston, Simone channels Cat Power and PJ Harvey, with clever lyrics about being lost on the road, watching a lover crash before your eyes and finding out just how interconnected most of humanity really is.

WHITE RAINBOW/ADAM FORKNER

White Rainbow frontman Adam Forkner has plenty of experience with psychedelic rock groups, but he's decided to explore a different style of music with his solo work, creating

experimental/psychedelic electronic music whose references include Miles Davis, La Monte Young and Tangerine Dream. In addition, he incorporates multimedia aspects into his work. In 2005, Forkner released White Rainbow's debut album, "Zome," a collaboration with the band Landing that combines elements of space rock and ambient music. In 2007, Forkner followed up with three self-titled albums in spring, summer and fall. White Rainbow's most recent EP, "Sky Drips Drifts," was released in January on States Rights Records.

DUFFY

Duffy has well and truly arrived as the bright young star of the British music scene. Critically proclaimed as one of the faces to watch for 2008, the Welsh singer's proper debut single, "Mercy" (A&M) (after the limited release "Rockferry"), debuted at No. 1 on the Official U.K. Charts Co.'s singles tally in February on downloads alone. Duffy, who boasts a '60s-esque soul voice and more than a passing resemblance to Dusty Springfield, will give SXSW visitors an opportunity to taste tunes from her highly anticipated debut album, "Rockferry," due March 3 in the United Kingdom and in April in the United States.

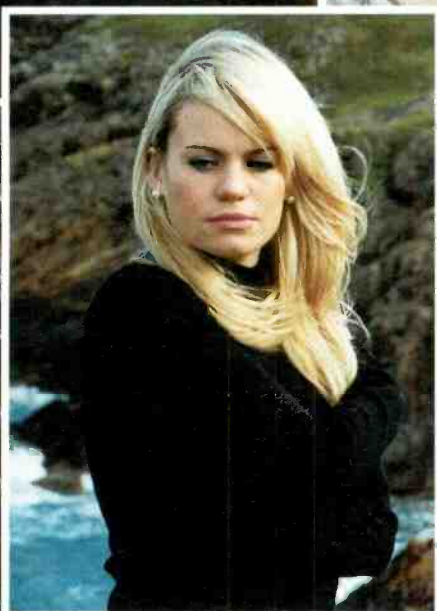
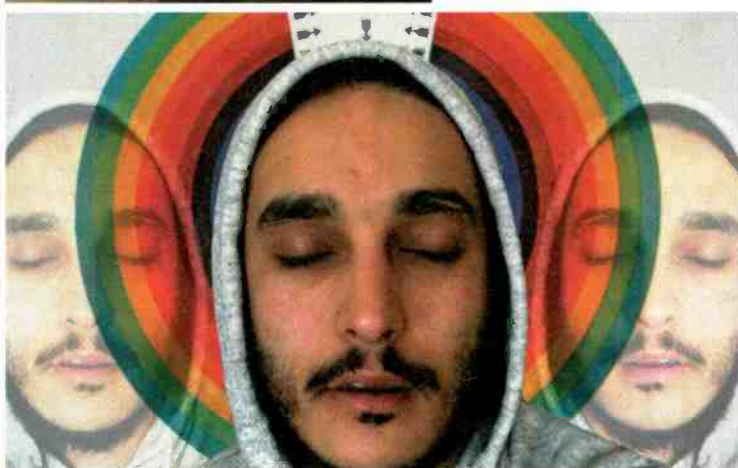
THE COOL KIDS

Chicago's Cool Kids, a hip-hop duo who've already had music featured in "Entourage" and videogame "NBA Live 08," have made it this far with fun, Lupe Fiasco-style rhyming, while riding on a rather curious fixation with geeky aspects of the '80s. After all, the Cool Kids proclaim themselves as the "black version of the Beastie Boys"—and they boast this without a hint of irony. 2008 is looking good for the Kids, who have an already substantial stream of press, a few YouTube videos



Clockwise from top left: BON IVER, SANTOGOLD, WHITE SHOE & THE COUPLES COMPANY, FLEET FOXES, WHITE RAINBOW, DUFFY, THE VIRGINS, COOL KIDS





PEOPLE TO SEE

Lou Reed Keynote Among SXSW Highlights
BY CORTNEY HARDING

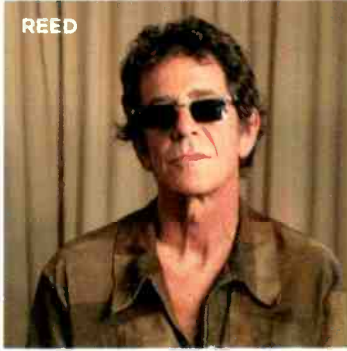
Groundbreaking composer and Velvet Underground frontman Lou Reed will take the stage as this year's South by Southwest keynote speaker. Widely hailed as one of the most talented musicians of his generation, Reed should have plenty to talk about in his address, which will take place March 13.

From his collaborations with Andy Warhol, to his rock opera "Berlin," to his baffling experimental noise epic "Metal Machine Music," Reed has always been a step ahead of popular tastes and the music industry as a whole. Despite having been in the industry for almost 40 years, Reed continues to record; his latest project is an album of meditative music, titled "Hudson River Wind Meditations."

In addition to his speech, the Julian Schnabel-directed concert video "Lou Reed's Berlin" will also screen during the festival.

Reed isn't the only music industry veteran to speak at SXSW this year. On March 13, David Katznelson of Birdman Recording Group will interview Seymour Stein, who got his start in the business as a teenage intern at Billboard. Stein founded Sire Records in 1966, and the label became part of Warner Records in 1977. Among the acts Sire signed are Talking Heads, Radio Birdman, the Pretenders, the Replacements, Uncle Tupelo and My Bloody Valentine.

Steve Reich also got his start in the '60s, though his path took a less conventional route. Reich entered the music business through the SoHo school of composers, along with Phillip Glass, Terry Riley and Tony Conrad. He has released several experimental albums, including "Come Out to Show Them," "Clapping" and "Four Organs." He has also collaborated with his wife, video artist Beryl Korot, on a number of mixed-media works. Reich will be interviewed by fellow New York avant-garde scene star Thurston Moore.



REED

On the touring side, writer Joe Nick Patoski will interview Louis Messina, who founded concert promotion company TMG, March 14. Despite an inauspicious beginning (at Messina's second concert, the crowd rioted after Curtis Mayfield's band got stuck on the road and had to cancel), he continued to promote shows throughout the Southwest. After his first company, Pace, was bought by Clear Channel, Messina resigned and started TMG, mostly promoting country acts.

Ticketmaster president/CEO Sean Moriarty will be interviewed March 14. He plans to discuss the health of the music industry, digital possibilities and the lessons learned from the Hannah Montana/Miley Cyrus tour.

SXSW will also offer a number of panels this year; some of the panelists confirmed so far include Marc Geiger, senior VP/agent in the contemporary music department at the William Morris Agency; New West Records VP of business affairs David Lessoff; and Daryl Hall of Hall & Oates.

FLEET FOXES

When Billboard wrote the first national piece on Fleet Foxes in September 2006, the band had yet to play a show outside its Seattle hometown. The worldview is considerably larger these days, with Sub Pop having snapped up the group in January and sent it out on tour with fellow recent signing Blitzen Trapper. An EP, "Sun Giant," will be available first at shows and then at retail on April 8; the band's self-titled debut arrives June 3. Key to Fleet Foxes' gloriously retro rock: Robin Pecknold's soaring vocal melodies, best heard on the EP's "Drops in the River" and the album's "White Winter Hymnal."

THE VIRGINS

With a swagger and rhythm-driven approach reminiscent of the Strokes, the Virgins have made a lot of noise in and around New York in a very short time. The group recently signed to Atlantic on the strength of its self-titled EP, individual tracks from which have racked up nearly 20,000 sales on iTunes alone. Fronted by singer/guitarist Donald Cumming, the 2-year-old Virgins are fresh off a sold-out New Year's Eve show at New York's Mercury Lounge and made their first visits to the United Kingdom and France just prior to SXSW.

PANDA

One of the most successful acts to emerge from Mexico's emo scene of the last couple of years, Panda is set for the March 11 stateside release of its latest on Movic/Warner, "Sinfonia Soledad." The live double album, recorded at Mexico City's Auditorio Nacional, went gold in Mexico for sales of more than 50,000 copies within weeks of its release. The new album comes on the heels of last year's "Amantes Suntamentes," a Grammy- and Latin Grammy Award-nominated melodic punk set that has sold more than 150,000 copies in Mexico.

BORN RUFFIANS

For a band that had played under different monikers without much attention for several years, when success came for Born Ruffians, it came quickly. With excitement generated by MySpace buzz before it had released any material, the band, which hails from Midland, Ontario, backed up the hype with the release of its self-titled EP in 2006. With jerky rhythms and yelped vocals that drew comparisons to the angular sounds of Talking Heads and Television, the band signed to Warp Records, which will release its debut album, "Red, Yellow and Blue," March 4 in North America and May 28 in Europe. The band will undertake a tour of the eastern United States before heading to SXSW.

and crossover reference points galore. First up is "The Bake Sale EP," followed by a full-length later this year, both on Chocolate Industries.

SANTOGOLD

Brooklyn's Santogold is primarily singer/rapper Santi White claiming a majority stake in this "group," with an assortment of producers and DJs, including Diplo and Spank Rock, providing the musical accompaniments. At times Santogold sounds a lot like M.I.A.'s recent work (they toured together, after all) but there's a heavy "retro-clash" feel, coupling dark, grimy beats with '80s-style computer sounds. And as with M.I.A., the cross-cultural reference points are numerous. Santogold is planning a spring release for her self-titled debut on Downtown Records that could easily continue the popularity of world-fused hip-hop.

PORT O'BRIEN

Bay Area five-piece Port O'Brien has already shared stages with Bright Eyes and Modest Mouse without having a full-length to its name. That'll change this May when the band will self-release its first record, "All We Could Do Is Sing," a collection of folk-tinged songs loosely involving the sea. But sea shanties these ain't, mate. Port O'Brien crafts beautiful, melodic tunes that utilize string instruments to their fullest. And the group is not afraid to rock out: "Pigeonhold" has it grinding down on guitars and "I Woke Up Today" revels in an Arcade Fire-style energy.

BORN RUFFIANS: SARAH CASS; FLEET FOXES: SEAN PECKNOLD; DUFFY: MAX DODSON; VIRGINS: ANDREW ZAEH; REED: TIM BAUER/HEADPRESS/RETNA



SHOWCASE ★ SHOW ★ DOWN

Vets, Up-And-Comers Set For Billboard SXSW Showcase

Billboard's third annual South by Southwest showcase will roll into Austin's Pangaea club March 14, and there's a wide mix of music on the bill. Swedish pop sensation Robyn will close the event with tunes from her first U.S. album in six years, while Australian rock act the Vines, now unsigned, will unveil tracks from an album due this summer. The lineup is rounded out by Switchfoot frontman Jon Foreman, singer/songwriter Nicole Atkins and buzzworthy Los Angeles rock combo Airbourne Toxic Avenger. Past Billboard showcases have featured People in Planes, Steel Train, Gruff Rhys, Christian Scott, Ron Sexsmith and the Redwalls. Here's a closer look at this year's lineup.

ROBYN

URL: robyn.com // **Label:** Interscope // **Latest release:** "The Rakamonie EP" (Konichiwa/Cherry Tree/Interscope) // **Management:** DEF Management

It's not often that an artist gets a second chance. But Robyn—the Swedish teen pop survivor who hasn't scored big in America since 1997's nearly platinum "Robyn Is Here"—seems to be proving otherwise. Stateside interest was renewed following last year's U.K. release of Robyn's electro-pop-tinged self-titled album. The set, which finds the singer collaborating with members of the Knife and the Teddybears, was originally released in Sweden in 2005 through Robyn's Konichiwa Records. The offering is scheduled to make its U.S. debut April 29 via Interscope. A number of tracks from the collection are featured on "The Rakamonie EP," which dropped in January in America. Robyn's Billboard showcase will be her first stateside ap-



Clockwise, from top left: THE VINES, ROBYN, NICOLE ATKINS and JON FOREMAN will bring the noise at Billboard's SXSW showcase.



pearance since teasing audiences in February with club shows in New York, San Francisco and Los Angeles.

THE VINES

URL: thevines.com // **Label:** unsigned // **Latest release:** "Vision Valley" (Capitol) // **Management:** Winterman & Goldstein

The Vines are visiting SXSW on the heels of completing the follow-up to 2006's "Vision Valley," its final album for Capitol. Frontman Craig Nicholls is nothing short of confident about the as-yet-untitled album, which he expects to drop this summer. "It's the best album we've done so far," Nicholls says. "I think the singing is the best I've ever done on record." Signed to Ivy League Records in Australia but without a deal stateside,

the Aussie rock outfit will test new songs during its Billboard showcase. Cuts like "MerryGoRound," "True As the Night" and "He's a Rocker" conjure "a lot of punk, death metal, pop music [and] screaming," according to Nicholls. "We want to go out and make some noise and jump around."

JON FOREMAN

URL: jonforeman.com // **Label:** lowercase people/Credential // **Latest release:** "Fall"/"Winter" (lowercase people/Credential) // **Management:** Red Light Management

After Switchfoot left Columbia last year to form its own lowercase people imprint in conjunction with EMI's Credential Recordings, frontman Jon Foreman took the opportunity to dive into a solo project, which has taken the form of a series of EPs themed and named after the four seasons. The first two installments, "Fall" and "Winter," were released Jan. 15 as a double-disc collection and bowed at No. 24 on Billboard's Top Heatseekers chart and No. 33 on Top Christian Albums. "These were songs that had been in the mix for a while that I never thought were appropriate for the band," Foreman says. The remaining EPs, "Spring" and "Summer," will most likely be out in June and September, and will be packaged together prior to the release of a new Switchfoot release.

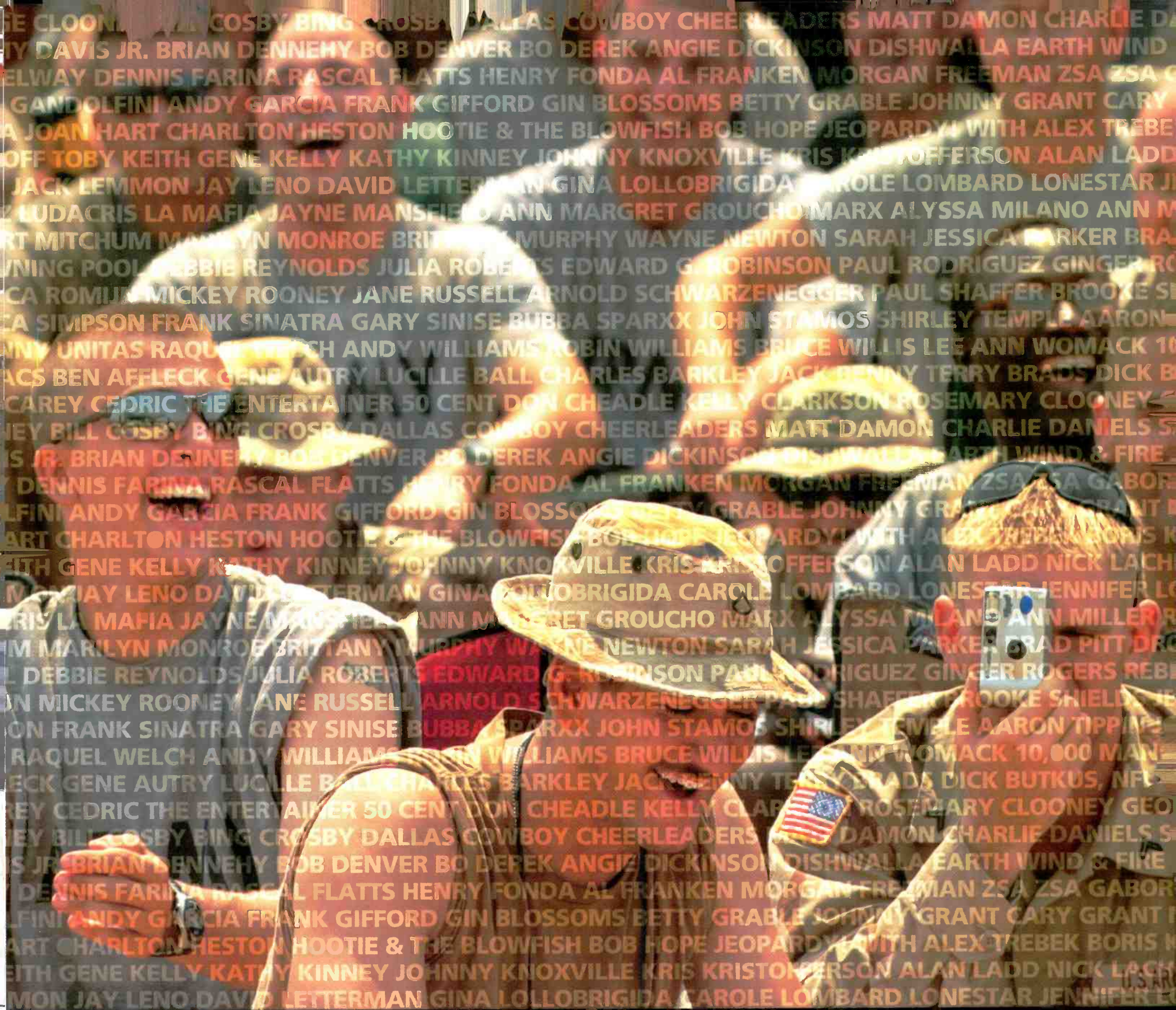
NICOLE ATKINS & THE SEA

URL: nicoleatkins.com // **Label:** Columbia // **Latest release:** "Neptune City" (Columbia) // **Management:** Big Hassle

New Jersey-bred singer/songwriter Nicole Atkins cut her teeth on the open-mic circuit of New York's East Village before forming the Sea in 2005 with musicians she'd met in the scene. Their demo attracted interest from a number of labels, with Columbia ultimately snagging the

continued on >>p32

ROBYN: SAMANTHA RAPP; NICOLE ATKINS: LUCIA HOLM; JON FOREMAN: ANDY BARRON



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Up-and-comers AIRBORNE TOXIC EVENT and CHRIS DENNY (below) look to make an impact in Austin.



from >>p30

group in early 2006. Atkins and the Sea traveled to Sweden to record their debut, "Neptune City," which hit No. 20 on Top Heatseekers last October, buoyed by the band's appearance in an American Express commercial. "The landscape really inspired me to go for something dark and psychedelic," she says. Her dark pop songs have a baroque, Beach Boys-styled '60s feel, juxtaposed with sinister sounds "because of where we were, mentally and physically." Atkins has also recently been cast to provide her voice for the animated sci-fi comedy film "Mars."

CHRIS DENNY & THE OLD SOLES

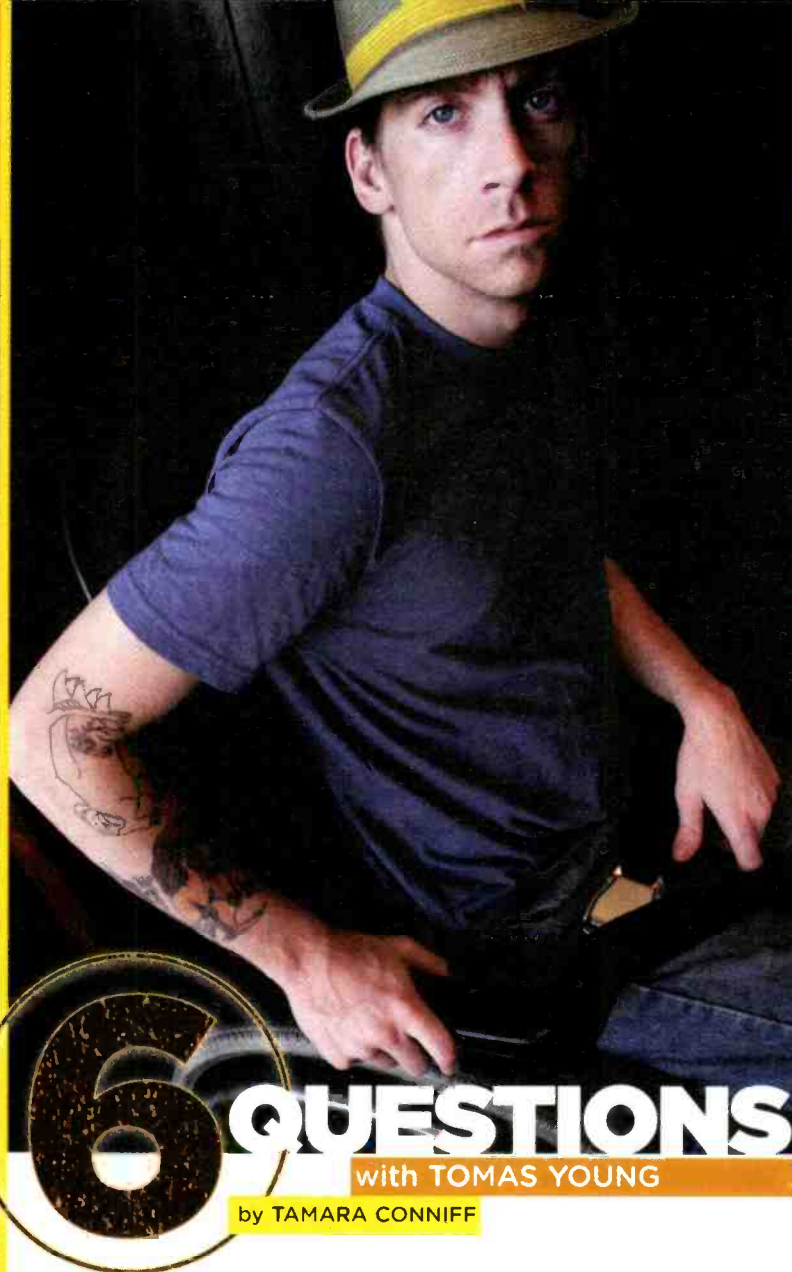
URL: christopherdenny.com /// Label: 00:02:59 /// Latest release: "Age Old Hunger" (00:02:59) /// Management: self-managed

Chris Denny cracked the joke before we had a chance to: He dubbed his backing band the Old Soles, a punny and accurate intimation that, though he may be in his early 20s with only one album under his belt, the Arkansas warbler is wiser than his years. Last year's debut, "Age Old Hunger," was chock-full of country, gospel and blues influences, interlaced with Denny's idiosyncratic vibrato. The songwriter visits Billboard's showcase amid this spring's Hotel Café tour and a trek with Carolina roots rockers the Avett Brothers thereafter. Along with drummer Marcus Lowe, bassist Chris Atwood and pianist Robbie Crowell, Denny is preparing to release the EP "Chris Denny and the Old Soles" in May, built out of leftovers from "Hunger."

AIRBORNE TOXIC EVENT

URL: myspace.com/theairbornetoxicivevent /// Label: unsigned /// Latest release: "Sometime Around Midnight" single /// Management: Paradigm

Los Angeles music fans have already caught wind of these up-and-comers, and the art-rock fivesome seems poised to infect a whole new group of listeners at SXSW. Often compared to Franz Ferdinand and Interpol, Airborne Toxic Event has plenty of meaty guitar riffs and swagger, with the synth-based hooks to back them up. Singer/guitarist Mikel Jollet, a former editor at Filter magazine, started the band in the wake of his mother's cancer diagnosis, the end of a relationship and his own bout with a serious illness, so to say the subject matter veers toward darkness is a bit of an understatement. That said, the band is known for an entertaining live show that often turns into a raucous dance party.



6 QUESTIONS

with TOMAS YOUNG

by TAMARA CONNIFF

The story of Tomas Young, an American soldier paralyzed during combat in Iraq, has drawn the attention of such superstar acts as Pearl Jam, Ben Harper and Tom Morello, not to mention Phil Donahue, who helped direct and produce a documentary about Young's experiences. That film, "Body of War," screens March 13 at Austin's Paramount Theater as part of South by Southwest. Immediately afterward, Harper, Morello and Serj Tankian will lead the bill for a "Body of War" showcase at Stubb's Bar-B-Q. Young recently chatted with Billboard about choosing the material for Sire's "Body of War: Songs That Inspired an Iraq War Veteran" (March 18) and what he hopes to accomplish by sharing his struggle.

1 How did you pick the songs for the album?

I wanted them to be diverse and appeal to fans of any kind of music. Maybe you pick it up because you like Lupe Fiasco or Public Enemy, and then you get some Ben Harper accidentally thrown into your ear hole that maybe makes you think a little more about a different subject. I had all this unanswered rage channeling through my body, and music is a real outlet for it. Like most people, for most of my life, I've found solace through music.

2 How many of the songs are featured in the documentary?

Only two, because the idea for the CD came well after the film had been completed—Eddie [Vedder's] solo version

TOMAS YOUNG, left, looks on while EDDIE VEDDER performs during the 'Body of War' premiere last September in Toronto. Vedder and Ben Harper's 'No More' appears in the film and on its soundtrack.



of "No More" and "Light Up Your Lighter" by Michael Franti, which appears in a scene where I'm putting my Purple Heart and my complimentary American flag gift from the United States government up in my closet.

3 How did you meet the film's co-director, Phil Donahue?

I've always been kind of a political junkie. So when I was laid up in Walter Reed Hospital, my mom was there and she said, "You've finally made it to Washington. Is there anybody you want to meet?" At the time, the only presidential candidate serious about pulling the troops out of Iraq was Ralph Nader, and possibly because I was on morphine most of the time, I said I wanted to meet him. He had called up his friend Phil Donahue and told him he was going to visit a mother and son at Walter Reed and would he like to come with? And Phil spent more time, personally talking to my mother and I, and I guess I left an impression on him. I don't understand how I did that under morphine, which is not too bad a way to live if you're in horrible pain.

4 What was it like to have your life shown so raw onscreen?

In the film you see me being catheterized by my mother, and that's pretty intense. But I managed to crack jokes during the whole thing so I hope people get my sort of gallows humor. At first I was a little hesitant to show too much but I eventually came to the realization that the more I show, the more people will know the ramifications of what's going on.

5 Why did you join the military?

Right after 9-11, I saw the president talking about how we were going to smoke the evildoers out of their cave and bring them to justice. I guess I've watched too many "Law & Order" episodes. I thought you followed the evidence, went [to war] and took out the guilty. When we were attacked by the Japanese at Pearl Harbor we didn't go after the Chinese because they looked sort of similar.

You want to know why I became an atheist? Well, I became very depressed and despondent over the idea that we were going to Iraq instead of Afghanistan. So I went to the local battalion doctor to see if they could give me something to help make the voices in my head to shut the fuck up. And he told me it was standard army procedure before they diagnosed anybody with psychiatric illness or prescribed them any medication for them to go see the chaplain.

I've always been agnostic, and I went, but I thought, "I have to do what I have to do to get the pills." The chaplain looked me square in face and said, "I think you'll feel better when you get over to Iraq and start killing people." So I stood up and said, "Thank you, sir, for confirming everything I thought about religion. I'm gonna go get my Prozac." And that's what I did.

6 What do you hope to get accomplished through your activism?

I want there to be a sharp decline in military enlistments. I don't want to see another American or Iraqi son or daughter in a situation like I am, or worse. I want veterans to receive the proper attention and care because many of them don't have the means or the opportunity to go outside of the [Department of Veterans Affairs] system to seek the health care they so desperately need.

com SXSW coverage kicks off Thursday, March 13. Look for news, video and more at billboard.com/sxsw.



STRING THEORY
Guitarist Kaki King breaks through



BASS GRATITUDE
Marcus Miller tries out R&B on new solo set



DAN'S THE MAN
Lanois opens digital store, works with U2



BRINGING IT HOME
Jamaica aims to reclaim reggae revenue



AHEAD OF THE PACK
Montgomery Gentry single off to a fast start

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MUSIC



COUNTING CROWS

ROCK BY JOHN BENSON

Ready For Takeoff

Duritz Conquers Depression To Complete New Crows Disc

After flying high for a decade, Counting Crows reached a crossroads in late 2006, when singer Adam Duritz found himself in a downward spiral of rock star excess and overwhelming depression.

Known as the emotive dreadlocked singer whose open-wound emotions fuel his creative ambitions in the studio and improvisational spirit onstage, Duritz was in bad shape. Not only was he unable or unwilling to seriously consider finishing the follow-up to 2002's "Hard Candy," but he questioned whether he wanted the band to continue at all.

"The writing got affected by the fact that I just hated the whole life," Duritz says. "It's just like, 'I'm tired of the record business.' I was tired of radio and the press and the degrading aspects of being famous. The entertainment industry is such a fucking cesspool. So I just, like, went on walkabout."

At various times in the last year, including the initial sessions for what yielded the new album "Saturday Nights & Sunday Mornings,"

Duritz slowly emerged from a fog he blamed on various antidepressants that left him with numerous side effects (including insomnia and weight gain).

Also playing a key role in coming to terms with his celebrity was a chance encounter in January with Mick Fleetwood on a plane bound for Maui. For five hours, Duritz says he opened his heart to his idol, who is no stranger to rock-'n'-roll insanity.

Fast-forward five months and Duritz and the Crows returned to the studio to finish up "Saturday Nights & Sunday Mornings," due March 25 via Geffen. The semi-concept album is divided between rock-driven songs and more acoustic-based material. The former tracks find the band reunited with "Recovering the Satellites" producer Gil Norton (Pixies, Foo Fighters), while the latter songs were produced by Brian Deck (Modest Mouse, Iron & Wine).

"I didn't really know what I was going to do with the band," Duritz says. "I knew I had a record I wanted to make really badly, that I had at least one last thing to say."

"I think there's a fire in this album that's been missing from the Crows for a long time," says the Artist Organization's Gary Gersh, who originally signed the band to Geffen and has personally managed the Crows for the last seven years. "When you hear the breadth of the record, you'll hear Adam has something to say."

While the new disc was originally slated for a November 2007 street date, it was pushed back when it became apparent the marketing plan wouldn't be ready in time for a fall release.

"Since the Counting Crows don't release albums very often, we wanted to make sure we had all the relationships in place," Gersh says. "You only get to deliver a record once."

The extra time allowed Gersh to solidify a relationship with Apple, which will likely take the form of a March mini-tour of Apple retail stores stateside. iTunes has also given prime space to the single "You Can't Count on Me," which has sold 34,000 downloads since its early February release, according to Nielsen SoundScan.

Gersh says Starbucks, eBay and Delta Airlines will also be involved in the promo campaign, and that he's also talking with cable networks and credit card companies to help spread the word. "Our goal is to reach fans, not to create sponsorship deals," he says.

Geffen is targeting triple A and hot AC with

"You Can't Count on Me," which is No. 6 this week on Radio & Records' Triple A chart. That tally has been good to the Crows; the group has earned 11 top 10 hits there since the chart was established in 1996.

Fans can get involved in the promo blitz by submitting their own videos for album track "1492," using footage provided by the band on its Web site. The results are being uploaded to the Crows' own YouTube channel.

The Crows, who toured fairly consistently during the long break between "Hard Candy" and the new album, are expected to spend the next 18-24 months on the road, including multiple North American and European legs.

"I think the band has made arguably one of the best records of their career and is completely focused and energized in a way that is really getting everybody excited," Gersh says. To be sure, the group's renewed exuberance crystallized for Duritz last summer after a particularly momentous Des Moines, Iowa, gig.

"We started to leave and I'm like, 'Wait a minute,'" Duritz says. "I jumped off the bus, ran back to the other bus, banged on its door and just jumped on everybody, pushed them on the ground and punched them and said, 'We're awesome.' Then I ran back to the other bus and drove a thousand miles. That's kind of what's going on with our band right now. Good things." ♦♦♦

>>> SUPER DUPER
 "Heroes" might be on hiatus, but fans can get their fix of NBC's superhero drama with the March 18 release of its first original soundtrack. New music is featured from Wilco, Panic at the Disco, Imogen Heap and Brighton Port Authority featuring Iggy Pop, as well as classic tracks from Bob Dylan and David Bowie. The album also will include the Jesus and Mary Chain's first new studio recording in a decade.

>>> BUN'S BACK
 Bun B has set an April 29 release date for his second solo album and first release since his UGK partner Pimp C died late last year. The Rap-a-Lot/Asylum set "II Trill" is led by the single "That's Gangsta" featuring Sean Kingston and produced by JR Rotem. Pimp C is featured on the project, as are Lupe Fiasco, Lil Wayne, David Banner, Rick Ross, Mya, Chamillionaire, Slim Thug, Webbie and Mike Jones.

>>> IN THE SPIRIT
 Spiritualized's first album in five years, "Songs in A&E," will arrive May 19 internationally and June 3 in North America via Fontana International/Spaceman Records. "Soul on Fire" will serve as the first single and will be released on CD and digitally on a date to be announced. New material will be featured at a handful of upcoming U.S. shows, including an April 26 appearance at the Coachella festival in Indio, Calif.

>>> HE SINGS THE SONGS
 After issuing a handful of tour-only EPs in recent years, Decemberists frontman Colin Meloy is readying his first proper live album, "Colin Meloy Sings Live," for an April 8 release via Kill Rock Stars. The material was culled from multiple nights of Meloy's brief tour in 2006 and features stripped-down Decemberists tunes, as well as interjected verses of songs from R.E.M., Fleetwood Mac and the Smiths, among others.

Reporting by Michael D. Ayers, Jonathan Cohen and Kimberly Nordyke.

R&B BY GAIL MITCHELL

Marketing Marcus

Bassist Courts R&B Audience With Concord Debut

Marcus Miller has just about done it all.

The multi-instrumentalist/electric bass virtuoso has logged more than 500 credits in rock (Eric Clapton), jazz (Miles Davis), pop (Paul Simon), hip-hop (Jay-Z), new wave (Billy Idol) and even opera (tenor Kenn Hicks). He has also scored soundtracks for film ("Boomerang," "This Christmas") and TV ("Everybody Hates Chris"). His biggest claims to fame are his collaborations with the late Luther Vandross, co-writing/co-producing/playing on signature hits "Never Too Much," "Any Love" and the 1991 Grammy Award-winning "Power of Love/Love Power."

But despite Miller's formidable credits, he's still not—in the words of Concord product manager Brett Merritt—"quite the household name he should be." Miller hopes to change that with the March 4 release of "Marcus," his first under the 3 Deuces Records/Concord Music Group banner.

Record promotion veteran Lamont Boles, billed on the "Marcus" CD as providing "executive vision and direction," says he was floored when he first dropped by Miller's Los Angeles studio. On the walls he saw plaques for Miller's work on two No. 1 R&B hits: Tom Browne's 1980 goodie "Funkin' for Jamaica (N.Y.)," and E.U.'s "Da'But" from the 1988 Spike Lee soundtrack to "School Daze."

"I said, 'You've got the skill level as a jazz musician but your inner soul is R&B,'" Boles recalls. "Then I asked, 'How come you can't do this within your own project?'"

Thus the seeds were planted for "Marcus," Miller's seventh studio album on his own 3 Deuces label. To help connect the dots with consumers, the set features current and classic covers (Robin Thicke's "Lost Without U," Nat "King" Cole's "When I Fall in Love") alongside funk-ed-up jazz originals ("Blast!," "Funk Joint"). There are also guest appearances by Keb' Mo', Lalah Hathaway, Shihan the Poet and actress Taraji P. Henson on a spoken-word bonus track of

Thicke's "Lost."

Alluring lead single "Free" with Corinne Bailey Rae is a cover of Deniece Williams' 1976 hit. Via different mixes, the song is being worked simultaneously at urban AC and contemporary jazz. "Free" jumps 39-28 this week on the former tally.

Cognizant of the "elevator music" criticism leveled at contemporary instrumentalists who cover past hits, Miller dismisses the notion by citing fusion pioneer Davis.

"Miles used to do songs from Broadway and people thought then it was corny," he says. "But he played with such heart. And that's the trick: taking material and showing people the possibilities of how far you can take this music. That's the tradition I'm trying to carry on."

Placing advertisements in such urban-oriented publications as Vibe as well as Jazziz and Jazz Times, Concord's Merritt says another major push is being focused online. "There are so many sites where we can dig deeper," he says. "Marcus has played with so many different people that we can reach out to their audiences as well."

To refamiliarize the media and tastemakers with his work, Miller has previewed the album at showcases and luncheons on both coasts, most recently at New York's Village Underground. A national tour that will start in April is being sketched out now.

In the meantime, Miller is busy coordinating the lineup for the inaugural Playboy Jazz Cruise, which sets sail with him as host Jan. 25-Feb. 1, 2009 (billboard.biz, Feb. 28). He is also collaborating with fellow bassists Stanley Clarke and Victor Wooten on a new album.

If that's not enough, he's looking for R&B singers to work with again. "I had to step back after Luther passed," he says. "I just couldn't get into it. But I'm starting to hear voices. These younger singers are really trying to get to that authentic sound again. And I'm getting excited again."



MILLER

ROCK BY ERIN PARKER

Queen Of Kings

Guest Spots, Films Elevate Guitarist

Guitarist Kaki King's first three studio albums put her firmly on the radar of adventurous rock listeners, but recent A-list contributions to

Grammy Award-nominated album and two Academy Award-nominated films are poised to grow her fan base.

The diminutive King's guest



KING

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> PARKLIFE ON THE ROAD

In support of the album "Back to Stage," Korean R&B singer Park Jin-Young is setting his sights on the U.S. market—and not just for himself.

Since its 1995 launch, Park's record label/publisher/talent management agency JYP Entertainment has grown into one of Korea's most dependable creators of young artists, promoting male vocal group g.o.d, female singer Park Ji-yoon and Pan-Asian pop superstar Rain.

The company opened a New York office last year, and is seeking a U.S. distributor for 2008 launches of three of his R&B artists—Min, J Lim and G-Soul. Those three plus pop act Wonder Girls join Park on JYP's American tour that began Feb. 29 at the WaMu Theater at Madison Square Garden in New York, before moving March 8 to the Wiltern

Theater in Los Angeles. Additional dates are planned in San Francisco, Atlanta, Chicago and Las Vegas.

"I'm trying to make the first Asian star in American music history," Park says, "and open up the door for a lot of new Asian talents. That's my goal for 2008." —Mark Russell

>>> SHIFTING DUNES

Rock act Dúné is aiming to take its success at the recent Danish Music Awards into the rest of Europe. The septet collected three awards at the Feb. 23 event, including best rock album for its debut, "We Are in There, You Are Out Here" (Playground). Skive, Denmark-based Dúné is managed in Scandinavia by vocalist Matthias Kolstrup's brother Jeppe, but Copenhagen indie Iceberg Records CEO Manfred Zähringer handles it internationally. Zähringer says negotiations with Sony BMG—which

turn on Foo Fighters' 2007 disc "Echoes, Silence, Patience & Grace" and her work on the scores for "August Rush" and the Sean Penn-directed "Into the Wild" are formidable steps in the launch of her fourth album, "Dreaming of Revenge," due March 11 via Velour Records.

Foos frontman Dave Grohl gushed to Billboard last summer about how King "shredded" him while they recorded acoustic instrumental "The Ballad of the Beaconsfield Miners," and Penn personally invited her to work on "Into the Wild" after sound designer Martin Hernández introduced him to her music.

"I'd very much like to become more visible, but I also love film scoring and sitting in on other people's records, helping people write songs or anything where I get to be creative under pressure," King says.

King's sales have yo-yoed since her 2003 debut for Velour, "Everybody Loves You" (28,000 units in the United States, according to Nielsen SoundScan). Her lone Epic album, 2004's "Legs to Make Us Longer,"

grew to 36,000, but 2006's "Until We Felt Red," issued by Velour, topped out at 16,000.

This time around, Velour believes it might gain some traction at indie and tastemaker rock stations, where the radio campaign will begin. "Dreaming" has, for the first time, what we think could be a single with "Pull Me Out Alive," Velour president Sean Hoess says.

The Malcolm Burn-produced set's distinct melodies and catchy pop choruses should make traditional promotion less of a challenge, and King says she'd welcome radio support. But she admits she's still finding the balance between the creative and business sides to her career.

"The industry is so different now. Everything that is cool and great kind of has legs through a very different source, so I certainly don't think [of radio viability] when I'm writing," she says. "Mostly what I focus on is trying to make the music sound really good and going out on the road, which is the domain that I can control."

Touring remains key to King's fortunes. She usually per-

forms solo, exhibiting the kind of dazzling fret-tapping techniques that have drawn her favorable comparisons to the late Michael Hedges.

King will be ubiquitous at South by Southwest, where she will play no less than five shows spread across the film and music festivals. North American dates follow through mid-April.

Her bubbly personality is captured in a series of Web vignettes about the making of the new album that were made available to blogs and on King's MySpace site. Velour is also going against the grain with claymation and stop-animation videos for "Air and Kilometers" and "Pull Me Out Alive," respectively. The latter will be featured on the YouTube home page on street date.

"I love the idea of traditionally promoting this album, and I'd love to do a world tour," King says, "but I also have another world of people who are interested in me for different reasons. I love the fact that I can go play with the Foo Fighters, go do a TED Talk and then go on tour with a band." ...

released the album in Germany, Switzerland and Austria (G/S/A)—are under way for October releases elsewhere in continental Europe.

Zähringer, who discovered the band, says it's "too early" to approach the U.K. and U.S. markets. However, Japanese indie Dreamusic will release the album in October. "We Are in There" appeared last May in Scandinavia and shortly thereafter in G/S/A, peaking at No. 9 on Denmark's IFPI/Nielsen chart in June.

Zähringer says Dúné will play spring European showcases before hitting the summer festival circuit. In the second half of the year, he expects the band to tour continental Europe and Japan, in addition to playing U.S. and U.K. showcases.

—Charles Ferro

>>>CAUGHT STEALING

South African alternative rock act Stealing Love Jones isn't letting an enforced state-side name change derail its plans to make a hefty U.S. impact.

The Durban-based band formed in 2005 as Love Jones, adding the word "Stealing" after discovering an American act already used the name. The

quartet is a fixture on the South African live club circuit, and cuts from its Sheer Music debut album, "Special Edition," have garnered hefty national and regional radio airplay in the past 18 months. It has also recently picked up high-rotation airplay on some regional U.S. stations, notably KSWI Atlantic City, N.J., and KEDJ Phoenix.

The band is on a 25-state U.S. tour through mid-April. Manager Sam Alberts booked most of the dates, aided by U.S.-based Belgian alt-rock artist Sarah Bettens' manager, Wil Sharpe—Stealing Love Jones supports Bettens on several dates.

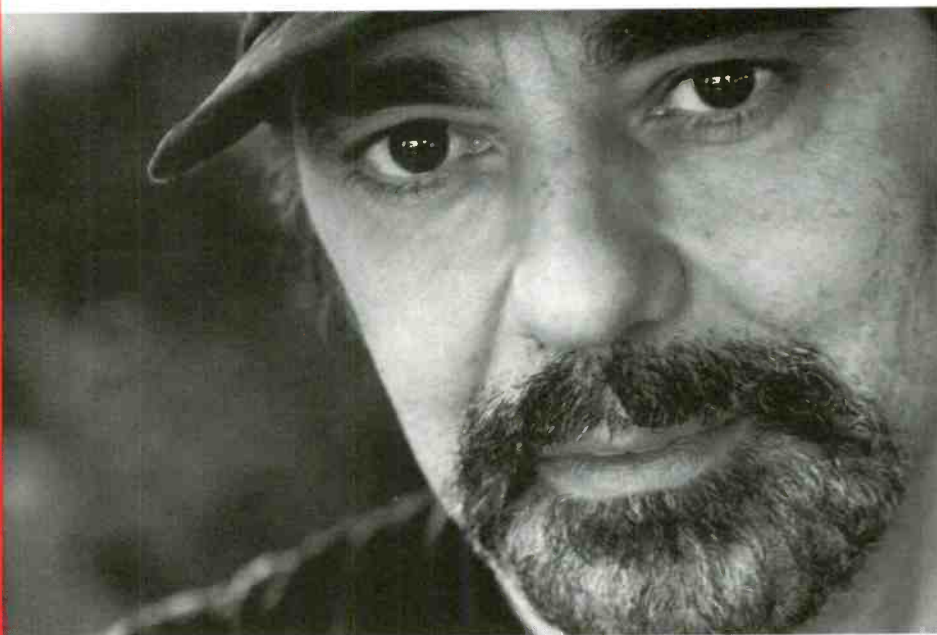
A self-titled reworked version of the album is available through Ryko Distribution in the States, but the band is seeking a U.S. deal. "We're hoping the tour will earn us just that," frontwoman Esjay Jones says. A new single produced by Bjorn Thorsrud (Smashing Pumpkins, Dandy Warhols) will be recorded this month in Chicago, with a new album scheduled for South African release in August. The band is published by Sheer Publishing in South Africa.

—Diane Coetzer

6 QUESTIONS

with DANIEL LANOIS

by JONATHAN COHEN



In between jet-setting around the globe with Brian Eno to write and record with U2, Daniel Lanois is still finding time to work on his own music. A documentary about recent experiences in the studio, "Here Is What Is," will have its U.S. premiere March 9 at the South by Southwest Film Festival, and Lanois will play a host of gigs in the following days during the music portion of the event. The artist has also launched his own digital download store at redfloorrecords.com, offering a deluxe CD/DVD of "Here Is What Is," his solo albums and a wealth of unreleased material. Just prior to leaving for Dublin to finish the U2 album, Lanois spoke to Billboard about his myriad projects.

1 Your "Omni Series" looks set to offer six albums' worth of unreleased music online. What inspired the idea?

Well, we can be fast and furious. I can record something at midnight and have it available at breakfast, and the money is in PayPal by 5. "Omni" will accommodate my spontaneous offerings. We're going to put out a steel guitar record in May or June. Then, there's "Midnight," which is spooky, late-night stuff; a little more psychedelic and whacked-out. Another one I really love—about a year ago, I did the music for a Pixies documentary. That little body of work has a nice feeling to it. So I called up all the members of the Pixies and asked if they minded if I could put it out, and they said sure. Finally I have my corner store. I've been dreaming about it since I was a little kid.

2 You're selling the music as high-quality WAV files. Is there an added cost to you to do this?

No, we offer full fidelity for the same price. We're proud of that. We dedicate ourselves to quality. Part of the deterrent is the receiving end—you need a high-grade Internet hookup. If you're in the boonies, it might be confusing. And it takes longer to download. It's not as quick and easy—not quite the TV dinner.

3 You were able to regain the digital rights to your solo albums. Any advice for acts trying to accomplish that?

If somebody wants to own your master, that's fine, but not for more than four years. That way, everybody has their party and everybody makes their money. I don't think it's necessary for artists to give up master rights forever, because then you become a catalog

feather in the cap for a company that just wants to sell its content. It's unfair. I don't think record companies should automatically own your masters for good simply because they've helped you with a campaign. Those days are gone.

4 Will you be playing any shows in support of "Here Is What Is"?

Our L.A. premiere will be at the Vista on March 27, and Brian Blade and I will play a half-hour set afterward. I don't know that I'll have the time to tour the world this way, but we'll certainly give it a try here in Silverlake.

5 Besides U2, have you found time for other producing?

I've been avoiding it, but I've been helping out Rocco DeLuca. He's just around the corner. We're coming out with one track a night, so there's practically an entire album done. He has a beautiful falsetto. It's strikingly pure. I've just never heard anything like it.

6 U2... We'd be remiss if we didn't ask how it was going.

We're going to try and break new sonic ground and deliver a masterpiece. The sleeves are rolled up. Bono is all charged up with a lyrical angle. There's so much material. When you get Eno and I and those guys in the room, before lunch there's like eight things. We've had some exciting beginnings via jam sessions. Now we will pick our favorite beginnings and say, "OK, that's a lovely springboard. Now what are we trying to say?" The springboards are sometimes melodic, sometimes riff-based, but I can assure you they are exciting. ...

REGGAE BY PATRICIA MESCHINO

Reclaiming Reggae Revenue

Jamaican Biz Mobilizes To Bring It All Back Home

The infrastructure of the Jamaican music industry was given greater support when newly elected Prime Minister Bruce Golding proclaimed February 2008 and each February thereafter as Reggae Month.

February was chosen because it is the birth month of Jamaica's most renowned personality and chief reggae export Bob Marley, who ranked as Billboard's second best-selling reggae artist of 2007, 26 years after his death.

In conjunction, the Recording Industry Assn. of Jamaica (RIAJam) held its first Reggae Academy Awards Feb. 24. "Because February is Black History Month and reggae speaks to the historical occurrences of interest to black people, we thought it was a perfect time to bring more interest to what reggae really means," RIAJam chairman Lloyd Stanbury says.

Reggae Month's most publicized events included a six-day Global Reggae conference held at the University of the West Indies, a reggae film festival, two radio station award functions and the Jamaica Assn. of Veteran Artists and Affiliates concert tribute to the late Dennis Brown, whom Marley cited as his favorite singer.

As expected, Marley's music had a significant presence. The film "Africa Unite," which documents a concert held in Addis Ababa, Ethiopia, commemorating his 60th birthday, was screened Feb. 6 in Jamaica's capital, Kingston. The highly anticipated Feb. 23 Smile Jamaica/Africa Unite concert, sponsored by the Rita Marley/Bob Marley Foundations, starred Ziggy Marley in a triumphant return to the Jamaican stage after a seven-year absence.

RIAJam sponsored several panel discussions that explored reggae's employment opportunities and potential international earnings, while examining strategies for returning a greater portion of that income to the music's birthplace. An October 2006 article in the Jamaica Observer newspaper cited an RIAA report claiming the reggae music industry (worldwide) was worth approximately \$14.5 billion and Jamaica recovered less than \$500,000 of that sum. "Reggae Month signals a new course; we are not just going to celebrate our culture but we will make our music, which makes millions for others, work for us," says Jamaican Youth, Culture and Sport Minister Babsy Grange, who played a crucial role in facilitating the official designation of Reggae Month.

The greatest hope for redirecting reggae-derived revenue arrived with the Feb. 21 public introduction of the United Music Industry of Jamaica (UMIJam), which embodies several organizations including RIAJam, the Jamaica Federation of Musicians and the Jamaican Assn. of Composers. UMIJam was initiated in August 2007 with funding from the joint European Union/Jamaica government private sector development program. This summer, the music industry collective will launch UMIJam Records, a full-service label that will sign artists to exclusive contracts, license songs to other

companies, establish its own publishing arm and directly distribute its music in CD and digital formats.

The resulting financial rewards have, with few exceptions, eluded the veteran vocalists, musicians, producers and engineers whose efforts defined the island's signature beat and the pioneering sound system selectors who played reggae years before Jamaica's radio stations deemed the music worthwhile.

"Jamaica depends on foreign companies to distribute reggae and those companies want to maximize profit for themselves," UMIJam CEO Levent Karahan says. A former executive with Sony, Karahan migrated to Jamaica from Germany in 2004 sensing business opportunities; those opportunities, he says, are now greater than ever. "UMIJam Records will approach key accounts like the major companies do and bypass traditional distribution channels," he says. "Almost all distribution will be digital in a few years so Jamaica has the opportunity to control its own channels to the world and gain independence and power." ...

The first Jamaican show in years by ZIGGY MARLEY & THE MELODY MAKERS highlighted the recent Reggae Month celebration. Inset, from left: Jamaican Prime Minister BRUCE GOLDING with genre icons RITA MARLEY and CHRIS BLACKWELL at the first Reggae Academy Awards.



RILEY'S ROYAL SWEEP Vocalist Wins Big At First Reggae Academy Awards

The inaugural Reggae Academy Awards held Feb. 24 at the National Indoor Sports Center in Kingston, Jamaica, capped a month of musical celebrations. Based on votes by the nearly 200 members of the Recording Industry Assn. of Jamaica (RIAJam), winners were selected in 32 categories encompassing traditional reggae, dancehall and Jamaican gospel music (which carries a strong reggae influence) released between Dec. 1, 2006, and Nov. 30, 2007.

The evening's big winner was rising roots reggae singer Tarrus Riley for his endearing, enduringly popular single "She's Royal." It's from his sophomore album, "Parables" (VP Records), which entered Billboard's Top Reggae Albums chart last November, nearly a year after its initial release. Riley scored four awards, including most popular song, breakthrough reggae artist, best solo male reggae vocal performance and the songwriters award for best reggae song.

Dancehall DJ Busy Signal (Reanno Gordon) won the songwriters award for best dancehall song "Nah Go a Jail," which also earned the best solo male dancehall vocal performance. Stephen Marley's "Mind Con-

trol" (Universal/Tuff Gong) garnered the best reggae album honors, with Marley voted best producer for his debut solo album.

Bob Marley, meanwhile, was venerated with the Reggae Icon Award, which was described by his wife Rita as "the most important award I have received on Bob's behalf." The Reggae Trailblazer Award was



given to Island Records founder Chris Blackwell, while guitarist Ernie Ranglin, 76, was feted with the Reggae Legend Award.

A former Island A&R executive, Ranglin arranged and played guitar on the label's first hit, Millie Small's 1964 ska-ditty "My Boy Lollipop," which ignited international interest in Jamaican music. "I am proud to know I did that for my country," Ranglin said.

With the exception of Riley's sweep, opinions varied regarding the merits of certain honorees. But the most salient controversy was the exclusion of dancehall artist Mavado, whose explicitly violent lyrics have, curiously, made him one of the year's most consistent hitmakers. He was defeated in the most popular artist category by perennial Jamaican favorite Beenie Man.

As a result of this year's successful staging, RIAJam chairman Lloyd Stanbury is preparing a presentation of the event for an international viewing audience. "We think that a well-executed reggae awards show is a prime television product anywhere that people want to watch reggae," he says. "The fact that it comes from Jamaica gives it a certain legitimacy. This is where it should be." —PM

THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

FAT JOE

The Elephant in the Room

Producers: various

Imperial Records

Release Date: March 11

▶ During a listening-late last year, Bronx-bred rapper Fat Joe called "The Elephant in the Room" a gangster rap album, and that description is accurate. The 12-track set, with superb production by Cool and Dre, Scott Storch, Danja Handz and Swizz Beatz, among others, features rhymes about bodies washing up in the Bronx River on "Kill All Rats." Later, Joe unsobly proclaims, "I am a professional/I will cut your testicles" on the opera-based "300 Brolic." There's also the DJ Premier scratch-filled "That White," an ode to drug dealing, and "Fugitive," where Joe challenges, "Now who's gonna tell me that I can't say nigga?" before going into a repetitive rant of the N-word. Still, not all is grim. The J. Holiday-assisted "I Won't Tell" is Joe's dedication to the ladies, and the siren-laden "Drop," produced by Beatz, would sound great at any club or party.—MC

DEL THE FUNKY HOMOSAPIEN

11th Hour

Producers: various

Definitive Jux

Release Date: March 11

★ Del the Funky Homosapien has spent much of the past eight years either off the radar or being somewhat incongruously all over it, as was the case when he took over "Clint Eastwood" on the first Gorillaz record. But his 2008 is looking lively. In addition to rumored new albums from Hieroglyphics and Deltron 3030 (!), Del's partnered with Definitive Jux for "11th Hour." The label's tendency toward bottom-heavy, fog-thick beats sounds awful nice under Del's syrupy brainiac flow, which goes back to his battle-rap basics here, especially on the slithery "Slam Dunk" and the synthed-up "Hold Your Hand." And for the killer, Zapp-referencing first single "Bubble Pop," Del enlists the twinkle-bell sample best recognized from "Peter Piper," something you probably don't do unless you're serious about your return. "11th Hour" doesn't reinvent so much as reinvigorate, but it's sure good to hear Del's voice again.—JV

ROCK

THE AFTERS

Never Going Back to OK

Producer: Dan Muckala

INO/Columbia

Release Date: Feb. 26

RANDY JACKSON

Randy Jackson's Music Club Vol. One

Producer: Randy Jackson

Dream Merchant 21/Concord

Release Date: March 11

Thus far, the story of this genre-skipping disc has been Paula Abdul's potent comeback with leadoff club track "Dance Like There's No Tomorrow," and rightfully so. In front of 2008 beats, it's a sexy and immediate return to form. If not as headline-worthy, the Joss Stone-sung "Just Walk On By" is easily one of her best songs, a nasty, jostling slab of funk. Less a cohesive album than the musical gestation of Randy Jackson's A-list address book, "Vol. One" features cameos from Elliott Yamin and Mariah Carey to Ghostface Killah and John Rich. If none match the sheer fire of Stone or the speaker-rumbling fun of Abdul, soul legend Sam Moore, Keb' Mo' and Angie Stone nail "Wang Dang Doodle," and the slack, Southern hip-hop of Crunk Squad and Ghostface's "Like A" has the goods to be a sleeper hit this summer. Good lookin' out, dawg.—WO



SNOOP DOGG

Ego Trippin'

Producers: various

Geffen

Release Date: March 11

▶ Snoop Dogg's ninth album is perhaps his most progressive one to date. It not only features a vintage '80s sound complete with old-school synths and vocoders, but also finds D-O-double G pulling triple duty as rapper, singer (!) and one-third of production team QDT. The Shawty Redd-produced "Sensual Seduction" is already a big hit that finds the 36-year-old harmonizing about being "a freak" and "playing in the sheets," while "Cool" reflects on his fame and posh lifestyle, both via a talkbox. But there's a refreshing sincerity to cuts like the nostalgic "Can't Say Goodbye" ("You can't take the hood out the homeboy," he instructs) and an ode to his wife, "All Around the World." Throughout, the focus is on Snoop and not on mic-hogging guests, although John Legend is a welcome presence on "Neva Hafta Wurry."—MC



★ After breaking through with 2006's "I Wish We All Could Win," the Afters prove their early success was no fluke with this brilliant sophomore outing. Relentless touring has made the band an even tighter unit, as evidenced on "My-space Girl," a quirky pop celebration of modern-day love inspired by a true story that is becoming an online phenomenon. The title track is a buoyant anthem with an incredibly catchy melody and potent lyric about not settling for mediocrity, while "Keeping Me Alive" is a gorgeous ballad that really shows lead vocalist Josh Havens' gift for interpreting a lyric. This talented Texas-based foursome manages to escape the sophomore curse with well-crafted songs, ear-grabbing performances and a musical joie de vivre that is impossible to resist.—DEP

THE PRESIDENTS OF THE UNITED STATES OF AMERICA

These Are the Good Times, People

Producers: Kurt Bloch, Chris Ballew

Fugitive/EMI

Release Date: March 11

★ The Presidents of the United States of America remain best-known for their 1995 self-titled album, and luckily, the

band hasn't changed much in the ensuing decade-plus. Instead of songs about peaches and kitties, band-leader Chris Ballew is now singing about ladybugs and French girls. But the sparse, compact formula that led them to success in the mid-'90s remains intact, with the main change, a subtle one, in the songwriting. While not as immediately memorable as "Lump" or "Peaches," punchy songs like album opener "Mixed Up S.O.B.," "More Bad Times" and the breezy "Loose Balloon" come across as less novelty-like as a result of songcraft. And that's despite a video directed by "Weird Al" Yankovic (for lead single "S.O.B.") and Ballew's occasionally goof-ball lyrics. In an election year, it's good to have these Presidents back.—BT

DANCE

JUNKIE XL

Booming Back at You

Producer: Junkie XL

Nettwerk

Release Date: March 11

▶ Before, Junkie XL was best-known for an Elvis Presley remix that made it into some commercials and a bunch of adrenaline music for videogames. But his fifth album puts the Dutchman in the company of the Chemical Brothers,

Basement Jaxx and Paul Oakenfold: those rare dance producers who have the artistic fortitude to create a fully realized, addictive long-player. "Booming" still sounds like music to machine-gun an alien attacker by, but with the subcultural electricity of a guy who's played a packed Los Angeles nightclub or two, in the current, rock-happy decade. First single "More" is an ode to robotic hedonism with a riot grrrl vocal by Lauren Rocket, and Steve Aoki serves as co-producer on "1967 Poem," a smash-up of metal and trance with a big-room breakdown. There's even ambling, pretty, Goldfrapp-ian stuff like "Mad Pursuit," with German dance-pop duo Electrocute.—KM

BLUES

ERIC BIBB

Get Onboard

Producer: Glen Scott

Telarc

Release Date: March 11

▶ After 2007's "Diamond Days," a personal high-water mark for veteran Eric Bibb, "Get Onboard" offers further proof that he is working at an extremely high level of artistry. Several tunes, including "If Our Heart Ain't in It," "Stayed on Freedom" and "God's Kingdom," conflate folk, blues and gospel in a

way that's uniquely Bibb. He's also penned a splendid duet number, "Conversation," which he performs with Ruthie Foster, and a thoroughly catchy love song, "Pockets." But the most memorable track is "River Blues"—there's an amazing resonance between Bibb's vocal and the graceful, minimalist arrangement, both of which serve to deepen the lyrics' melancholy vibe.—PVV

JAZZ

CHARLES LLOYD QUARTET

Rabo de Nube

Producers: Charles Lloyd,

Dorothy Darr

ECM

Release Date: March 11

★ Poet Charles Simic's verse for the liners of "Rabo de Nube," Charles Lloyd's latest CD released the week of his 70th birthday, reads, "I hear someone whispering/'Without this music/Life would be a mistake.' " In essence, this sums up Lloyd's reflective jazz, presented here live from Switzerland in tandem with pianist Jason Moran, bassist Reuben Rogers and drummer Eric Harland. Lloyd's music is at once lyrical and vibrant, meditative and entrancing. His tenor sax combusts on the tumultuous "Prometheus"; his alto flute

KAKI KING

Dreaming of Revenge

Producer: Malcolm Burn

Velour

Release Date: March 11

▶ Kaki King plays her acoustic guitar like a drum set, literally tapping on it to create percussive sounds. But she also lays down foundational, virtuosic finger-picked or fret-slapped rhythmic patterns upon which she stacks everything from electric guitar and keyboard to bass, actual drums and, sometimes, vocals. One would expect a massive wall of sound, but King's arrangements are often airy and minimalist, evidenced best in the dusty, widescreen "Sad American" and the bouncy, urbane "Air and Kilometers." She uses pedal and lap steel to strong effect, sketching haunting portraits with "Montreal" and the climactic "2 O'Clock." While King's songs often hew closer to contemporary classical than pop, the patient listener will discern new colors in these lovely painted-desert landscapes with each listen.—SV



THE BILLBOARD REVIEWS

SINGLES

floats tenderly in his Booker Little homage, "Booker's Garden"; and his taragato (a Hungarian folk clarinet) sets "Ramanujan" into dance motion. After the band romps through "Sweet Georgia Bright," a Lloyd oldie from his 1964 recording debut, it eases into a sublime balladic rendition of the Silvio Rodriguez title track.—*DO*

CHRISTIAN PILLAR

For the Love of the Game

Producer: Travis Wyrick
Essential Records

Release Date: Feb. 26

▶ Hard-rockin' foursome Pillar has created another winner with this brilliantly textured project. The title track is a fierce anthem showcasing lead vocalist Rob Beckley's aggressive yet accessible vocal style. Some rock singers can be all swagger and little substance, but Beckley is a revelation on each track. He can snarl his way through the raucous "Reckless Youth" and then sound surprisingly soulful on the power ballad "Smiling Down." His vocal presence, combined with the skilled musicianship of drummer Lester Estelle, bassist Michael "Kalel" Wittig and guitarist Noah Henson, makes for a thoroughly entertaining record. This fifth studio album spotlights Pillar as a talented rock outfit still on the move.—*DEP*

NEW & NOTEWORTHY

JAYMAY

Autumn Fallin'

Producers: Jaymay, Jared Engel, Louis Schefano, Nico Georis

Blue Note

Release Date: March 11

★ On 26-year-old Jaymay's full-length debut, sites throughout the Big Apple serve as guideposts (Central Park, Grand Central Station, St. Marks Place) as her acoustic guitar and feather-light vocals detail an artsy relationship gone awry. Her keen and clever wordplay walks a line between the quirkiness of Regina Spektor and the bitterness of Fiona Apple, describing the fallout of her relationship with such seasonal phrasing as, "I miss winter just because I miss when I knew you best." While the xylophone-tinged "Gray or Blue" and the solemn, gently swaying "Sea Green, Sea Blue" offer intimate glimpses of unrequited love and heartache, the near 10-minute waltz "You'd Rather Run" is a bit heavily worded and "Hard to Say" borders on ostentatious jazz. It's coffeehouse music straight from the drip, and if that's how you take it, this should do the trick.—*JM*

DVD

VARIOUS ARTISTS

Burn to Shine Seattle, Wa. 01.27.07

Director: Christoph Green
Trixie DVD

Release Date: Feb. 19

★ The fifth installment of this DVD performance series finds Eddie Vedder strumming a ukulele, Ben Gibbard crooning minus Death Cab for Cutie and Kinski destroying our ears, all in a house pegged for demolition later that day. That all these acts just happened to be hanging out in their Seattle hometown on the same day reinforces the uniqueness of "Burn to Shine," as does its artful direction by Christoph Green.—*JC*

POP

BRITNEY SPEARS

Break the Ice (3:16)

Producer: Nate "Danja" Hills

Writers: N. Hills, M. Araica, K. Hilson, J. Washington

Publishers: various

Jive

▶ While Britney Spears' media circus continues to stifle the one-time ruling pop princess, she keeps delivering hits, albeit with help from the best producers and writers her fortune can buy—but who cares. Third "Black-out" single "Break the Ice" might have been a better comeback than "Gimme More," as Spears apologizes for her hiatus in moving headlines over music, with opening line, "I shouldn't have kept you waiting, but I'm here now." The uptempo track oozes catchy electro-bass thumping beats, layered breathy vocals and sometimes trying-too-hard-to-be sexy whispering, especially in the chorus of "Hot, hot, hot, ahhhh." A backdrop of operatic cries and orchestral sounds are added for good measure. Chalk up another club-frenzied insta-hit.—*KT*

GNARLS BARKLEY

Run (2:44)

Producer: Brian Burton

Writers: B. Burton, T. Callaway, K. Mansfield

Publishers: Chrysalis, ASCAP; Warner/Chappell, BMI; KPM

Downtown/Atlantic/Warner Bros.

★ In 2006, Gnarls Barkley burst onto the pop airwaves with "Crazy," a post-modern rumination on mental instability that mixed neo-soul with electronica. The single held onto the No. 2 spot for seven weeks. Back with sophomore album "The Odd Couple" (April 8), producer Danger Mouse and singer Cee-Lo forge ahead with frenetically paced lead track "Run." Revealing less vulnerability and more urgency, Cee-Lo's vocals recall the unrelenting passion of James Brown, an obvious influence. The psychedelic track also features a sample from British composer/arranger Keith Mansfield, who worked with

Dusty Springfield and Tom Jones in the late '60s. The striking overall effect: Brown meets the swinging '60s, with expertly placed experimental flourishes.—*AC*

COUNTRY

RANDY OWEN

Braid My Hair (4:25)

Producer: John Rich

Writers: C. Gray, B. Wilson

Publishers: Songs of Peer/Old Baugh Road/Maxine and Mattie/Bwilsongs, ASCAP
DMP Records

★ Cherished as the lead vocalist whose distinctive voice propelled Alabama's mega-hit career for decades, Randy Owen steps into the solo spotlight with "Braid My Hair," a poignant single about a young girl fighting a life-threatening illness. Penned by Chris Gray and Brent Wilson, it's a touching portrait of faith and strength, and Owen delivers a warm, compelling performance. As someone who has spent years raising money and awareness for St. Jude's Children's Research Hospital, it's obvious Owen connects deeply with the story—in fact, all proceeds from the song are donated to St. Jude's. This powerful single is the start of an exciting new chapter. Look for full-length "One on One," produced by Big & Rich's John Rich, in early summer.—*DEP*

AMY WINEHOUSE

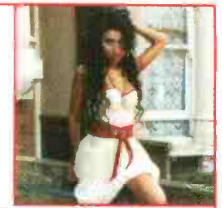
You Know I'm No Good (3:40)

Producer: Mark Ronson

Writer: A. Winehouse

Publisher: EMI

Universal Republic



Before Brit bad girl Amy Winehouse catapulted to fame via "Rehab," she was introduced stateside with "You Know I'm No Good," which peaked at a sorry No. 58 last July on the Pop 100. Now, with five Grammy Awards in her kitty, Universal Republic is wisely reaching back to give this gem deserved props. The ambling jazzy track again parades Winehouse's old-soul Shirley Bassey-meets-Ella-Fitzgerald vocals, amid bleating baritone sax, midtempo '60s production and a crafty tale of a gal whose guy is forgiving of her wandering ways: "I cheated myself like I knew I would/I told you I was trouble, you know that I'm no good." Now that Winehouse is a name brand, the second time around should make "Good."—*CT*

AC

DAN FOGELBERG

Sometimes a Song (3:41)

Producer: Dan Fogelberg

Writer: D. Fogelberg

Publisher: Sacred Circle
Mailboat Records

▶ Acoustic legend Dan Fogelberg lost a three-year battle with prostate cancer in December, adding poignancy to this tender, reflective tune, recorded as a 2005 valentine for his wife. Released digitally with all proceeds going to prostate cancer research, "Sometimes a Song" carries the personal tone of the love note that it is, admitting that "sometimes a song's the only way to

show you my heart will never stray." Fogelberg sings in a lower register and barer than in lilting tenors hits like "Longer." Added layers of comfortable guitar, light bongos and high-hats add a spring to its melodic step. A patent staple for the upcoming wedding season.—*EN*

TRIPLE A

TINA DICO

On the Run (3:53)

Producers: Tina Dico, Dennis "Ghettoblaster" Alghren

Writer: T. Dico

Publisher: Kobalt Defend
Music

▶ Danish-born, U.K.-dwelling singer/songwriter Tina Dico is known in the States for her role in Zero 7 hit "Home," which might lead listeners to expect an electronic bent to her solo stuff. Don't look for much of that in fourth full-length "Count to Ten" (April 8) or single "On the Run," which boasts a rich, organic undercurrent of guitars and live drums. At times, producer Dennis Alghren triples her vocals, then overlays with thick-sliced, country-hued harmonies, making a big impact with the melody. "On the Run" isn't as fast as its title insinuates, but makes for a sultry, up-tempo triple A delight for this talented songwriter. Already a superstar at home, Dico has a crisp, accented voice that demands global attention.—*KH*

USHER FEATURING YOUNG JEEZY

Love in This Club (4:22)

Producer: Polow Da Don

Writers: U. Raymond, J. Jones, L. Taylor, W. Jenkins

Publisher: not listed
LaFace/Zomba

After four wildly successful studio albums with sales totaling 20 million, Usher took a couple years off to regroup. He returns with the promise of an evolved sound, evident enough in first single "Love in This Club," which opens with a dedication to the ladies while vowing to keep it hood. Slow ballad tempo and smooth vocals transition to an upbeat hip-hop twist, adding a choppy synthesizer to fulfill the club vibe. A short verse from guest Young Jeezy doesn't add a lot to the overall impact, but at least scores on the hood quotient. "Love" is a catchy tune with enough fuel to return Usher to the top of R&B. Already, it's proved its mettle with consumers: brand-new and already No. 1 at iTunes.—*SB*



LEGEND & CREDITS

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

CONTRIBUTORS: Sophia Baratta, Alexandra Cahill, Jonathan Cohen, Mariel Concepcion, Katie Hasty, Kerri Mason, Jill Menze, Evie Nagy, Wes Orshoski, Dan Ouellette, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Kristina Tunzi, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel

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

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

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

BROADWAY BY ANN DONAHUE

'Mermaid' Cast Album Sells Swimmingly



"The Little Mermaid" may take place under the sea, but it's certainly not underwater.

"The Little Mermaid" Original Broadway Cast Recording enters the Billboard 200 this week at No. 26, selling 20,000 and grabbing the highest debut, highest position and biggest debut sales week for a cast album since "Rent" premiered at No. 19 in 1996. ("Rent" sold 43,000 in its debut.)

The success of "Mermaid" comes from a strategy that extensively promoted the cast album since last summer, when the stage show did a tryout in Denver, to its Broadway previews and official opening in January, to the album dropping Feb. 26.

"Bringing ["Mermaid"] to Broadway gave us a whole new opportunity to promote the music, and

of the franchise in general," Walt Disney Records senior VP of marketing Damon Whiteside says.

For starters, the album was available for pre-order at Amazon and in theater lobbies, where patrons could fill out a form that guaranteed they would receive a collectible "picture disc," featuring a picture of Ariel, on their copy of the CD.

In addition, promotional collector cards that offered a free download of the song "She's in Love," which was new for the Broadway show, were available from several sources, including street teams, theater lobbies and concierge desks at New York hotels.

A Web site listed on the card took users to a Disney-created portal with the option to purchase the whole album and "Mermaid" content for mobile devices, as well as behind-the-scenes videos

of the cast recording the CD.

And theatergoers who bought tickets for any Disney show on Broadway—which includes "The Lion King" and "Mary Poppins"—through Ticketmaster also received one of the download cards inside the envelope when their tickets were mailed to them. Ticketmaster also paired with iTunes to e-mail consumers about the availability of the free song.

The Broadway version of "Mermaid" is performed at the Lunt-Fontanne Theatre and features an original score by Alan Menken and Howard Ashman, alongside 10 new songs by Menken and Glenn Slater.

"It's really exciting because it shows Broadway is alive and well," Whiteside says. "It's not just all about our tween music—there are still the classic Disney properties that do well."

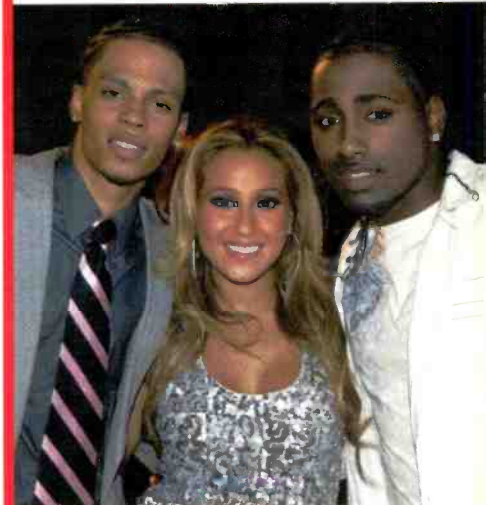
Cheetah Tracks

Cheetah Girl Adrienne Bailon is the featured vocalist on "No Me Digas Que No," a new Spanish-language song by urban bachata duo Xtreme. The cut hits a new peak this week at No. 26 on Billboard's Hot Latin Songs chart.

"No Me Digas Que No" debuted on the Latin Rhythm Airplay chart last November. But the enduring popularity of Xtreme's breakout hit, "Shorty, Shorty," delayed the second single's rise until recently, La Calle Records president George Zamora says.

The track was included as a bonus on last fall's reissue of Xtreme's 2006 album, "Haciendo Historia," which has sold 111,000 copies across both versions, according to Nielsen SoundScan.

"No Me Digas Que No" is a blend of R&B vocals with Dominican



BAILON, center, with XTREME

MONTGOMERY GENTRY'S REBEL WALTZ

Duo Continues Radio Hot Streak With Latest Single

Nine years after breaking onto the country scene with its rebel rock/country sound, hard-charging duo Montgomery Gentry is still giving fans, and country radio, what they want. The I've-done-some-growing-up single "Back When I Knew It All" (Columbia Nashville), the first from an early summer album, is off to a rocket-fast start, moving 49-39-28 the past three weeks on Billboard's Hot Country Songs chart.

Country KEGA (the Eagle) Salt Lake City PD Cody Alan says the duo has hit a groove. "These guys have a knack for finding good songs that match their sound well."

Eddie Montgomery and Troy Gentry have scored 12 top 10 airplay singles and three No. 1s, including last year's two-week chart-topper "Lucky Man." In all, they have sold 4.3 million albums in the United States, according to Nielsen SoundScan, with their 2002 release "My

Town" faring the best at 1.06 million.

Their renegade personas appeal to fans, according to Alan. "How many real maverick artists are left in country music? These guys serve that void perfectly," he says. "Even in a conservative city like Salt Lake, their music does very well."

But as country KRTY San Jose, Calif., PD Julie Stevens points out, the song is still the key. "The song could have been a hit for a new act, much less for an act as established as these guys are," she says.

XM Satellite Radio's Highway 16 channel added the new single into heavy rotation. "We just loved the song, and because it's the first single from a CD that's not been released yet—and from an artist of their caliber—we decided to run with it from the get-go," Highway 16 music director Jay Thomas says. —Ken Tucker



MONTGOMERY GENTRY

bachata's distinctive acoustic guitar and percussion. Producer and La Calle VP Sergio George says he was approached by Bailon's management about working on future Spanish-language solo material, but in the meantime, "we just did it as a fun track to see where it goes."

Bailon is in India filming the third Cheetah Girls movie for the Disney Channel. A spokesman for Bailon, who is of Ecuadorean and Puerto Rican descent, says she has been in talks with labels about a Spanish solo release. But her 2008 obligations also include a Cheetah Girls tour.

Zamora says the "No Me Digas Que No" performance video with Bailon, included as a special feature on the album's accompanying DVD, may be reshot for regular video channel rotation.

—Ayala Ben-Yehuda

THE LITTLE MERMAID: CURTIS MEANS/NEC/AP IMAGES; MONTGOMERY GENTRY: MARGARET MALANDRUCCOLO; BAILON AND XTREME: UNIVISION MUSIC

POP BY WOLFGANG SPAHR

Schnuffel Hares Up German Charts

After Crazy Frog, is Europe ready for some bunny business?

Croaky-voiced animated rabbit Schnuffel's "Kuschel Song" (Columbia/Sony BMG) has hopped to No. 1 on the Media Control singles charts in Germany and Austria, also rising to No. 4 in Switzerland this week.

The song's video features the digital creation in a field of flowers, stroking a carrot while singing a chorus that translates as "cuddle, cuddle, cuddle, you are my sweet little cutie-pie." So it's perhaps unsurprising to find that Schnuffel is a product of Berlin-based ringtone provider Jamba—the company that spawned the Crazy Frog phenomenon that swept European charts in 2005 (Billboard, July 30, 2005).

Jamba's head of creative office Sebastian Nussbaum and Jamba TV manager Andreas Wendorf wrote and produced "Kuschel Song," while a third employee—who wishes to remain anonymous—provided the digitally distorted vocal.

The Crazy Frog records and merchandising successfully targeted a young audience, but Nussbaum says Schnuffel is aimed at an older demographic. "We wanted to implement a marketing strategy for women aged from their mid-20s upwards."

Jamba released "Kuschel Song" in various ringtone formats in January, ahead of the Feb. 8 physical single release. It has also created a mobile phone game for the character.

"We're very proud of the success achieved with Schnuffel," Jamba CEO Mauro Montanaro says. "He's a genuine Jamba child, conceived and born here. Considering he's only a few weeks old, he can already be warmly congratulated on such an enormous career."

Munich-based Philip Ginhör, head of Columbia Deutschland/Four Music, says "Kuschel Song" has sold 140,000 copies in Germany, where an as-yet-untitled album will be rush-released this spring, featuring new material pub-



lished by Jamba.

Ginhör adds that Sony BMG will release the single in more than a dozen countries—including the United States—"during the coming weeks."

Local-language versions are being prepared for several markets.

"We are proud to work with Schnuffel and foster a truly international digital entertainment career," Ginhör says. "With the help of all international Sony BMG colleagues, he is poised to become a worldwide superstar—and the song the first global hit for Columbia Germany." ...

NOEL GOURDIN'S 'RIVER' OF DREAMS

R&B upstart Noel Gourdin's debut single, "The River," was serviced to radio early last year. But it wasn't until it was featured in the Universal Pictures film "Welcome Home Roscoe Jenkins," which opened Feb. 8, that it started to make noise on the airwaves.

After garnering 4 million impressions last week, "The River" was the top debut at No. 56 on Billboard's Hot R&B/Hip-Hop Songs. That gave the Brockton, Mass., native the highest start by a new artist since Sean Kingston's "Beautiful Girls" opened at No. 53 on the tally last June.

"I wrote the record at the beginning of 2005, but when I saw the trailer to the movie last year, I was amazed at how close to it the song was," the 26-year-old Gourdin says about the Kay Gee-produced track. "That record is near and dear to me because it encompasses me as a man and an artist. I'm all man but I'm not afraid to show my vulnerable side."

"The River" will also appear on Gourdin's as-yet-untitled debut album via Epic Records, tentatively due in the second quarter. It features production from Trackadixx, Black Beatles, Ryan Leslie, Butta, Vidal and Dre, and Raphael Saadiq, who is the sole guest featured on the set so far. An accompanying video for "The River" will be shot in the following weeks.

While the marketing plans are still in the development stage, Gourdin will embark on a national promotional tour at the end of the month that will include radio appearances and showcases in all major cities, according to brand director Courtney Adams. The label is also developing specific digital strategies alongside iTunes and satellite radio.

"This album is all about true emotions. It's about true stories and loving life and taking responsibility for one's actions. Just timeless music," Gourdin says. "I feel very honored and blessed." —*Marisol Concepcion*



ASHFORD & SIMPSON: Still In The Groove



Nickolas Ashford & Valerie Simpson have penned a slew of R&B/pop classics. "Ain't No Mountain High Enough" and "I'm Every Woman" are just two of the hits they've written since breaking through in 1966 with Ray Charles on "Let's Go Get Stoned."

But the married team managed to keep a few chart-hot singles for themselves. A compilation of their seminal R&B and dance singles released between 1973 and 1981 is captured on the two-disc "Ashford & Simpson's the Warner Bros. Years: Hits, Remixes & Rarities" (Rhino Records, Feb. 26). It debuts at No. 21 this week on Billboard's Top Electronic Albums chart.

The duo released nine WB albums that included such percolating dance grooves as "It Seems to Hang On" and "Found a Cure." And thanks to Simpson's brother Jimmy—who began extending the duo's album tracks for dance club DJs—the

"remix" concept came into popular play.

Disc one offers a 14-track set of original hits and several songs originally issued as promo-only 12-inch remixes ("Send It," "Top of the Stairs"). Disc two finds Tom Moulton, Joey Negro and other top remixers putting their own spins on eight of those A&S tracks.

The Johnny "D" DeMairo-produced compilation actually led Ashford & Simpson to alter their performance of one song, "Stay Free."

"We rearranged our arrangement because we liked this remix so much," Simpson says. "With Johnny D's vision, these remixers were respectful of our original songs."

Beyond performing, Ashford & Simpson still operate New York eatery/club the Sugar Bar, are composing songs for a musical adaptation of author E. Lynn Harris' novel "Invisible Life," host the infomercial for Time Life's new "Uptown Saturday Night" R&B/dance collection and saw newcomer Ryan Shaw earn a Grammy Award nod for his cover of their "I Am Your Man."

With a writing wish list that includes Mary J. Blige, Ashford says the duo is "willing to jump into that pot. We're just waiting for that phone call." —*Gail Mitchell*

ASHFORD & SIMPSON

GOURDIN

SCHNUFFEL: JAMBA; ASHFORD & SIMPSON: TIMOTHY WHITE; GOURDIN: EDWIN JIMENEZ

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JANET CONTROLS

>> Janet Jackson crowns the Billboard 200 for a sixth time as "Discipline" starts with 181,000 (see Between the Bullets, page 47). During release week, the artist was wall-to-wall on MTV, played "Good Morning America" and "The Ellen DeGeneres Show," and chatted on "Larry King Live."

SHE'S ON 'FIRE'

>> Donna Summer's "I'm a Fire" debuts at No. 28 on Hot Dance Club Play—her highest bow since 1989. "Fire" is from her new Burgundy album, "Crayons" (due May 20). It is her first studio set since 1991's "Mistaken Identity."



EAGLES

FOUR FOR FOUR

>> For the first time since March 19, 2005, the top four on Top Christian Albums are all debuts (see page 56). The Afters lead the list with a career-best sales week (16,000). Stellar Kart, Pillar and Leeland round out Nos. 2-4, respectively.

CHART BEAT

>> Usher claims his eighth No. 1 on the Billboard Hot 100 and Young Jeezy his first as "Love in This Club" is propelled 51-1, the third-biggest leap to the top in the history of this chart. Only Maroon 5, with a 64-1 jump for "Makes Me Wonder," and Kelly Clarkson, with a 52-1 bound for "A Moment Like This," have better trajectories to No. 1.

>> Fred Bronson also reports on David Archuleta's first impact on a Billboard chart, Carrie Underwood scoring the 172nd No. 1 for the "American Idol" franchise and the return of Ashford & Simpson. Plus, there's news of a show with legs, as "Disney's The Little Mermaid" is the second-highest-ranked cast album of the last 25 years.

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

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Disney, Eagles Labels Top Billboard Indie Recaps

How does one define an independent label? As indie labels and majors assemble for the annual South by Southwest confab in Austin, Billboard salutes successful independents by two different criteria.



Ever since Warner Bros. bought a stake in Tommy Boy in December 1985, Billboard has defined independent releases by sales channel, but in recent years, some indie labels prefer to define a company's independent status by ownership.

In the days when Warner Music Group held equity in Tommy Boy, most of the label's releases were sold by independent distributors instead of going through Warner Eros, and its distributor WEA.

Conversely, an increasing number of independently owned labels made sales deals through the distributors that were

Top Independent Labels		
Pos.	LABEL	(Charted Titles)
1	ERC	(1)
2	PEARL	(1)
3	NEW LINE	(4)
4	KOCH	(21)
5	AMERICAN GRAMAPHONE	(2)
6	MADACY	(30)
7	BROKEN BOW	(3)
8	ATO	(7)
9	HICKORY	(2)
10	MERGE	(5)

owned by major-label conglomerates, while Sony Music took equity in indie distributor RED and Warner Music launched its own independent wholesaler in Alternative Distribution Alliance.

To sort out this maze, Billboard determined that an album or single was independent if it was sold through independent distribution. Titles sold through major distributors were not. Nielsen SoundScan used that same criteria when it set up shop in 1991.

More recently, the American Assn. of Independent Music asserted that any label not owned by one of the four major conglomerates should be considered independent.

For the second year in a row, Billboard uses the occasion of its SXSW spotlight to recognize the leaders in both categories.

A new player leads the independently

Top Independently Owned Labels		
Pos.	LABEL	(Charted Titles)
1	WALT DISNEY	(28)
2	HOLLYWOOD	(18)
3	ERC	(1)
4	CURB	(7)
5	BIG MACHINE	(4)
6	PEARL	(1)
7	ROUNDER	(6)
8	RAZOR & TIE	(12)
9	NEW LINE	(3)
10	WIND-UP	(5)

distributed camp on the strength of one album sold at one retailer: The label is ERC, and the "E" stands for **Eagles**. Sold only through Wal-Mart—but also resold by independent and chain stores, too—the band's "Long Road out of Eden" was the top-selling title on Top Independent Albums in the 12-month tracking period that began with last year's March 3 issue.

ERC ranks third among indie-owned labels behind two Disney Music Group logos, Walt Disney and Hollywood, respectively. Those same two labels, in the same order, led this field a year ago.

All three recaps are based on Nielsen SoundScan data and were compiled by Billboard charts manager **Anthony Colombo** with assistance from fellow chart manager **Alex Vitoulis**.

The Independent Albums and Independently Distributed Labels recaps reflect units sold for each week a title appeared on our Top Independent Albums chart during the tracking period. Similarly, the Independently Owned recap ranks labels according to units sold for each week their titles appeared on the Billboard 200.

Top Independent Albums			
Pos.	TITLE	ARTIST	IMPRINT/LABEL
1	LONG ROAD OUT OF EDEN	Eagles	ERC
2	THE ULTIMATE HITS	Garth Brooks	Pearl
3	HAIRSPRAY	Soundtrack	New Line
4	CHRISTMAS SONG	Mannheim Steamroller	American Gramophone
5	ELLIOTT YAMIN	Elliott Yamin	Hickory
6	RELENTLESS	Jason Aldean	Broken Bow
7	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN	Dane Cook	Comedy Central
8	ONCE	Soundtrack	Canvasback/Sony Music Soundtrax/Columbia
9	IN RAINBOWS	Radiohead	TBD/ATO
10	WE THE BEST	DJ Khaled	Terror Squad/Koch

Market Watch

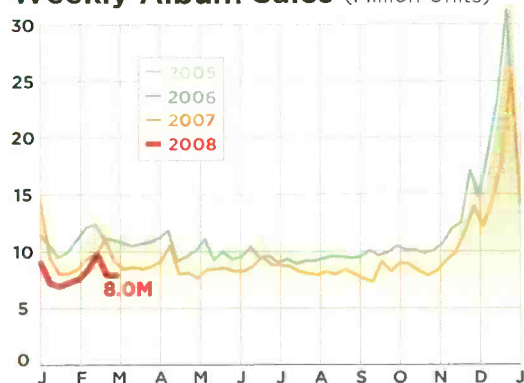
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,955,000	1,180,000	20,193,000
Last Week	7,973,000	1,190,000	21,362,000
Change	-0.2%	-0.8%	-5.5%
This Week Last Year	8,497,000	817,000	16,238,000
Change	-6.4%	44.4%	24.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	82,067,000	72,354,000	-11.8%
Digital Tracks	157,951,000	199,937,000	26.6%
Store Singles	409,000	258,000	-36.9%
Total	240,427,000	272,549,000	13.4%
Albums w/TEA*	97,862,100	92,347,700	-5.6%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	73,699,000	61,027,000	-17.2%
Digital	8,128,000	11,042,000	35.9%
Cassette	77,000	24,000	-68.8%
Other	163,000	261,000	60.1%

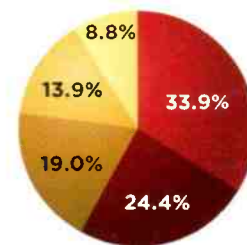
For week ending March 2, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

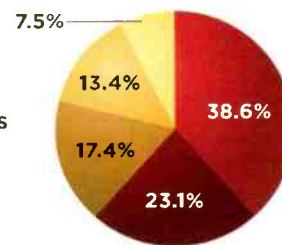
Distributors' Market Share: 02/04/08-03/02/08

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



MAR 15 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	JANET	Discipline		1
2	NEW	1	ERYKAH BADU	New Amerykah: Part One (4th World War)		1
3	1	4	JACK JOHNSON	Sleep Through The Static		1
4	NEW	1	WEBBIE	Savage Life 2		1
5	2	3	ALICIA KEYS	As I Am	3	1
6	14	11	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	3	1
7	31	52	GREATEST GAINER	Once	7	7
8	6	6	SOUNDTRACK	Juno	1	1
9	7	21	SARA BAREILLES	Little Voice	1	1
10	3	2	AMY WINEHOUSE	Back To Black	1	1
11	9	9	MARY J. BLIGE	Growing Pains	1	1
12	10	7	TAYLOR SWIFT	Taylor Swift	2	1
13	NEW	1	SHAWTY LO	Units In The City	13	13
14	5	10	SOUNDTRACK	Step Up 2: The Streets	1	1
15	11	8	SHERYL CROW	Detours	1	1
16	12	18	KEYSHIA COLE	Just Like You	1	1
17	NEW	1	DOLLY PARTON	Backwoods Barbie	17	17
18	13	13	CHRIS BROWN	Exclusive	4	4
19	21	27	COLBIE CAILLAT	Coco	1	1
20	18	15	DAUGHTRY	Daughtry	3	1
21	15	26	SOUNDTRACK	Alvin And The Chipmunks	13	13
22	4	-	KIDZ BOP KIDS	Kidz Bop 13	1	1
23	22	19	GARTH BROOKS	The Ultimate Hits	5	1
24	23	25	VARIOUS ARTISTS	NOW 26	3	1
25	24	30	JONAS BROTHERS	Jonas Brothers	1	1
26	NEW	1	ORIGINAL BROADWAY CAST RECORDING	Disney's The Little Mermaid	26	26
27	89	102	PAGE SETTER	Don't Look Away	27	27
28	26	23	ROBERT PLANT / ALISON KRAUSS	Raising Sand	2	2
29	20	32	SOUNDTRACK	Across The Universe: Deluxe Edition	20	20
30	35	28	CARRIE UNDERWOOD	Carnival Ride	2	1
31	28	33	SUGARLAND	Enjoy The Ride	2	1
32	30	42	LUPE FIASCO	Lupe Fiasco's The Cool	14	14
33	36	46	THE-DREAM	Love/Hate	30	30
34	25	17	LENNY KRAVITZ	It Is Time For A Love Revolution	1	1
35	27	16	EAGLES	Long Road Out Of Eden	7	7
36	33	31	FERGIE	The Dutchess	3	1
37	17	4	VARIOUS ARTISTS	2008 Grammy Nominees	1	1
38	16	5	HERBIE HANCOCK	River: The Joni Letters	1	1
39	45	60	BUCKCHERRY	15	39	39
40	42	36	RASCAL FLATTS	Still Feels Good	1	1
41	NEW	1	THE AFTERS	Never Going Back To OK	41	41
42	8	-	CHRIS CAGLE	My Life's Been A Country Song	1	1
43	52	48	JAHEIM	The Makings Of A Man	11	11
44	41	53	LINKIN PARK	Minutes To Midnight	2	1
45	38	35	RIHANNA	Good Girl Gone Bad	2	1
46	29	37	RADIOHEAD	In Rainbows	1	1
47	39	43	ONEREPUBLIC	Dreaming Out Loud	14	14
48	NEW	1	GOLDFRAPP	Seventh Tree	48	48
49	56	49	JORDIN SPARKS	Jordin Sparks	10	10
50	47	56	SOULJA BOY TELL'EM	souljaboytellem.com	4	4

The album's "Falling Slowly" scored the Academy Award for best original song. In the post-Oscar glow, the album nabs its best sales week (47,000) and a new chart high.



Miley Cyrus (No. 6, up 86%) gains following her interview on Barbara Walters' annual Oscar night ABC special.



"One Tree Hill" singer/actress benefits from another performance on the show (Feb. 26), notching her best sales week yet (20,000).



At No. 97, singer Lizz Wright starts with a career-best 8,000, scoring a No. 3 debut on Top Contemporary Jazz albums.

Duo easily scores its best career chart ranking and its highest sales frame (15,000). That's light years beyond its previous high of 7,000, when 2006's "Supernature" made its debut.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	34	29	KENNY G	Rhythm & Romance		14
52	48	44	NICKELBACK	All The Right Reasons	7	1
53	46	54	PARAMORE	RIOT!	15	15
54	50	39	HANNAH MONTANA	Hannah Montana 2: Non-Stop Dance Party	7	7
55	43	45	VARIOUS ARTISTS	Radio Disney Jams 10	18	18
56	40	34	VARIOUS ARTISTS	WOW Gospel 2008	34	34
57	49	51	J. HOLIDAY	Back Of My Lac'	5	5
58	59	47	CARRIE UNDERWOOD	Some Hearts	7	2
59	60	58	KENNY CHESNEY	Just Who I Am: Poets & Pirates	3	3
60	53	41	MAROON 5	It Won't Be Soon Before Long	1	1
61	54	71	VAMPIRE WEEKEND	Vampire Weekend	17	17
62	37	55	CELINE DION	Taking Chances	3	3
63	19	-	JIM JONES	HARLEMs American Gangster	19	19
64	32	20	K.D. LANG	Watershed	8	8
65	61	24	MICHAEL BUBLE	Call Me Irresponsible	1	1
66	NEW	1	STELLAR KART	Expect The Impossible	66	66
67	55	40	KANYE WEST	Graduation	2	1
68	58	22	FOO FIGHTERS	Echoes, Silence, Patience & Grace	1	1
69	65	64	KID ROCK	Rock N Roll Jesus	1	1
70	63	62	SOUNDTRACK	High School Musical 2	2	2
71	NEW	1	PILLAR	For The Love Of The Game	71	71
72	NEW	1	LEELAND	Opposite Way	72	72
73	70	80	MARVIN SAPP	Thirsty	55	55
74	NEW	1	CHERI DENNIS	In And Out Of Love	74	74
75	57	57	BULLET FOR MY VALENTINE	Scream Aim Fire	4	4
76	76	74	RAHEEM DEVAUGHN	Love Behind The Melody	1	1
77	66	59	SOUNDTRACK	Hannah Montana	3	3
78	68	68	JAY-Z	American Gangster	1	1
79	67	66	LED ZEPPELIN	Motherhip	2	7
80	51	14	SIMPLE PLAN	Simple Plan	14	14
81	64	38	ANDREA BOCELLI	Vivere: Live In Tuscany	22	22
82	78	90	SEETHER	Finding Beauty In Negative Spaces	1	1
83	74	76	KIRK FRANKLIN	The Fight Of My Life	33	33
84	82	99	THREE DAYS GRACE	One - X	5	5
85	69	69	SOUNDTRACK	Across The Universe	36	36
86	88	109	SEAN KINGSTON	Sean Kingston	1	1
87	73	77	BRITNEY SPEARS	Blackout	1	1
88	77	82	BIRDMAN	5*Stunna	18	18
89	84	92	TRACE ADKINS	American Man: Greatest Hits Volume II	22	22
90	81	88	MARIO	Go	21	21
91	79	86	MATCHBOX TWENTY	Exile On Mainstream	1	1
92	72	72	NATASHA BEDINGFIELD	Pocketful Of Sunshine	1	1
93	71	50	SARAH BRIGHTMAN	Symphony	13	13
94	102	83	BRAD PAISLEY	5th Gear	1	1
95	95	84	CASTING CROWNS	The Altar And The Door	1	1
96	101	98	JILL SCOTT	The Real Thing: Words And Sounds Vol. 3	1	1
97	NEW	1	LIZZ WRIGHT	The Orchard	97	97
98	120	121	LIFEHOUSE	Who We Are	14	14
99	98	97	CRAIG MORGAN	Little Bit Of Life	57	57
100	86	73	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	4	4

THE BILLBOARD 200 ARTIST INDEX

50 CENT	165	AVENTURA	154	BIRDMAN	88	BOYZ II MEN	104	COLBIE CAILLAT	19	RAMIREZ	179	DRAMA	162	A FINE FRENZY	175	GOLDFRAPP	48	HELLYEAH	186	JUANES	176	MIRANDA LAMBERT	146
TRACE ADKINS	89	ERYKAH BADU	2	MARY J. BLIGE	11	BREAKING BENJAMIN	166	CAMILA	119	SHERYL CROW	15	THE-DREAM	33	FINGER ELEVEN	105	GOO GOO DOLLS	145	BUDDY HOLLY	101	ALICIA KEYS	5	K.D. LANG	64
THE AFTERS	41	SARA BAREILLES	9	JAMES BLUNT	170	SARAH BRIGHTMAN	93	CASTING CROWNS	95	BILLY RAY CYRUS	159	EAGLES	35	FIVE FINGER DEATH	147	KIDZ BOP KIDS	69	AVRIL LAVIGNE	172	LEWIS	163	LEWIS	163
AKON	191	BEACH HOUSE	195	BON JOVI	131	GARTH BROOKS	23	CAT POWER	153	MILEY CYRUS	6	FLEX	102	PUNCH	187	JOSH GRUBAN	173	THE KILLERS	22	LED ZEPPELIN	79	LEELAND	183
JASON ALDEAN	189	THE BEATLES	139	CHRIS BOTTI	177	CHRIS BROWN	18	STEVEN CURTIS	118	MICHAEL BUBLE	65	CHAPMAN	167	FLYLEAF	113	GUCCI MANE	185	SEAN KINGSTON	188	LEWIS	163	JOHN LEGEND	118
GARY ALLAN	110	NATASHA BEDINGFIELD	92	BOW WOW & MARION	123	BUCKCHERRY	39	KEVIN CHESNEY	59	KENNY CHESNEY	59	DAUGHTRY	20	FOO FIGHTERS	68	HERBIE HANCOCK	38	WYCLEF JEAN	78	J. HOLIDAY	188	K-PAZ DE LA	86
RODNEY ATKINS	116	BEYONCE	122	BOYS LIKE GIRLS	149	BULLET FOR MY VALENTINE	75	DANE COOK	126	CELINE DION	62	FEIST	128	KIRK FRANKLIN	83	GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUKHARENKO AND BERTRAND GALEN	194	JACK JOHNSON	3	JACK JOHNSON	3	LIFEHOUSE	98
AVENGED SEVENFOLD	136					CHRIS CAGLE	42	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO	196	DRAGONFORCE	196	VICENTE	36	FERGIE	36	KENNY G	51	JIM JONES	63	LENNY KRAVITZ	34	LINKIN PARK	44

VOEGELE: ARI MICHILSON; BEACH HOUSE: LIZ FLYNTZ

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART, HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 101 adult contemporary stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

MAR 15 2008

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	2	20	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	5	12	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
4	3	26	NO ONE	ALICIA KEYS (MBK/JRMG)
5	4	25	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
6	6	17	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/JRMG)
7	7	14	SENSUAL SEDUCTION	SHOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
8	12	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
9	11	8	LOVE SONG	SARA BAREILLES (EPIC)
10	15	3	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
11	10	14	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	9	16	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
13	8	12	I REMEMBER	KEYSHIA COLE (JMW/GEFFEN/INTERSCOPE)
14	17	6	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
15	13	16	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
16	14	20	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)
17	16	14	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
18	28	5	SEXY CAN I	RAY J & YUNG BREG (KNOCKOUT/DEJA 34/KDCH/EPIC)
19	22	11	CRYING OUT FOR ME	MARIO (3RD STREET/JRMG)
20	24	8	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)
21	18	31	PARALYZER	FINGER ELEVEN (WIND-UP)
22	23	11	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
23	20	25	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
24	21	20	JUST FINE	MARY J. BLIGE (MTRIA/RH/GEFFEN/INTERSCOPE)
25	25	28	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

1,270 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	28	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	1	22	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	3	32	PARALYZER	FINGER ELEVEN (WIND-UP)	
4	4	21	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
5	5	35	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
6	8	19	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
7	10	17	WHATEVER IT TAKES	LIFHOUSE (GEFFEN/INTERSCOPE)	☆
8	6	16	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	7	25	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
10	12	8	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
11	11	15	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
12	9	31	OVER YOU	DAUGHTRY (RCA/RMG)	☆
13	13	37	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
14	17	12	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	14	31	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
16	16	11	SAY	JOHN MAYER (AWARE/COLUMBIA)	
17	15	17	TATTOO	JORDIN SPARKS (19 JIVE/ZOMBA)	☆
18	18	18	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
19	19	11	THESE HARD TIMES	MATCHBOX TWENTY (MELISSA/ATLANTIC)	☆
20	21	13	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
21	20	16	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
22	23	7	LOVE IS FREE	SHERYL GROW (A&M/INTERSCOPE)	
23	24	7	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
24	22	18	LOVE LIKE THIS	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
25	26	7	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	36	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
3	3	43	HOME	DAUGHTRY (RCA/RMG)	☆
4	6	35	WAIT FOR YOU	ELLIOTT YAMIN (HOLLYWOOD)	☆
5	4	34	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	☆
6	5	30	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
7	7	24	TAKING CHANCES	CELINE DION (COLUMBIA)	☆
8	9	18	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	8	8	LOST	MICHAEL BUBLE (143 REPRISE)	☆
10	10	8	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
11	11	10	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
12	12	10	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
13	13	8	LOVE SONG	SARA BAREILLES (EPIC)	☆
14	14	9	TATTOO	JORDIN SPARKS (19 JIVE/ZOMBA)	☆
15	16	20	DREAMING WITH A BROKEN HEART	JOHN MAYER (AWARE/COLUMBIA)	☆
16	18	5	IN MY ARMS	PLUMB (CURB/REPRISE)	
17	19	14	OVER YOU	DAUGHTRY (RCA/RMG)	☆
18	22	4	BUSY BEING FABULOUS	EAGLES (EPC)	☆
19	23	3	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
20	21	4	BRAVE	IDJUNA MENZEL (WARNER BROS.)	
21	20	6	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	☆
22	26	12	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
23	24	16	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
24	25	8	NOT MY PROBLEM	DANA PARISH (COMBUSTION)	
25	27	4	BEAUTIFUL	TAYLOR DAYNE (INTENTION)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (JIVE/ZOMBA)	
2	1	17	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	■
3	2	17	LOVE SONG	SARA BAREILLES (EPIC)	■
4	7	8	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
5	3	13	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)	
6	10	2	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
7	22	9	FEEDBACK	JANET (ISLAND/DJMG)	
8	4	14	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	●
9	5	13	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
10	6	12	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	■
11	17	3	SEXY CAN I	RAY J & YUNG BREG (KNOCKOUT/DEJA 34/KDCH/EPIC)	
12	11	11	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	■
13	12	8	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
14	8	6	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
15	9	18	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	●
16	21	12	SENSUAL SEDUCTION	SHOOP DOGG (DOGGYSTYLE/INTERSCOPE)	■
17	16	10	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	●
18	14	31	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
19	18	16	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	●
20	-	1	FALLING SLOWLY	GLEN HANSARD & MARKETA IRGLOVA (OVERCOAT)	
21	41	2	BLEEDING LOVE	LEONA LEWIS (ISLAND/JRMG)	
22	19	28	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	■
23	20	45	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	●
24	13	25	NO ONE	ALICIA KEYS (MBK/JRMG)	■
25	36	2	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21 CMG)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	55	7	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	
52	50	23	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	
53	42	32	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	■
54	54	10	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)	
55	65	4	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/ Fueled by Ramen/RRP)	
56	49	2	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)	
57	43	27	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLUM/EPIC)	●
58	52	15	CRUSHCRUSHCRUSH	PARAMORE (Fueled by Ramen/RRP)	
59	74	2	KILLA	CHERISH FEAT. YUNG JOC (MUSIC LINE/CAPITOL)	
60	39	20	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	●
61	57	20	FAKE IT	SEETHER (WIND-UP)	
62	44	41	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	■
63	75	5	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	
64	28	25	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	●
65	40	6	LIKE WHOA	ALY & AJ (HOLLYWOOD)	
66	64	30	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)	■
67	62	13	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	
68	53	48	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	
69	59	34	MISERY BUSINESS	PARAMORE (Fueled by Ramen/RRP)	●
70	61	45	ROCKSTAR	NICKELBACK (ROADRUNNER ATLANTIC/LAVA)	
71	63	26	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISSA/ATLANTIC)	■
72	-	34	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
73	67	11	JUST FINE	MARY J. BLIGE (MTRIA/RH/GEFFEN/INTERSCOPE)	
74	60	16	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
75	69	15	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	3	22	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
3	2	27	FAKE IT	SEETHER (WIND-UP)	☆
4	4	16	CRUSHCRUSHCRUSH	PARAMORE (Fueled by Ramen/RRP)	
5	6	18	PSYCHO	Puddle of Mudd (FLAWLESS/GEFFEN/INTERSCOPE)	
6	5	31	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
7	8	36	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)	☆
8	7	22	ALMOST EASY	AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)	
9	11	13	IF I HAD EYES	JACK JOHNSON (BUENA VISTA/UNIVERSAL REPUBLIC)	
10	9	19	BODYSNATCHERS	RADIOHEAD (JIB/ATO)	
11	10	22	BELIEVE	THE BRAVERY (ISLAND/DJMG)	
12	12	33	I GET IT	CHEVELLE (EPIC)	☆
13	17	6	FALLING DOWN	ATREYD (HOLLYWOOD)	☆
14	13	5	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/ Fueled by Ramen/RRP)	☆
15	14	12	ALWAYS BE	JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
16	18	6	THE STONE	ASHES DIVIDE (ISLAND/DJMG)	
17	15	41	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
18	16	7	MOTHER MARY	FOXBORO HOT TUBS (JINGLE TOWN)	
19	19	25	EMPTY WALLS	SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	
20	26	2	RISE ABOVE THIS	SEETHER (WIND-UP)	
21	20	14	MY WORLD	SICK PUPPIES (HMR/VIRGIN)	
22	23	3	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	
23	21	13	UNTIL THE END	BREAKING BENJAMIN (HOLLYWOOD)	☆
24	22	6	SKY IS OVER	SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	☆
25	24	5	SO HAPPY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆

MAR 15 2008 **POP** Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	16	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
3	3	14	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
4	4	19	LOVE SONG	SARA BAREILLES (EPIC)
5	52	2	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
6	7	14	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
7	8	18	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
8	5	21	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
9	9	15	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
10	6	36	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
11	11	13	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	13	19	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
13	10	21	NO ONE	ALICIA KEYS (MBK/J/RMG)
14	16	14	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	15	27	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
16	12	29	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
17	19	13	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
18	14	47	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	20	13	SENSUAL SEDUCTION	SNOOP DOGG (DUGGYSSTYLE/GEFFEN/INTERSCOPE)
20	18	6	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
21	33	4	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
22	17	39	PARALYZER	FINGER ELEVEN (WIND-UP)
23	43	12	FEEDBACK	JANET (ISLAND/DJMG)
24	23	18	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
25	30	8	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
26	22	22	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
27	38	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
28	21	21	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
29	31	27	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
30	24	37	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/RRP)
31	39	5	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
32	27	28	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
33	25	18	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
34	34	9	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
35	29	13	WHAT HURTS THE MOST	CASCADA (ROBBINS)
36	42	3	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
37	35	19	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
38	32	22	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
39	49	11	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
40	46	5	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
41	41	16	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
42	37	23	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
43	43	11	FALLING SLOWLY	GLEN HANSARD & MARKETA IUDLOVA (CANVASBACK/COVERDOAT/COLUMBIA)
44	50	8	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
45	44	15	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)
46	48	6	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
47	47	23	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
48	55	10	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
49	57	3	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RAMOY JACKSON (DREAM MERCHANT 21/CMG)
50	45	15	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
61	60	6	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
62	58	7	ALL-AMERICAN GIRL	GARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
63	51	16	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)
64	54	6	YAH!!!	SOUJIA BOY TELLEM FEAT. ARAB (COLLIPARK/INTERSCOPE)
65	40	5	NEW SOUL	YUEL NAIM (TOT OU TARD/ATLANTIC)
66	53	30	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
67	61	12	SAY	JOHN MAYER (AWARE/COLUMBIA)
68	64	8	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
69	62	4	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
70	56	8	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
71	76	1	DEY KNOW	SHAWTY LD (D4L/ASYLUM)
72	68	17	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/DJMG)
73	66	25	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
74	73	5	NINE IN THE AFTERNOON	ANITA BAKER (A&M/OCTONE/INTERSCOPE)
75	69	21	FAKE IT	SEETHER (WIND-UP)
76	70	11	CALLING YOU	BLUE OCTOBER (BRANCO/UNIVERSAL MOTOWN)
77	67	14	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
78	65	2	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)
79	69	4	RUN THE SHOW	KAT DELUNA FEAT. BUSTA RHYMES (EPIC)
80	67	23	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
81	59	6	LIKE WHOA	ALY & AJ (HOLLYWOOD)
82	72	17	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
83	73	18	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
84	74	7	ROCK STAR	HANNAH MONTANA (WALT DISNEY)
85	75	1	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)
86	76	1	HEY BABY (JUMP OFF)	BOB WYOM & ONARION (T U G/COLUMBIA)
87	77	2	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
88	78	9	THROUGH THE FIRE AND FLAMES	DRAGONFORCE (ROADRUNNER/RRP)
89	79	1	SHAKE YOUR POM POM	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
90	80	9	WATCHING AIRPLANES	GARY ALLAN (MCA NASHVILLE)
91	81	1	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
92	82	1	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
93	83	1	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
94	84	29	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
95	85	6	CLEANING THIS GUN (COME ON IN BOY)	RODNEY ATKINS (CUB)
96	86	3	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)
97	87	22	STAY	SUGARLAND (MERCURY NASHVILLE)
98	88	1	WISH YOU WERE	KATE VOEGELE (MYSPEACE/INTERSCOPE)
99	89	16	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)
100	90	25	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/DJMG)
101	91	3	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
102	92	1	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
103	93	23	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)
104	94	1	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
105	95	5	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)
106	96	7	I'M ME	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
107	97	10	LETTER TO ME	BRAD PAISLEY (ARISTA NASHVILLE)
108	98	2	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA/ATLANTIC)
109	99	9	START ALL OVER	MILEY CYRUS (HOLLYWOOD)
110	100	4	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	11	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
3	3	15	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)	☆
4	4	9	LOVE SONG	SARA BAREILLES (EPIC)	☆
5	5	20	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
6	6	24	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
7	7	12	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
8	8	27	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	9	15	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
10	10	16	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
11	11	13	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
12	12	21	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
13	13	27	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
14	14	13	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
15	15	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	☆
16	16	18	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	☆
17	17	17	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
18	18	26	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
19	19	27	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)	☆
20	20	8	SENSUAL SEDUCTION	SNOOP DOGG (DUGGYSSTYLE/GEFFEN/INTERSCOPE)	☆
21	21	17	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)	☆
22	22	2	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
23	23	22	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/RRP)	☆
24	24	8	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
25	25	5	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	25	20	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
27	24	21	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
28	28	17	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
29	30	6	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	☆
30	26	11	WHAT HURTS THE MOST	CASCADA (ROBBINS)	☆
31	31	16	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	☆
32	33	16	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	☆
33	37	6	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
34	34	12	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
35	38	5	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	☆
36	40	2	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	☆
37	44	2	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
38	40	6	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
39	43	3	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
40	45	2	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
41	48	2	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
42	39	18	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	☆
43	50	3	RUN THE SHOW	KAT DELUNA FEAT. BUSTA RHYMES (EPIC)	☆
44	42	14	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/DJMG)	☆
45	46	4	CALLING YOU	BLUE OCTOBER (BRANCO/UNIVERSAL MOTOWN)	☆
46	46	1	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
47	47	1	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	☆
48	48	1	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)	☆
49	49	30	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
50	50	1	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
2	2	1	FEEDBACK	JANET (ISLAND/DJMG)
3	3	10	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	4	34	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
5	5	3	A&E	GOLDFRAPP (MUTE)
6	6	1	KEYS 2 DA CHEVY	R.I.P. (GLUW/FACE2FACE)
7	7	1	SIPPI TO THA CHI	TROUBLEMAN (TROUBLEMAN)
8	8	25	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
9	9	18	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
10	10	51	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
11	11	17	BLACK TIDE	BLACK TIDE (INTERSCOPE)
12	12	4	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
13	13	10	GET BUCK IN HERE	DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/DJMG)
14	14	13	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
15	15	14	WHAT HURTS THE MOST	CASCADA (ROBBINS)
16	16	41	ONLY THE WORLD	MANDISA (SPARROW)
17	17	80	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
18	18	100	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
19	19	5	DRAMA QUEEN	SWITCHES (INTERSCOPE)
20	20	13</		

Billboard R&B/HIP-HOP

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2008

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 JANET ISLAND 010735*/IOJMG (13.98) ⊕	Discipline		1
2	NEW	1	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		2
3	NEW	1	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		3
4	NEW	1	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City		4
5	4	16	GREATEST GAINER ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
6	1	2	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
7	2	3	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
8	5	7	THE-DREAM RADIO KILLA/DEF JAM 009872*/IOJMG (13.98)	Love/Hate		5
9	6	6	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		3
10	11	9	RAHEEM DEVAUGHN JIVE 19000/ZOMBA (17.98)	Love Behind The Melody		1
11	NEW	1	CHERI DENNIS BAD BOY 83952/AG (13.98)	In And Out Of Love		11
12	3	2	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster		3
13	8	6	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive		2
14	9	4	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (13.98)	Back To Black		9
15	10	11	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		10
16	14	1	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		14
17	7	4	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		7
18	12	13	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IOJMG (13.98)	American Gangster		1
19	13	11	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		13
20	16	17	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		4
21	17	23	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		17
22	19	18	CHRISSETTE MICHELE DEF JAM 008774/IOJMG (10.98)	I Am		19
23	20	12	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		3
24	21	22	SOULJA BOY TELLEM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		21
25	18	15	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IOJMG (13.98)	Graduation		2
26	24	16	RIHANNA SRP/DEF JAM 008968*/IOJMG (13.98)	Good Girl Gone Bad		3
27	23	11	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		23
28	22	19	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
29	15	2	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster		15
30	26	25	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
31	31	12	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off		2
32	25	7	JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		25
33	28	13	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		28
34	30	32	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
35	34	31	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		34
36	27	16	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		6
37	29	13	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		3
38	32	12	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		11
39	35	16	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		4
40	36	38	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		36
41	42	18	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		42
42	NEW	1	PETE ROCK NATURE SOUNDS 135* (16.98)	NY's Finest		42
43	38	29	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance		15
44	39	35	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		39
45	46	43	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
46	40	28	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds		4
47	41	40	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		41
48	RE-ENTRY	2	TYRESE SONY BMG CUSTDM MARKETING GROUP 21445 EX (6.98)	Super Hits		27
49	47	13	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		3
50	49	12	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/IOJMG (13.98)	The Solution		49
51	43	17	SOUNDTRACK DEF JAM 010200/IOJMG (13.98)	American Gangster		43
52	45	26	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
53	48	13	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		9
54	44	36	NE-YO DEF JAM 008697*/IOJMG (13.98)	Because Of You		44
55	55	12	WU-TANG CLAN WU/LDUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	50	37	15 AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		26
57	53	44	65 JOHN LEGEND G.O.O.D. COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
58	54	58	39 T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
59	52	54	36 T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
60	33	60	1 UGK UGK JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1
61	62	56	23 JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IOJMG (13.98)	Baby Makin' Project		3
62	57	52	68 AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	3	2
63	69	76	23 TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
64	70	70	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
65	56	61	13 STYLES P PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
66	58	63	13 2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
67	NEW	1	ALGEBRA KEDAR 00001 (13.98)	Purpose		67
68	59	59	14 FREEWAY ROC-A-FELLA/DEF JAM 004853*/IOJMG (13.98)	Free At Last		5
69	61	51	31 COMMON G.O.O.D. GEFFEN 009382*/IGA (13.98)	Finding Forever		1
70	65	68	14 PITBULL FAMDUCT ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
71	51	46	3 YUKMOUTH SMOKE-A-LOT/J PRINCE/RAP-A-LOT 4 LIFE 332284/ASYLUM (17.98)	Million Dollar Mouthpiece		46
72	91	72	41 FACE SETTER JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
73	63	55	13 GHOSTFACE KILLAH DEF JAM 009499*/IOJMG (13.98)	The Big Doe Rehab		8
74	66	77	70 BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
75	73	67	18 WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight		1

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

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	70	#1 BOB MARLEY 32 WKS MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
2	2	50	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
3	3		COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
4	5	23	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio	
5	7	16	SHAGGY BIG YARD 1793*/VP	Intoxication	
6	4	2	REBEL SOULJAHZ CO ALOHA 1009	Nothing To Hide	
7	6	38	VARIOUS ARTISTS VP 1789* +	Reggae Gold 2007: Treasure Of The Caribbean	
8	8	3	LUCIANO VP 1792*	Jah Is My Navigator	
9	10	15	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	
10	13	9	TARRUS RILEY VP 2334	Parables	
11	12	3	J BOOG SOUTHPAC 60428	Hear Me Roar	
12	14	32	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	
13	RE-ENTRY		MATISYAHU CNE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
14	RE-ENTRY		BEDOUIN SOUNDCLASH SID/ONEUMMY 1333	Street Gospels	
15	15	13	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	

BETWEEN THE BULLETS rgeorge@billboard.com

JANET AND ERYKAH HOLD COURT

Janet Jackson crowns Top R&B/Hip-Hop Albums and the Billboard 200 for the sixth time on each chart as "Discipline" shifts 181,000 units. Jackson's bow on the big chart marks her first No. 1 since "All for You" entered with 605,000 in 2001. Subsequent albums "Damita Jo" (2004) and "20 Y.O." (2006) each debuted at No. 2 with 381,000 and 296,000, respectively. "Discipline" also gives Jackson



back-to-back chart-toppers on R&B Albums for the first time since scoring three consecutive No. 1s from 1986 to 1993. Erykah Badu's "New Amerykah: Part One (4th World War)" opens at No. 2 on both lists (124,000). Her "World Wide Underground (EP)" bowed with 144,000 in 2005. Webbie hits a career best 72,000 units on the Billboard 200 (No. 4).

—Raphael George

MAR 15 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	2	19	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
3	3	22	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
4	13		FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
5	13		JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	5		WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
7	6	17	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
8	11	19	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
9	8	20	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
10	9	17	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
11	15	4	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
12	13	21	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
13	14	15	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
14	10	24	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
15	18	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
16	16	7	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
17	14	30	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
18	17	15	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
19	1	12	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆
20	20	26	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
21	21	19	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
22	22	28	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
23			HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
24	23		UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
25	1	6	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	27	26	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
27	28	14	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
28	29	8	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
29	31	7	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
30	24	26	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
31	38	5	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
32	26	25	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
33		5	SOMETIMES	ANGIE STONE (STAX/CMG)	☆
34	46	4	LUV	JANET (ISLAND/IDJMG)	☆
35	33	51	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
36	10		CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
37	34	4	YAH!!!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	☆
38	37	14	MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
39	30	30	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆
40	55		GO ON GIRL	NE-YO (DEF JAM/IDJMG)	☆
41	36		DIAMOND GIRL	RYAN LESLIE (NEXTSELECT/DN/CASABLANCA/UNIVERSAL MOTOWN)	☆
42	45		LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
43	47	53	WHEN I SEE U	FANTASIA (J/RMG)	☆
44	10		WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & AKON (THE GANG/KONVICT/JIVE/ZOMBA)	☆
45	49	4	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
46	41	33	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
47	52	4	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)	☆
48	50	17	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
49	60	2	THE WAY THAT I LOVE YOU	ASHANTI (THE INC/UNIVERSAL MOTOWN)	☆
50	48	28	MY LOVE	JOE (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	1	17	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
3	3		NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
4	4	21	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	5	14	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
6	6	15	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
7			SOMETIMES	ANGIE STONE (STAX/CMG)	☆
8		50	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
9		30	MY LOVE	JOE (JIVE/ZOMBA)	☆
10	13	1	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
11	9	27	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
12	12	31	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
13		6	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
14	10		UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)	☆
15	15	19	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
16	17	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
17			DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
18			SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
19	23	14	ALMOST	TAMIA (PLUS 1/IMAGE)	☆
20	18		IN THE MORNING	LEDISI (VERVE FORECAST/VERVE)	☆
21		5	SUPA SEXY	CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	☆
22	24	6	PORTRAIT OF LOVE	CHERI DENNIS FEAT. YUNG JOC & GORILLA ZOE (BAD BOY/ATLANTIC)	☆
23	19	0	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
24	28		NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆
25	22	15	BE OK	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	24	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	18	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
3			I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
4	4	13	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
5	5	10	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
6	6	18	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
7	8	10	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
8	9	12	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
9		24	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
10		6	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
11			CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
12		25	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
13	14	5	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
14	10	19	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
15	16	6	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	18		MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
17	20	3	YAH!!!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	☆
18	23	2	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
19			CRANK THAT (SOULJA BOY)	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)	☆
20		3	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	☆
21	22	6	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)	☆
22	21		HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
23			WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
24	2		HEY BABY (JUMP OFF)	BOW WDW & OMARION (T U G /COLUMBIA)	☆
25	7		SINGLE AGAIN	TRINA (SLIP-N-SLIDE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
2	2	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
3	3		INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
4	4	14	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
5	5	16	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
6	7	8	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
7	6	16	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
8	8	14	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
9	9	6	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
10	10	8	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
11	11	15	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
12	12	20	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	☆
13	13	19	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
14	14	8	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
15	15	18	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
16	16	25	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
17	17	25	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
18	18	22	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
19	19	12	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
20	20	6	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
21	21	15	CLUMSY	FERGIE (WILL I.A.M./A&M/INTERSCOPE)	☆
22	22	9	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
23	23	27	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
24	24	16	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
25	25	30	WHAT YOU GOT	COLBY D'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆

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DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank
F&B/HIP-HOP AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (81.8)	11
JAHEIM Never Atlantic (78.9)	12
☆ MARIAH CAREY Touch My Body IDJMG (71.2)	15
MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.6)	28
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	29
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	31
FAHEEM DEVAUGHN Customer ZOMBA (81.0)	36
☆ NE-YO Go On Girl IDJMG (88.8)	40
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (74.1)	41
☆ TREY SONGZ Last Time ATLANTIC (86.7)	42
RIHANNA Don't Stop The Music IDJMG (69.4)	74
☆ CASELY Emotional EPIC (68.9)	-
FAZAH Rain IDJMG (70.3)	-
RHYTHMIC AIRPLAY	
J. HOLIDAY Suffocate CAPITOL (74.5)	5
☆ MARIAH CAREY Touch My Body IDJMG (67.3)	8
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	13
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	15
MARIO Crying Out For Me RMG (83.3)	20
KEYSHIA COLE I Remember INTERSCOPE (87.8)	27
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)	29
CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	32
☆ LIL MAMA FEAT. CHRIS BROWN & T-PAIN Shawty Get Loose ZOMBA (69.1)	36
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	38

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 Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	5	7	14	#1 ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1
2	1	1	24	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB		1
3	4	5	47	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		3
4	2	4	20	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA		2
5	7	9	21	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREK III)	Chuck Wicks RCA		5
6	10	12	13	YOU'RE GONNA MISS THIS F. ROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		6
7	6	2	33	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		2
8	12	15	4	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE		8
9	9	11	13	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		9
10	14	14	30	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW		10
11	15	13	19	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		11
12	16	18	11	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		12
13	19	20	8	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		13
14	17	17	18	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		14
15	18	16	26	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		15
16	20	21	22	AIR POWER LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		16
17	21	24	24	AIR POWER THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		17
18	23	26	9	AIR POWER IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH		18
19	26	28	7	AIR POWER STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel VALDRY		19
20	25	27	27	AIR POWER SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		20
21	28	33	8	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		21
22	31	32	9	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		22
23	22	23	12	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		19
24	29	30	12	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		24
25	30	31	17	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		25
26	42	-	2	GREATEST GAINER EVERY DAY D. HUFF, RASCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts LYRIC STREET		26
27	48	-	2	I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		27
28	39	49	3	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA		28
29	33	34	20	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		29
30	34	38	6	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY		30

Up 1.3 million impressions, singer logs his fifth consecutive top 10 with second single from sophomore album "Relentless."

With his fastest-rising single to date, Arkansas native crosses Airpower benchmark in ninth chart week (10 million impressions, up 1.1 million).

"Dancing With the Stars" champ snares Hot Shot Debut with lead single from her rookie album, due May 20.



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	35	40	8	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS./WRN		31
32	27	19	10	GET MY DRINK ON T. KEITH (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		11
33	36	35	9	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		33
34	37	36	24	HAPPY ENDINGS D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice ASYLUM-CURB		34
35	38	39	9	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE		35
36	40	43	5	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		36
37	41	44	4	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans RCA		37
38	44	42	11	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	Jypsi ARISTA NASHVILLE		38
39	46	45	6	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVOX, W. MOBLEY, J. SELLERS)	Phil Stacey LYRIC STREET		39
40	47	47	12	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/COS		40
41	57	57	6	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE		41
42	52	58	3	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE		42
43	49	46	15	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION		41
44	51	48	8	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CURB		44
45	45	41	16	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		36
46	32	22	17	SUSPICIONS B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITTE, STEVENS)	Tim McGraw CURB		12
47	50	54	11	BRAID MY HAIR J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)	Randy Owen DMP/NEW REVOLUTION		47
48	RE-ENTRY	7	2	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA		48
49	54	50	8	YOUNG LOVE C. DOWNS, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)	Carter's Chord SHOW DOG NASHVILLE		49
50	53	56	4	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns BNA		50
51	HOT SHOT DEBUT	1	1	THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY NASHVILLE		51
52	43	37	16	WE RODE IN TRUCKS J. STEVENS (L. BRYAN, R. MURRAY, J. MCCORMICK)	Luke Bryan CAPITOL NASHVILLE		33
53	NEW	1	1	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw CURB		53
54	NEW	1	1	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERG, A. TATE)	Emily West CAPITOL NASHVILLE		54
55	55	53	15	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		49
56	NEW	1	1	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		56
57	59	52	9	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE		49
58	RE-ENTRY	2	2	THINGS A MAMA DON'T KNOW T. KEITH (B. CLARK, L. ROSE, M. NARMORE)	Mica Roberts Featuring Toby Keith SHOW DOG NASHVILLE		57
59	NEW	1	1	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes ASYLUM-CURB		59
60	58	59	8	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE		51

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	10	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	22
CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	1	BROOKS & DUNN God Must Be Busy ARISTA NASHVILLE (93.9)	11	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	25
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	3	JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	12	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	29
CHUCK WICKS Stealing Cinderella RCA (76.0)	5	TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	13	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	33
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	6	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	14	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	40
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	8	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	15	SHANNON WALKER That's Why God Made Me DM NASHVILLE (88.8)	-
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	9	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	17		

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BETWEEN THE BULLETS wjessen@billboard.com

'GIRL,' YOU KNOW IT'S TRUE: CARRIE'S NO. 1

Carrie Underwood claims her fifth chart-topper on Hot Country Songs, as "All-American Girl" takes the third-largest gain (up 3.6 million impressions) and surges 5-1. With 30.7 million impressions during the tracking week, "Girl" follows Underwood's previous No. 1 stands with "Jesus, Take the Wheel," "Before He Cheats," "Wasted" and "So Small." The new No. 1 improves Underwood's standing among the format's females with the most weeks



atop the chart during the 18-year Nielsen BDS era, where she's in second place with 18 weeks. Faith Hill tops that list with 30 weeks at No. 1.

Since Underwood first led the chart two years ago, she's tied with Kenny Chesney for the second-most No. 1 songs (five apiece), a tally led by Brad Paisley, who has six chart-toppers during that frame. All three artists are stabled with the Sony BMG Nashville label group.

—Wade Jessen

MAR 15 2008 **LATIN Billboard**

HOT LATIN SONGS™

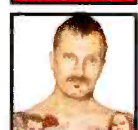
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	2	9	#1 GREATEST GAINER GOTAS DE AGUA DULCE G. SANTAOLALLA, JUANES (J.E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
2	1	1		DONDE ESTAN CORAZON C. PALICAR E IGLESIAS (E. IGLESIAS, C. SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	1
3	2	3	17	TE QUIERO I. DOMINGUEZ (F. DANILLO GOMEZ)	Flex EMI TELEVISION	2
4	4	5	17	TE LLORE C. PRIMAVERA (R. BARBA)	Conjunto Primavera FONOVISA	2
5	5	4	17	ME ENAMORA G. SANTAOLALLA, JUANES (J.E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
6	6	6	18	SOBRE MIS PIES R. CAMACHO (I. CHAVEZ ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA EDIMONSA	3
7	11	9	17	UN BUEN PERDEDOR S. GOMEZ (I. DE VITA)	K-Paz With Franco De Vita DISA EDIMONSA	2
8	9	8	23	NO PUEDO OLVIDARLA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	5
9	8	7	28	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
10	7	10	18	CONTEO REGRESIVO J. M. LUGO (J. J. HERNANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7
11	10	12	18	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (M. R. ROSAS)	El Chapo De Sinaloa DISA	10
12	12	11	18	LA TRAVESIA J. L. GUERRA SEJAS (J. L. GUERRA SEJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	3
13	20	30	8	RUMBO AL SUR LOS TIGRES DEL NORTE (F. VALDEZ LEAL, R. ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA	13
14	17	22	8	YO QUIERO M. DOMIN, T. MANS (M. DOMM, E. GRENCI)	Camila SONY BMG NORTE	14
15	16	17	27	MI CORAZONCITO A. SANTOS (A. SANTOS) (A. SANTOS)	Aventura PREMIUM LATIN	2
16	13	16	18	INALCANZABLE C. LARA (C. LARA)	RBD EMI TELEVISION	6
17	14	14	20	PERDONAME PREDICADOR (E. MOSQUERA, A. VARGAS)	La Factoria UNIVERSAL LATINO	14
18	21	19	14	EL VASO DERRAMA EL POTRO DE SINALOA (I. CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	18
19	18	13	18	SOY IGUAL QUE TU DOUBLE A. NALES (R. ORTIZ, J. MARTINEZ O. RIVERA)	Alexis & Fido SONY BMG NORTE	13
20	19	23	18	ALGUIEN SOY YO J. SHANKS (E. IGLESIAS, J. M. SHANKS, K. DIOGUARDI)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	4
21	32	38	8	SIN TU AMOR O. URBINA, JR. (R. URSINA, R. AVITIA (J. LUGARDO DEL TORO, O. SANCHEZ)	Alacranes Musical UNIVISION	21
22	15	18	17	TE QUIERO MUCHO J. A. MEDINA, JR. (J. MENDIVIL, QUINTERO)	Patrulla 81 DISA	15
23	24	-	-	POR TI BABY A. B. Quintanilla III Presenta Kumbia All Starz Featuring Flex L. GIRALDO (A. B. QUINTANILLA III)	Flex EMI TELEVISION	23
24	28	42	8	LA RATA FLACA A. GARCIA IBARRA (I. CHAVEZ ESPINOZA PAZ)	La Autentica De Jerez VIVA	24
25	29	32	8	COMO EN LOS BUENOS TIEMPOS J. L. TERRAZAS (E. CORTAZAR, A. PIERAGOSTINO, J. L. TERRAZAS)	Grupo Montez De Durango DISA	25



Singer flip-flops with Iglesias to collect a second nonconsecutive week at the top with this song, which also leads Latin Pop for a fourth frame.



Wisin & Yandel's previous hit with Franco De Vita sits at No. 32, while third release from current album enters at No. 45.



Recent legend returns with a duet featuring niece Bimba. This is his fifth Hot Latin Songs entry.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	RE-ENTRY	RE-ENTRY	2	NO ME DIGAS QUE NO S. TEJADA (S. TEJADA)	Xtreme Featuring Adrienne LA CALLE UNIVISION	26
27	26	20	10	SEXY MOVIMIENTO NESTYEL NASI (J. L. MORERA LUNA, L. VEGUILLA MALAVE, F. PADILLA, V. MARTINEZ)	Wisin & Yandel MACHETE	1
28	31	39	8	LA DERROTA J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	28
29	22	33	10	POR QUIEN ME DEJAS A. RAMIREZ CORRAL (C. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA EDIMONSA	22
30	42	35	11	EL PERDEDOR L. SANTOS A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	13
31	33	24	10	COMIENZO DEL FINAL S. KRYS (J. JEREMIAS)	Jeremias UNIVERSAL LATINO	24
32	37	37	10	OYE, DONDE ESTA EL AMOR J. GOMEZ (M. L. EL NASI, M. S. V. DE VITA, J. L. MORERA LUNA, L. VEGUILLA MALAVE)	Wisin & Yandel Featuring Franco De Vita MACHETE	25
33	23	15	11	SOY SOLO UN SECRETO L. PERINI, A. GUZMAN (A. GUZMAN, J. L. PAGAN)	Alejandra Guzman EMI TELEVISION	12
34	25	27	10	CON MI SOLEDAD S. GARCIA (J. L. PAGAN, J. FELIZ)	Juan FONOVISA	22
35	49	50	8	TAL VEZ NOT LISTED (NOT LISTED)	Ponzona Musical ASL	35
36	RE-ENTRY	RE-ENTRY	18	CALABRIA 2008 R. R. KOLSCH (R. R. KOLSCH, N. SAAD)	Enur Featuring Natasja ULTRA	35
37	35	34	10	MALDITO TEXTO NOT LISTED (NOT LISTED)	Dinastia De Tuzantla VENEMUSIC	34
38	40	40	8	DON'T STOP THE MUSIC STARGATE (T. E. HERMANSEN, M. S. ERIKSEN, T. DABNEY, M. JACKSON)	Rihanna SRP/DEF JAM/JD&W	38
39	45	43	10	NO SE ME HACE FACIL A. BAQUERO (G. MARCO)	Alejandro Fernandez SONY BMG NORTE	17
40	39	29	10	SOLO TENGO OJOS PARA TI J. L. GUERRA SEJAS (J. L. GUERRA SEJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	29
41	30	25	11	YA NUNCA MAS P. AGUILAR (M. E. CASTRO)	Pepe Aguilar EMI TELEVISION	19
42	44	-	-	AMANTES ESCONDIDOS L. E. PAPAN (M. CASTILLO)	German Montero UNIVISION	42
43	48	-	-	ME ARRODILLO ANTE TI NOT LISTED (NOT LISTED)	Divino Featuring Abraham LUAR MACHETE	43
44	38	26	10	QUIERO T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	12
45	HOT SHOT DEBUT	1	1	AHORA ES J. L. MORERA LUNA, L. VEGUILLA MALAVE, E. F. PAOILLA, V. MARTINEZ	Wisin & Yandel MACHETE	45
46	NEW	1	1	COMO UN LOBO C. JEAN, M. BOSE (M. G. BOSE, G. VANNI, C. D'ONOFRIO, P. COSTA, M. TAZZI, M. OGLETREE)	Miguel Bose Featuring Bimba Bose WARNER LATINA	46
47	36	-	-	SIN PERDON H. ACOSTA (J. CELEDON)	Hector Acosta D.A.M.	35
48	46	48	8	LOLA S. DE PEYRECAVE (S. DE PEYRECAVE, P. NAMEROW, E. SALGADO)	Chayanne SONY BMG NORTE	30
49	27	36	10	SI TU TE VAS NOT LISTED (NOT LISTED)	Beto Y Sus Canarias ASL	27
50	NEW	1	1	LA VECINA (A. RIVERA, C. COLON, J. SANTANA, J. BARBOSA)	Angel & Khriz VI/MACHETE	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	5	7	#1 GREATEST GAINER FLEX ASTERISCO/SONAD 15221/EMI TELEVISION (13.98)	Te Quiero	1	1
2	1	-	-	K-PAZ DE LA SIERRA DISA 726617/UG (14.98 CD/DVD) ⊕	En Vivo Desde El Auditorio Nac	1	1
3	2	1	14	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	1
4	5	7	14	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre	2	2
5	4	6	42	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
6	7	9	18	WISIN & YANDEL MACHETE 010293 (16.98)	Wisin Vs. Yandel: Los Extraterrestres	1	1
7	6	8	16	AVENTURA DISCOS 605 PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕	Kings Of Bachata: Sold Out At Madison Square Garden	3	3
8	12	10	10	JUANES UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Raico	1	1
9	9	3	4	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 724121/UG (12.98)	Listos Montados Y Armados	2	2
10	11	11	10	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98) ⊕	Historia De Un Idol	1	1
11	8	4	10	K-PAZ DE LA SIERRA DISA 721190/UG (12.98)	Capaz De Todo Por Ti	1	1
12	13	15	10	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	6	6
13	10	2	10	CONJUNTO PRIMAVERA FONOVISA 353487/UG (12.98)	Que Ganas De Volver	1	1
14	HOT SHOT DEBUT	1	1	LOS RAZOS DE SACRAMENTO Y REYNALDO SONY BMG NORTE 16391 (12.98)	El Dueno Del Perico	14	14
15	19	30	8	PACE SETTER GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	15	15
16	15	18	10	MANA WARNER LATINA 63661 (18.98) ⊕	Amar Es Combatir	1	1
17	17	27	10	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	2	2
18	14	16	3	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas	14	14
19	28	20	15	RBD EMI TELEVISION 11690 (15.98) ⊕	Empezar Desde Cero	1	1
20	16	12	17	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos	9	9
21	18	17	12	ALEJANDRO FERNANDEZ DISCOS 605 17948/SONY BMG NORTE (16.98) ⊕	15 Anos De Exitos	7	7
22	20	22	12	K-PAZ DE LA SIERRA DISA 729313/UG (16.98)	15 Autenticos Exitos	12	12
23	22	33	10	BANDA EL RECODO MASTEROE 50587 (6.98)	30 Pegaditas: Puros Corridos Y Rancheras	22	22
24	NEW	1	1	LOS TERRIBLES DEL NORTE FREDDIE 1998 (13.98)	La Mejor... Coleccion De Cumbia	24	24
25	NEW	1	1	PESADO WARNER LATINA 432060 (14.98)	Corridos: Defendiendo El Honor	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	14	8	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	14	14
27	21	26	10	LOS TIGRES DEL NORTE FONOVISA 353447/UG (13.98 CD/DVD) ⊕	25 Joyas	12	12
28	31	21	10	LA ARROLLADORA BANDA EL LIMON DISA 721127/UG (12.98)	Y Que quede Claro	9	9
29	33	35	10	K-PAZ DE LA SIERRA DISA 729258/UG (7.98)	Pero Te Vas A Arrepentir Y Mucho Exitos Mas	17	17
30	25	25	41	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	2	2
31	24	24	10	LOS TUCANES DE TIJUANA UNIVISION 311175/UG (13.98)	20 Aniversario	12	12
32	26	58	10	EL CHAPO DE SINALOA DISA 729333/UG (8.98)	15 Autenticos Exitos	21	21
33	39	42	11	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento	4	4
34	30	28	13	PATRULLA 81 DISA 721136/UG (12.98)	A Mi Ley	6	6
35	29	13	17	ANDREA BOCELLI DISCOS 605 07405/SONY BMG NORTE (16.98) ⊕	Lo Mejor De Andrea Bocelli: Vivere	5	5
36	27	60	10	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT	7	7
37	38	36	10	GRUPO MONTEZ DE DURANGO DISA 724115/UG (12.98)	Agarrese!	1	1
38	35	75	40	LOS TUCANES DE TIJUANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion: De Comidos	9	9
39	46	45	10	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
40	36	23	10	JUAN LUIS GUERRA Y 440 EMI TELEVISION 83392 (14.98)	La Llave De Mi Corazon	1	1
41	34	39	10	LOS PRIMOS DE DURANGO ASL 730020 MACHETE (10.98)	Voy A Convencerte	4	4
42	47	32	10	SIN AVENTURA DISCOS 605 19791/SONY BMG NORTE (16.98) ⊕	Hasta Ahora	18	18
43	48	46	10	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	13	13
44	44	41	10	LOS HOROSCOPOS DE DURANGO DISA 724123/UG (12.98)	La Historia	35	35
45	49	19	10	GILBERTO SANTA ROSA SONY BMG NORTE 12633 (16.98)	Contraste	12	12
46	37	-	-	VARIOUS ARTISTS FONOVISA 353120/UG (10.98)	30 Corridos: Muy Perrones	24	24
47	41	44	10	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL 50237/EMI TELEVISION (16.98)	NOW Latino 3	2	2
48	40	37	10	CARDENALES DE NUEVO LEON DISA 724120/UG (12.98)	25 Aniversario: Edicion Limitada	22	22
49	32	-	-	LOS RIELEROS DEL NORTE FONOVISA 353499/UG (10.98)	Mas Rieleros... Que Nunca	32	32
50	54	68	8	EL POTRO DE SINALOA MACHETE 008497 (11.98)	Los Mejores Corridos	50	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	42	43	10	BRAZOS MUSICAL DE DURANGO DISA 729316/UG (5.98)	Linea De Oro: La Abeja Miope...	21	21
52	43	38	10	VARIOUS ARTISTS DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3	9	9
53	51	31	10	OLGA TANON LA CALLE 330049/UG (14.98)	Exitos En 2 Tiempos	10	10
54	45	34	10	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
55	52	40	10	LOS TEMERARIOS AFB SIGMA/FONOVISA 352162/UG (12.98)	Recuerdos Del Alma	1	1
56	50	48	10	LA ARROLLADORA BANDA EL LIMON DISA 729327/UG (5.98)	Linea De Oro: En Los Puros Huesos...	27	27
57	58	50	10	LOS TEMERARIOS DISA 729359/UG (5.98)	Epoca Dorada	42	42
58	61	59	10	EL POTRO DE SINALOA MACHETE 010537 (11.98)	El Primer Tiempo	30	30
59	NEW	1	1	ALEGRES DE LA SIERRA EDIMAL 72338/UNIVERSAL LATINO (11.98)	2008	59	59
60	73	66	10	MAZIZO MUSICAL Linea De Oro: Loco Por Ti... UNIVISION 311180/UG (5.98)	Loco Por Ti...	31	31
61	53	-	-	K-PAZ DE LA SIERRA DISA 720970/UG (11.98)	Conquistando Corazones	6	6
62	RE-ENTRY	RE-ENTRY	11	ALEXIS & FIDO SONY BMG NORTE 06187 (14.98)	Sobrenatural	11	11
63	72	-	-	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo	13	13
64	64	-					

LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
2	2	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	ME ENAMORA JUANES (UNIVERSAL LATINO)
4	5	TODO CAMBIO CAMILA (SONY BMG NORTE)
5	6	YO QUIERO CAMILA (SONY BMG NORTE)
6	4	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
7	8	NO PUEDO OLVIDARLA MARCO ANTONIO SOLIS (FONOVISA)
8	7	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
9	9	POR AMARTE PEPE AGUILAR (EMI TELEVISION)
10	15	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	11	CON MI SOLEDAD JUAN (FONOVISA)
12	12	INALCANZABLE RBD (EMI TELEVISION)
13	14	COMIENZO DEL FINAL JEREMIAS (UNIVERSAL LATINO)
14	10	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
15	19	NO SE ME HACE FACIL ALEJANDRO FERNANDEZ (SONY BMG NORTE)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	CAMILA TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISA/UG)
3	3	JUANES LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
4	7	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
5	4	MANA AMAR ES COMBATIR (WARNER LATINA)
6	8	RBD EMPEZAR DESDE CERO (EMI TELEVISION)
7	5	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
8	6	ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
9	9	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SONY/UNIVERSAL LATINO)
10	12	SIN BANDERA HASTA AHORA (DISCOS 605/SONY BMG NORTE)
11	10	VARIOUS ARTISTS NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISION)
12	11	VARIOUS ARTISTS TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
13	14	ROCIO DURCAL CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
14	13	YURIDIA ENTRE MARIPOSAS (SONY BMG NORTE)
15	18	EDNITA NAZARIO REAL (SONY BMG NORTE)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	1	TE QUIERO FLEX (EMI TELEVISION)
2	2	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
3	5	ME ENAMORA JUANES (UNIVERSAL LATINO)
4	6	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
5	4	SIN PERDON HECTOR ACOSTA (D.A.M.)
6	7	ELLA MENEA NG2 (SONY BMG NORTE)
7	8	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
8	3	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
9	17	AMOR DESPERDIADO FRANK REYES (M.P./JVM/J & N)
10	10	LA BILIRUBINA MARLON (LA CALLE/UNIVISION)
11	11	CALABRIA 2008 ENUR FEATURING NATASJA (ULTRA)
12	18	EL PERDEDOR AVENTURA (PREMIUM LATIN)
13	12	ALO LOS HERMANOS ROSARIO (M.P./JVM/J & N)
14	9	NO TE VEO CASA DE LEONES (WARNER LATINA)
15	13	AGUANILE MARC ANTHONY (SONY BMG NORTE)

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

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	TE LLORE CONJUNTO PRIMAVERA (FONOVISA)
2	2	SOBRE MIS PIES LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	4	UN BUEN PERDEDOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
4	3	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (DISA)
5	7	RUMBO AL SUR LOS TIGRES DEL NORTE (FONOVISA)
6	5	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
7	8	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
8	17	SIN TU AMOR ALACRANES MUSICAL (UNIVISION)
9	6	TE QUIERO MUCHO PATRULLA 81 (DISA)
10	13	LA RATA FLACA LA AUTENTICA DE JEREZ (VIVA)
11	14	COMO EN LOS BUENOS TIEMPOS GRUPO MONTEZ DE DURANGO (DISA)
12	9	POR QUIEN ME DEJAS LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
13	16	LA DERROTA VICENTE FERNANDEZ (SONY BMG NORTE)
14	11	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
15	10	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	K-PAZ DE LA SIERRA EN VIVO DESDE EL AUDITORIO NAC. (DISA/UG)
2	2	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
3	4	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ LISTOS MONTADOS Y ARMADOS (DISA/UG)
4	6	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	3	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)
6	5	CONJUNTO PRIMAVERA QUE GANAS DE VOLVER (FONOVISA/UG)
7	-	LOS RAZOS DE SACRAMENTO Y REYNALDO EL DUENO DEL PERICO (SONY BMG NORTE)
8	7	PURDS CUATES DE SINALOA PURDS EXITOS CHACAS (SONY BMG NORTE)
9	8	K-PAZ DE LA SIERRA 15 AUTENTICOS EXITOS (DISA/UG)
10	10	BANDA EL RECODO 30 PEGADITAS: PURDS CORRIDOS Y RANCHERAS (MASTEROED)
11	-	LOS TERRIBLES DEL NORTE LA MEJOR... COLECCION DE CUMBIA (FREDDIE)
12	-	PESADO CORRIDOS: DEFENDIENDO EL HONOR (WARNER LATINA)
13	11	LA ARROLLADORA BANDA EL LIMON LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
14	9	LOS TIGRES DEL NORTE 25 JOYAS (FONOVISA/UG)
15	17	LA ARROLLADORA BANDA EL LIMON Y QUE QUEDE CLARO (DISA/UG)

Billboard DANCE

MAR 15 2008

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE
1	2	TOGETHER BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
2	3	FEEDBACK JANET ISLAND/DJMG
3	4	THE BOSS KRISTINE W FLY AGAIN
5	15	IT DOESN'T TAKE MUCH SARAH ATERETH BEGUILLE
8	9	GORGEOUS IDINA MENZEL WARNER BROS.
1	8	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
6	11	AMAZING CELEO NERVOUS
9	10	HOW FAR WE'VE COME MATCHBOX TWENTY MELISMA/ATLANTIC
9	12	BEAUTIFUL TAYLOR DAYNE INTENTION
10	13	GET THIS PARTY STARTED SHIRLEY BASSEY ABSOLUTE
11	14	GIVE IT X-PRESS 2 SILVER LABEL/TOMMY BOY
12	7	HOT SHOT KAREN YOUNG REHEAT MAXROXX
13	11	GIVE IT ALL YOU GOT ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
14	19	WITH EVERY HEARTBEAT ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
15	16	THE FLAME 08 ERIN HAMILTON MASTERBEAT
16	26	SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
15	15	THE GIRL YOU LOST TO COCAINE SIA MONKEY PUZZLE/HEAR/CMG
18	10	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
19	17	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
20	24	I GOT A FEELIN' VICKI SHEPARD FEATURING JEANIE TRACY REDZONE
21	29	BREAK YOU RALPH FALCON NERVOUS
22	23	MY LIFE AGAIN LAUREN HILDEBRANDT RED WALLET
23	25	BESITO PA TI LA LUPE EMUSICA/FANIA
24	18	CHARMED LIFE MICK JAGGER RHINO/ATLANTIC
33	3	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC

THIS WEEK	LAST WEEK	TITLE
26	32	IF COLETTE OM
27	37	LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
28	HOT SHOT DEBUT	I'M A FIRE DONNA SUMMER BURGUNDY/SONY BMG
29	28	JIMMY M.I.A. XL/INTERSCOPE
30	1	LET GO PAUL VAN DYK FEATURING REA GARVEY MUTE
31	22	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
32	27	WHAT'SITGONNAB (I'M SO READY) BRIAN ANTHONY SOGNI
33	39	DESTINY AMBERROSE MARIE CATZ
34	46	THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETWERK
35	20	BREAKING DISHES RIHANNA ISLAND/DJMG
36	44	EVERYBODY UP ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY
37	41	BREAKAWAY DJ BILL BENNETT & INAYA OAY BIG RHYTHM STUDIOS
38	47	DAYLIGHT KELLY ROWLAND MUSIC WORLD/COLUMBIA
39	42	LONG TIME ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
40	45	I GET OFF RON PERKOV ARPEE
41	43	LOVELIGHT ROBBIE WILLIAMS EMI
42	38	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
43	40	FUEGO CHEETAH GIRLS HOLLYWOOD
44	NEW	DROP THAT BEAT TWISTED DEE HAMMER
45	35	HEAD OVER HEELS SYLVIA TOSUN SEA TO SUN
46	31	WANNABE SPICE GIRLS VIRGIN
47	36	LIES KAMERA NETWERK
48	49	FREAK SANDY RIVERA & HAZE STRICTLY RHYTHM
49	34	UNDISCO ME BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY
50	30	PACK YOUR BAGS LEANA SWEDISH DIVA

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE
1	1	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY/DMG
2	2	VARIOUS ARTISTS BELLATRAZ FEATURING SOPHIA MAY NERVDUS
3	3	DJ SKRIBBLE TOTAL DANCE 2008 THRIVE/DANCE 90780/THRIVE
4	5	M.I.A. KALA XL/INTERSCOPE 009659*/IGA
4	11	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY/DMG
7	4	HOT CHIP MADE IN THE DARK DFA 18094*/ASTRALWORKS
6	5	VARIOUS ARTISTS PULSAR: PLATINUM EDITION RAZOR & TIE 89179
8	NEW	GHOSTLAND OBSERVATORY ROBOTIQUE MAJESTIQUE TRASHY MOPEO 04
8	13	DAFT PUNK ALIVE 2007 VIRGIN 09841
10	9	METRO STATION METRO STATION RED INK 10521
10	19	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
12	11	TREVOR SIMPSON & CATO K ULTRA 2008 ULTRA 1596
13	12	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE
18	20	TIESTO IN SEARCH OF SUNRISE 6: 1812A BLACK HOLE 30759/NETWERK
15	14	NINE INCH NAILS Y34R23R0R3M1X3D INTERSCOPE 010331*/IGA
16	13	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114*/CAPITOL
17	15	MORCHEEBA DIVE DEEP G + G/THE ECHO LABEL 1648/ULTRA
18	16	GORILLAZ D-SIDES VIRGIN 10545
19	17	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 98MULTI/REPRISE 41256/WARNER BROS.
20	19	SUPREME BEINGS OF LEISURE 111 RYKO/DISC 10939
21	NEW	ASHFORD & SIMPSON THE WARNER BROTHERS YEARS: HITS, REMIXES AND HIGHLIGHTS RHINO 347964
22	NEW	SEPTEMBER SEPTEMBER ROBBINS 75080
23	23	PAUL VAN DYK IN BETWEEN MUTE 9364*
24	21	STEVE AOKI PILOWFACE AND HIS AIRPLANE CHRONICLES DMG MAX 90773/THRIVE
25	24	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE
1	1	LET ME THINK ABOUT IT IDA CORR LIFTED/KICK/ISSCO/WAX/WARNER BROS.
2	3	I CAN'T HELP MYSELF BELLATRAZ FEATURING SOPHIA MAY NERVDUS
3	4	FEEDBACK JANET ISLAND/DJMG
2	13	WHAT HURTS THE MOST CASCAIDA ROBBINS
5	6	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
6	8	STARS ERIKA JAYNE RM RECORDS
17	17	ANTHEM FILO & PERI FEATURING ERIC LUMIERE ULTRA
8	5	RISE UP YVES LAROCK ULTRA
9	9	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
10	12	LOVE HAS GONE DAVE ARMSTRONG & REDROCKE ULTRA
11	13	NOW YOU'RE GONE BASSHUNTER ULTRA
12	15	TOGETHER BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
13	10	CALABRIA 2008 ENUR FEATURING NATASJA ULTRA
11	8	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
15	17	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
16	21	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
17	18	WITH EVERY HEARTBEAT ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
18	19	SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
19	16	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
20	NEW	LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
21	NEW	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
22	RE-ENTRY	LET GO PAUL VAN DYK FEATURING REA GARVEY MUTE
20	18	AMAZING SEAL WARNER BROS.
24	NEW	FREAK SANDY RIVERA & HAZE STRICTLY RHYTHM
25	RE-ENTRY	SPEED UP FUNKERMAN ULTRA

MAR 15 2008 HITS OF THE WORLD **Billboard**

JAPAN		SINGLES		(SOUNDSCAN JAPAN) MARCH 4, 2008	
THIS WEEK	LAST WEEK				
1	NEW	1	TAIYO NO NAMIDA (FIRST LTD VERSION)	NEWS JOHNNY'S ENTERTAINMENT	
2	NEW	2	PURE/YOU'RE MY SUNSHINE (CD/DVD)	EXILE AVEX TRAX	
3	NEW	3	NAMIDAIRU (FIRST LTD VERSION)	YUI SONY	
4	NEW	4	TAIYO NO NAMIDA	NEWS JOHNNY'S ENTERTAINMENT	
5	3	5	SOBA NI IRUNE	TERUMA Aoyama Feat. SOULJA UNIVERSAL	
6	5	6	UMI YUKI	JERO BOAM VICTOR	
7	11	7	HOME	SHOTA SHIMIZU SONY	
8	NEW	8	PURE/YOU'RE MY SUNSHINE	EXILE AVEX TRAX	
9	NEW	9	MATANE	DREAMS COME TRUE UNIVERSAL	
10	NEW	10	HIRA HIRA HIRAKU HIMITSU NO TOBIRA	CHATMONCHY KIDDON	

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE) MARCH 4, 2008	
THIS WEEK	LAST WEEK				
1	1	1	IL AVAIT LES MOTS	SHERYFA LUNA ULM	
2	NEW	2	LE MANEGE	STANISLAS POLYDOR	
3	NEW	3	JE REALISE	SINIK WARNER	
4	2	4	NEW SOUL	Yael Naim Tot Ou Tard	
5	4	5	CETTE FOIS	MELISSA M. UP	
6	3	6	ALIVE	MONDOTEK MERCURY	
7	5	7	PLUS LA	FREDERIC LERNER STERNE	
8	8	8	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
9	6	9	LA MOITIE DE NOUS	HELENE SEGARA BG	
10	7	10	SUCKER	DIM CHRIS EMI	

ITALY		DIGITAL SONGS		(FIMI/NIelsen) MARCH 3, 2008	
THIS WEEK	LAST WEEK				
1	2	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
2	1	2	BABY LET'S PLAY HOUSE	ELVIS PRESLEY RCA	
3	8	3	ESTUPIDO	CINEMA 2 PANA	
4	36	4	VIAGGIANDO	IM-PATTO LASTERI	
5	3	5	BLEEDING LOVE	LEONA LEWIS SYCO	
6	9	6	FERMO IMMAGINE	MONDOIA DIELE	
7	5	7	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
8	10	8	SCUSA MA TI CHIAMO AMORE	SUGARFREE WARNER	
9	4	9	I'LL BE WAITING	LENNY KRAVITZ VIRGIN	
10	6	10	FANGO	JOVANDOTTI UNIVERSAL	

NORWAY		SINGLES		(VERDENS GANG NORWAY) MARCH 4, 2008	
THIS WEEK	LAST WEEK				
1	1	1	SUPERNATURAL SUPERERIOUS	R.E.M. WARNER BROS	
2	2	2	HOLD ON BE STRONG	MARIA HAUKAAS STORENG BONNIER	
3	6	3	THE STORY	BRANDI CARLILE COLUMBIA	
4	4	4	BLEEDING LOVE	LEONA LEWIS SYCO	
5	3	5	BEGGIN	MADCDN BONNIER	

ALBUMS		(VERDENS GANG NORWAY) MARCH 4, 2008		
THIS WEEK	LAST WEEK			
1	2	1	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
2	1	2	KAIZERS ORCHESTRA	MASKINERI SONY BMG
3	3	3	MADRUGADA	MADRUGADA VIRGIN
4	NEW	4	VARIOUS ARTISTS	SORGEN OG GLEDEN METTE MARI N/A
5	4	5	GARTH BROOKS	ULTIMATE HITS 2 CD/DVD CAPITOL

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) MARCH 2, 2008	
THIS WEEK	LAST WEEK				
1	1	1	MERCY	DUFFY A&M	
2	2	2	WHAT'S IT GONNA BE	H TWO O FT. PLATINUM MINISTRY OF SOUND	
3	3	3	ROCKSTAR	NICKELBACK ROADRUNNER	
4	4	4	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND	
5	5	5	WOW	KYLIE MINOGUE PARLOPHONE	
6	6	6	CHASING PAVEMENTS	ADELE XL	
7	8	7	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
8	9	8	PURE AND STARE	ONE REPUBLIC INTERSCOPE	
9	7	9	SUN GOES DOWN	DAVID JORDAN MERCURY	
10	10	10	WORK	KELLY ROWLAND COLUMBIA	

AUSTRALIA		SINGLES		(ARIA) MARCH 2, 2008	
THIS WEEK	LAST WEEK				
1	2	1	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM	
2	1	2	BLEEDING LOVE	LEONA LEWIS SYCO	
3	6	3	LOW	FLO RIDA FEAT. T-PAIN JIVE/ZOMBA	
4	3	4	PICTURES OF YOU	THE LAST GOODNIGHT VIRGIN	
5	5	5	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEEM COLLIPARK/INTERSCOPE	
6	7	6	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA	
7	4	7	UNTOUCHED	THE VERONICAS WARNER BROS	
8	10	8	KISS KISS	CHRIS BROWN FT. T-PAIN JIVE/ZOMBA	
9	13	9	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON FT. AKON EPIC	
10	9	10	DON'T HOLD BACK	THE POTBELLEEZ EMI	

SPAIN		SINGLES		(PROMUSICA/E/MEDIA) MARCH 5, 2008	
THIS WEEK	LAST WEEK				
1	1	1	HIGH SCHOOL MUSICAL - BE MINE	SOUNDTRACK EMI	
2	2	2	TOCA'S MIRACLE	FRAGMA BLANCO Y NEGRO	
3	3	3	SUCK MY	MAGAN/RODRIGUEZ BLANCO Y NEGRO	
4	8	4	RISE	KURD MAVERICK/TAPESH BLANCO Y NEGRO	
5	4	5	BYE BYE BEAUTIFUL	NIGHTWISH SPINEFARM	
6	7	6	TOGETHER	BDB SINCLAR FT. STEVE EDWARDS YELLOW	
7	14	7	CARNIVAL EP 2008	VARIOUS ARTISTS BLANCO Y NEGRO	
8	19	8	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA	
9	11	9	UP 2 11	GUTTERPUNK BLANCO Y NEGRO	
10	NEW	10	SHINE ON ME REMIXES PART II	TIKARO J LDUIS & FERRAN DIVUCA	

DENMARK		SINGLES		(IFPI/NIelsen MARKETING RESEARCH) MARCH 4, 2008	
THIS WEEK	LAST WEEK				
1	1	1	RAMT I NATTEN	LIZZIE ARTEPEOPLE	
2	NEW	2	XXXCOUTURE	L.O.C. EMI	
3	2	3	MERCY	DUFFY UNIVERSAL	
4	3	4	BLEEDING LOVE	LEONA LEWIS SYCO	
5	5	5	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA	

ALBUMS		(IFPI/NIelsen MARKETING RESEARCH) MARCH 4, 2008		
THIS WEEK	LAST WEEK			
1	1	1	LARS LILHOLT BAND	SMUKKERE MED TIDEN RECART
2	2	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
3	3	3	THE STORM	WHERE THE STORM MEETS THE GRUNDNO UNIVERSAL
4	7	4	NATASJA	I DANMARK ER JEG FOOT PLAYGROUND
5	4	5	KANDIS	KANDIS 12 SONY BMG

GERMANY		SINGLES		(MEDIA CONTROL) MARCH 4, 2008	
THIS WEEK	LAST WEEK				
1	1	1	KUSCHEL SONG	SCHNUFFEL SONY BMG	
2	2	2	BLEEDING LOVE	LEONA LEWIS SYCO	
3	4	3	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SSSDSSWEM	
4	5	4	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
5	3	5	BETTINA (ZIEH DIR BITTE...)	FETTES BROTT HOANZL	
6	8	6	DOKTORSPIELE	ALEX C. FT. YASS UNIVERSAL	
7	6	7	STARK	ICH + ICH POLYDOR	
8	10	8	IN MY ARMS	KYLIE MINOGUE PARLOPHONE	
9	12	9	NO ONE	ALICIA KEYS BMK/J	
10	11	10	I'LL BE WAITING	LENNY KRAVITZ VIRGIN	

CANADA		BILLBOARD CANADIAN HOT 100		(NIelsen BDS/SOUNDSCAN) MARCH 15, 2008	
THIS WEEK	LAST WEEK				
1	1	1	LOW	FLO RIDA FT. T-PAIN PDE BOY/ATLANTIC/WARNER	
2	3	2	WITH YOU	CHRIS BROWN JIVE/SONY BMG	
3	22	3	FEEDBACK	JANET ISLAND/UNIVERSAL	
4	2	4	NO ONE	ALICIA KEYS BMK/J/SONY BMG	
5	4	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/UNIVERSAL	
6	7	6	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD/UNIVERSAL	
7	5	7	UNTOUCHED	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
8	NEW	8	FALLING SLOWLY	GLEN HANSARD & MARCATA IRLANDIA CANVASBACK OVERCART/COLUMBIA/SONY BMG	
9	6	9	TATTOO	JORDIN SPARKS 19/JIVE/SONY BMG	
10	8	10	TAKE YOU THERE	SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY BMG	

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV) FEBRUARY 29, 2008	
THIS WEEK	LAST WEEK				
1	2	1	BLEEDING LOVE	LEONA LEWIS SYCO	
2	1	2	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA	
3	28	3	CHASING PAVEMENTS	ADELE XL	
4	3	4	FATHER AND FRIEND	ALAIN CLARK 8BALL	
5	7	5	BUBBLY	COLBIE CAILLAT UNIVERSAL	

ALBUMS		(MEGA CHARTS BV) FEBRUARY 29, 2008		
THIS WEEK	LAST WEEK			
1	1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	3	2	ALAIN CLARK	LIVE IT OUT 8BALL
3	6	3	MEGA MINDY	MUZIEK UIT DE TV-SERIE STUDIO 100
4	11	4	ADELE	19 XL
5	4	5	LEONA LEWIS	SPIRIT SYCO

PORTUGAL		ALBUMS		(RIM) MARCH 4, 2008	
THIS WEEK	LAST WEEK				
1	1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND	
2	3	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
3	2	3	JUST GIRL	JUST GIRL FAROL	
4	9	4	RUCA	AS CANCOES DO RUCA LEMON	
5	NEW	5	CHARLES AZNAVOUR	THE PLATINUM COLLECTION CAPITOL	
6	4	6	AVO CANTIGAS	FANTASMINHA BRINCALHAO COLUMBIA	
7	8	7	KATIE MELUA	PICTURES DRAMATICO	
8	7	8	MARIZA	CONCERTO EM LISBOA CAPITOL	
9	14	9	ANA MOURA	PARA ALEM DA SAUDADE MERCURY	
10	10	10	ALICIA KEYS	AS I AM BMK/J	

EURO DIGITAL SONGS		(NIelsen SOUNDSCAN INTERNATIONAL) MARCH 15, 2008		
THIS WEEK	LAST WEEK			
1	1	1	MERCY	DUFFY A&M
2	3	2	WHAT'S IT GONNA BE	HTWOOD FT. PLATINUM HARD2BEAT/MINISTRY OF SOUND
3	4	3	BLEEDING LOVE	LEONA LEWIS SYCO
4	2	4	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
5	5	5	ROCKSTAR	NICKELBACK ROADRUNNER
6	9	6	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
7	6	7	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
8	8	8	CHASING PAVEMENTS	ADELE XL
9	7	9	NOW YOU'RE GONE	BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
10	10	10	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA
11	18	11	LOW	FLO RIDA FT. T-PAIN PDE BOY/ATLANTIC
12	NEW	12	NEW SOUL	Yael Naim Tot Ou Tard
13	14	13	WORK	KELLY ROWLAND MUSIC WORLD/COLUMBIA
14	NEW	14	COME ON GIRL	TAIO CRUZ UNIVERSAL REPUBLIC
15	13	15	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
16	12	16	NO ONE	ALICIA KEYS BMK/J
17	11	17	SUN GOES DOWN	DAVID JORDAN ZTT MERCURY
18	20	18	SCREAM	TIMBALAND FT. KEIRI HELSON & NICOLE SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE
19	17	19	WOW	KYLIE MINOGUE PARLOPHONE
20	15	20	REHAB	AMY WINEHOUSE ISLAND

EURO DIGITAL SPOTLIGHT AUSTRIA		(NIelsen SOUNDSCAN INTERNATIONAL) MARCH 15, 2008		
THIS WEEK	LAST WEEK			
1	1	1	COWBOY AND INDIANER (KOMM' HOL DAS LASSO RAUS!)	OLAF HENNING VON KUNSTLER SPECTRE/POLYDOR
2	2	2	BLEEDING LOVE	LEONA LEWIS SYCO
3	6	3	ALMOST LOVER	A FINE FRENZY VIRGIN
4	3	4	BACK TO BLACK	AMY WINEHOUSE ISLAND
5	4	5	KUSCHEL SONG	SCHNUFFEL SONY BMG
6	RE	6	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
7	5	7	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
8	NEW	8	NEW SOUL	Yael Naim Tot Ou Tard
9	10	9	BETTINA, ZIEH DIR BITTE ETWAS AN	FETTES BROTT MIT MODESELEKTOR FETTES BROTT/INDIGO
10	7	10	SAME MISTAKE	JAMES BLUNT CUSTARD/ATLANTIC

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40) MARCH 3, 2008	
THIS WEEK	LAST WEEK				
1	2	1	KUSCHEL SONG	SCHNUFFEL SONY BMG	
2	1	2	BLEEDING LOVE	LEONA LEWIS SYCO	
3	3	3	DOKTORSPIELE	ALEX C. FT. YASS UNIVERSAL	
4	5	4	MITTEN UNTERM JAHR	CHRISTINA STUERMER UNIVERSAL	
5	4	5	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	

ALBUMS		(AUSTRIAN IFPI/AUSTRIA TOP 40) MARCH 3, 2008		
THIS WEEK	LAST WEEK			
1	1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	2	2	FALCO	FALCO SYMPHONIC SONY BMG
3	3	3	FALCO	HOCH WIE NIE SONY BMG
4	4	4	LEONA LEWIS	SPIRIT SYCO
5	6	5	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 5, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	1	BLEEDING LOVE	LEONA LEWIS SYCO
3	4	MERCY	DUFFY A&M
4	3	NEW SOUL	YAEL NAIM 101 OU TARD
5	6	IL AVAIT LES MOTS	SHERYFA LUNA ULM
6	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
7	8	KUSCHEL SONG	SCHNUPFEL SONY BMG
8	7	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
9	9	NO ONE	ALICIA KEYS MBK/J
10	10	WHAT'S IT GONNA BE	H TWO O FT. PLATINUM MINISTRY OF SOUND
11	11	ROCKSTAR	NICKELBACK ROADRUNNER
12	NEW	LE MANEGE	STANISLAS POLYDOR
13	16	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SDDSDSWEM
14	NEW	JE REALISE	SINIK WARNER
15	19	CHASING PAVEMENTS	ADELE XL

ALBUMS

MARCH 5, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
3	3	LEONA LEWIS	SPIRIT SYCO
4	5	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
5	NEW	GOLDFRAPP	SEVENTH TREE MUTE
6	7	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
7	4	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
8	11	AMY WINEHOUSE	BACK TO BLACK DELUXE EDITION ISLAND
9	NEW	SCHILLER	SEHNSUCHT UNIVERSAL
10	25	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE
11	14	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC
12	8	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
13	23	ADELE	19 XL
14	19	ICH + ICH	VOM SELBEN STERN UNIVERSAL
15	13	AMY WINEHOUSE	FRANK ISLAND

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 5, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	BLEEDING LOVE	LEONA LEWIS SYCO
3	5	MERCY	DUFFY A&M
4	3	NO ONE	ALICIA KEYS MBK/J
5	4	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM
6	8	IN MY ARMS	KYLIE MINOGUE PARLOPHONE
7	7	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
8	11	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
9	6	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
10	12	NEW SOUL	YAEL NAIM 101 OU TARD
11	10	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP WARNER BROS.
12	9	ABOUT YOU NOW	SUGAR BABES ISLAND
13	15	CHASING PAVEMENTS	ADELE XL
14	16	STOP AND STARE	ONE REPUBLIC INTERSCOPE
15	13	WHEN I'M GONE	SIMPLE PLAN ATLANTIC

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	44	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	■
2	2	4	VARIOUS ARTISTS	UPRIGHT, GRAND AND ALL RIGHT: MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 008144 EX/STARBUCKS	
3	3	3	VARIOUS ARTISTS	BELLA LUNA SONY BMG CUSTOM MARKETING GROUP 13481 EX/STARBUCKS	
4	2	23	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
5	3	23	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
6	4	24	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	
7	5	3	THE PUPPINI SISTERS	THE RISE AND FALL OF RUBY WOOD VERVE 010416/VG	
8	NEW	MELODY GARDOT	WDRRISOME HEART VERVE 010468/VG		
9	6	23	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RHYM/LEGACY/COLUMBIA 15320/SONY BMG	
10	7	70	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
11	10	42	PINK MARTINI	HEY EUGENE! HEINZ 3*	
12	NEW	NANCY LAMOTT	ASK ME AGAIN MIDDY 8		
13	NEW	DIANE SCHUUR	SOME OTHER TIME CONCORD JAZZ 30614/CONCORD		
14	14	35	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG	
15	8	6	WYNTON MARSALIS	STANDARDS & BALLADS LEGACY/COLUMBIA 10428/SONY BMG	
16	13	6	TONY BENNETT	TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADACY	
17	15	3	ROBERTA GAMBARINI & HANK JONES	YOU ARE THERE GROOVIN' HIGH/EMARCY 010622/DECCA	
18	12	3	VARIOUS ARTISTS	DROPPIN' SCIENCE: GREATEST SAMPLES FROM THE BLUE NOTE LAB BLUE NOTE 92208* B/LG	
19	17	7	ELIANE ELIAS	SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/B/LG	
20	16	31	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP	
21	RE-ENTRY	NIK BARTSCH'S RONIN	HOLON ECM 010526 UNIVERSAL CLASSICS GROUP		
22	20	76	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
23	18	4	CHICK COREA & GARY BURTON	THE NEW CRYSTAL SILENCE CONCORD 230630	
24	11	2	GONZALO RUBALCABA	AVATAR BLUE NOTE 84185 B/LG	
25	24	4	HORACE SILVER	LIVE AT NEWPORT '58 BLUE NOTE 98070/B/LG	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	25	#1 SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
2	2	4	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
3	4	7	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4996466	
4	8	22	THE 5 BROWNS	BROWNS IN BLUE INCA RED SEAL 11322/SONY BMG MASTERWORKS	
5	3	4	KRONOS QUARTET AND WU MAN	TERRY RILEY THE CUSP OF MAGIC Nonesuch 360508 WARNER BROS.	
6	9	78	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
7	7	26	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
8	5	7	GUSTAVO DUDAMEL/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	MAHLER: 5 DG 009637/UNIVERSAL CLASSICS GROUP	
9	13	26	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 89060/SONY BMG MASTERWORKS	
10	6	6	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	VOCE D'ITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP	
11	12	21	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS ORPHEUS/EMI CLASSICS 94341 B/LG	
12	11	60	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
13	NEW	LEIF OVE ANDSNES/NORWEGIAN CHAMBER ORCHESTRA	MOZART: PIANO CONCERTOS 17 & 20 EMI CLASSICS 00281 B/LG		
14	18	20	CECILIA BARTOLI	MARIA DECCA 009899/UNIVERSAL CLASSICS GROUP	
15	RE-ENTRY	EMERSON STRING QUARTET/ LEON FLEISHER	BRAMMS: STRING QUARTETS/PIANO QUINTET DG 008718 UNIVERSAL CLASSICS GROUP		
16	10	4	NATALIE DESSAY	ITALIAN OPERA ARIAS VIRGIN CLASSICS 14355/B/LG	
17	20	27	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	
18	14	17	LIBERA	ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/B/LG	
19	23	25	ROLANDO VILLAZON & ANNA NETREBKO	DUETS DG 008845 UNIVERSAL CLASSICS GROUP	
20	19	25	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
21	24	5	VARIOUS ARTISTS	THE OPERA GALA: LIVE FROM BADEN-BADEN DG 010614/UNIVERSAL CLASSICS GROUP	
22	15	74	STING	SONGS FROM THE LABYRINTH DG 007220 UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY	KIM KASHKASHIAN/ROBERT LEVIN	ASTURIANA: SONGS FROM SPAIN AND ARGENTINA EMI CLASSICS 009672/UNIVERSAL CLASSICS GROUP		
24	17	4	JOHN LONGHURST, CLAY CHRISTIANSEN, AND RICHARD ELLIOTT	NOW LET US REJOICE: ORGAN HYMNS FOR THE SABBATH MORMON TABERNACLE CHOIR 4967098	
25	21	50	ANNA NETREBKO	RUSSIAN ALBUM DG 008153 UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	23	#1 HERBIE HANCOCK	RIVER THE JONI LETTERS VERVE 009791/VG	
2	2	4	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
3	NEW	LIZZ WRIGHT	THE ORCHARD VERVE FORECAST 010292/VG		
4	3	4	PAUL HARCADISTE	HARCADISTE 5 HIPHOP IN RHYTHM 24	
5	4	5	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP Nonesuch 376828/WARNER BROS.	
6	5	3	MACEO PARKER	ROOTS & GROOVES HEADS UP 3134	
7	6	68	KENNY G	IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG	
8	7	5	AL JARREAU	LOVE SONGS REPRISE WARNER BROS. 301532/RHINO	
9	NEW	ANGELLA CHRISTIE	THE BREATH OF LIFE A WILLIAMS 231004		
10	10	29	NAJEE	RISING SUN HEADS UP 3129	
11	12	5	HOLLY COLE	HOLLY COLE KOCH 4404	
12	8	57	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
13	15	75	BONEY JAMES	SHINE CONCORD 39049	
14	11	21	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
15	9	8	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE LITTLE MONSTER 01	
16	21	37	EUGE GROOVE	BORN 2 GROOVE HARADA JAZZ 78763/B/LG	
17	18	45	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD	
18	13	27	RICK BRAUN & RICHARD ELLIOTT	R N R ARTIZEN	
19	19	72	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316 CONCORD	
20	14	20	STANLEY CLARKE	THE TOYS OF MEN HEADS UP 3128	
21	16	24	CANDY DULFER	CANDY STORE HEADS UP 3131	
22	17	27	KIRK WHALUM	ROUNDTrip RENDEZVOUS 51322	
23	20	19	EVERETTE HARP	MY INSPIRATION SHANACHIE 5155	
24	22	4	VARIOUS ARTISTS	LOVERS RENDEZVOUS RENDEZVOUS 45138 EX	
25	RE-ENTRY	SIMPLY RED	STAY SIMPLYRED COM 89935		

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT
1	1	5	#1 ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP	
2	2	6	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/B/LG	
3	3	18	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009888/UNIVERSAL CLASSICS GROUP	
4	4	69	JOSH GROBAN	AWAKE 143 REPRISE 44435 WARNER BROS.	■
5	5	24	PAUL POTTS	ONE CHANCE SYCO COLUMBIA 15517/SONY MUSIC	
6	7	41	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/B/LG	
7	6	17	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO	
8	8	74	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671 B/LG	
9	9	67	IL DIVO	SIEMPRE SYCO COLUMBIA 02673/SONY MUSIC	■
10	10	69	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
11	11	11	JOSH GROBAN	NOEL 143 REPRISE 231548/WARNER BROS.	■
12	13	72	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
13	12	3	THE ROYAL SCOTS DRAGOON GUARDS	SPIRIT OF THE GLEN UCJ 597/FONTANA INTERNATIONAL	
14	14	23	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFDOM 21138/WARNER BROS.	
15	16	5	GRAND VALLEY STATE UNIVERSITY NEW MUSIC ENSEMBLE	STEVE REICH: MUSIC FOR 18 MUSICIANS INNOVA 578	
16	15	17	SISEL	NORTHERN LIGHTS DENON 17661/SLG	
17	22	17	RUSSELL WATSON	THE ULTIMATE COLLECTION DECCA 007849/UNIVERSAL CLASSICS GROUP	
18	17	7	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO JOSH GROBAN TRIBUTE SOUNDS 60161	
19	18	14	TURTLE ISLAND QUARTET	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE TELARC 80684	
20	23	56	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
21	19	50	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
22	21	11	MORRIS ROBINSON	GOING HOME DECCA 018277 UNIVERSAL CLASSICS GROUP	
23	RE-ENTRY	JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS		
24	20	2	MARC RIBOT	EXERCISES IN FUTILITY TZADIK 8046	
25	RE-ENTRY	CHLOE	CHLOE VALLEY ENTERTAINMENT 15216 EX		

CHARTS LEGEND

See below for complete legend information.

MAR 15 2008 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PRICE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓛ** DualDisc available. **Ⓢ** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. **Ⓛ** Digital Download available. **Ⓛ** DVD single available. **Ⓢ** Vinyl Maxi-Single available. **Ⓛ** Vinyl single available. **Ⓢ** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit: www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

- Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).
- ◆ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

- RIAA gold certification for net shipment of 25,000 units for video singles.
- RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- RIAA platinum certification for net shipment of 50,000 units for video singles.
- ◆ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multi-platinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

- RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™		THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	236			#1 MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98)	4
2	3	206			GUNS N' ROSES	GREATEST HITS GEFEN 001714/GA (16.98)	4
3	2	528			TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	4
4	4	933			BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/SLAND 548904/UMG (13.98/9.98)	4
5	6	720			GREATEST GAINER QUEEN	GREATEST HITS HOLLYWOOD 181265 (18.98/11.98)	8
6	5	747			JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)	4
7	9	10			MICHAEL BUBLE	IT'S TIME 143 REPRIS 46946/WARNER BROS. (18.98) Ⓢ	2
8	8	262			BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
9	10	692			BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
10	11	576			CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
11	7	49			MICHAEL JACKSON	NUMBER ONES MJJ/EPC 88998/SONY MUSIC (18.98/12.98)	4
12	13	149			ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	4
13	14	146			JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 11671*/UMG (18.98/12.98)	2
14	20	68			DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	4
15	16	300			THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	4
16	25	155			LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	4
17	17	241			CELINE DION	ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPC 63760/SONY MUSIC (12.98 EQ/18.98)	7
18	21	133			CREED	GREATEST HITS WARD-UP 13103 (18.98 CD/DVD) Ⓢ	4
19	27	816			AC/DC	BACK IN BLACK LEGACY/EPC 80207*/SONY BMG (18.98) Ⓢ	4
20	26	101			TIM MCGRAW	GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)	2
21	19	57			ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	4
22	15	1596			PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (16.98/10.98)	4
23	29	375			TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
24	22	112			SOUNDTRACK	HIGH SCHOOL MUSICAL WALT DISNEY 861426 (12.98)	4
25	28	147			JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
26	24	100			RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	4
27	23	217			EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
28	33	181			ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
29	18	194			JOSH GROBAN	CLOSER 143 REPRIS 48450/WARNER BROS. (18.98) Ⓢ	6
30	31	830			METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	4
31	12	20			BOYZ II MEN	LEGACY: THE GREATEST HITS COLLECTION UNIVERSAL 016083/UMRG (18.98/12.98)	4
32	34	73			SHANIA TWAIN	GREATEST HITS MERCURY 003072/UMGN (13.98)	3
33	30	153			EAGLES	THE VERY BEST OF THE EAGLES WARNER STRATEGIC MARKETING 73971 (25.98)	5
34	36	53			LIL WAYNE	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	4
35	RE-ENTRY				ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 063478/UMG (19.98)	3
36	37	306			LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	4
37	35	188			STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)	4
38	41	81			VAN HALEN	BEST OF VOLUME 1 WARNER BROS. 46332 (18.98) Ⓢ	3
39	38	188			MICHAEL BUBLE	MICHAEL BUBLE 143 REPRIS 48376/WARNER BROS. (18.98)	4
40	48	127			GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	7
41	RE-ENTRY				ALAN JACKSON	GREATEST HITS VOLUME II ARISTA NASHVILLE 54860/SBN (18.98)	6
42	46	51			BEE GEES	BEE GEES GREATEST REPRIS 287740/WARNER STRATEGIC MARKETING (19.98)	4
43	RE-ENTRY				ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UMG (18.98/12.98)	2
44	44	304			NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	4
45	47	158			KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	6
46	RE-ENTRY				BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	4
47	RE-ENTRY				RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	5
48	RE-ENTRY				LINKIN PARK	METEORA WARNER BROS. 48186* (19.98)	4
49	RE-ENTRY				PARAMORE	ALL WE KNOW IS FALLING FUELED BY RAMEN 076 (13.98)	4
50	49	33			BULLET FOR MY VALENTINE	THE PDISON TRUSTKILL 74 (13.98) Ⓢ	4

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD 200 CHART:** See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™		THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1			#1 JANET	ISLAND /DJMG Ⓢ	Discipline	1
2	2	23			SOUNDTRACK	CANVASBACK/SONY MUSIC SOUNDTRAX /COLUMBIA Ⓢ	Once	7
3	NEW				ERYKAH BADU	New Amerykah: Part One (4th World War) UNIVERSAL MOTOWN /UMRG		2
4	1	4			JACK JOHNSON	Sleep Through The Static BRUSHFIRE /UMRG		3
5	15	5			KATE VOEGELE	MYSPEACE/INTERSCOPE /IGA	Don't Look Away	27
6	5	18			SARA BAREILLES	EPIC /SONY MUSIC	Little Voice	9
7	3				SOUNDTRACK	FOX/RHINO /AG	Juno	8
8	NEW				GOLDFRAPP	MUTE Ⓢ	Seventh Tree	48
9	4	14			SOUNDTRACK	ACROSS THE UNIVERSE: DELUXE EDITION INTERSCOPE /IGA		29
10	7	34			AMY WINEHOUSE	UNIVERSAL REPUBLIC /UMRG	Back To Black	10
11	NEW				ORIGINAL BROADWAY CAST RECORDING	Disney's The Little Mermaid DISNEY BROADWAY /WALT DISNEY		26
12	9	5			VAMPIRE WEEKEND	XL /BEGGARS GROUP	Vampire Weekend	61
13	NEW				AUGUSTANA	EPIC EX/SONY MUSIC	Can't Love, Can't Hurt (EP)	
14	NEW				DOLLY PARTON	DOLLY	Backwoods Barbie	17
15	NEW				THE AFTERS	INO/COLUMBIA /SONY MUSIC	Never Going Back To OK	41

TOP INTERNET™		THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	15	26			#1 SOUNDTRACK	CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA Ⓢ	Once	7
2	NEW				ORIGINAL BROADWAY CAST RECORDING	Disney's The Little Mermaid DISNEY BROADWAY 001033/WALT DISNEY		26
3	1	4			HERBIE HANCOCK	VERVE 009791/VG	River: The Joni Letters	38
4	6	4			JACK JOHNSON	BRUSHFIRE 010580*/UMRG	Sleep Through The Static	3
5	3	35			AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG	Back To Black	10
6	NEW				JANET	ISLAND 010735*/DJMG Ⓢ	Discipline	
7	5	7			SOUNDTRACK	ACROSS THE UNIVERSE: DELUXE EDITION INTERSCOPE 010271/IGA		29
8	NEW				ERYKAH BADU	New Amerykah: Part One (4th World War) UNIVERSAL MOTOWN 010800*/UMRG		2
9	10	8			SOUNDTRACK	FOX/RHINO 410236*/AG	Juno	
10	4	3			MICHAEL JACKSON	LEGACY/EPC 17986*/SONY BMG	Thriller 25	
11	9	16			ALICIA KEYS	MIRK/J 11513*/RMG Ⓢ	As I Am	5
12	8	19			ROBERT PLANT / ALISON KRAUSS	ROUNDER 619075*	Raising Sand	28
13	20				SARA BAREILLES	EPIC 94821/SONY MUSIC	Little Voice	9
14	7				SHERYL CROW	A&M/INTERSCOPE 010599/IGA Ⓢ	Detours	15
15	13	9			RADIOHEAD	TBD 21622*/ATO	In Rainbows	46

TOP CHRISTIAN ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	FROM: .biz
1	1	1			#1 NEVER GOING BACK TO OK	THE AFTERS (INO/PROVIDENT-INTEGRITY)	
2	1	1			EXPECT THE IMPOSSIBLE	STELLAR KART (WORD-CURB)	
3	1	1			FOR THE LOVE OF THE GAME	PILLAR (ESSENTIAL/PROVIDENT-INTEGRITY)	
4	1	1			OPPOSITE WAY	LEELAND (ESSENTIAL/PROVIDENT-INTEGRITY)	
5	11	1			THE FIGHT OF MY LIFE	KIRK FRANKLIN (FO YO SOUL/GOSPEL/PROVIDENT-INTEGRITY)	
6	3	27			THE ALTAR AND THE DOOR	CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)	
7	2	15			ALL THAT IS WITHIN ME	MERCYME (INO/COLUMBIA/PROVIDENT-INTEGRITY)	
8	7	22			SONGS 4 WORSHIP: COUNTRY	VARIOUS ARTISTS (TIME LIFE/PROVIDENT-INTEGRITY)	
9	4	114			FLYLEAF	FLYLEAF (A&M/OCTONE/IGA)	
10	5	22			WOW HITS 2008	VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)	
11	6	3			RELENTLESS	NATALIE GRANT (CURB/WORD-CURB)	
12	9	74			COMATOSE	SKILLET (ARDENT/SRE/LAVA/PROVIDENT-INTEGRITY)	
13	8	75			SEE THE MORNING	CHRIS TOMLIN (SIX STEPS/SPARROW/EMI CMG)	
14	12	19			THIS MOMENT	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)	
15	14	27			HOW YOU LIVE	POINT OF GRACE (WORD-CURB)	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	NEW	1 WK	#1 TIFT MERRITT	FANTASY 30455/CONCORD (18.98)	Another Country	
2	1	2	THE RAVEONETTES	VICE 80002* (13.98)	Lust Lust Lust	
3	4	31	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
4	45	9	GREATEST GAINER GLEN HANSARD AND MARKETKA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN	OVERCOAT 25 (13.98)	The Swell Season	
5	NEW		BEACH HOUSE	CARPARK 42* (13.98)	Devotion	
6	6	62	DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
7	NEW		TRENT WILLMON	COMPADRE 929331/MUSIC WORLD (16.98)	Broken In	
8	3	2	RAY DAVIES	AMMAL 6136*/NEW WEST (16.98) ⊕	Working Man's Cafe	
9	11	6	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
10	NEW		PUNCH BROTHERS	NONESUCH 181732/WARNER BROS. (18.98)	Punch	
11	NEW		LUDO	REDBIRD ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
12	5	2	BON IVER	JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
13	13	19	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
14	12	18	LEVON HELM	DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
15	2	2	KINGDOM OF SORROW	RELAPSE 7012* (14.98)	Kingdom Of Sorrow	
16	14	5	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild	
17	13	8	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
18	10	14	WE THE KINGS	S-CURVE 52001 (8.98)	We The Kings	
19	15	3	LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas	
20	16	4	HOT CHIP	DFA 18094*/ASTRALWERKS (15.98) ⊕	Made In The Dark	
21	NEW		DEATH ANGEL	NUCLEAR BLAST 2082 (16.98)	Killing Season	
22	NEW		GHOSTLAND OBSERVATORY	TRASHY MOPED 04 (15.98)	Robotique Majestique	
23	NEW		MYCHILDREN, MYBRIDE	SOLID STATE 10972 (13.98)	Unbreakable	
24	34	5	JOSH KELLEY	DNK 05 (13.98)	Special Company	
25	8	2	THE MOUNTAIN GOATS	4AD 2801*/BEGGARS GROUP (14.98)	Heretic Pride	

This 2006 album also contains the Academy Award-winning song "Falling Slowly," hence its 188% gain this week.

Led by Nickel Creek's Chris Thile, group also debuts at No. 1 on Top Bluegrass Albums. During release week, act played "The Tonight Show" and was profiled on National Public Radio.

The former Nightwish lead singer's solo U.S. debut features a cover of Alice Cooper's "Poison," which rocked out to No. 7 on the Billboard Hot 100 in 1989.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	NEW		TEDDY BRENT	KASS 21347 (12.98)	Fashionable	
27	17	4	A DAY TO REMEMBER	VICTORY 337 (13.98)	For Those Who Have Heart	
28	21	6	BLACK MOUNTAIN	JAGJAGUWAR 090* (15.98)	In The Future	
29	RE-ENTRY		MISSY HIGGINS	ELEVEN REPRISE 422652/WARNER BROS. (13.98)	On A Clear Night	
30	NEW		LOS TERRIBLES DEL NORTE	FREDDIE 1998 (13.98)	La Mejor... Coleccion De Cumbia	
31	NEW		ANTHONY GOMES	RUF 1136 (16.98)	Live	
32	RE-ENTRY		DENGUE FEVER	M60 101* (15.98)	Venus On Earth	
33	30	5	LA ARROLLADORA BANDA EL LIMON	SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
34	25	4	WINDS OF PLAGUE	CENTURY MEDIA 8407 (12.98)	Decimate The Weak	
35	40	48	SICK PUPPIES	RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
36	43	2	JO JO JORGE FALCON	TITANIC 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
37	9	2	GARY LOURIS	RYKODISC 10475 (16.98)	Vagabonds	
38	24	4	HORROPOPS	HELLCAT 80498*/EPITAPH (13.98)	Kiss Kiss Kill Kill	
39	46	19	HURT	CAPITOL 94656 (12.98)	Vol. II	
40	28	15	METRO STATION	RED INK 10521 (12.98)	Metro Station	
41	22	3	BRITISH SEA POWER	ROUGH TRADE 10507*/WORLD'S FAIR (15.98)	Do You Like Rock Music?	
42	33	16	THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
43	NEW		CHINA FORBES	HEINE 4 (15.98)	'78	
44	38	11	DEMETRI MARTIN	COMEDY CENTRAL 0044 (15.98 CD DVD) ⊕	These Are Jokes	
45	35	29	FLIGHT OF THE CONCHORDS	SUB POP 746 (4.98)	The Distant Future (EP)	
46	NEW		TARJA	FONTANA INTERNATIONAL 737/FONTANA (14.98) ⊕	My Winter Storm	
47	NEW		ALGEBRA	KEDAR 00001 (13.98)	Purpose	
48	36	22	SHARON JONES & THE DAP-KINGS	DAPTONE 012 (15.98)	100 Days, 100 Nights	
49	NEW		BELL X1	YEP ROC 2174* (12.98)	Flock	
50	18	2	ALLISON MOORER	NEW LINE 39106 (15.98)	Mockingbird	

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	NEW	1 WK	#1 ERYKAH BADU	NEW AMERYKAH: PART ONE (4TH WORLD WAR) UNIVERSAL: MOTOWN 010900*/UMRG		
2	NEW		JANET	DISCIPLINE ISLAND 010735*/IDJMG ⊕		
3	NEW		WEBBIE	SAVAGE LIFE 2 TRILL/ASYLUM/ATLANTIC 427836/AG		
4	NEW		GOLDFRAPP	SEVENTH TREE MUTE 9381* ⊕		
5	4		JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE 010580*/UMRG		
6	2	1	SOUNDTRACK	JUNO FOX/RHINO 410236*/AG		
7	3		VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP		
8	7	10	RADIOHEAD	IN RAINBOWS TBD 21622*/ATO		
9	4	34	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG		
10	RE-ENTRY		SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 0586*/COLUMBIA ⊕		
11	5	3	MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG		
12	6	2	THE RAVEONETTES	LUST LUST LUST VICE 80002*		
13	NEW		SHAWTY LO	UNITS IN THE CITY D4L 331708/ASYLUM		
14	11	3	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/NG		
15	NEW		PETE ROCK	NY'S FINEST NATURE SOUNDS 135*		

BREAKING & ENTERING

Dubbed "Florida's best-kept secret" by Epic executives, R&B singer Casely made his mainstream unveiling recently. The 22-year-old crooner's single, "Emotional," from his major-label debut titled "1985," rises 97-85 on the Hot R&B/Hip-Hop Songs chart this week.



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

REGIONAL HEATSEEKER #1s

WEST NORTH CENTRAL: You're Awful, I Love You - Ludo

EAST NORTH CENTRAL: The Way Of The Fist - Five Finger Death Punch

MID ATLANTIC: Working Man's Cafe - Ray Davies

MOUNTAIN: The Way Of The Fist - Five Finger Death Punch

SOUTH CENTRAL: Broken In - Trent Willmon

SOUTH ATLANTIC: Another Country - Tift Merritt

PROGRESS REPORT

Missy Higgins, "On a Clear Night"
After the Australian singer's album got a wide release to all retailers on Feb. 26, the set re-enters Top Heatseekers at No. 29 with a 212% increase. The set was previously only available through Borders bookstores and digital services.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the Top 100 of The Billboard 200 or the Top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

PACIFIC

- The Raveonettes - Lust Lust Lust
- MGMT - Oracular Spectacular
- Glen Hansard & Marketa Irglova - The Swell Season
- Beach House - Devotion
- China Forbes - '78
- Hot Chip - Made In The Dark
- Tift Merritt - Another Country
- Death Angel - Killing Season
- Ray Davies - Working Man's Cafe
- Grupo Nueva Vida - Mejores Cantos Religiosos

NORTH EAST

- Ray Davies - Working Man's Cafe
- The Raveonettes - Lust Lust Lust
- Tift Merritt - Another Country
- Levon Helm - Dirt Farmer
- Glen Hansard & Marketa Irglova - The Swell Season
- Kingdom Of Sorrow - Kingdom Of Sorrow
- Bon Iver - For Emma, Forever Ago
- Punch Brothers - Punch
- Beach House - Devotion
- Dragonforce - Inhuman Rampage

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Buddy Miles, 60

Buddy Miles, 60, who co-founded and played drums in Band of Gypsys with Jimi Hendrix, died Feb. 26 in Austin.

Miles—born Sept. 5, 1947, in Omaha, Neb.—was introduced to music at a young age by his father, who played in a band called the Bebops. As a young man he also played with Wilson Pickett, the Delfonics and the Ink Spots.

Miles met Hendrix in the early '60s but didn't begin collaborating with him until 1969, when Hendrix produced an album by the Buddy Miles Express.

Miles, often decked out in sequined clothes and an enormous Afro, went on to drum on Hendrix's landmark "Electric Ladyland" album before officially joining Band of Gypsys with bassist Billy Cox a few months later.

The group's lone self-titled album chronicled a New Year's Eve 1969 concert at New York's Fillmore East, and is regarded by many as one of the best live albums of the era.

After Hendrix's death on Sept. 18, 1970, Miles contributed drums to a handful of posthumous Hendrix releases, including "Cry of Love" and "Crash Landing." He spent time in jail in the late 1970s and early 1980s on drug-related charges, but returned to the spotlight in 1986 as the voice for the hugely successful California Raisins claymation TV ads. Miles and a studio band recorded a cover of Marvin Gaye's "I Heard It Through the Grapevine" as part of the campaign, which became a minor radio hit in 1988.

In 2004, Miles and Cox revisited the Band of Gypsys material for a live album, "The Band of Gypsys Return," which was released two years later.

During his career, Miles also played with such superstars as David Bowie, Stevie Wonder, Carlos Santana, Barry White and George Clinton. —Jonathan Cohen



DEATHS

Mike Smith, 64, singer of the Dave Clark Five, died Feb. 28 of pneumonia in Buckinghamshire, United Kingdom.

Smith suffered a 2003 spinal cord injury that had left him paralyzed from the waist down. He was hospitalized until December 2007, when he moved into a specially prepared home with his wife.

One of the most popular British bands in the United States during the British Invasion, the Dave Clark Five scored 19 U.K. top 40 hits, including "Bits and Pieces" and "Glad All Over." The band also scored state-side with such tracks as "Because" and "I Like It Like That."

The Dave Clark Five will be inducted into the Rock and Roll Hall of Fame March 10.

Jeff Healey, 41, Canadian guitarist, died March 2 in Toronto after a life-long battle with cancer.

Blind since infancy due to retino blastoma, a rare form of cancer, Healey was attracting local attention for his talent on guitar, which he played laying across his lap while seated, by the time he was a teenager.

His Arista debut with his Jeff Healey Band, 1988's "See the Light," was a quick hit, spawning the No. 5 Billboard Hot 100 smash "Angel Eyes." A memorable role in the 1989 Patrick Swayze film "Road House"

followed, as did such rock hits as "Full Circle," "I Think I Love You Too Much," "How Long Can a Man Be Strong" and "Heart of an Angel."

In recent years, Healey transitioned to albums featuring early jazz music from the 1920s to the 1940s. But he had completed work on his first rock album in eight years, "Mess of Blues," which is due March 20 in Europe and April 22 in the United States.

Healey also served as a DJ on shows for CBC Radio and Toronto's Jazz-FM. The artist is survived by his wife, Cristie, and two children.

Joel Gibson, aka Joe Gibbs, 65, reggae producer, died Feb. 21 from a heart attack in the West Indies.

After training as an engineer in the United States, Gibbs returned to Jamaica, selling records from his TV repair shop.

Starting in the late '60s, he began producing on his own label, Amalgamated, which created the hit "Hold Them" by Roy Shirley. His first big break was with Ricky Thomas' 1970 hit "Love of the Common People," which hit the top 10 on the U.K. charts.

During the '70s, he also worked with singer Dennis Brown to produce a series of hits including "Money in My Pockets," "Should I," "Stay at Home," "Love Has Found Its Way" and "How Could I Live." Gibbs also contributed to the hits "Two Sevens Clash" by Culture, George Nook's

"Tribal War" and "Uptown Top Ranking" by Althea & Donna.

In 1980, Gibbs teamed up with JC Lodge and produced an international hit with a cover of Charley Pride's "Someone Loves You Honey."

Gibbs is survived by 11 children.

Calvin Owens, 78, composer/bandleader, died Feb. 21 of kidney failure after undergoing surgery for liver cancer.

Owens began playing trumpet at 13 and toured with a vaudeville show after graduating high school.

He became an established local musician in Houston and landed a spot playing with B.B. King in 1953. Throughout the '50s, he split time working as a quality-control technician in a Maxwell House coffee factory and handling A&R duties for Peacock Recording.

From 1978 to 1984, Owens teamed with King again, playing trumpet on the 1983 Grammy Award-winning album "Blues 'n' Jazz." He then moved to Belgium for 12 years after starting his own production company, Sawdust Alley Records.

Upon his return to the United States in 1990, Owens began his career as a bandleader, producing the 1993 album "True Blue."

Owens is survived by two of his former wives, six children, five grandchildren and two great-grandchildren.

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RECORD COMPANIES: Capitol Music Group appoints **Greg Thompson** to executive VP of promotion. He served in the same role at Island/Def Jam Records.

Warner Music International names **Leanne Sharman** VP of business development for Europe, the Middle East and Africa. She was VP/GM at Napster U.K.

Provident Label Group ups **Becka Blackburn** to creative services manager. She was coordinator.

DISTRIBUTION: Fontana Distribution promotes **Laura Lynn** to director of catalog sales and **Jeff Safran** to director of marketing for digital. Lynn was catalog sales manager, and Safran was manager of digital.



THOMPSON

BORN

GLORIOSA

COPE

TOURING: The Agency Group promotes **Ralph James** to president of the firm's Canadian operations. He was senior VP.

The 27,000-capacity Home Depot Center in Carson, Calif., names **David Born** director of security. He was senior director of guest services and security at the Scottrade Center in St. Louis.

MEDIA: CMT elevates **Evan Kroft** and **Laurissa Ryan** to senior directors. They were directors.

MTV Networks Music & Logo Group appoints **Christina Gloriosa** to VP of sales for program enterprises. She was VP at MTVN Brand Solutions.

VH1 promotes **Stacy Alexander** to senior VP of talent and casting and **Trevor Rose** and **Denise Bishop** to directors of talent and creative development. Alexander was VP, and Rose and Bishop were managers.

RELATED FIELDS: Gold Village Entertainment, a music-based artist management company, names **Cyndy Vilano** VP. She was VP at multimedia company Weapons of Mass Entertainment.

Music sales and marketing company Rocket Science appoints **Mark Cope** sales and marketing executive for the company's Ground Crew division. He was senior director of artist development at EMI Distribution.

—Edited by Mitchell Peters

GOOD WORKS

WOODS TAPS VAN HALEN FOR TIGER JAM

The Tiger Woods Foundation's Tiger Jam XI presented by AT&T, set for April 19 at the Mandalay Bay Events Center in Las Vegas, has tapped Van Halen to help raise funds for the organization and other Las Vegas-based charities. The night will begin with a dinner and silent auction, which will be followed by a concert by Van Halen with singer David Lee Roth. Tickets for the fund-raiser went on sale in mid-February and are still available via Ticketmaster for \$125.

WALKER DONATES 25K TO MS RESEARCH

Country artist Clay Walker and his nonprofit charity Band Against MS have donated \$25,000 to the University of Tennessee Health Science Center in Memphis to assist in finding a cure for multiple sclerosis. The artist will also appear on an episode of "The Montel Williams Show." The episode, which is scheduled to air March 18, will be dedicated to the topic of MS. Both Walker and Williams have been diagnosed with the condition.

WILCO: DANA EDELSON/NBC PHOTO



Flo Rida visited the Sony/ATV New York offices to celebrate the recent signing of his publishing deal with chairman **Martin Bandier** and the 10 weeks he has spent at the top of the Billboard Hot 100 with the single "Low." From left are Bandier, Flo Rida, Sony/ATV VP of creative **Juan Madrid** and Flo Rida's attorney **Sandy Lal**.

Why the grim faces? With actress **Brittany Snow** on the set, we would have expected the boys to appear a bit more gleeful, but the gang was apparently trying to capture the dark mood of **Cary Brothers'** "Ride." From left are **Brothers**, **Snow**, videographer **Tyler Shields** and actor **Shiloh Fernandez**.



FRIES SURPRISE

Visitors to this McDonald's in Los Angeles got a surprise with their breakfast when Fonovisa artist **Yolanda Perez** served patrons at the drive-thru. Perez was on hand for a national promotion of the new McSkillet Burrito. The regional Mexican singer is selecting songs for her fifth album, due later this year. The McSkillet, however, is out now.



'Nathan is amazing. He drank too much, threw up onstage and didn't miss a beat!'

—fan overheard at Flogging Molly show Feb. 28 at Irving Plaza, New York



A launch event for the Smirnoff Signature Mix Series was held Feb. 29 at Element in New York. The campaign pairs **Common**, **Q-Tip** and **KRS-One** with producers **Just Blaze**, **Cool & Dre** and **DJ Premier** for exclusive remixes of hip-hop classics. From left are Dre, Cool, Q-Tip, MTV news correspondent **Sway**, **Common**, **Just Blaze**, **KRS-One** and **DJ Premier**. PHOTO: COURTESY OF DOROTHY HONG

INSIDE TRACK

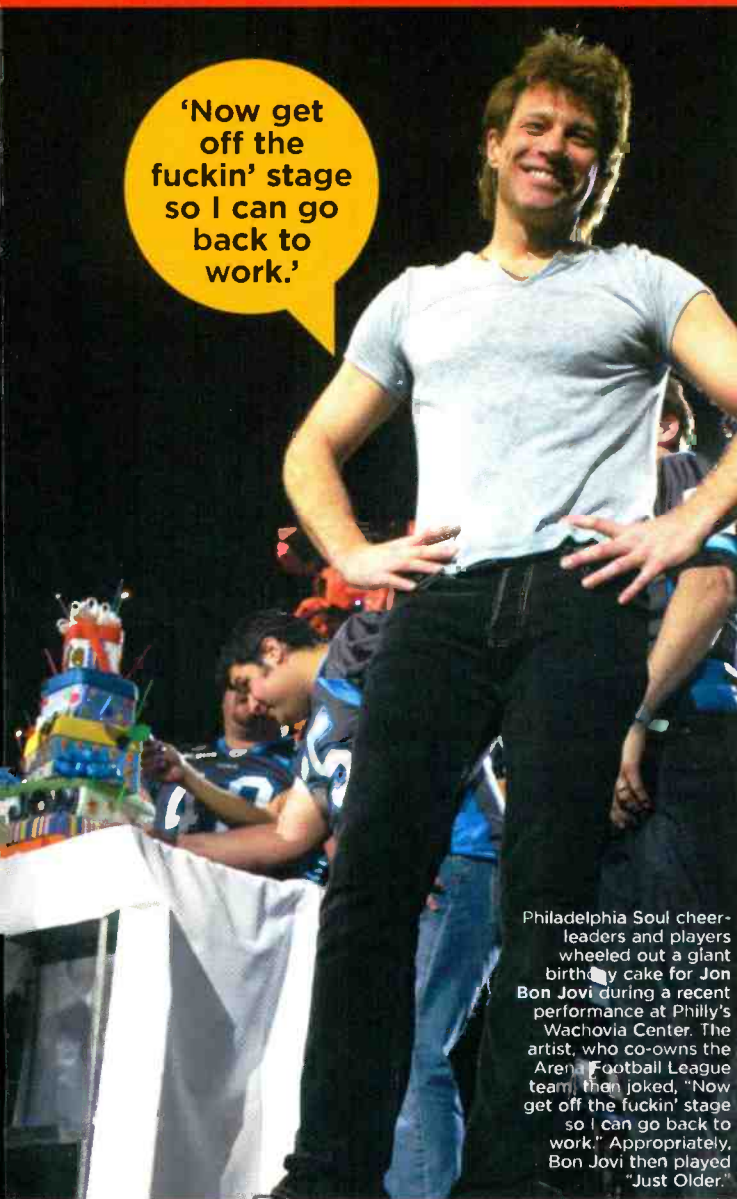
WILCO ON FILM

Details are still sketchy, but look for a Wilco concert film to hit stores before the end of the year. The group's recent swing through the South is being chronicled, and finds Wilco performing in such classic venues as the Ryman Auditorium in Nashville, Tipitina's in New Orleans and Cains Ballroom in Tulsa, Okla. The **Jeff Tweedy**-led act had to scrap a show in Charleston, S.C., last weekend after accepting a last-minute invite to play on "Saturday Night Live," but will make up the date in early August.



WILCO on 'Saturday Night Live'

'Now get off the fuckin' stage so I can go back to work.'

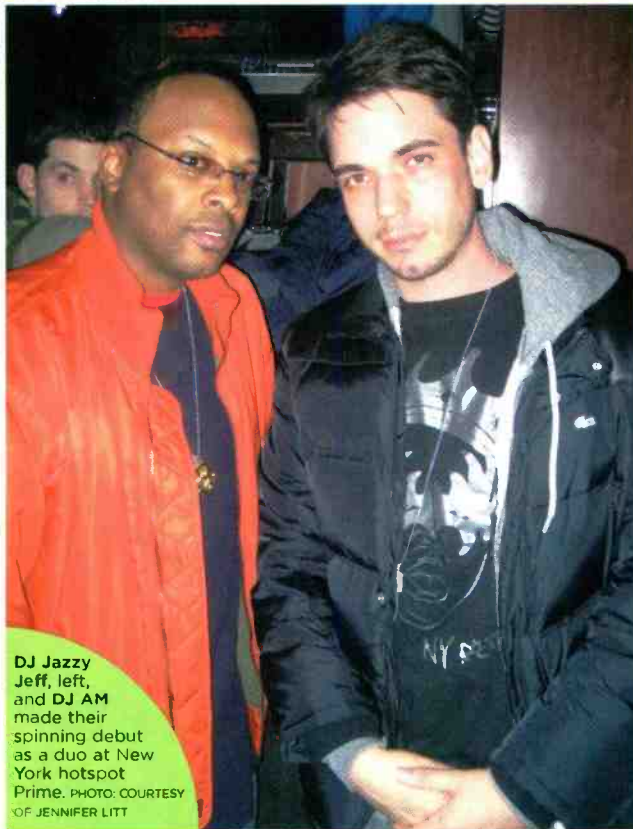


Philadelphia Soul cheerleaders and players wheeled out a giant birthday cake for Jon Bon Jovi during a recent performance at Philly's Wachovia Center. The artist, who co-owns the Arena Football League team, then joked, "Now get off the fuckin' stage so I can go back to work." Appropriately, Bon Jovi then played "Just Older."



Shore Fire Media senior account executive **Diana D'Angelo**, left, and president **Marilyn Laverty** celebrate client **Herbie Hancock's** album of the year Grammy Award win for "River: The Joni Letters."

Member of Parliament for Perth and North Perthshire **Pete Wishart** presented on Feb. 27 his Private Members' Bill—The Copyright in Sound Recordings and Performers' Rights (Term Extension) Bill 2008—to extend the current term from 50 to 95 years in the Jubilee Room in the House of Parliament. MPs, music industry executives and members of the media heard speeches from Wishart, Fran Nevrlka, John Smith and Tawiah, a former student of the BRIT School who is building momentum with her EP "In Jodi's Bedroom."



DJ **Jazzy Jeff**, left, and DJ **AM** made their spinning debut as a duo at New York hotspot Prime. PHOTO: COURTESY OF JENNIFER LITT



BILLBOARD OUT AND ABOUT

LEFT: Billboard group editorial director **Tamara Conniff** in the studio with **Tom Jones**, where he is working on his new album for S-Curve/EMI.

BELOW: To celebrate the launch of their Northeast tour, Vector Management artists **Lyle Lovett**, left, and **John Hiatt**, right, took a few moments to catch up with Billboard associate publisher **Brian Kennedy** at the Ridgefield Playhouse in Connecticut.



INSIDE TRACK

FOREVER CHANGES

Legendary jazz/rock fusion group Return to Forever will begin its summer reunion tour May 29 with a two-night stand at Austin's Paramount Theatre, Track can reveal. The act, which hasn't performed together in 25 years, will play North America throughout June before heading to Europe for a month's worth of gigs in July. The classic lineup of keyboardist Chick Corea, bassist Stanley Clarke, guitarist Al Di Meola and drummer Lenny White returns stateside in August for an East Coast run that concludes Aug. 7 at New York's United Palace. Following a handful of rehearsals in early February, Corea told Track, "It was thrilling getting together with the guys again." After 25 years, "everybody's approach and sound was so much richer." Even better: The musicians haven't ruled out recording new material as a group. "We all definitely want to," Corea says, noting that fans should expect a live DVD of the tour.



COREA



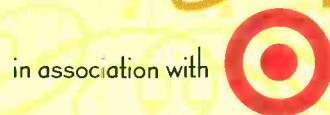
DASH FOR SLASH!

Cigarettes? Check. Top hat? Got it. Dark, curly mane? Yep. The March 2 Los Angeles Marathon was invaded by Slash look-alikes who competed in the race under the direction of Gibson Guitar. The company is launching Slash's new signature model Gibson and Epiphone guitars, which go on sale in limited quantities April 1. Sorry, smokes not included. PHOTO: COURTESY OF LETER COHEN/WIREIMAGE.COM

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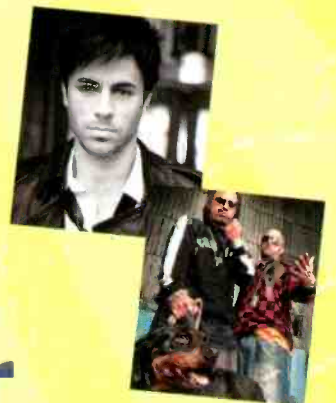
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