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Billboard



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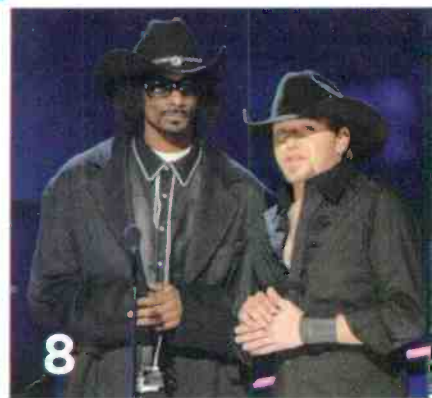
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ON THE COVER: Ne-Yo photographed by Chris Stanford. DOLLY PARTON: JAMES VEYSEY/CAMERA PRESS/ALTN

360 DEGREES OF BILLBOARD

HOME FRONT

Online

LEONA, WITH LOVE
Leona Lewis achieved a historic feat this week by simultaneously topping the Billboard 200 and Hot 100 charts. Lewis stopped by Billboard's offices to chat about her whirlwind success. Visit billboard.com/video.



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Billboard's Touring Conference & Awards unites promoters, agents, managers, venue operators, merch companies and production pros for panels, cocktail parties and an awards reception. More at billboardevents.com.

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Underclass Insights

Learning To Listen To Tomorrow's Music Business Leaders

BY CATHERINE FITTERMAN

When was the last time you asked your intern for advice on how to run your company? If the interns are music business majors, it's time to take them seriously. These savvy young members of your team belong in the boardroom, not the mailroom.

Yes, they're idealistic. But remember, they're music business majors. They have the knowledge and energy to create a vibrant new industry, and they're doing it on their own terms.

Here's what five New York University music business majors told me over dinner recently:

1. Music is only valuable when you don't have it. Today you can hear music anywhere, anytime. That has devalued it. People expect to get great music for free because they are getting it for free on TV shows, in ads and on their computers. Instead of fighting this, we need to figure out how to charge people for music but make it feel like they're getting it for free.

2. The entire music industry isn't dying—this is just evolution at work in a major way. We need lean, efficient companies run by people under 40 who are innovative and think ahead of the world's fast-paced changes.

3. Young people are taking down the traditional gatekeepers who block the way to new music. We're fighting this battle with technology, and we're going to win. Here's how:

Everyone favored the Creative Com-

mons "some rights reserved" approach to allowing a creator control over his or her intellectual property. One of the students quoted from Michael Perelman's book, "Steal This Idea: Intellectual Property Rights and the Corporate Confiscation of Creativity": "Even in the arts, intellectual property rights offer very little to the mass of creative artists. In contrast, intellectual property rights grant enormous powers to corporations that distribute music or run music studios. These corporations typically wield power to the disadvantage of the artists, as well as society at large."

This student is writing a paper proposing radical change to copyright protection for creators. In his "Tiered Sliding Scale of Copyright Protection," each of the exclusive rights will have a different length of protection based upon its importance to the creator.

4. Next up: Music delivery systems. Satellite radio, with its adventuresome programming and DJs who act as musical curators instead of gatekeepers, will become a major way for people to find and purchase digital music. For satellite radio to get to this place, it has to have crystal-clear reception, be playable on a portable device with a "buy this song now" button and be bundled with other services. Young people won't subscribe to it and they're not into listening to it in their cars.

So bundle cable, Internet and satellite radio services into one bill. And throw in the cell phone, too. These services are all connected to each other in our lives, and bundling them will make

satellite radio feel free.

5. Finally, in the "Watch science fiction become reality" category: In five years a chip imbedded into our brains will be the main way of finding and sharing new music. It'll be like Pandora on steroids. The sensors in our brain will match songs to the mood we're in. For example, if you're taking an exam after pulling an all-nighter the chip will pull up "Kickstart My Heart" by Mötley Crüe.

Artists will be paid based on how responsive the listener's brain is to their song. A strong listener reaction will mean more money to the artist. This will be an incentive for artists to write great music.

Health care and auto insurance companies will want to sponsor artists because they know music can calm, heal or wake you up if you're falling asleep at the wheel. Doctors will prescribe certain songs to help cure their patients' symptoms.

Have we got your attention? Find your music business interns and listen to their vision for our industry's future. You can heed their advice or be crushed underfoot in this revolution. The choice is yours to make.

Professor Catherine Fitterman is director of the Undergraduate Music Business Program at New York University's Steinhardt School of Culture, Education and Human Development. The NYU music business majors interviewed for this article were Alexa Cabellon, Kevin Dalias, Laura Donkervoet, Mati Hayon and Joe Puglisi.

FEEDBACK

WHAT'S IN A NAME?

There is no doubt that the business side of the music was clearly overlooked by reggaeton ("Reviving Reggaeton," Opinion, April 12). However, the major problem is truly in the classification of the music and the poor representation that traditional radio has given the genre. The music should be labeled as "urban Latino music" and that's exactly what it is. Once we get past that, we will find that "reggaeton" was just the key in the acceptance of Latin hip-hop, which has struggled for

many years. Reggaeton has done what R&B did for rap—made it more appealing. Now we can focus on the business side of things and make it what hip-hop is now.

Mr. Burnz
Perreoradio.com
San Francisco

FEELIN' GREEN

I do have a problem with the digital trend in many ways, but what Six Degrees Records' Pat Berry expressed in the March 29 issue ("Doing Your Part, Digitally," Opinion) perpetuates more than an inferior product in an MP3—it also will increase the recession that was officially announced recently in the news.

On the surface, being green means well by causing less waste. But look at the economic damage it has already caused by putting such record stores as Tower Records out of business, not to mention many local independent companies as well.

So do we conserve at all costs and worsen our economy? How many jobs will be lost in this crusade to be green? When will we see that just because we have the technology to do something, that it doesn't necessarily mean it works for the good of all? Let's find a happy medium.

Mark DeFazio
Loramark Music VP
Pasadena, Calif.

FOR THE RECORD

In a story about mobile marketing company HipCricket in the April 19 issue, the company's list of Spanish-language broadcast clients was misstated. Its clients are Bustos Media, Davidson Media Group and Lotus Communications.

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CHOP SHOPPED
Alex Patsavas' label bears first fruit



BMG MOVES
Barry Weiss upped; new title for CiVe



ALL THAT JAZZ?
Caribbean fests net top pop talent



PAPAL PLAYERS
Musicians mobilize for church's big weekend



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Will social networks marginalize the apps?

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>>> FULL ALBUMS FOR 'ROCK BAND'

MTV Games will begin offering fans of the "Rock Band" music videogame full-album downloads. The first album will be Judas Priest's "Screaming for Vengeance" beginning April 22 on the Xbox 360 and April 24 via the PlayStation 3. "Vengeance" will cost \$15 to download, with tracks available individually for \$2 per track.

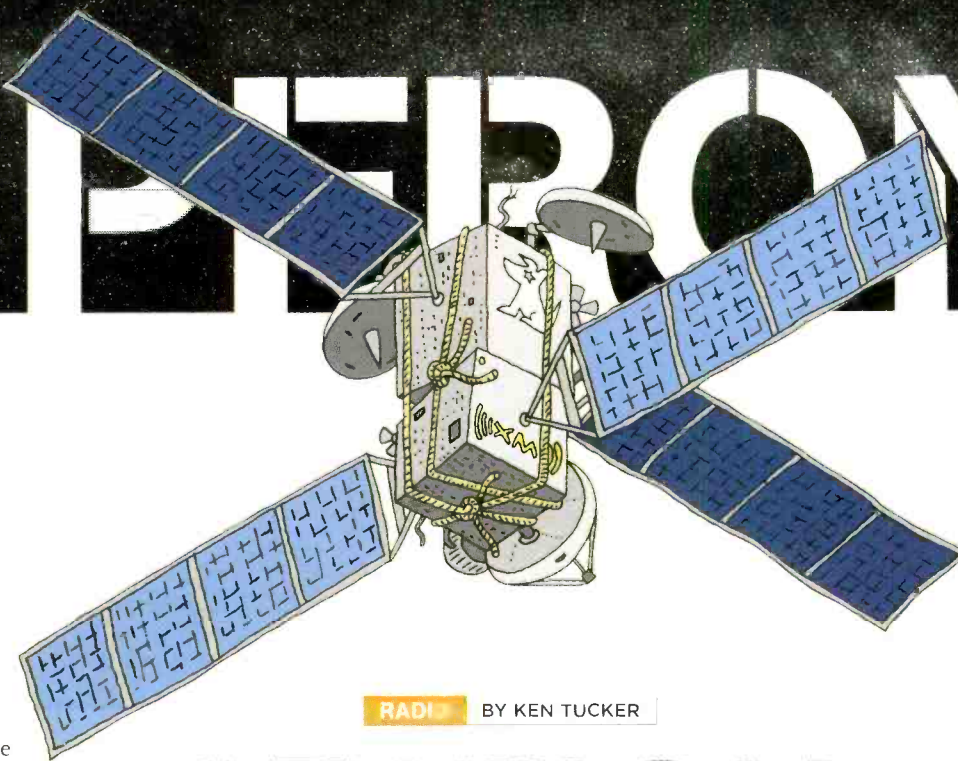
>>> CHRYSALIS OFF THE MARKET

Chrysalis Group is no longer for sale. The company rejected a 155 pence-per-share cash offer, which would have valued the business at about £104 million (\$205 million), and terminated formal discussions with potential acquirers. Chrysalis Music CEO Jeremy Lascelles declined to identify the company that made the 155 pence (\$3.04) offer.

>>> MARIAH ON TRACK FOR NO. 1 DEBUT

Mariah Carey looks certain to debut at No. 1 on next week's *Billboard* 200 with "E=MC²," based on massive first-day sales from the nine chains that report to Nielsen SoundScan's Building chart. Unweighted sales for the album are at 154,000 units, according to the April 16 report. By comparison, Carrie Underwood's "Carnival Ride" had first-day sales of 150,000 and wound up shifting 527,000 in its first week.

UP FRONT



RADIO BY KEN TUCKER

STATION BREAK

Will Satellite Consolidation Hurt Label Promotion Efforts?

There's only one Howard Stern, but music formats offered by satellite radio broadcasters Sirius and XM frequently overlap. So a merger of the two companies—expected to be approved by the FCC in the next few weeks—would initially mean duplication of content. But radio industry insiders anticipate that much of that redundancy will be eliminated once the consolidation is finalized.

Some have speculated that reducing redundant formats could enable record labels to better target their promotion resources toward one station. But in general, most of the label promotion reps polled by *Billboard*—especially those specializing in niche formats—think fewer stations means fewer promotion opportunities.

"It's great that their combined [channels] will have a larger audience but it's also at the expense of the exposure," Virgin Records VP of promotion Dave Reynolds says. "It takes away 50% of my chance of being exposed correctly."

Brad Paul, senior VP of promotion at Rounder Records—a label whose bluegrass releases benefit from the 24/7 national exposure they get from Sirius and XM—doesn't like the idea of one less national outlet. "If the argument were being made that it's a good thing because I could economize my effort,

heck, I'm not about economizing my efforts, I'm about having opportunities to get these artists' music exposed to as many listeners as possible.

"Both networks offer different ways to feature and launch a new project," Paul says. "I feel good about having both those options to go to."

Sirius XM, with a potential combined audience of more than 17 million subscribers, have downplayed consolidation of channels, instead focusing on a la carte plans and packages that will allow subscribers to maintain their subscriptions with one service while choosing from the best of the other. But in any such consolidation, duplication of services is often the first thing to go when companies are looking to cut costs.

Stern aside, the most listened-to streams on both XM and Sirius are music channels, according to Arbitron. The top cuming channel on Sirius after Stern, who draws 1.2 million listeners, is Sirius Hits 1 with

653,000 listeners, while the top station on XM is Top 20 on 20 with 1 million. Both streams focus on today's hits.

"It's very rare to find a station like Sirius Hits 1 or XM 20 on 20 that will put in a new song and play it 21, 28, 35 times a week right off the bat," Virgin's Reynolds says. "That's really exposing a record."

While few executives that *Billboard* talked to could cite a specific case of Sirius or XM breaking an act, several cited satellite as a significant promotional platform. "Satellite radio definitely had a lot to do with Sean Kingston's career," Koch Entertainment VP of urban promotion Shadow Stokes says. Rap stations XM Raw and Sirius' Shady 45 have helped break a number of hip-hop acts, he adds, citing Sheek Louch, AZ and Yung Berg.

Stokes says that losing one of satellite's primary urban channels—XM has the City and Sirius has Hot Jamz—would be like losing a local station, albeit

one with national reach. Both channels' playlists are factored into *Billboard*'s R&B airplay chart. "You're talking about losing 40-50 spins," he says. "If you lose a piece of audience, that's always bad whether you're talking about a terrestrial station or a satellite station."

Koch Records VP of radio and video promotion Chuck Oliner says such niche acts as metal bands will suffer. "Constriction is never a good thing, especially in our industry and in today's marketplace," he says, citing Otep and In Flames as bands that have benefited from satellite radio.

"These are bands that don't get a lot of commercial radio play," Oliner says. "They don't fit into the active rock format [and] they're on the harder-edge side of the metal format. For bands like that, Sirius Octane and XM Squizz are important stations for us."

After recently losing smooth jazz stations in New York, Houston, Denver and Washington, D.C., Oliner, who also works with that genre, says he's not looking forward to fewer choices on satellite too. "This is another niche format where the audience is going to find another place to hear their music and the satellites offer us that kind of exposure," he says. "Ideally you'd love to have that other outlet, besides the Internet, where fans can go to hear their music."

But Kevin Herring, VP of promotion for Nashville-based Lyric Street Records, says losing XM's Highway 16 channel or Sirius' New Country channel wouldn't have much of an effect on his label's promotion efforts. "Anytime there's less current outlets, it affects us, but I don't see it having an overarching effect on what we do or how we do it," he says.

Sony BMG Nashville VP of marketing Tom Baldrice says his label group has long supported both satellite services and is also not pleased with the possibility of consolidation. "One of those stations goes and it's like losing a major-market radio station," he says. "And it's a major-market radio station that's speaking to the people that value and love the music more than most. I'm not happy about that at all."

>>> PUBLISHER BOOSEY & HAWKES SOLD
Classical music publisher Boosey & Hawkes has been sold for about £126 million (\$248.3 million) to Iagem Music, the music publishing fund of CP Masters and Dutch pension fund Stichting Pensioenfond ABP. The existing management team, led by chief executive John Minch, will be retained. Iagem also recently acquired various music rights catalogs from Universal Music Group, such as Zomba UK, Rondor UK, 19 Music and the greatest part of the BBC catalog.

>>> MYSPACE GOES LIVE IN SOUTH KOREA
MySpace launched April 15 in South Korea, joining popular home-grown social networking services Daum Cafe and Cyworld, which began in 1999 and claims some 20 million members. Despite the competition, MySpace believes there is room for its service in Korea, citing its 200 million-strong global community and its use of open-platform standards. MySpace Korea's launch party featured sets by local acts including Crying Nut, Claziquai, Escola Alegria and Winter Play.

>>> DIAMOND SET FOR SUMMER RUN

Neil Diamond will begin a 37-city North American tour, promoted nationally by AEG Live, July 19 in St. Paul, Minn. Tickets go on sale in some markets beginning April 28, preceded by an American Express presale. Diamond announced he would be returning to the road via a surprise televised appearance on the scoreboard at Boston's Fenway Park. He will perform at the stadium Aug. 23.

LABELS BY ANN DONAHUE

TIGERS BURNING BRIGHT

Music Supervisor Alexandra Patsavas' Label Debuts First Album

Ryan Pinkston has a tale of woe. Pinkston is the guitarist for the Republic Tigers, the first band signed to music supervisor Alexandra Patsavas' Chop Shop Records, an imprint on Atlantic.

Last December, the Tigers scored a placement on the CW's "Gossip Girl," one of the shows Patsavas supervises. They did a rocking version of "Deck the Halls" for the teen soap's Christmas episode.

But Pinkston couldn't watch the show. The band had a gig that night at Spaceland in Los Angeles. "I wasn't really 21 at the time, so I couldn't even go in and try to find a TV," he recalls. "They're like, 'Stand outside until you play.' But my parents DVR'd it so I could check it out."

Such are the rigors of teaming up with Patsavas, music supervisor extraordinaire-turned-record label head. The Tigers' debut album, the atmospheric and melodic "Keep Color," will be released May 6. The group is on tour in the Northeast, and after an appearance May 7 on "Late Show With David Letterman," the act will start a summer tour with Nada Surf.

For Patsavas, after acting as a music supervisor for more than 10 years for shows including "The OC" and "Grey's Anatomy," adding the duties of running her own label was intuitive. Slightly more than a year ago, she teamed up with Atlantic for Chop Shop, which she

wants to keep as a boutique label that focuses on a maximum of four acts. In addition to the Republic Tigers, she has signed singer/songwriter Jade McNelis.

"My first goal is artistic—I want to put out into the marketplace bands that people enjoy and that will have really long careers," Patsavas says. "Some of the labels I admire, they have beautiful art and a signature sound that gets them a lot of trust from their fans."

The kicker is that all the acts she signs will be top of the list for music placements in the TV shows and films she and her team supervise. This year, however, the placement process has been slowed by the aftermath of the Writers Guild of America's three-month strike.

"We're just now spotting and mixing our first episodes," Patsavas says. Looking for placements "is just my sensibility anyway—that's how I listen to music."

It was that ability, in fact, that appealed to Atlantic Records GM/executive VP of new media Livia Tortella when discussions began about creating an imprint for Patsavas.

"We realized really quickly that how she picks music for shows is very unique and very different," Tortella says. "She really gets into the psyche of her characters—she has an innate A&R ability. She has ears."

For Chop Shop Records, Patsavas



THE REPUBLIC TIGERS got an early boost with a placement in 'Gossip Girl' (inset).



hired John Rubell, previously VP of A&R at Atlantic, to act as label manager, and the staff of music coordinators from Chop Shop Music Supervision also pitch in as needed.

Last summer Patsavas took a trip to Kansas City, Mo., to see the Tigers perform live in their hometown. "They seemed like the perfect first band for the label," she says. "They have inventive songwriting, interesting production and an amalgam of electronic and acoustic instruments that I find really fascinating."

For the Tigers, meeting up with Patsavas closed the perfect pop culture circle. "I actually didn't get into TV shows until 'The OC,'" lead singer Kenn Jankowski says. "[A friend] got the DVD and we watched the special features and it was like, 'Whoa, this show picks good music.'"

Earlier this year, Chop Shop released an EP from the Tigers, which encompassed the attention to detail Patsavas wants to bring to her releases. Each CD contained tiny limited-edition, hand-pressed artwork created by Tad Carpenter, a friend of the band's from Kansas City. (Carpenter also designed the art for the full-length album, as well as for

chopshoprecords.net.)

"It was really handmade by somebody in their artistic world, and I think that's important," Patsavas says. "In these times of mostly digital sales, when people buy an album they want a souvenir and an artifact. I know with music supervision, I play careful attention to artwork because I get so many submissions. All that goes into creating a band's image."

And while the Tigers have a presence on MySpace and their downloads are available on iTunes, Patsavas says, "There's a very important analog world we can't forget," noting that the band's touring and TV appearances are vital to its success. "Those hands-on experiences are very important."

On the same day the Tigers' album is released, Chop Shop will debut an EP from McNelis. "She has a beautiful voice," Patsavas says. "And again, the same sort of interesting songwriting. Not only do her lyrics tell a story, her voice does."

HOME FRONT

360 DEGREES OF BILLBOARD

LATIN MUSIC AWARDS TELECAST A HIT

With a roster of performing acts that included Enrique Iglesias, Juanes, Marco Antonio Solís, Chayanne, Ricardo Montaner and Alejandro Fernández, the 19th annual Billboard Latin Music Awards enjoyed a ratings increase of 13% over last year's show. According to Nielsen Media Research data, "Premios Billboard," which aired live April 10 on the Telemundo network, saw its audience grow by 1 million

over last year, reaching a total 5.5 million unique or unduplicated viewers during the three-hour telecast.

The program's rating averaged 2 million viewers, up from 1.8 million the year before, and setting a new Nielsen Television Index record for the awards show.

This year's awards show took place at the Hard Rock Live in Hollywood, Fla. Producers built a five-stage set that included a 70-foot runway, allowing for multilevel perform-

ances, like the opening number featuring Montaner along with Victor Manuelle, Yuridia, Leonel of Sin Bandera, Diana Reyes and Olga Tañón.

"It was spectacular and fun at the same time," Telemundo executive VP of entertainment Carlos Bardasano said.

The telecast also celebrated the 10th anniversary of the awards on the Telemundo network as well as the 50th anniversary of the Billboard Hot 100. The show was the finale of the 19th annual Billboard Latin Music Conference, the largest gathering of Latin music professionals in the world. (For pictures, see page 68.)

HIGH NAMED BRANDING CORRESPONDENT

Kamau High has been named senior branding correspondent for Billboard. He will report to executive editor Bill Werde.

High, who is based in New York, will report on the intersection of music, advertising and branding. He previously served as the creative reporter for Adweek, which, like Billboard, is a part of the Nielsen Co.

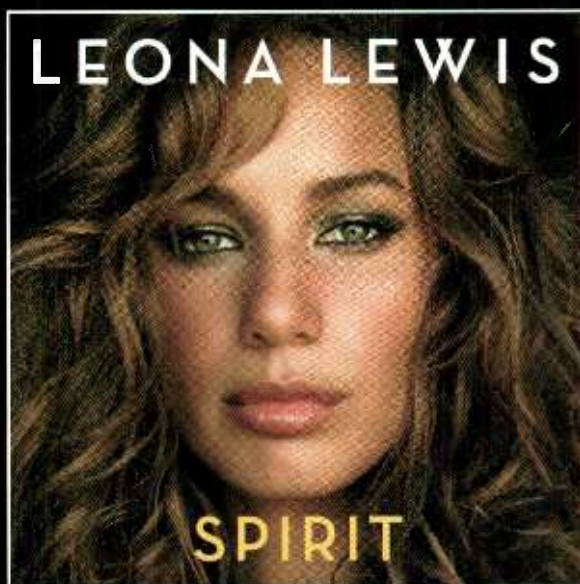


HIGH

Previously, High was a reporter for the Financial Times in New York, where his beat was the arts and entertainment industry. He began his career in journalism by writing for such Web sites as Money.com and Time.com as well as Your Company magazine, a small-business publication, after graduating from Columbia University's Graduate School of Journalism.

A native of Durham, N.C., who was raised in Philadelphia, High graduated from New York University with a dual degree in political science and history.

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"A Star Is Born." Oprah Winfrey

"Leona Lewis stormed the States and her debut CD proves she has the goods. The 23 year old shines on the hits 'BLEEDING LOVE' and 'I WILL BE.' The gem? A luscious cover of Roberta Flack's 'The First Time Ever I Saw Your Face.'

★★★★ 1/2" US Weekly

"One to watch in 2008." Entertainment Weekly

"SPIRIT showcases a titanium-caliber voice. On 'BLEEDING LOVE' Ms. Lewis brings straightforward drama to the notion of a heart torn open. And she shows that she isn't afraid to invoke the sound of her predecessors."

The New York Times

"This 22 year old British sensation has a super-size voice." Blender

"'BLEEDING LOVE' is a one-listen harmonic show-stopper, it's also a hip, soulful, beat-rippling and an undeniable vocal tour de force. And that's all before adding the visual: Leona is simply stunning. A colossal and timeless debut."

Billboard

"Artist On The Verge." Vibe

"Lewis, like her incredibly accomplished debut, is a rarity in the music industry." Her vocals can stand up against powerhouses like Mariah Carey and Celine Dion, but she has a vulnerability that makes people feel they can relate to her." Newsday



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>>> TRAVIS, ADKINS, EVANS ADDED TO CMA FEST

Trace Adkins, Bucky Covington, Billy Ray Cyrus, Sara Evans, Little Big Town, Montgomery Gentry, Craig Morgan, James Otto, Kenny Rogers and Randy Travis have joined the performance lineup for the nightly concerts at the Country Music Assn. Music Festival, which takes place June 5-8 in downtown Nashville.

>>> SONY BMG, HILFIGER TEAM

Tommy Hilfiger has partnered with Sony BMG to launch Web portal TommyTV, which aims to expose rising and established artists to an international audience. TommyTV has four main channels: one that focuses on auditions for new artists; another for live performances and interviews with Sony BMG acts; the Hilfiger Sessions; and the MyTommyTV area, which allows users to create playlists and sign up for news updates.

>>> BRANT, AGUIRRE WIN SESAC LATINA AWARDS

Claudia Brant and Maximo Aguirre took home SESAC Latina Awards for composer and publisher of the year. Brant won composer of the year, and her Nana Maluca Music won publisher of the year along with Aguirre's Alvani Music Publishing. Artists Aleks Syntek and Chana performed at the awards dinner, held April 7 in Miami Beach.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Mark Russell, Ken Tucker and Ray Waddell.

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COUNTRY BY KEN TUCKER

WELCOME WAGON

Eclectic Guests Drive CMT Awards Ratings

Snoop Dogg was there and so was Bobby Brown. Sisqó was in the house and Ryan Seacrest appeared in the show's opening skit. The MTV Video Music Awards? Nope, it was the 2008 CMT Music Awards.

Reality show stars were omnipresent at the April 14 show, which was held at Nashville's Curb Event Center at Belmont University and broadcast on CMT and cmt.com. In fact, the night's big winner, Kelly Pickler, who took home breakthrough, performance and Tearjerker Video awards, is herself the product of a reality show, having been a finalist on the fifth season of "American Idol."

She wasn't alone. Fellow North Carolinian and "A.I." season-five finalist Bucky Covington performed and was also a nominee in the breakthrough category. Season-four winner Carrie Underwood performed on the show and was a double nominee. Diana DeGarmo, who starred on "A.I." in season three and was recently part of the cast of CMT's "Gone Country," was on hand.

Even "A.I." judge Paula Abdul, who introduced a performance by Faith Hill and Tim McGraw, made the connection. "There are so many 'American Idol' alumni here, I feel like this is a reunion and I'm their mom," she said from the stage.

Meanwhile, "Gone Country" alums Brown, Maureen McCormick and Sisqó, and host John Rich were on hand to introduce Kenny Chesney, and two-time "Dancing With the Stars" champion Julianne Hough, who has a single at country radio and an album out May 20, helped introduce Brad Paisley.

And country star Trace Adkins, who picked up a "buckle," as the awards are known, for top male video, admitted his recent run on NBC's "Celebrity Apprentice" may have factored into his win. "I would think that didn't hurt at all," he told reporters backstage.

Adkins was the centerpiece of an opening video skit that found him seeking tickets for the show. The bit included cameos by presidential candidates Hillary Clinton, Barack Obama and John McCain as well as Donald Trump. "I hope once people saw that, they realized the show was going to be different," says John Hamlin, one of the show's executive producers and CMT senior VP of production and development.

Hamlin says appearances by reality show stars and other pop culture icons like co-hosts Billy Ray Cyrus and Miley Cyrus, the Eagles' Timothy B. Schmit and Joe Walsh, and actor Tom Arnold (who hosts the network's "My Big Red-



From left, 'Gone Country' stars DIANA DeGARMO, MAUREEN McCORMICK, BOBBY BROWN and SISQÓ flank JOHN RICH, center, at the CMT Awards. Inset: SNOOP DOGG, left, and JASON ALDEAN

neck Wedding") were designed to draw in today's channel-surfing audience. "You want to have unpredictable performers and performances on the show," he says.

"We're always interested in finding that 'Bing/Bowie' moment, that incongruous pairing that makes people's heads spin a little bit," he says, referring to the pairing of Bing Crosby and David Bowie on a 1977 Crosby Christmas special. "Obviously Snoop Dogg with anybody in the country genre is going to get people's attention."

Jay Frank, another one of the show's executive producers and CMT senior VP of music strategy, suggested the inclusion of Snoop. "I said, 'Absolutely. Are you kidding?' And everyone on the production team agreed," Hamlin recalls.

Snoop announced on the show that his new single, "My Medicine," was inspired by the late Johnny Cash. "That's why I'm wearing all black

tonight," he said backstage. "It's a dedication to my main man J.C. I love country music." In the case of Abdul, Hamlin says, "We're looking for stars and Paula Abdul is on the biggest show in television."

But the awards were not just about out-of-genre artists. Superstars Chesney, McGraw, Hill, Keith Urban, Alan Jackson, Brooks & Dunn and Martina McBride all participated. "The only ones missing were George Strait and Garth Brooks," Hamlin says.

More than 9.1 million viewers tuned in for the premiere and repeat telecasts of the show April 14, according to Nielsen Media Research. The two-and-a-half-hour show scored a 1.27 rating among persons 18-49, which was up more than 35% from last year, and averaged 2.8 million impressions, with 1.3 million of those falling in the key 18-49 demo. It was CMT's most-watched telecast since the 2007 premiere of "Dale," a biopic about legendary NASCAR driver Dale Earnhardt.

Meanwhile, the network says fans cast a record 5 million votes at cmt.com to determine the night's big winners. ...

DIGITAL BY ANTONY BRUNO

Building Buzz

Buzznet Expands Its Online Portfolio

Not content to let MySpace, iLike and Facebook take all the online music thunder, Buzznet is roaring into the Music 2.0 market with a vengeance.

In the last few weeks the company has acquired music-focused blogs Stereogum and Idolator, and brought on Universal Music Group (UMG) as a content partner and equity holder. Additional moves are expected in the weeks to come.

According to GM of music Scott Boyd, this flurry of activity is all focused on a single goal: create an online music destination for the fan, by the fan and of the fan.

"There's a void out there," he says. "You see music fans jumping from site to site to piece all the information they want together. . . . Our goal is to put that all together into one place and have an experience that is largely programmed by

the users of the community. Not just user-generated content, but really creating the whole experience."

That goal stems from the service's roots as a site to upload camera-phone pictures. Users would post and comment on photos that were from concerts that members attended. Buzznet soon evolved into a very music-focused site and began enlisting artists to create their own profiles and tour blogs. For the past three years, it has served as the official online community for the Coachella music festival and has created similar services for the Vans Warped tour.

Just don't call it a social network. The company prefers "social media site." It combines social networking components like member profiles and "friend" lists with a growing roster of content that

members can organize however they like.

Boyd says the newly acquired blogs will remain as stand-alone entities, but will integrate posts from each into the main Buzznet site in order to provide context around individual artist searches and profiles.

"So if you're looking into a particular band, there's a review from Stereogum and a news story from Idolator and there's a photo gallery created by a kid who was at the concert last night," Boyd says. "We can add value by bringing that content into our bigger community and spreading it around."

Buzznet's deal with UMG adds full-song streaming and music video to that mix of spreadable content. And expect more soon. The company won't comment on it, but Buzznet is believed to be the recipient of \$25 million in recent venture funding. During the course of last year, it also brought on a stable of Internet veterans that includes Boyd, who joined last October from AOL Music, as well as several former Yahoo sales executives, and named former Feedster president Tyler Goldman CEO.

It's also been aggressive in reaching out to artists, many of whom host contests on the network, particularly those requiring some sort of media sharing. Avril Lavigne, for instance, launched a model search for her clothing line via the site, while 30 Seconds to Mars invited fans to upload pro-environmental videos and make donations to

environmental charities. It's this kind of hands-on programming and production that Buzznet hopes will set itself apart from the MySpaces of the world.

"I don't think it's that interesting to just do an audio streaming service," Boyd says. "That's incredibly important, but our users want the editorial around that. They want to create their own programming around that. So that's just one part of the piece, not the end-all, be-all."

Despite the recent activity, Boyd says the company now offers only 50% of what it ultimately hopes to make available, in terms of services and content. Some of the remaining 50% will come from internal work needed to integrate its recent acquisitions, but expect more label deals and possible acquisitions in the near future.

"The overall strategy is having the best and deepest experience," Boyd says. "If other sites offer that from an editorial or product end, we'd absolutely consider it." ...



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LABELS BY ED CHRISTMAN

BARRY'S BIG DAY

Weiss Upped At Sony BMG Label Group; New Title For Davis

News of Barry Weiss' ascension to chairman/CEO of BMG Label Group—replacing Clive Davis, who has been named chief creative officer for Sony BMG Worldwide (billboard.biz, April 17)—sent ripples through the industry. In addition, Davis' No. 2, BMG Label Group president/COO Charles Goldstuck, and Sony BMG COO Tim Bowen are exiting the company.

Weiss, who was previously president/CEO of Zomba Label Group, will now oversee all the BMG labels—Jive, LaFace, Volcano, Verity, GospoCentric, Fo Yo Soul, RCA, J and Arista. There may be further consolidation between RCA Label Group

(which includes RCA, J and Arista) and Zomba. Already, the two labels each have their own heads of sales, but share a field sales staff.

With Bowen leaving the company, the void his departure creates is partially filled with the announcement that



BOWEN

GOLDSTUCK

global marketing president Richard Sanders will also assume responsibilities as the head of international, overseeing operations and regional of-

fices worldwide.

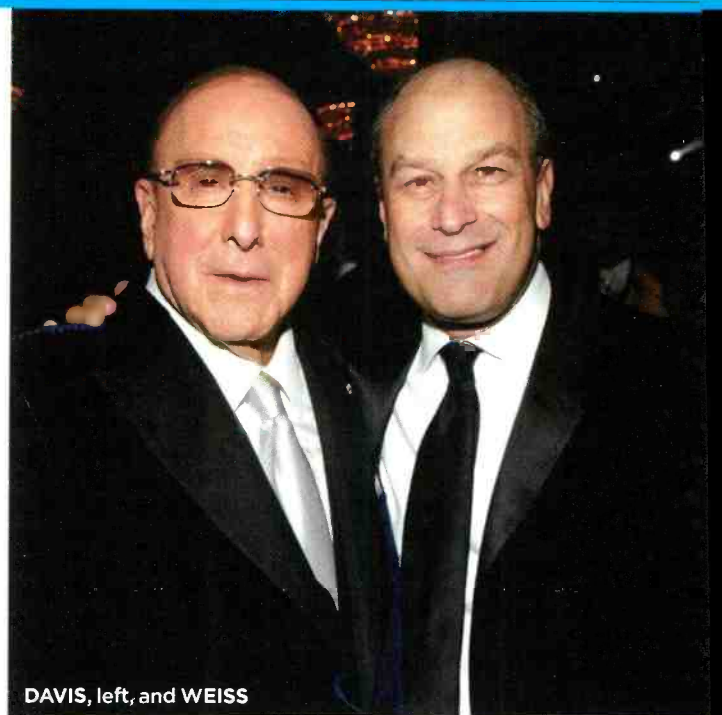
What remains unclear is what will happen with Bowen's other responsibilities besides international, which include global digital business, strategic marketing, legacy, masterworks and the distribution companies of Sony BMG Music Entertainment Sales and RED.

Meanwhile, the legendary Davis, who has shaped the careers of such superstars as Janis Joplin, Alicia Keys, Whitney Houston and Carlos Santana, will continue to work with premier artists for Sony BMG and will report to company CEO Rolf Schmidt-Holtz.

During his tenure at

Zomba, Weiss either signed or developed talent including Justin Timberlake, Britney Spears, R. Kelly, Backstreet Boys, Chris Brown, T-Pain and Three Days Grace.

Davis' relationship with BMG began in 1979 when RCA acquired Arista, which he founded in 1975. He led Arista until 2000, when he exited to launch J Records with Goldstuck, which was backed by a Bertelsmann investment of \$177 million. In 2002, following the ouster of RCA Music Group chairman/CEO Bob Jamieson, Davis was named to lead the new RCA Music Group, which combined the J and RCA labels. Davis was named chairman of BMG Label



DAVIS, left, and WEISS

Group in February 2004.

Goldstuck joined Davis at Arista in 1998, becoming executive VP/GM before assuming the role of president. Before Arista, he was executive VP of finance at Capitol Records.

Bowen was named COO in

2006. He previously served as Sony BMG's chairman of the United Kingdom, Canada, Australia, New Zealand and South Africa. He joined BMG in 2002 as COO.

Richard Sanders was previously executive VP/GM of RCA Records.

LABELS BY ED CHRISTMAN

BILLBOARD EXCLUSIVE

EMI's Challenge

Contracts, Deadlines, New Hires On The Road To Restructuring

When EMI announced its restructuring in January that would tear down label walls and international boundaries, it said its new sleek, trim 21st-century music company would be able to operate with 2,000 fewer employees.

But sources say that the restructuring has faced some unexpected challenges for several reasons: issues concerning "key man" clauses in artists' contracts; clauses in executive contracts that allow top staffers to leave if their responsibilities change or the company comes under new ownership or management; and challenges meeting deadlines by certain sectors of the company.

An EMI representative called all three assessments "wrong," and noted that "as announced on Jan. 15, EMI's reorganization is on plan."

EMI is clearly making strides to complete its restructuring. An April 16 internal memo announced the appointment of a chairman's board, an operating board and a restructuring board, according to internal EMI memos. The company also made its first moves in presenting a new face with the hiring of Nick Gatfield as president of A&R for North America and the United Kingdom, following on the heels of the appointment of Douglas Merrill as president of digital business. Until Gatfield joins the labels, Ashley Unwin will be the interim president of A&R for those territories, with label heads in those countries reporting to him.

Roger Ames, who had been in charge of A&R for North America and the United Kingdom, will leave the operational side of EMI's business and work with Terra Firma on strategic acquisitions.

Former Terra Firma partner Chris Roling, who

has served as CFO of EMI Music and COO of international labels since January, has been promoted to president/COO of EMI Music, according to the April 16 memo, obtained by Billboard. Roling will be responsible for managing the business on a global basis and on leading the company's operating board.

Chris Kennedy, who has been with EMI since 1993, will replace Roling as CFO.

Earlier this month, EMI began the layoff process when the Nashville-based EMI Christian Music Group cut an unspecified number of

●●●●●
'EMI's flux is coming to an end. There is a structure in place... and some seriously talented executives to execute the new vision.' —NICK GATFIELD, EMI

employees (billboard.biz, April 2).

As for the overall restructuring, it is "slow because some people are missing their deadlines," an EMI executive says. "So the four people on the restructuring board have to oversee the process."

Pat O'Driscoll will serve as chairman of the restructuring board; each member will have responsibilities for particular segments of EMI. O'Driscoll will also oversee the restructuring of



GATFIELD



MERRILL

EMI's program leadership, legal and business affairs, human resources and facilities, and communications. Merrill will oversee the reorganization of North American and U.K. new music/A&R labels, marketing, licensing and synch, business development, and digital and global technology. Mike Clasper will oversee the restructuring of the Christian Music Group, Capitol Nashville, Classics, catalog, sales, procurement and logistics. Roling will oversee the restructuring of international, finance and back-office services.

But two other issues affecting the restructuring still need to be resolved, sources say. In the case of key man clauses—provisions that allow superstar artists to leave a label if a "key man" such as a label president or A&R exec who signed the act leaves or is fired—sources say Terra Firma may not have realized the extent to which they existed within EMI.

Meanwhile, sources say that a number of top current EMI executives want to leave, claiming breach of contract due to impending changes in title or responsibilities, but that EMI is fighting executives in instances where it believes it is in the right, senior executives at the company say.

The newly appointed Gatfield is looking beyond the restructuring. He says he has the right boss to make things happen.

"I've read a lot about him and his many successes... [There's been] some of the emotional

reporting being made of an acquisition of a British institute by a private equity firm. When you sit down and talk with [EMI executive chairman] Guy [Hands] about all the issues, he's very artist-centric. He believes that quality music is absolutely the key. He just believes that funda-

mental mistakes have been made to the business. It's about embracing customers and giving them what they want and also being able to find a business model which allows all artists of all genres various degrees of sales success to have long, happy careers."

Gatfield calls his opportunity at EMI unique: "There's no other job like it, embracing both the North American market and the U.K. It's a very music-centric role, in a company going through a transformation." Gatfield complimented the new structure at the company, noting that the "flux" EMI has been in even prior to Terra Firma's acquisition "is coming to an end. There is a structure in place, people who absolutely believe in the structure, and some seriously talented executives in there to execute the new vision."

Now it is Gatfield's job to create "repertoire, which is capable of being exploited worldwide. What is exciting for me about the structure is the clear open flow, channel of communication between the U.S. and the U.K. companies. You have a shared vision of what it is you want to build."

But he says he has a solid base to build on with "some amazing superstar artists."

"The key thing for us," Gatfield says, "is to get up and running extremely quickly, deliver some artists really quickly, and just prove that the model works—to the staff, and to the artists we want to embrace and work for."

We mourn the loss of a Devoted Husband, Cherished Father
and Grandfather, and Esteemed Colleague



ROBERT WARNES LEACH

DECEMBER 16, 1914 – MARCH 30, 2008



Robert Warnes Leach,

journalist and screenwriter, who started out on night rewrite at United Press International and later wrote for such classic television shows as "Perry Mason" and "Men Into Space" and worked on films such as "Pat and Mike" and "Adam's Rib," died in Laguna Beach March 30 after a long illness. He was 93. Bob, whose stepson, Dr. Henry T. Nicholas III, was the co-founder of Broadcom Corp., was also known for his work on behalf of homicide victims in recent years. He had lived in Malibu with his wife, Marcella Nicholas Leach, until respiratory ailments left him hospitalized in 2005.

Born Dec. 16, 1914 in Dupree, S.D., Bob was the grandson of a prairie homesteader and the son of an entrepreneur. As a teenager he came to Los Angeles to see the summer Olympics; the following year he returned just in time for the Long Beach earthquake – to stay with his older sister. In June 1933, he graduated from Los Angeles High School. After earning a bachelors' degree in journalism at the University of Missouri, he returned to Southern California where, failing at first to find newspaper work, he initially took a job pumping gas in North Hollywood. Eventually, however, he was hired by UPI as an assistant rewrite man on the overnight shift, earning less, he would later joke, than his salary as a gas jockey. Deployed to Pearl Harbor in the aftermath of the attack there, he served for four and a half years in the South Pacific, was made flag lieutenant to Vice Admiral Elliott Buckmaster, then promoted to lieutenant commander. He served on the USS South Da-

kota at Guadalcanal and in the Battle of the Santa Cruz Islands, among others.

Bob met a young sailor who, upon learning he had been a reporter, asked if he knew any war stories that might make good screenplays. Bob shared a submarine story and the sailor – who in his civilian life was actually the soon-to-be-famous agent Ray Stark – told Bob that if he wrote it as a treatment, he could sell it. When the tale fetched \$5,000 from a studio in 1946, Stark helped Bob get his first peacetime job, as a junior writer at 20th Century Fox.

He spent the next 17 years in Hollywood. At MGM, he worked on the production of such feature films before moving to CBS, where he wrote scripts for "The Adventures of Jim Bowie", "Perry Mason", "The Case of the Dangerous Robin", "Ripcord", "Everglades" and "The Littlest Hobo" among others. He also worked as a story editor and writer for the series "Men Into Space."

Later Bob switched to teaching, and eventually became an instructor in screenwriting and journalism at UCLA. There he got to know a journalism student, Marcella Nicholas-- a single mother with two small children, Henry (Nick) Nicholas, then age 6, and Marsalee (Marsy) Nicholas, age 3. Bob and Marcella married and moved to Point Dume, and Bob dedicated himself to the task of raising Nick and Marsy. In his spare time, Bob was an active officer of the English horse shows program at Trancas Riders and Ropers. Marcella

Nicholas Leach was director of school and community relations for Santa Monica College and Unified School District for 14 years.

Marsy pursued her education at UC Santa Barbara with the goal of teaching mentally challenged individuals. Nick led the founding of two publicly traded technology companies, PairGain Technologies and Broadcom, and is ranked 195th on the Forbes 400. Both children cited Bob as the single greatest motivator and moral influence in their lives.

In 1983, Marsy, then a senior at UCSB, was brutally murdered by her ex-boyfriend Kerry Conley. After that, Bob and his wife dedicated themselves to the cause of victims' rights, helping to build the non-profit organization, Justice for Homicide Victims, Inc. Over the years, JHV has succeeded in raising awareness and increasing the rights of crime victims, as well as providing support and services to families of victims.

Bob is survived by his wife, a resident of Malibu, and his stepson of Newport Coast, along with three grandchildren-- Brett, Matthew and Shelby Nicholas. Services will be held April 12 at 4 PM at Westwood Hills Christian Church, 10808 Le Conte Avenue, Los Angeles, 90024. Internment will take place April 13 at 3:30 PM at Rose Hill Memorial Park (Gate 19) in Whittier. In lieu of flowers, the family asks that donations be sent to Justice for Homicide Victims, Inc., P.O. Box 2845, Malibu, CA. 90265.

POP BY CORTNEY HARDING

CARLY CAN DO

Nickelodeon Star Steps In Front Of The Mic

Look out, Hannah Montana: 14-year-old Miranda Cosgrove, who stars in the top-rated Nickelodeon show "iCarly," is preparing to release an album called "The iCarly Playlist" June 10 via Columbia. Billboard has learned. And Cosgrove, along with Nickelodeon and Sony BMG, are not shy about gunning for their share of the tween market.

Unlike the Hannah Montana records, "The iCarly Playlist" will only feature four songs sung by Cosgrove. The remaining 10, all by teen-friendly bands like Good Charlotte and Boys Like Girls, were chosen to represent "songs that would appear on Carly's iPod," according to Columbia president Rob Stringer.

The songs that would appear on Carly's iPod are all songs by Sony artists; Sony and Nickelodeon are releasing "The iCarly Playlist" as part of a joint venture created in June 2007. At the time, the partnership was

supposed to last for four years; now, according to Stringer, "it's a multiyear deal. We want to be able to have the freedom to keep building artists without having any timelines."

The pact will include 12 records to be released in 2008 alone, including "iCarly" and the soundtrack to a TV movie called "Spectacular." Previous titles released under the venture include the original soundtrack to Nickelodeon show "The Naked Brothers Band," which was released in October 2007 and has sold 246,000 copies, according to Nielsen SoundScan.

Under the terms of the joint venture, Sony and Nickelodeon will split the revenue of records produced under the deal, according to Cyma Zarghami, presi-

dent of Nickelodeon and MTVN Kids and Family Group. Stringer adds that while established personalities like Cosgrove will not be signed to 360 deals, there is

a possibility that previously unknown and developing stars would ink them.

Sony retains the music rights, and will work with Nickelodeon to create a TV show that Stringer describes as "Entourage' meets a boy band." The label and network are hoping to launch a band from the TV show, which is tentatively titled "All for One."

No matter what types of deals are signed, all the artists will have access to the combined Sony BMG and Nickelodeon marketing machines. In the case of "The iCarly Playlist," Zarghami says, "the



ZARGHAMI (above) and STRINGER



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show already has a huge audience, and our expectation is that the kids who love the show will also love the record."

"Kids want music-related media and entertainment," Stringer says. "There is an audience for projects like this. These kids know how to use the computer [and] they know how to access digital platforms."

Those digital platforms will be integral to the marketing of the "iCarly" record, especially given that the TV show is based on a teenage girl's webcam series. "We're doing a huge amount of Web marketing, as well as having Nickelodeon run ads, and all the traditional pop marketing," Stringer says. Cosgrove adds that Nickelodeon will run music videos for the songs on the record and that the show's producers are considering writing an episode in which Carly becomes a musician.

No one involved in the project is concerned with the fact that, unlike Hannah Montana, Cosgrove is not well-known as a singer. "She does sing the theme song for the show, and when we put that up on iTunes,

it sold 140,000 downloads," Stringer says. The show's popularity should also give her name recognition a boost; according to Nielsen Media Ratings, "iCarly" has ranked consistently among the top five series with tweens and is the highest-rated program in its time slot for kids ages 6-11 and 9-14. It is also the No. 3-ranked live action program on broadcast and cable TV for the 9-14 demographic.

The joint venture is also happening at a key time of growth

in the tween industry. Young teen faves like the soundtracks to "Hannah Montana 2" and "High School Musical 2" have sold 3 million and 3.2 million copies, respectively, in the United States, according to Nielsen SoundScan, and the overall market share for kid audio has grown from 2% in 2006 to 3.4% in 2007. As for Cosgrove, when asked about her potential rival, she just giggles nervously. "I like Hannah Montana," the young actress says. "I have her CDs." ...

COSGROVE: TERRY O'LEARY/NICKELODEON; ZARGHAMI: SONY BMG MUSIC ENTERTAINMENT; STRINGER: SONY BMG MUSIC ENTERTAINMENT



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Jazzing Up The Caribbean

Promoters Shelling Out Big Bucks For Major Names

The notion of a Caribbean "jazz festival" has always been somewhat misleading, as the lineups for the annual events are typically more crowded with R&B and pop acts than actual jazz artists.

And if the bookings for two of this year's highest-profile events won't change that perception, organizers are hoping they will further establish their brands while giving a platform to some of the biggest names in the biz. Indeed, there aren't any jazz

artists scheduled for the fourth annual Plymouth Jazz Festival Tobago (April 25-27), but promoters expect to attract upwards of 30,000 patrons with headliners Shakira, Rod Stewart, Diana Ross and a much anticipated performance by Whitney Houston.



ELTON JOHN, flanked by Plymouth Jazz Festival principals BARRETT LaRODA, left, and TONY MAHARAJ, is one of the A-list artists to play the event in recent years.

artists scheduled for the fourth annual Plymouth Jazz Festival Tobago (April 25-27), but promoters expect to attract upwards of 30,000 patrons with headliners Shakira, Rod Stewart, Diana Ross and a much anticipated performance by Whitney Houston.

The Plymouth event has quickly become a pre-eminent affair on the Caribbean concert calendar, largely by outspending its competitors and presenting such luminaries as Stevie Wonder, Elton John, Sting and Sean "Diddy" Combs. The festival also boasts "American Idol" musical director Rickey Minor as its producer, with Minor's 24-piece band backing several of the performers.

"To become the region's premier festival, we went for premier talent," says executive producer Tony Maharaj, who is also CEO of CL Communications, the media arm of primary sponsor CL Financial, one of the Caribbean's largest privately held corporations. Maharaj estimates his annual costs at \$10 million but views the as-yet-unprofitable expendi-

tures as an investment in a wider vision. "We are trying to establish a brand and develop Tobago [the smaller island of the Republic of Trinidad and Tobago] as the Caribbean's tourism capital," he says. Houston's performance, reportedly her first since a Dec. 1, 2007, appearance at the Live and Loud Music Festival in Kuala Lumpur, Malaysia, will undoubtedly elevate the profile of the Tobago event, which in 2007 was ranked among the

"10 music fests that rock the globe" by Forbestraveler.com. In theory, it will also offer the performer, whose personal travails have largely overshadowed her music career in the past decade, the chance to get back onstage outside the glare of the world's media. Her first new studio album since 2002 is expected before year's end. (Houston's publicist declined a request for comment.) "Sting and Elton John first played the Caribbean at our festival and Stevie Wonder hadn't played the Caribbean in many years," says Barrett LaRoda, CEO of Los Angeles-based festival producer La Roda Group. "Houston's camp felt comfortable with the level of talent associated with this festival, and her performance will be a landmark event for the artist and the audience."

Just like the Plymouth Festival, several Caribbean jazz events utilize their respective islands' natural attributes as scenic backdrops for pop music presentations, a paradigm popularized by the St. Lucia Jazz Festival. Inaugurated in May 1992 as a means of attracting tourists to the is-

land during the low season, the festival steadily integrated R&B and pop acts into its jazz roster, was marketed in key U.S. and European territories and grew in international stature; soon other islands adopted its model.

Walter Elmore, whose Turnkey Productions produces the Air Jamaica Jazz and Blues Festival (which drew approximately 40,000 people to Montego Bay, Jamaica Jan. 24-26) as well as the St. Kitts Music Festival (June 26-28) and the Turks and Caicos Music Festival (July 28-Aug. 4), admits the abundance of Caribbean jazz events has forced promoters to become more creative in their bookings.

"The big acts are very expensive, so eclecticism has become the Jazz and Blues cachet," Elmore says. Indeed, Elmore has staged elaborate tributes to Johnny Cash and soca icon Byron Lee and in recent years has delivered such veterans as Air Supply, Kenny Rogers and Michael Bolton.

Air Supply and Bolton headlined the St. Kitts Festival, respectively, in 2006 and 2007; both acts performed at the 2007 Turks and Caicos event and will be the star attractions at the St. Lucia Jazz Festival (May 2-11), which underscores many promoters' concerns that repetitive bills will inhibit the proliferating festivals' collective appeal.

"Why would anyone want to book artists that just performed at one festival at another event within a couple hundred mile radius?" asks Mortimer Baptiste, promoter of the Trinidad and Tobago Steel Pan and Jazz Festival (Oct. 25-31), which highlights authentic jazz and Trinidad and Tobago's national instrument, the steel pan. "It doesn't make sense, if these events are supposed to attract tourists to boost the islands' economy."

LaRoda, however, says the success of any event, including the Plymouth Festival, transcends its lineup. "The beauty of Tobago already attracts a diverse audience, and with our top tier band, sound, lighting and artists, we make them feel like they have had a once-in-a-lifetime experience," he says. "We take the P.T. Barnum approach: We have something for everyone."

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~Fido, cantante del dúo Alexis & Fido

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CHRISTIAN BY DEBORAH EVANS PRICE

'Papalpalooza'

Inside The Planning For The Pope Benedict Youth Rally

In a convergence of religious experience and rock festival, some of the top acts in Christian music were tapped to perform at an April 19 youth rally that is part of Pope Benedict XVI's U.S. visit. Third Day, Matt Maher, Salvador and tobyMac were slated to perform in Yonkers, N.Y., at St. Joseph Seminary.

Kelly Clarkson was also scheduled to perform prior to the pope addressing the outdoor crowd.

"St. Joseph is a beautiful, historic seminary campus—one of the most important seminaries in the country," says event producer Chris Wangro, president of New York-based Zaragunda. "We've been building here for over a week. It's a giant setup—it's a reconfigured stage once used for the Rolling Stones. The site is about 50 acres, and we've covered every inch of it with production needs. We're calling it 'Papalpalooza.'"

Wangro says "miles and

miles" of temporary fencing have been put up. "We've put in an entire food operation. We have over 600 people working," he says. "We expect 25,000-30,000 people to be coming. We've set up temporary chapel tents. We've set up confessional areas, emergency medical and the whole nine yards. It's a real festival. That's what makes this different from the

other papal events."

Wangro was previously director of special events for the city of New York and handled events for its parks department. "When Pope John Paul came into New York City in 1995, the folks from the archdiocese brought me in to run operations for the Central Park mass," he says. "And now with Pope Benedict com-

ing, they asked me to produce this portion of the pope's visit in Yonkers."

According to Wangro, the New York Archdiocese is paying the production costs—which he declines to specify—and all acts are performing gratis. "Not only are people volunteering [to perform], people are paying their own expenses to come to town,"

Wangro says. "It is the pope, after all."

Obviously the pope is the primary draw, but the artists also are happy to be performing at an event that targets youth. "It's an opportunity for the country to see there is a young Catholic Church and they are passionate about what they believe," says Essential Records artist Maher,

THIRD DAY was among the top Christian acts performing at the April 19 rally, organized by CHRIS WANGRO (inset).



who is Catholic. "It's a chance for them to look around and say, 'I'm not alone in my convictions. I'm not alone in my beliefs.'"

"We have everything from great children's choirs and dance troupes to some of the greatest acts in Christian rock," Wangro says. "It's all about the spirit of the day that can be shared whether you're a kid in a garage band or a Grammy-winning artist like Third Day. We are bringing together a wide spectrum of people united by their faith."

Maher has prior experience with papal events, having performed during the pope's 1999 visit to St. Louis. Maher also works regularly with two national Catholic ministries: Life Teen, a worldwide Catholic youth ministry, and Louisiana-based Adore Ministries. He is scheduled to perform at World Youth Day in July in Sydney, and says the St. Joseph event has special meaning for him.

"There are people coming from different denominational backgrounds," says Maher, whose label debut, "Empty & Beautiful," streeted April 8. "To me it affirms the work the pope is trying to do for the gospel around the world."

LABELS BY SUSAN VISAKOWITZ

BEN'S BIG MOVE

Ex-Sony A&R Goldman Launches Own Blackledge Label

A&R vet Ben Goldman, who made his name during a 17-year stint with Sony, is heading out on his own. The former Epic and Columbia senior VP of A&R is launching Blackledge Records, an independent label that will be distributed by Atlantic.

Founder/CEO Goldman says that Atlantic is not an investor in Blackledge, though it has given the new company "money on a credit basis to help us out."

The distribution agreement between the two, which has a three-year term, includes an upstream clause, which Goldman says is a "very fair deal. When I was at Sony I saw some really shitty upstream deals. Let's just say indie labels can get taken advantage of. We negotiated a deal with a much bigger sales threshold than I think is typical for upstream arrangements."

Goldman, who's launching Blackledge with three acts, adds that "the way we negotiated, our artists get a bigger piece than just sales, anyway."

When Atlantic co-chairman Craig Kall-

man heard Goldman was leaving Sony to start his own label, he says he "immediately reached out to him to explore how we could partner. We have such a rich history here of developing and building new labels and brands. Look at the success of Fueled by Ramen, Downtown, Bad Boy and so many others. This was an opportunity to partner with another great label run by another great music man."

All initial Blackledge signees—soul/pop singer Josh Hoge, alt-rock singer/pianist Tim Brantley and rock outfit These Green Eyes—have 360-degree deals with the label, comprising touring, merchandising and licensing components. Two of the three are also signed to publishing deals

BILLBOARD EXCLUSIVE



with Blackledge.

But Goldman says he has "no mandate" to do every deal in this manner, primarily because he's not answering to anyone but himself.

"I worked for amazing people [at Sony] who taught me everything I know," he says. "But I came to a point where I didn't want to answer to anyone anymore."

Goldman, who signed such successful acts as Ben Folds Five, Chevelle and Fuel during his time at Sony, says he concentrated on securing "lots of investments from lots of people instead of big investments from two or three

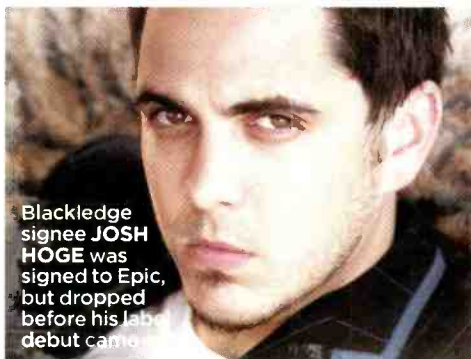
people." He also chose not to go to banks or venture capitalists to raise financing. "I only went to people I knew, people who are now letting me do what I need to," he says. "I don't get calls, I don't have to give quarterly reports or talk about my cash flow.

I got the money I needed without giving up big ownership of my company."

Goldman currently has one employee, which he admits is a different scenario from what he first imagined. "I dove into this with delusions of grandeur," he says. "I thought I would raise \$15 million and have this big indie with 20 people working at it. But as time went on and I was digging into what it would take to do this and still live the life I was used to living while at Sony, it kind of evolved."

For now, Goldman is outsourcing marketing, promotion and publicity to "people I've met along the way. I can call upon the right people for the right projects. It's a very effective way to do things and keep overhead down."

Atlantic is providing assistance "only on the sales side," Goldman says. "For now I think the upstream deal and the association with Atlantic is great, but we'll see as time goes on where the company is at and where we can go. Long term, I of course want to see the company grow and also I want it to branch out beyond being a music company. But for now the focus is the artists."



Blackledge signee **JOSH HOGE** was signed to Epic, but dropped before his label debut came.

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Whither The Widget?

As Social Networks Prep Their Music Services, Mini-Apps Could Fall By The Wayside

One of the biggest new-media sensations to emerge from last year were music-related widgets—mini-applications that allowed members of social networking services like MySpace or Facebook to customize their profiles with such music features as streamed playlists and tour calendars with links to ticket sales.

What helped the widget trade to boom in the first place was that MySpace and Facebook didn't offer such services to artists and fans directly. But now that MySpace is readying a full-featured music service of its own, and Facebook is rumored to be working on something similar, what happens to all these widgets that filled that void?

It's hard to imagine that MySpace will block these applications once the music service rolls out. The company faced a harsh member backlash last year after it started blocking widgets, and it joined Google's OpenSocial initiative specifically to give developers the tools needed to write applications for MySpace that can also work on competing social networks.

So if MySpace doesn't block overlapping services, what happens then? Here's a quick snapshot of the main services MySpace Music plans to offer, the existing providers of the same and how this might shake out in the months to come.

STREAMING/PLAYLISTS

Artists on MySpace can already stream songs in full, sometimes entire albums in advance of their release, as long as their

label gives the OK. However, MySpace members haven't had the ability to construct and stream their own playlists from their profile without outside help. The leading widgets that enable MySpace users to do so are imeem and Last.fm.

Both are social networks in their own right that have capitalized on MySpace's musical foot-dragging to lead the way in online free streaming, and both are targeting MySpace's audience. It's unlikely that MySpace will rely on either to power its internal playlist/streaming features, particularly as it's not that difficult a service for MySpace to build on its own.

DOWNLOADS

To date, Snocap's MyStores widget is the only official download-to-own application on MySpace. The site has blocked other third-party applications in the past. (Most notably Indie911's Hooaka app, chaffing MySpace celeb Tila Tequila when she tried to use it to sell her debut release.)

But the MyStores widget proved a bit of a flop. Slightly more than 100,000 of MySpace's 5 million artists embedded the store on their profile, and few sales followed. What's more, rival imeem has since acquired Snocap—likely to add its own download-to-own service as well. Expect MySpace to either terminate its Snocap deal outright or simply wait for member artists to dump the app on their own.

MySpace is keeping a tight lid on ex-



R.E.M. generated 1.5 million streams in six days when it debuted its new album, 'Accelerate,' via iLike.

actly how it plans to deliver full songs, so any discussion of potential partners is pure speculation. One option would be a MySpace-branded download service that uses technology from a third party like MusicNet. Another would be to partner with an existing service, in which case Amazon would be the most obvious contender given MySpace's well-established distaste for digital rights management.

TICKETS

Any concert ticketing service will almost certainly have to include Ticketmaster, but the wild card is iLike—in which Ticketmaster owns a stake. The No. 1 music application on Facebook has very little exposure on MySpace, and as such has little to fear from an overlapping service.

But iLike has grown far beyond its tour-dare roots. The company is making a point of getting directly into MySpace's knickers by hosting artist profiles where participating acts can stream music, post videos and more. R.E.M. made headlines by streaming its new album "Accelerate" on iLike rather than MySpace, generating 1.5 million streams in the six days prior to its release.

What's more, iLike syndicates artist pages across a host of participating social networks—including Facebook, Bebo and Hi5—and its recom-

mendation engine makes it easier for artists to add friends to their profiles. (U2 has 10 times more friends on iLike than MySpace.)

"We always used MySpace as our inspiration and tried to innovate beyond it," iLike CEO Ali Partovi says. "They now seem to be duplicating things that we've created."

Expect a level of "co-opetition" here. Using some form of iLike's iTunes plug-in and viral touring promotion—not to mention integration with Ticketmaster—would only elevate whatever native ticketing application MySpace develops.

MERCH

MySpace will very likely team up with one of the bigger providers like Live Nation and MusicToday to facilitate standard merch sales. But it also has a relationship with online retailer Zazzle, which lets fans customize their T-shirts, posters and other gear on-demand.

"We're not competitive with the merchandisers, with the music companies or MySpace," Zazzle chief strategy officer Jim Heckman says. "We're just adding additional monetization, so I don't see any reason why we wouldn't extend our strategic deal with these partners."

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

BITS & BRIEFS

AD IT UP

Online ad network CPX Interactive has created a music and entertainment division designed to help record labels and other clients better target advertising in social networks and online gaming destinations. Part of the division's task is to create ways of displaying ads developed specifically for entertainment products—such as music and video players, downloadable MP3s, direct iTunes links, ticket purchases and fan club rosters. The CPX ad network serves more than 24 billion impressions per month to more than 200 million unique users on more than 6,000 Web sites, the company says.

PLUGGEDIN BOOTS UP

Another online music video service has gone live. PluggedIn unveiled its beta

HD music video service that includes licensed content from Universal Music Group, Sony BMG and EMI Music Group. More than 10,000 music videos and live concert clips are included, which fans can search for by name or browse via individual artist profiles. Artist management firm Overbrook Entertainment is a major investor.

I WANT MY IPTV

Verizon's FiOS IPTV service has added a new music channel called "Blastro Music" to its video-on-demand roster. The channel has two subcategories—"Roxwel" for rock, metal, indie and alternative genres, and "Yallwire" for country, bluegrass and Christian music. A third channel will be added for hip-hop, pop, R&B and Latin. Programming includes live performances, interviews and original shows.



This week's Billboard Hot 100 champ comes from the British siren's "Spirit" collection, which debuts atop the Billboard 200.

As this track holds the pole position on the Rhythmic chart for a second week, the Los Angeles native's fourth album, "All I Feel," opens at No. 1 on Hot R&B/Hip-Hop Albums.



YAHOO! MUSIC APR 26 2008

Rank	Artist	Streams
1	MARIAH CAREY Touch My Body ISLAND	3,360,419
2	LEONA LEWIS Bleeding Love SYCO/J	1,690,511
3	RIHANNA Don't Stop The Music SRP/DEF JAM	1,672,840
4	ALICIA KEYS No One M.B.K./J	1,661,092
5	JORDIN SPARKS & CHRIS BROWN No Air 19/JIVE	1,646,705
6	CHRIS BROWN With You JIVE	1,528,206
7	BRITNEY SPEARS Break The Ice JIVE	1,432,516
8	SARA BAREILLES Love Song EPIC	1,348,705
9	TAYLOR SWIFT Our Song BIG MACHINE	1,326,933
10	BUCKCHERRY Sunny ELEVEN SEVEN	1,156,709
11	COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC	1,087,747
12	USHER Love In This Club LAFACE	1,084,113
13	MADONNA 4 Minutes WARNER BROS	1,048,976
14	TIMBALAND Apologize MOSLEY/BLACKGROUND	979,467
15	MARIO Crying Out For Me 3RD STREET/J	948,028
16	NATASHA BEDINGFIELD Love Like This PHOTOGENIC	923,015
17	BRITNEY SPEARS Piece Of Me JIVE	896,917
18	RAY J & YUNG BERG Sexy Can I KNOCKOUT/DEJA 34	880,556
19	JORDIN SPARKS Tattoo 19/JIVE	864,533
20	FLO RIDA Low POE BOY/ATLANTIC	842,208

The top 20 audio and video streams (combined) for the four weeks ending April 8. Source: Yahoo! Music

AGENT PROVOCATEUR

There are plenty of wireless headphones available using Bluetooth and other technologies to stream music from an MP3 player to the ear-cans. But they carry with them a hefty price. Now, Skullcandy has come out with an alternative. The company's Double Agent headphones eliminate the pricey Bluetooth technology and the MP3 player altogether in favor of an SD card slot. Users simply drag and drop the songs they want from their computer to an SD memory card of any capacity and pop the slim disk into the slot provided on the headphones. Skullcandy even ships with SD cards, some preloaded with music from "top secret" signature artists. The Double Agent is available now for \$100, in three colors. —AB



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Latin Notas

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Digital Dilemma

Online Sales Remain Inconsistent For Latin Market

The digital arena was a recurring topic at the recent 19th annual Billboard Latin Music Conference—the subject of conjecture, possibility and speculation.

But as far as hard facts go, it came down to numbers. And, according to Billboard senior analyst/director of charts **Geoff Mayfield**—who unraveled the U.S. digital market—and to Music Ally digital strategy consultant **Juan Paz**—who scrutinized the Latin-American market—those sales numbers still ain't pretty. But they're slowly moving in the right direction and are expected to gain momentum throughout the year.

Let's look at the domestic market first. Here, digital sales of Latin albums haven't taken off nearly as quickly as expected. According to Nielsen Sound-

Scan numbers, for example, Latin music accounted for 6.4% of all albums sold in 2007. Compare that with the 3.5% total that Latin represented in 2002, and there is proof of solidity, despite last year's downturn.

But in the digital arena, Latin album sales accounted for only 1.6% of the total in 2007. For first-quarter 2008, that percentage grew ever so slightly to 1.9%.

And this is where we should take heart. All told, sales of digital Latin music albums rose by 28.8% for first-quarter 2008—from 104,000 units to 134,000—despite a lack of big hit releases. What it points to is a slight swell in the middle ranks of digital Latin albums. Latin consumers aren't just looking for the hits online, but for other material, much as they do in the mainstream music world (see graph, left).

But why aren't they buying more? There isn't any data to provide an answer, although domestic studies indicate that Latins have less access to broadband at home than other groups.

What also may be happening here is a reflection of what happens in Latin America, where, according to Paz, factors like low broadband penetration coupled with low credit card usage and distrust of Internet purchasing have conspired to keep digital online sales at a minimum.

But mobile digital sales have been strong enough that overall digital sales tripled from first-quarter 2006 to first-quarter 2007, according to

TOP LATIN DIGITAL ALBUMS, 2007

ARTIST	ALBUM	TOTAL
1. JUANES	"La Vida... Es Un Ratico"	13,500
2. JENNIFER LOPEZ	"Como Ama Una Mujer"	11,500
3. MARC ANTHONY	"Marc Anthony: El Cantante Original"	11,000
4. MANU CHAO	"La Radiolina"	10,000
5. MANÁ	"Amar Es Combatir"	6,000
6. JUAN LUIS GUERRA	"La Liave De Mi Corazon"	5,500
7. MIGUEL BOSE	"Papito"	5,000
8. JULIETA VENEGAS	"Limon y Sal"	5,000
9. HECTOR LAVOE	"El Cantante—Originals"	4,000
10. GLORIA ESTEFAN	"90 Millas"	4,000

SOURCE: Nielsen SoundScan



PAZ

the most recent IPPI numbers.

Looking at individual markets, in Brazil—the most advanced digital marketplace in Latin America—digital sales now account for 8% of the total market, up from 2% in 2006. Of those sales, 76% are mobile and 24% are online.

In the rest of the region, however, online digital sales remain negligible. One factor, Paz said, could be the high price of an online track, ranging from \$2.35 in Brazil to \$3 in Colombia.

In the meantime, physical piracy—and now online piracy—are rampant in the region. In Mexico, Paz said, 2.6 billion songs were downloaded illegally in 2007.

For the time being, then, piracy outpaces digital growth by far. But the market is maturing and expected to continue growing, thanks to the development of flat-rate mobile plans, online subscription services and a plethora of new technology, online stores and mobile services (see story, below).

This, coupled with the IFPI's strong anti-piracy initiatives in the digital realm, points toward a future that is far from rosy, but still holds promise amid the challenges.

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EN BREVE

DUE FOR A DUET?

Asked by a fan at the Billboard Latin Music Conference last week if a duet with his father is in the works, Enrique Iglesias said he would do so "at the right moment." "I would love to sing with my father. For me, my father is the greatest," said Iglesias, who is at work on a Spanish-language album for release late this year or early next. Iglesias added that he would like to co-headline a tour and was planning some stateside dates for this fall.

EN SYNCH

Legendary pop singer/songwriter Juan Gabriel has finally allowed one of his songs to be used in a commercial synchronization. "Lo Pasado, Pasado," sung by José José, is being used in a Heineken Premium Light campaign, according to label Sony BMG and Universal Music Publishing Group. The spot debuted during the Billboard Latin Music Awards telecast on Telemundo last week, and is slated to run for six months to a year, according to the label.

RADIO DAZE

It's just a matter of time before the FCC clamps down on Spanish-language shock jocks, according to Univision Radio president/COO Gary Stone. At a Billboard Latin Music Conference panel last week, Stone cited a "two- to three-year backlog" of audience complaints about Spanish-language radio at the FCC. "The FCC, to my knowledge, has one person on the commission who speaks Spanish," Stone said. "But there's no statute of limitations" on complaints, he added, leading his company to implement such measures as a censor button with a backup mechanism "so that if something slips out on the air, at least we could say, 'We had all these things in line to prevent that from happening... [I'm] hoping we can plead mercy.'" —Ayala Ben-Yehuda

'MUCHO' MOBIL

Babasonicos Releases Album Via Motorola, Personal

BUENOS AIRES—In a groundbreaking move in Argentina and Latin America, Universal Music rock group Babasonicos released its new album "Mucho" exclusively in mobile format via an alliance with Motorola and cell phone carrier Personal.

For a month beginning April 7, the 10 songs on "Mucho," plus a bonus track, will be available exclusively for Personal clients through a pre-loaded special model of Motorola's Rockr W5 phone. One track also can be downloaded for free via a selected list of Motorola/Personal phones equipped with WAP.

This marks the first time that an Argentine act makes its new material available exclusively on a mobile format. According to Universal and Motorola executives, this is also the first time in Latin America that an entire album is being sold in this

preloaded fashion as an exclusive.

The Babasonicos campaign also stands out for groundbreaking technology promoted via an aggressive campaign on prime-time national TV. The first ad alerts fans to have their Motorola mobile phones' MotolD function ready—the MotolD application allows users to identify a track and artist. A moment later, a second ad instructs users to point their device toward the TV set for 30 seconds while the first song is downloaded for free. (This "Star Trek"-like technology links to a MotolD database to facilitate the download.)

"Thanks to the synergy obtained with Motorola and Personal, we can have a monster campaign to announce the release of this album," Universal Music Argentina commercial director Alejandro Domine says. "We are also sure that this will not be detrimental to sales in retail."

The cost of the campaign, including promotion and marketing, is estimated



BABASONICOS and Motorola's Rockr W5 phone (inset)

at \$1 million and includes 20,000 preloaded phones. Each phone is retailing for approximately \$150.

Band manager Eduardo Rocca says selling the whole album was key in securing the deal. "We were not interested in selling individual tracks only," he says. "But we are always keen on finding new channels

of production and distribution."

"Mucho" will reach brick-and-mortar retail May 8. Universal already has orders for 20,000 units and the album will also hit newsstands—a popular music distribution outlet in Argentina—with another 20,000 units, the amount needed to be certified gold in Argentina.

—Marcelo Fernandez Bitar

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



Retail Track

ED CHRISTMAN echristman@billboard.com

Feelin' INgroovy

Indie Digital Distributor, Major Label Unite To Conquer

One interesting industry move that seems to have gone largely unnoticed within the last month was Universal Music Group Distribution's acquisition of a significant undisclosed stake in INgrooves, a digital distribution company. Of course, the press release didn't quite word the deal that way, saying that Universal Music Group had made a strategic investment in—and formed a strategic alliance with—the company.

Some executives at the other majors see the move merely as a way for UMG to provide the labels it distributes through its two distribution companies—major UMGD and indie Fontana—with a more efficient delivery of digital data and music to online merchants. And indeed, one of the reasons UMG made the acquisition was because of INgrooves' "killer app," as one UMG insider puts it, in reference to the digital distributor's application software.

Another reason for the acquisition is to provide another level of digital marketing for Fontana's labels, if they wish to avail themselves

separate sales and marketing thrust than UMGD, but it's still dealing with the UMG digital pipeline, and that's a pretty crowded pipeline," one digital executive at an indie label says. "Why did the majors get into indie distribution? So they could have more bandwidth to run all their releases through."

And that hits on one of the more significant elements of the deal: It represents a major's thrust into the independent distribution landscape yet again—although this time, it's in the still nascent digital world.

Indeed, executives at two other majors say they've had talks with other independent digital aggregators themselves—if not recently, then certainly once upon a time, though the talks didn't lead to deals.

But those talks still demonstrate that the other majors are—or were—thinking along the same lines as UMG. Who knows if distributors like the Orchard or TuneCore would be receptive to such overtures now that the former has merged with Digital Music Inc. and Guitar Center has invested in the latter. But sources suggest that the Independent Online Distribution Alliance is still looking to attract



'We have a good, strong business and we aren't on the defensive. We're projecting profitability this year.'

—KEVIN ARNOLD, IODA



of those services. Those services include digital retail sales and marketing, sales reporting, film and video distribution, and mobile.

"Fontana and INgrooves will fuel each other's business," one executive familiar with the deal says. The implication, of course, is that labels signed to INgrooves that have records that are making noise—but are distributed physically by boutique distributors—will now have a way to get them into the larger accounts, via Fontana.

"If INgrooves has any labels with a credible physical business, it gives Fontana a leg up" over other indie distributors in scoring that business, one indie digital executive says.

Also, just by putting Fontana's music through INgrooves, a tremendous amount of volume will be added to the digital distributor.

But from the other end, INgrooves provides a turnkey international solution for Fontana's labels, something that Fontana had yet to get around to building.

INgrooves' software presents a more efficient ease of interface with the Fontana labels, another executive familiar with the deal says. It also provides detailed digital sales reporting in real time, on a monthly, weekly and in some cases daily basis, which Fontana did not yet offer to labels.

Finally, Fontana's labels benefit just by having their music serviced to digital merchants through the digital aggregator. "Fontana has a

an investor or merger partner.

"People are always talking and we are always happy to listen to what they have to say," IODA founder/CEO Kevin Arnold says. "Could four or five digital companies be rolled up? That kind of action has gone on in the digital sector." But he adds, "We have a good, strong business and we aren't on the defensive. We're projecting profitability this year."

But a rollup of digital aggregators, or the acquisition of a larger one, especially if a major was involved, would concern some indie players. As the indie-label digital executive puts it, "I would have been much more disturbed if UMG had bought the much larger Orchard or IODA, which would ring more alarm bells due to the market-share concentration."

Most of the labels going through distributors like the Orchard or IODA are ones that were ready for digital when their physical distributors weren't. Once it became clear that physical distributors were missing out on the future, they started to play catch-up by demanding digital distribution rights too, something that they still have the clout to do while physical is still the dominant format. But that tactic might not work if a label is digitally distributed by an aggregator affiliated with a major. ...

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POLES APART

Population Shifts Help Polish Music Score In The U.K.

LONDON—When “The Best Polish Songs . . . Ever” appeared on EMI U.K.’s March release schedule, the four-CD compilation stood out like a sore thumb, with its lineup of unfamiliar names like Kult, Goya, Myslovitz and Wilki.

But the release reflects how, in the four years since Poland became a member of the European Union, the United Kingdom has become home to up to 2 million Poles—mainly young people, hungry for the music of their homeland.

“This music is underground in the U.K.—it generally falls outside of the media’s radar,” says EMI Gold label assistant Helen Owens, who worked on the “Best Polish Songs” project. “Yet it’s hugely popular here, due to the large Polish community.”

EMI did not break out U.K. sales figures for the album. However, U.K.-based Poles largely acquire their recordings from Poland through visits home or online operators like merlin.pl and stereo.pl. A Merlin representative says sales of CDs to the United Kingdom have increased 210% in the last five years.

But the real growth has been on the live scene, where such established acts as Kult, Budka Suflera or Perfect can play to 2,000-strong audiences in London.

There are generally eight to 10 U.K. shows by Polish acts monthly, London-based Pole Szymon Piatek says. Previously, only “one in 10 of the major Polish bands might have played London. Now even small bands include London, Edinburgh, Glasgow and Dublin in tours.”

Piatek is co-founder of Polish-language Polskie Radio Londyn, launched in October 2007 on digital radio platform DAB in Greater

London. With a 30% talk/70% pop/rock music format—including 40% Polish music—he says PRL has 40,000 weekly listeners on DAB, plus 20,000 online.

PRL and its parent, Polish-language magazine Cooltura, have organized “about 10 events over the past four years,” Piatek says—next up is rock band Budka Suflera May 4 at 1,500-capacity Koko.

While a handful of U.K.-based Polish promoters, including Mega Yoga, Soundo Collectivo and X-Side Music, are active, the highest-profile belongs to London-based Buch International Promoters.

Since launching in 2003, Buch has organized 60 concerts, mainly in London. Buch project manager Dawid Rygielski cites the first show by rock band Kult—signed to Polish indie SP Records—in 2003 at London’s 2,000-capacity Astoria as a major steppingstone for the company.

“It sold out days before, but 500 people turned up and wanted to buy tickets [at] the door,” he recalls. “Police shut the street because they didn’t know what this crowd of Poles meant.”

“This October we will do two concerts,” Kult’s manager Piotr Wieteska says. “First, the [Astoria 2 venue] with 1,000 capacity, then the main one with 2,000.”

Another regular U.K. visitor is leading new wave/metal-influenced Hey (QL Music), which formed in 1992. The band will play a Buch-booked show in November at London’s 1,145-capacity Scala, but manager Krzysztof Dominik sees increasing scope for shows outside the capital.



Poles living in the U.K. are hungry for such Polish acts as KULT (top) and (inset, from left) MYSLOVITZ, GOYA and HEY.

“There are several Poles organizing concerts in London, Dublin and Edinburgh,” he says. “Last August, we played

in a club in Edinburgh for some 700 [people].”

A fixture on Poland’s rock scene since the early ’90s, punk/metal-influenced band Proletariat (signed domestically to Metal Mind Production) played eight U.K. club shows in October 2007.

“The fees were similar to those in Poland,” manager Marcin Jacobson says, “but CD and merchandise sales were better.”

Jacobson adds that the Polish media in the United Kingdom played a key role in publicizing the tour. Those players include Cooltura/PRL, west London-based Radio Orla FM and Polish expatriate Web site goniec.com.

“There are more than 100 Web sites targeting the U.K. Polish community,” Piatek adds. “In London alone, you’ve got seven or eight magazines.”

While recent government statistics suggest Polish immigration has begun to slow down, the live scene is gathering momentum—and even attracting new converts.

“Three or four years ago, audiences were 99.9% Polish,” Piatek says. “But now, you’ve got more British males coming along—reflecting the fact that quite a few Polish women have married British guys in the past four years.”

GLOBAL NEWSLINE

>>>TESCO GOES DIGITAL

British supermarket giant Tesco will launch a revamped digital download store in May. The service, Tesco Digital, will initially offer 3.3 million music tracks, half of which will be in the iPod-compatible MP3 format. Tesco plans to offer its entire catalog as MP3 files by year’s end. Further down the line, the service will ramp up its offering to include download-

able films, TV programs and games. Pricing has yet to be disclosed. Tesco became one of the first major British supermarkets to enter the music download business when it launched a service in November 2004 offering more than 500,000 titles in the Windows Media format. The company, which is a member of trade body the Entertainment Retail Assn., launched tesco.com in 2000. —Lars Brandle

>>>JONES COMES AWAY WITH PLATINUM

Norah Jones’ “Come Away With Me” (Blue Note/Parlophone) has been awarded a seventh IFPI Platinum Europe Award. Also in first-quarter 2008, Amy Winehouse earned a fifth award for her European sophomore set “Back to Black” (Universal Island) and her first for October 2003 debut “Frank” (Universal Island). Take

That’s comeback “Beautiful World” (Polydor) and U2’s “The Best of 1990-2000” (Universal Island) each attained a third IFPI Award in the first quarter. Albums certified for 1 million Pan-European shipments were Alicia Keys’ “As I Am” (J/Sony BMG), Diana Krall’s “The Girl in the Other Room” (Verve), “The Best of James” (Mercury), “Linkin Park Live in Texas” (Machine Shop/Warner Bros), the Scorpions’ “Best” (EMI), Sheryl Crow’s “The Very Best Of” (Polydor) and late French singer Gregory Lemarchal’s “La Voix d’Un Ange” (Universal). —Andre Paine

>>>BAIDU RESPONDS TO LAWSUIT

Beijing-based search engine Baidu has responded to a copyright-infringement lawsuit filed against it Feb. 4 by Universal Music, Sony BMG Music Entertainment Hong Kong and Warner Music Hong Kong. The Beijing No. 1 Intermediate People’s Court agreed earlier in April to hear the suit. “As the leader in Chinese-language search, Baidu has always been an advocate of improving the protection of copyrights on the Internet,” the company said in a statement

released April 10. “Baidu is committed to working with record and media companies to develop new digital entertainment business models and explore ways to promote licensed content.” The labels are seeking damages totaling \$9 million for infringing copyright on 127 tracks. Baidu says it “has cooperated with a number of record companies,” including such labels as EMI and Rock Music Group and nearly half of the domestic record companies.

—Berwin Song

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They Sweat The Small Stuff

Australian Biz Travel Firms Spread Their Wings

MELBOURNE—Two Australian entertainment travel logistics firms are looking to capitalize on the burgeoning sector by expanding into North America, Europe and Asia.

Sydney-based Stage and Screen and Moves Travel Group (MTC) are ranked No. 2 and 3 in the Australian entertainment travel and freight sector, with estimated market shares of 30% and 20%, respectively. No official figures exist for the sector, but industry sources estimate its annual revenue at \$250 million Australian (\$232 million), up from \$200 million Australian (\$186.4 million) two years ago. Sydney-based Showbiz Group is the market leader, with an estimated 50% market share.

Stage and Screen, set up in 1995, counts U2, Red Hot Chili Peppers and Pearl Jam, as well as record labels and MTV, among its Australian clients. A \$100 million Australian (\$92.7

million) annual revenue operation, according to its Los Angeles-based global GM Gregory Lording, it opened its L.A. office last October. By July, it will operate in Toronto and Mumbai, India, with New York and London set for 2009.

MTC is the result of an April merger between veteran promoter Michael Jacobsen's Travel & Entertainment (ATE) and Stage and Screen founder Ken O'Brien's Moves Travel. Jacobsen set up ATE in 2006, moving musicals including "Miss Saigon," "The Phantom of the Opera" and "Billy Elliot." Jacobsen declines to provide figures but newspaper reports estimate it grossed \$45 million Australian (\$41.7 million) in its first year. MTC will open London, L.A. and Auckland, New Zealand, offices by July, and Cape Town, South Africa, and Singapore by year's end, O'Brien says.

By focusing on the Australian entertainment/arts sector—worth \$16.9 billion Australian (\$15.8 billion) last year, according to the Australian government's funding body the Australia Council—the logistics companies say they have found a strong customer base.

Melbourne-based musical theater producer Jon Nicolls, who has produced shows including "Jolson the Musical," "Tales of the Silk Road" and the Helpmann Awards, which honor the live music sector, is a Stage and Screen client. He says the firm's appeal is not just that it gets "very good rates for hotels, flights and hire vehicles. They understand this business. Schedules chop and change, so they're flexible."

More often, MTC's Jacobsen adds, clients want expanded service. "They may also want you to help with financial investment, sponsorship, marketing and even source music for productions," he says. "They

want to let you handle the headaches so they can concentrate on the creative side."

As their rivalry expands to the international stage, Stage and Screen and MTC decline to name their new global clients, citing confidentiality. But their strategy for expansion is similar:

focusing on word-of-mouth recommendation and a heavy presence at trade fairs and business conferences. Stage and Screen has the additional leverage of its parent company, travel agency Flight Centre, while MTC plans to also market aggressively to sporting associations.

For the moment, market leader Showbiz is not joining in, preferring to maintain its global presence through joint ventures with local partners.

"Spending money on infrastructure and real estate is not the way," Showbiz GM Graham Fear says.

But MTC and Stage and Screen believe the range of services they offer could be trump cards when entering markets where existing companies have longtime clients. "Boutique companies are often more successful than large travel companies, which do everything," Stage and Screen's Lording says. "It's not just moving people and freight. It's as much sourcing the right vehicles as going on location and knocking on people's doors to find homes for the crew. Our clients are thrilled we understand the market and deliver what they need in their jargon."

For more, see the special touring section on page 33.



JACOBSEN



LORDING

LIFE TAKES VISA

Japan Tightens Immigration Regulations For Touring Acts

TOKYO—Japanese live biz insiders say immigration authorities are taking a tougher stance on international touring acts.

Japan remains a key touring market—such acts as the Police, Kanye West and Rihanna have already played there in 2008—but

BMG Japan senior VP of international labels Hiro Tanaka warns that it is getting harder to bring in foreign artists.

Many cite last November's decision to deny Velvet Revolver members' request for visas as a watershed moment. The group—which toured Japan in 2005 without incident—was forced to cancel shows in four Japanese cities.

Execs including Shiroh Kawaguchi, manager of PR, marketing and visa support at the international department of Tokyo-based promotion company Creativeman, confirm that there have been many similar—if lower-

profile incidents—although, due to their confidential nature, he and other sources decline to name specific examples.

With this in mind, Billboard presents four things every touring artist and manager should know about playing Japan.

APPLY WELL IN ADVANCE

Standard procedure when applying for entertainers' visas—which are valid for three months and cost 3,000 yen (\$30) for single entry and 6,000 yen (\$60) for multiple entry—is for promoters to submit applications with the immigration bureau in Japan, which issues certificates of eligibility. These certificates are then submitted abroad at consulates/embassies, and then the actual visas are issued.

"If the person is doing any professional work at a concert, onstage or backstage, they need a working visa," one Tokyo-based promoter says, and the November 2007 introduction of biometric screening for all foreign nationals entering Japan means it's increasingly important to do advance background checks on all members of a tour group.

"I strongly recommend preparing visa documents two to three months in advance," says Carolin Sackmann, press officer for the Tokyo Summer Festival concert series, a favorite stop-over for international acts.

CHECK OUT YOUR PROMOTER

A Justice Ministry ordinance states that for international performers to obtain entertainers' visas, "the operator or manager of the inviting organization should have at least three years' experience in show business involving foreign nationals."

Despite this, Massy Hayashi, president of Tokyo-based promoter H.I.P., notes that no organization exists to help vet promoters—although the All Japan Concert Tour Promoter's Conference Web site, acpc.or.jp, provides contact information for major players.



HAYASHI

KEEP CLEAN

Many thought Japan's hard-line anti-drugs stance had been relaxed, but now "it's clear immigration authorities are taking [drugs] more seriously," Tanaka says.

Industry sources say the members of British alternative band the View were refused visas in late 2007 because of one member's drugs conviction. However, some high-profile acts, including the Rolling Stones and Paul McCartney, have been allowed into Japan despite previous drug-related brushes with the law.

"Japan's immigration-control law bans foreigners who violate drug laws from entering Japan permanently," a Tokyo Regional Immigration Bureau representative says. "But some people whose cases are recognized as special by overseas Japanese diplomatic establishments have been permitted to enter Japan."

THINK SMALL

For niche bands, the "live-house" route is a good option that cuts out much of the red tape. If bands aren't paid upfront, they can enter Japan on tourist visas, rent one of thousands of small (50-500 capacity) "live-house" venues, do promotion and sell tickets. One act to take this route

●●●●
"Authorities are taking drugs more seriously."

—HIRO TANAKA, BMG

recently is Israeli heavy metal band Guidance, which toured Japan March 25-April 9.

"It's important for the band to have someone in Japan who is bilingual," says Keitaro Kamo, associate GM in EMI Music Japan's domestic administration department, "to act as a coordinator with the live house so everything is clear before they fly to Japan."



VELVET REVOLVER

VELVET REVOLVER: ETHAN MILLER/REUTERS



The Orchard, which reps bands like NADA SURF, is concerned about how MySpace Music will interface with indie labels.



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Whose Space?

Indies Say They're Getting The Raw End Of The MySpace Music Deal

Another day, another letter from an indie digital distributor leaked to the Web. This time around, it was the Orchard president **Greg Scholl** taking MySpace Music to task; he raised concerns over widely stated but as-yet-unconfirmed reports that the new service will offer equity only to major labels and not to indies.

The situation raises broader questions about the way indies are perceived in the digital space and why they often seem to find themselves at the losing end of such deals. Part of the problem, according to Scholl, seems to be one of perception. "In the minds of many retailers, brands and agencies," he says, "'independent' designates garage bands and unsigned artists pining away in their basement."

As of yet, no indies have deals in place with MySpace Music. But talks are under way, and Scholl writes that, to his understanding, independents have not been offered any equity. Historically, he goes on to say, digital retail has been "fairer than physical brick-and-mortar retail ever was. iTunes led by example and helped to shift music industry dynamics towards a more level playing field for all industry participants. In that light, if reports are true, the apparent MySpace licensing approach is troubling. It harkens back to a time none of us wants to revisit."

The letter shares many of the same types of concerns Independent Online Distribution Alliance head **Kevin Arnold** raised in a letter concerning imeem and lala that surfaced a few months ago. But though Arnold says he agrees with much of Scholl's letter, he still remains "optimistic and excited" about MySpace Music and its offerings. "We haven't discussed anything with them in terms of terms," he says.

Bryn Boughton, chief marketing officer at digital distribution service IRIS, also suggests that Scholl's concerns might be premature. "Consumers have demonstrated that one of their top criteria for digital stores is variety," he says. "We expect MySpace to come to the table with fair and equitable terms, and until they've demonstrated otherwise, it's early to be too concerned."

Arnold says that the more he deals with people not directly involved in the music industry, the more he runs into the perception of indies as second-class citizens. "Even to this day, the majors are seen as the prize," Arnold says. "The in-

dies are taken for granted."

Not even indies affiliated with major labels are exempt from this treatment. Scholl's letter also raised concerns about the lack of clarity surrounding how any major-label equity would be shared with artists and whether the independent labels they distribute would be included in those agreements. According to a representative from one of the four major-owned indie distros, they would not get a cut of any equity for their labels.

Boughton and Scholl took pains to point out that not all digital music sales sites treat indies the same and that the digital space has been good for indies overall. "The online world has given us opportunities to have a fighting chance, and we've mostly been able to negotiate fair deals," Boughton says.

So how can indies make sure that they never return to the dark time and change perceptions about the strength and legitimacy of their business? They do, after all, make up almost 30% of the digital music market, according to Nielsen SoundScan. One source suggests that indies use their collective bargaining ability to negotiate higher rates and fairer treatment, but another source points out that "everyone in the end represents their own interests, and coming up with a collective point of view is very difficult." American Assn. of Independent Music president **Rich Bengloff** says that while antitrust rules do not allow his organization to negotiate rates, he can communicate with his member organizations and help administer whatever is allocated.

Others take a harder line and suggest that indies should pull their catalogs from sites that do not offer fair deals. "It would do damage to a site if indies all pulled their catalogs," a major-owned indie distro rep says. "But it would also do damage to our artists. It's a double-edged sword and a tricky situation."

In response to the letter, a MySpace representative told me that the company is "committed to making sure indie and unsigned bands are part of the service." A source close to the site also reveals that MySpace plans to include leaders from the independent music community on the venture's management team. ■■■

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



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Just Say 'No'

Rebuttals Begin In U.S. Royalty Rate Proceeding

After more legal discovery of facts, figures and forecasts, parties to the Copyright Royalty Board proceeding, which is setting compulsory mechanical and digital royalty rates for compositions during the next five years, have filed their rebuttal documents. The three judges are expected to adjust current rates to reproduce songs for uses like CDs and downloads, as well as set inaugural statutory rates for subscription services and interactive streaming.

This phase of the trial, set to begin May 6 with witness testimony, allows the parties to rebut evidence that was presented

by the other parties during the first phase, which ended last month (Billboard, March 15). On one side of the case are publishers and songwriters. On the other side are labels and digital music services. They will argue that the judges should not believe the other parties' evidence.

Here are some highlights of the arguments made in more than 2,000 pages of documents filed April 10 by the National Music Publishers' Assn., the Nashville Songwriters' Assn. International, the Songwriters' Guild of America, the RIAA and the Digital Media Assn. (DiMA).

PUBLISHERS AND SONGWRITERS

No to a percentage rate: The revenue base used to calculate the percentage is too difficult to measure and too burdensome to audit. A percentage calculation would disrupt a century-old administrative system and contractual expectations built around a penny rate (e.g., 9.1 cents per song). Switching to a percentage to give labels and services flexibility to adapt to a changing marketplace isn't necessary, since there isn't evidence that they've been precluded from offering new products under the current penny rate.

No to reducing mechanical rates: Even though reducing the rate seems like it wouldn't affect many companies, which often own recording and publishing rights, it would in fact affect the publishing divisions—and other publishers—detrimentally because they pay a large portion of the royalties to songwriters. Reduced mechanicals wouldn't be offset by increased performance and synchronization income. Many songwriters depend heavily on mechanical royalties; reduced mechanicals would undermine songwriters' incentive to create music.

No to reducing rates to U.K. and Japan rates: Foreign rates are lower because they are applied to higher revenue bases. Foreign rates aren't reduced by labels' controlled compositions clauses, which are prevalent in the U.S. market. (Artists' recording contracts normally require them to agree, if they're



also a songwriter, to accept a mechanical royalty rate that's less than the rate set by statute—e.g., 75% of the statutory rate—and/or agree to accept a maximum amount of mechanical royalties not to exceed 10 or 12 times the per-song rate, for songs the artist owns or controls.)

No to using controlled composition clause rates as a market rate: These recording contract clauses are not freely negotiated.

No to the RIAA and DiMA definitions of revenue: Wholesale prices should not be defined as what the labels determine according to generally accepted accounting principles. Revenue should not be what digital services amorphously define as revenue directly attributable to the "digital phonorecord delivery" or direct payments for music; it would preclude payment for music preloaded into an MP3 player and other uses.

Yes for a royalty for interactive streaming: The technology creates a copy of an audio file on a listener's computer that can be played after the streaming process ends.

LABELS

No to raising rates because digital distribution means higher profits: A rate increase would make

CDs unprofitable on average. Digital albums are not profitable. Digital album sales, which are increasing, would offset single track profits. Increased rates would make digital singles unprofitable.

No to raising rates because publishers invest in creating music: Labels make the vast majority of the investment, and take on the most risk, in creating music and making it available to the public.

DIGITAL SERVICES

No to a penny rate: It severely hampers development of new business models that would make creative works available to more paying customers.

No to increased rates: There is no evidence that there would be a shortage of songs or songwriters if rates were reduced. In the current economic conditions, increased investment and innovation will have more of a total positive impact on songwriter revenue than increased rates. Total potential compensation to a growing market should be the focus rather than any current link between rates and an incentive for songwriters to write songs.

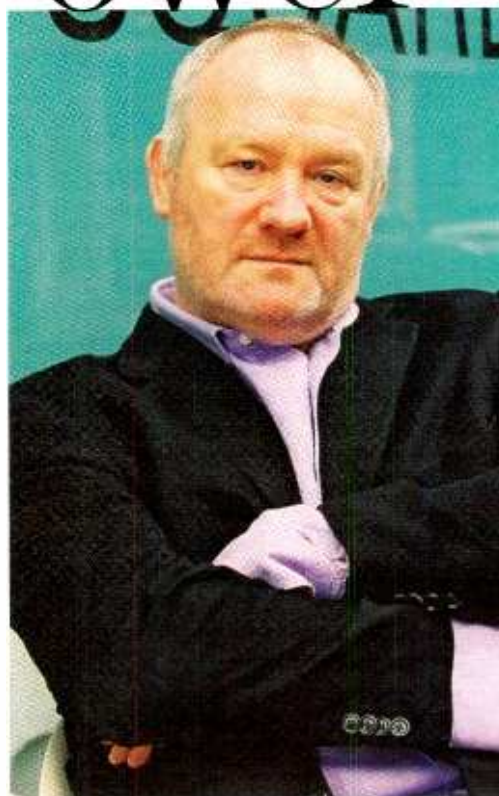
No to a rate to reproduce songs for interactive streaming: Streaming music is not a "delivery of a phonorecord" to a user; it is only a performance of the song. ■■■

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VINCE
POWER
MUSIC GROUP
CHAIRMAN

Vince Power

The former Mean Fiddler man refashioned the British festival business. Now he's talking about his comeback.



Vince Power's new mantra, "Back to basics," should be enough to make the touring biz sit up and take notice.

Power, after all, is the man who built the U.K. live music empire Mean Fiddler Music Group (MFMG), which began in 1982 with a single club and ended up controlling a huge swath of festivals and live music venues.

Born into a rural family in 1947 in County Waterford, Ireland, Power moved to London at age 16. He ventured into the secondhand furniture business, but his love of music led him to invest in a derelict former drinking club in Harlesden, north London. He renamed it the Mean Fiddler and it launched him into the music promotion world.

Power effectively refashioned the British festival business in 1989, when he transformed Reading Festival from an ailing heavy metal event into an alternative rock powerhouse, incorporating a twin site in Leeds in 1999. Power's portfolio also included the Fleadh and Phoenix festivals, with MFMG becoming operational manager of Glastonbury in 2002.

Having sold his stake in MFMG in 2005, Power is now back in the U.K. festival business, with the July 6 30,000-capacity Day at the Hop Farm festival, headlined by Neil Young. He also has a controlling interest in Spain's Benicassim festival and a string of small venues and bars.

As he settles down to talk in his unprepossessing offices off the Kilburn High Road, it's evident that the back-to-basics approach applies to more than the no-sponsorship/no premium ticket stance of his festival, and Power is reveling in his refound status as an independent operator.

After three years away, you're back on the festival scene. Why now?

I just love organizing festivals. It's a challenge again—and I'm not ready to keel over just yet. With the Mean Fiddler [Music Group], we had a huge amount of stuff which we did—live music festivals, dance festivals, bars, tours—and when I sold it out three years ago, it had got to the stage that it was huge. It was a [public limited company], it [had] £80 million [\$158 million] [in revenue], and I lost the sort of touch that I have now, the hands-on touch. I looked at retiring for about two weeks. [laughs] That didn't really work for me.

What's behind the "back-to-basics" approach?

I was thinking about what festivals will look like in five years' time. In my opinion, the festival market will change completely. A few of the bigger bands this year have already decided that they want to do their own stuff. That's purely because the difference for a big band like Radio-

head or the Foo Fighters is that if they can organize their own "festival," the money is so much better for them.

At the moment, the typical format for festivals is that you pay a band a fixed fee. As a band, you don't get a percentage whether we get 50,000 or 70,000 there; you get whatever fee we agree [on]. That format will go out the window. I'm happy to come up with a new format of sharing the revenues with the acts. That means putting everything on a clean slate, saying, "This is how much food we sell, this is how much beer we sell. This is what the site comes up with, this is what it costs me." Bands should get a percentage of that.

Why no VIP backstage area?

The punters get frustrated because they're the last person you talk to; you can buy a £150 [\$296] ticket, but if you want to get into a special tent on the site, you have to be upgraded. The festival next year—hopefully I'll be able to do it a bit with this year's—won't have a "backstage" as such.

We want to create a site where everyone can go all the way around it and there isn't any mystery about it.

When I ran Glastonbury with Mean Fiddler, I resisted the [ticket] registration thing. I thought all this bar-coding wasn't in the spirit of festivals. It's a load of rubbish. You needed a birth certificate, photo ID—you almost needed your grandmother's birth certificate to get a ticket. And then you didn't know whether you'd got it because you were in a lottery.

You don't have anxieties about the resale of tickets?

It wouldn't bother me in the least as long as it's not a fraudulent ticket. There'll always be touts [scalpers], but this secondary ticketing thing is completely blown out of all proportion. It's completely hypocritical, saying that it doesn't matter if [a ticketing agency] adds a bit of bacon and a sausage and gives you a glass of champagne then doubles the price of the ticket—that seems to be acceptable—but it's wrong if you get some scruffy bloke with two

genuine tickets that he'd managed to queue up for, then wants to double his money because it's sold out. I see that as being an entrepreneur; I don't see a problem with that.

What do you think of what's happened with MFMG, now renamed Festival Republic, since you left?

When Live Nation and Denis Desmond took over, it became much more bottom line. They extracted the festivals from the venues. Festivals were obviously a good money-earner and they sold off the venues. I had a different attitude towards the Mean Fiddler and the stuff we did. There were always hard venues in there—like the [Kentish Town] Forum was a great place, but very hard to make money out of. The [Clapham] Grand cost me a fortune; it's up there with my biggest blunders like the Fleadh Mor in Ireland—that was a disaster. And Jazz on a Summer's Day in Alexandra Park, that was another disaster. [laughs]

How do you view the massive consolidation on the live scene

in recent years?

Money talks; what can you do? Of course, it's going to get harder, because AEG, Live Nation are buying up loads of smaller companies. But there'll always be an independent niche of people that will get on and do stuff, then sell it up to the bigger promoter somewhere down the line.

It's much more of a money business now. When you're booking, say, a U2 tour worldwide, for x hundred million dollars, you don't really need a [traditional] promoter. All you need is a good set of lawyers and a good set of accountants. There's no promoting in that as such, no innovation—the innovation in those kind of things is with the people that design the stage sets. I'd rather be at the bottom end of it, where you're creating things yourself.

You've been in the live business for more than a quarter-century. Did you ever consider launching a label?

No, I don't like the personal involvement with artists; very sensitive, they are. [laughs] I prefer to be at a distance, to enjoy putting them on and listening to the music, rather than getting phone calls from them at two in the morning. There are certain people for that kind of job, and I'm certainly not one of them.

What do you think the industry perception is of Vince Power?

"Tough but fair." I'd like to think I'm seen as somebody who'll stick to their word. Someone who people say they may not like, but feel it's good to have in the business. Then again, now [that] I'm back rocking again with this new festival, they're probably thinking, "Oh, it was so peaceful when he wasn't around." ...

I thought all this bar-coding wasn't in the spirit of festivals. You almost needed your grandmother's birth certificate to get a ticket.

INSIDE A BUSTLING

soundstage near Southern California's Six Flags Magic Mountain, Ne-Yo is giving makeup advice to his long-legged co-star in the video for "Closer," the lead single from the flirty R&B artist's "Year of the Gentleman," due June 24 from Def Jam. The young woman doesn't really need Ne-Yo's help. For one thing, she's gorgeous, and for another, there appears to be at least a half-dozen people on the set who get paid to supply the kind of assistance Ne-Yo is volunteering. But if anything defines this multitalented 28-year-old, it's a willingness—a determination, really—to wear more than one hat at any given time. "It's not just music for me," Ne-Yo says in his trailer during a break from the "Closer" shoot. "I'm expanding."

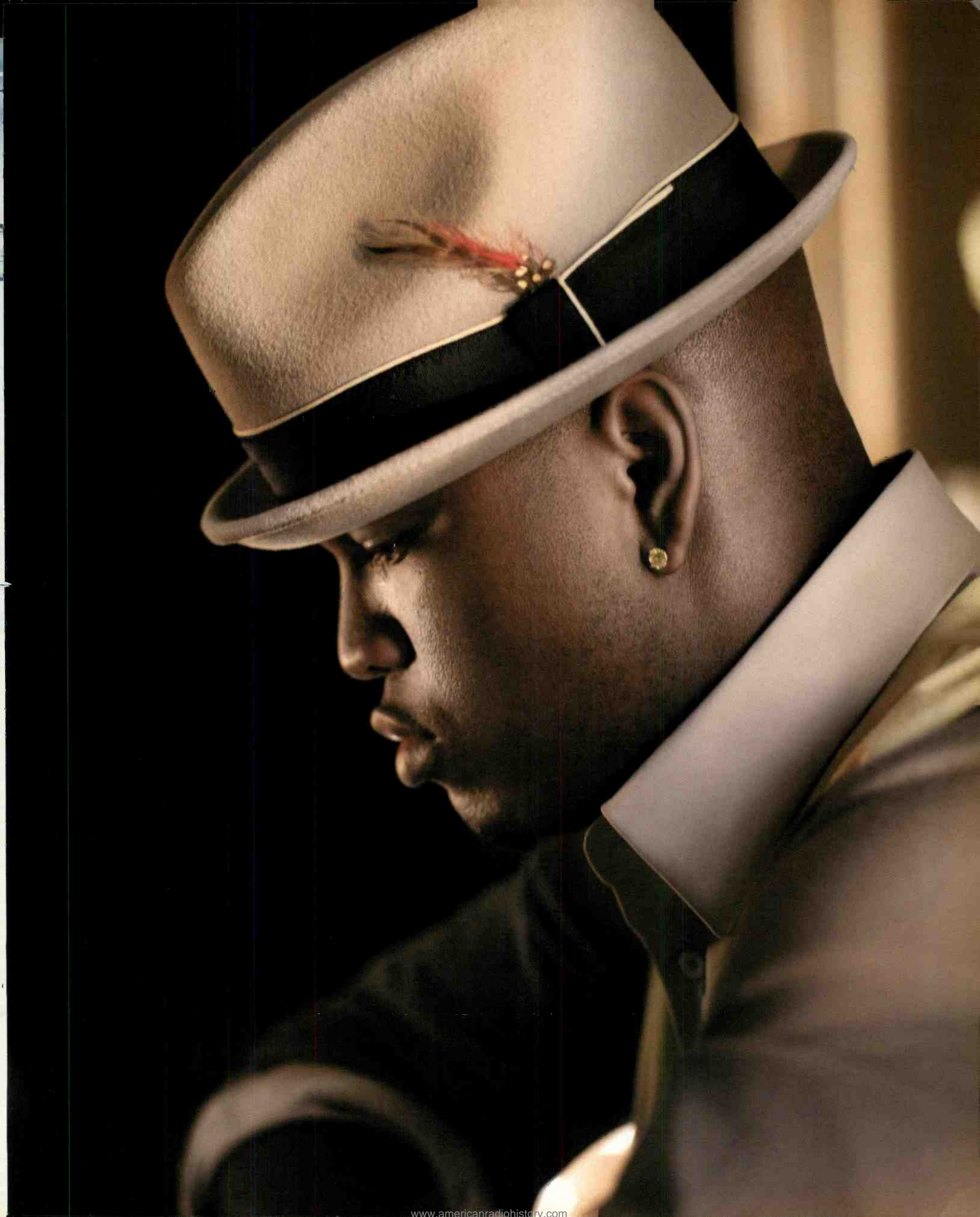
The musical component of that expansion is a familiar story by now. Born Shaffer Smith in small-town Arkansas, Ne-Yo first made a name for himself as an R&B songwriter, penning tunes for artists including Marques Houston, Mario and Christina Milian. (The Houston track "That Girl" was actually a leftover from an unreleased album a teenage Ne-Yo made for Columbia.)

'YEAR' OF LIVING DANGEROUSLY

He's Written Hits For The Biggest Names In Pop. Now, Bored With R&B, Ne-Yo's Making His Boldest Artistic Stand

BY MIKAEL WOOD

PHOTOGRAPH BY CHRIS STANFORD



That behind-the-scenes success led to a solo deal with Def Jam, which released Ne-Yo's debut as an artist, "In My Own Words," in 2006. The album has sold more than 1.5 million copies in the United States, according to Nielsen SoundScan, while its single, "So Sick"—a song that slyly predicted its own inescapability on the radio—reached No. 1 on the Billboard Hot 100.

Ne-Yo's speedy sophomore set, "Because of You," continued the singer's rise—it has sold 935,000 copies since its release last May—as did higher-profile songwriting gigs for Beyoncé, Rihanna, Celine Dion and others. (In 2006, Beyoncé's "Irreplaceable," perhaps Ne-Yo's biggest hit so far, spent 10 weeks atop the Hot 100.)

The third album he's released in three years, "Year of the Gentleman," reflects the listening public's appetite for all things Ne-Yo. "The idea was to keep the momentum going," Def Jam VP of marketing Ashaunna Ayars says of the decision to release the new album barely a year after "Because of You."

Ne-Yo claims he didn't necessarily plan to rush the CD into release. "I wanted the third album to be something a little different from the first and second as far as the essence and the sound of what I was doing," he says. "So I was going to chill for a minute and really take some time to figure out what I wanted that to be. Fortunately, it didn't take me that long, which is why the album's coming out now."

Judging by the handful of tracks previewed

'FOR A LONG TIME, THE SONGWRITER WAS THE GUY IN THE BACKGROUND THAT NOBODY CARED ABOUT.'

—NE-YO

by Billboard, "Year of the Gentleman" does indeed offer something a little different from traditional R&B: "Closer" is a Stargate-produced club track with pulsing strobe-light synths and a high-energy house beat that calls to mind Rihanna's "Don't Stop the Music." "So You Can Cry" sports a mellow, easy-listening vibe, with Ne-Yo making a priceless rhyme of "pity party" and "calamari." Guitars and cymbals figure prominently in "What's the Matter," which Ne-Yo likens to "a Beatles-style rock record."

In addition to Stargate, collaborators on the set include members of Ne-Yo's Atlanta-based Compound Entertainment crew (the Heavyweights, Shay Taylor, Chuck Har-

mony), as well as Christopher "Tricky" Stewart and J.R. Rotem, who struck radio gold last year with his protégé Sean Kingston.

"People are definitely open to hearing him head into new areas," Rotem says, explaining that Ne-Yo's work as a songwriter has broadened his audience's perception of what kind of artist he is. "He can cover all the bases but he still always sounds like himself."

"Ne-Yo is keeping up with the times," adds DJ Buck, PD at urban station WZMX (Hot 93.7) Hartford, Conn. "He's paying attention to what's happening musically, with everything going down to that house beat. The thing about 'Closer,' though, is that the lyrical content of the song almost makes you forget about the new direction. The words take you right back to typical Ne-Yo."

According to Ayars, Def Jam's plan for "Year of the Gentleman" is to grow Ne-Yo's audience beyond its core of 16- to 24-year-old females. "The records he's written don't just speak to young black girls," Ayars says. "We're trying to build an adult audience that appreciates his music as well." To that end, the label is expanding its efforts at radio to include AC stations and is seeking performance opportunities "that aren't just BET-driven."

Ne-Yo's opening slot on Alicia Keys' two-month North American tour (which began

April 19 in Hampton, Va.) will also play a major part in Def Jam's setup. "That partnership gets him in front of the more mature fan base we're after," Ayars says.

As far as Ne-Yo is concerned, it's all part of a 2008 campaign that also includes at least two forays into movies and TV: a script in development at Fox Atomic that Ne-Yo says "is going to be in the vein of 'Purple Rain'" and an animated series about which he's in talks with Cartoon Network. "For me it's always, 'Let's make the next one.'" Ne-Yo says as he prepares to head back to the video shoot. "What's the next thing going to be?"

"Year of the Gentleman" switches up your sound a bit.

The sound of the album is not exactly urban, but it's not exactly pop. It's more worldly—there's something on there for everybody. There's some stuff on there that sounds like something the Beatles might've done; there's some stuff on there that sounds like something Billy Joel might've done. I can't do just straight urban music no more, because to be completely honest with you, I'm a little bored with it. I'm just moving with what music excites me now.

You've never released anything as club-friendly as "Closer."

IN GOOD COMPANY

In a little more than three years, Ne-Yo has written or co-written 13 tracks that have reached the Billboard Hot 100 . . .

THE BILLBOARD HOT 100

PEAK	PEAK DATE	TITLE	LABEL	ARTIST
19	01/01/05	LET ME LOVE YOU S. Storch (S.Storch, K.Houff, S.Smith)	3rd Street/J/RMG	Mario
71	02/05/05	BABY Flame Throwers, the Chairman (J.D.Jackson, D.Thornton, S.Smith, E.J.Isley, M.Isley, C.H.Jasper, R.Isley, R.B.Isley, O.Isley, S.Wonder, S.Greene-Brown, C.Wallace)	Desert Storm/Atlantic	Fabulous Featuring Mike Shorey
7	06/25/05	GRIND WITH ME J.Jonson, Bigg D (J.Smith, C.Mathis, D.Smith, M.Cooper, J.Scheffer, D.Baker)	Atlantic	Pretty Ricky
12	10/29/05	YOUR BODY J.Jonson, Bigg D (D.Smith, J.Smith, S.Smith, M.Cooper, C.Mathis, J.Scheffer, D.Baker, S.Majors, S.Garrett)	Atlantic	Pretty Ricky
61	05/27/06	BACK LIKE THAT Xtreme (D.Coies, V.Brown, S.Smith, W.Hutch)	Def Jam/IDJMG	Ghostface Killah Featuring Ne-Yo
6	07/22/06	UNFAITHFUL Stargate (S.Smith, T.E.Hermansen, M.S.Eriksen)	SRP/Def Jam DIGITAL/IDJMG	Rihanna
35	11/11/06	GALLERY Stargate, Ne-Yo (S.Smith, M.S.Eriksen, T.E.Hermansen)	Arista DIGITAL/RMG	Mario Vazquez
1	12/16/06	IRREPLACEABLE Stargate, B.Knowles, Ne-Yo (S.Smith, B.Knowles, M.S.Eriksen, T.E.Hermansen, E.Lind, A.Bjorklund)	Columbia	Beyoncé
18	01/06/07	WALK AWAY (REMEMBER ME) Stargate (S.Smith, M.S.Eriksen, T.E.Hermansen, C.Milian, R.Torres, E.L.Riviera, E.Cancio-Bello)	Arista/RMG	Paula DeAnda Featuring The Dey
12	02/10/07	ON THE HOTLINE Static Major, J.Chambers (D.Smith, J.R.Smith, S.Smith, C.Mathis, M.Cooper, S.Garrett, H.Azor)	BlueStar DIGITAL/Atlantic	Pretty Ricky
8	08/25/07	MAKE ME BETTER Timbaland (J.D.Jackson, T.V.Moseley, S.Smith)	Desert Storm/Def Jam/IDJMG	Fabulous Featuring Ne-Yo
7	12/22/07	HATE THAT I LOVE YOU Stargate (S.Smith, T.E.Hermansen, M.S.Eriksen)	SRP/Def Jam DIGITAL/IDJMG	Rihanna
38	04/19/08	BUST IT BABY (PART 2)* J.Rotem (Plies, J.Rotem, S.Smith, J.Jackson, J.Harris III, T.Lewis)	Big Gates/Slip-N-Slide DIGITAL/Atlantic	Plies Featuring Ne-Yo



PRETTY RICKY was the beneficiary of early Ne-Yo-penned hits.

. . . Meanwhile, guest turns with Rihanna and Plies have kept Ne-Yo on the charts while he finished up his next album.

THE BILLBOARD HOT 100

PEAK	PEAK DATE	TITLE	LABEL	WEEKS ON CHART
12	03/18/06	SO SICK	Def Jam/IDJMG	25
15	05/27/06	WHEN YOU'RE MAD	Def Jam/IDJMG	20
61	05/27/06	BACK LIKE THAT Ghostface Killah Featuring Ne-Yo	Def Jam/IDJMG	10
7	09/23/06	SEXY LOVE	Def Jam/IDJMG	22
2	05/19/07	BECAUSE OF YOU	Def Jam/IDJMG	20
26	08/18/07	DO YOU	Def Jam/IDJMG	20
8	08/25/07	MAKE ME BETTER Fabulous Featuring Ne-Yo	Desert Storm/Def Jam/IDJMG	21
7	12/22/07	HATE THAT I LOVE YOU Rihanna Featuring Ne-Yo	SRP/Def Jam DIGITAL/IDJMG	26
96	04/05/08	GO ON GIRL	Def Jam DIGITAL/IDJMG	3
38	04/19/08	BUST IT BABY (PART 2)* Plies Featuring Ne-Yo	Big Gates/Slip-N-Slide DIGITAL/Atlantic	2

SOURCE: The Billboard Hot 100 through the April 26 chart. *Single still charting

I've touched on it here and there, but with this one I went straight there. The song was inspired by all the time that we spent in Europe over the last year. Before the first album, I had never left America, and the second album took me all over the world. The whole London nightlife is what inspired the song. The clubs are kind of dark and mysterious, and that pulsing house beat is anywhere and everywhere you go; any song you can think of has got that beat over it. I just wanted to try to capture that energy and see what it would sound like with Ne-Yo over it.

Are there any clubs in particular that stick in your memory?

I don't remember the names of the clubs; I remember faces and characters in the places. There was one place that had this bartender with an eye patch. I thought, "OK, is he making a fashion statement or does he really need that?" He pulled it up and he really didn't have no eye. People like that you won't forget. The names of the clubs get kind of blurry, mainly because you can drink on the streets there. I took advantage once or twice.

How do you think your fans will react to the stylistic experimentation?

My prayer is that my fans know me well enough to know that I'm an artist in the truest form, meaning that I cannot do the same thing over and over again. My worry is that I'll do something that's so far left of what I've already done that it's going to go over my fans' heads. I pray that my fans are smarter than that, that they'll understand that for me to just keep doing "So Sick" or "Sexy Love" or "Because of You" is going to get boring to me. And eventually it's going to get boring to them, too.

We're in a good moment for that, right? People's listening habits seem to be more varied than they have been in some time.

The consumer is a lot smarter than a lot of us give them credit for. At one point you turned on the radio and every song sounded the same, and it's because the people making the music and marketing the music were under the assumption that, "OK, if they like this, they're not going to like anything but this, so let me do something that sounds like this." But if everybody thinks like that, then all the music sounds exactly alike, and then you get tired of listening to the damn radio.

What led you to work with J.R. Rotem and Tricky?

J.R. is a ninja on the piano. He sounds like he was born with a piano attached to his hands. It's ridiculous. He definitely understands melody, and that's always been my most important thing, be it a pop song, an R&B song, a country song, whatever—the melody has to make sense and it has to stand out and it has to be something that you hear once or twice and can sing back. And he has that all day long. Tricky is another one who definitely understands melody and character; his tracks have a lot of character to them.



NE-YO, on the set (above) and shooting the video (below) for new single 'Closer,' just hit the road with Alicia Keys.



Tricky contributed to the recent artist debut by the-Dream, another songwriter-turned-singer. And Sean Garrett has an album due later this year as well. Did you open the door for these guys to cross over to the artist side?

I'd like to think so. I'm guessing somebody was looking at me, like, "Well, hell, if he can do it, I know I can do it." I think that for a long time, the songwriter was the guy in the background that nobody cared about, nobody spoke about. Half the time you'd assume that the artist singing the song was the same person that wrote the song. Nowadays, songwriters that can sing or do have some talent other than just writing are looking at it as, "Why not put mine out there? It's working for this artist that I wrote for, so why not try it on myself?" Some of them have had success, some of them not so much.

Is the average listener interested in songwriting credits? Does he or she read liner notes?

I think they do more now than before, with my emergence or whatever it is you want to call it. I think now it's something they pay a little more attention to. Especially my fans—my fans are always fascinated to find out that type of stuff. "I love the new Rihanna song. Oh, Ne-Yo wrote that? Cool!"

Are you concerned with defining your own music as something separate from the songs you write for other acts?

I am, but then again I'm not, because at the end of the day, my music—be it a song I put out myself or a song I put out with Beyoncé, Rihanna, Mary J. Blige, whoever—it's all still my vision. One thing I am hearing a lot lately is that "Ne-Yo is at his best when writing for someone else," which is strange. I don't mind

it. Honestly, as long as your head is nodding to the music, I'm cool. It don't matter who's singing it.

With record sales as unsure as they are right now, holding down a separate songwriting career makes a lot of financial sense, too.

Oh, yeah, absolutely. The way the business is today, if you're just a singer or just a rapper or just a producer, you're not making as much money as you used to. You're almost not making any. With an artist that's just a singer, the way that they're conducting deals now, with this whole 360 thing, they're taking a piece of not only your album sales, but your marketing, your tour, your merchandise. They got their hands in all of it, so if all you do is sing and you're into the label for \$2 million and you ain't recouped yet, you ain't seen a thin dime. It's kind of sad.

Also, age doesn't affect a songwriter's career the way it does an artist's.

I'm aware of the fact that at some point it is a possibility that people will not want to hear Ne-Yo sing a song. And to be completely honest with you, I'm cool with that. I understand that the business is very fickle and that one day you're hot, one day you're not. But the beauty of songwriting is that I can be 90 and write a song for somebody, and it wouldn't matter. I feel that I'll always be here in some way, shape, form or fashion. I'm going to do this artist thing as long as they'll allow me to, but as a songwriter, I'll never die.

How do you manage your time with respect to the various facets of your work?

I owe a lot of that to my team. I have a bunch of people around me who have mastered the art of scheduling. I'm the worst with it—I'll

forget to go to the bathroom if somebody don't tell me half the time. There's so much stuff going on throughout the day that I need somebody to go. "Hey, you eat?"

Do you have any idea what you're doing next Tuesday?

Nope.

Tomorrow?

No clue.


What do you think about Jay-Z's vacating his post at Def Jam and forming a deal with Live Nation?

Jay-Z is definitely a businessman, and in business it's all about growth and expansion and the next newest thing. He's also an artist, which is also about growth and expansion and doing something new. I think he came to Def Jam, did what he did over there, and now he's moved on to a new thing. I don't think it was anything negative—it was just him being the innovator that he is. You stop somewhere, you do something and then you move on and do something else. I think he's going to do that until he leaves this earth.

Does his leaving make you feel any less secure about your place at the label?

My label has always been a huge supporter of me in every aspect of my career. Def Jam has always made sure that I was well taken care of, be it Jay-Z personally doing it or L.A. Reid or the team of people that they have there spearheading my projects. And that hasn't changed. Honestly, I've received even more support lately. They want to prove. "We wasn't riding with you just because of Jay-Z. We ride with you because we dig you." ...

Additional reporting by Hillary Crosley.



**'THE MAJORS
ARE GOING
DOWN THE
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THEY'RE
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NOTHING
GAINED.'**

—DOLLY PARTON
ON LAUNCHING
DOLLY RECORDS

THE IMPORTANCE OF BEING



PARTON CONNECTS WITH NEW FANS AND KEEPS THE OLD ON HER NEW ALBUM AND TOUR BY RAY WADDELL | PHOTOGRAPH BY KAI ARENS

It's only 8 a.m. at Camp Dolly, the expansive, well-appointed Spanish villa-styled compound just off Music Row in Nashville, but Dolly Parton is most definitely put together. ¶ And on the cusp of an ambitious world tour, her team has a game plan set up to ultimately take her to the box-office heights realized by her peers in the one-name iconic diva class. At the same time, the Parton brain trust endeavors to familiarize this iconic artist to a new generation of fans, an effort vitalized by a recent appearance on "American Idol." ¶ Clearly invigorated by her new album, "Backwoods Barbie" on her own Dolly Records, Parton's enthusiasm outshines even her bigger-than-life persona on this early spring morning. The back problems that delayed the start of the tour are behind her. Her voice is slightly hoarse due to exhaustive tour rehearsals, but Parton is quick with a laugh or a joke, and doesn't hesitate to break into song to make her point.

It's apparent that being Dolly Parton, even curled up on a sofa sipping a bottle of water, doing maybe her 10,000th career interview, is a full-time gig and one she happily embraces. "I'm a very professional Dolly Parton," she says without a trace of sarcasm. "I can't tell anybody else how to run their life or their business, but I really believe I've got a good bead on myself. I know who I am, I know what I can and can't do, I know what I will and won't do, I know what I'm capable of."

What she is very capable of is putting out yet another fine album and sustaining a multifaceted 40-year career. Parton is living proof that it is possible to be a "backwoods Barbie" (to use her term), as well as a respected singer/songwriter, a multimedia icon and a savvy businesswoman.

Amid these talents, her priorities are clear. "I am a songwriter first, and a singer second, and an entertainer," she says. "I enjoy all of that and I take it all so seriously."

That's not to say the message can't sometimes be overwhelmed by the presentation. "I've often been misunderstood, and it has taken 40 years for people to realize how serious I am about the music," Parton says. "But this is also serious, the way I look. This is how I'm comfortable."

The way she looks, sings and performs has made her a worldwide brand, and one that some feel has underachieved at the box office. "If I say to you, 'Barbra Streisand, Bette Midler, Cher and Dolly Parton,' who's the odd one out?" Neil

Warnock, CEO at her worldwide booking firm the Agency Group, asks rhetorically. "Dolly is, because she doesn't do the box office that the others do. And she should. She's as iconic as any one of those artists."

But an icon more familiar to an older demographic, as demonstrated by her "American Idol" appearance. "One thing we found out from 'American Idol': Most people don't know that Dolly Parton wrote 'I Will Always Love You,' most people don't know she has sold 110 million units, that she has 25 No. 1 singles, that she has 79 albums out, published 3,000 songs," says Danny Nozell, Parton's manager and GM of Dolly Records. "We're not reinventing Dolly. We're just reintroducing her to a younger generation."

RIISING FROM THE SMOKIES

If Parton is the queen of being "Dolly," that confidence and self-realization must have come in handy when she first came to Nashville at 18, fresh out of the Smoky Mountains. Already a veteran songwriter and pure-as-spring-water singer, she was untainted by popular culture.

"My style was just the way I sang. I would have been more influenced by my aunts, or my mother, who a great singer, than anybody else," Parton says. "We didn't have TV back in the early, early days, my most impressionable years, or even radio to a great extent. When I was little we didn't have electricity, so we had an old battery radio that you had to pour water on the ground

wire to get it to stop whistling long enough to hear the Grand Ole Opry now and then when Daddy would try to get that."

Parton says she started writing songs at about 7 years old. "I had a gift of rhyme that ran in the family as well," she recalls. Her first exposure to the world outside her mountain home came via Cas Walker, a Knoxville, Tenn.-based businessman who showcased the wealth of regional talent on local TV broadcasts to promote his grocery store chain.

Parton first appeared on Walker's show at age 12, and her talent and charisma made her an immediate favorite in the region. Trouble was, nobody much outside of East Tennessee recognized the talent, so Parton headed to Nashville in 1964 the day after high school graduation.

Asked if the music business took her seriously when she first came to Music City, Parton responds, "Well, no, I don't think they did. When I first came here I really was the backwoods Barbie: too much makeup, too much hair, the big boobs, country girl straight out of the mountains. It's hard to take somebody looking like that serious, I guess, so I had to work doubly hard to try to prove myself."

But key players in the Nashville music community, including influential publisher Buddy Killen and producer Fred Foster, thankfully did recognize the talent, with the former inking her to a publishing deal and the latter signing her to Monument Records in 1965.

HEY, PORTER

Recording success did not come quickly, but Parton did crack the top 25 with "Dumb Blonde" in 1967. Her biggest break came when she was booked on "The Porter Wagoner Show" in the fall of that year (the first performance on which has found its way to YouTube), beginning a relationship that would forever link the pair. More hits followed, often collaborations with Wagoner, and by the mid-'70s, Parton had transcended the show and was a star in her own right. The eventual split from Wagoner was protracted and messy, professionally and personally.

"Porter and I were always like family, or a husband and wife in a way," Parton says of Wagoner, who died last year. "We fought all the time but we loved each other deeply and truly. We were both so stubborn and so much alike that we couldn't get along. We had our differences, but there was always that bond, and the last several years we had become really close again."

Parton admits she felt threatened and afraid when she branched out on her own, hovering on the brink of crossover success. "A lot of people thought I was making a big mistake and that I was being a fool, that I would not be accepted outside of [country], that I was ruining my career," she says. " 'Here You Come Again' [in 1977], that was my first single after I went out on my own, and it was my first million-selling record. I'd never even been anywhere close to selling that kind of records before."

Along the way, Parton learned to trust her instincts and never lost her core country audience. "I kept saying, 'I'm not leaving country. How could I not be country with a mouth like mine and this backwoods Barbie look? A sensible city girl wouldn't look like me,'" she says. "My instincts are like answers to prayers. My whole life I've asked God to guide me and lead me, I live by that code and I listen close."

Parton's multimedia career took flight in the '80s, with crossover hits, a TV show and starring roles in major motion pictures, beginning with "9 to 5" in 1980. "I didn't leave home thinking, 'I'm going to be in the movies.' I left home thinking, 'I want to be a singer and a songwriter,'" she says. "I just knew that if my career went the way I hoped it would that all things were possible and it would all fall into place."

If she were an 18-year-old in 2008, living in the shadows of the Smoky Mountains, she'd head to Nashville again. "I'd still be saving my money as a waitress to come to Nashville and cut a demo, trying to get somebody to record my songs. I am that kind of a singer, that kind of a writer," she says. "I'm grateful, thankful that I have made some good investments and decisions. But my heart is in my music. I write every day. I will do that till the day I die, whether anybody buys them or hears those songs till after I'm dead. I'm dead serious about the music, so just know that."

Parton says she doesn't have any regrets at this point in her life. "I don't regret anything I've done; I regret that I got caught doing some of it," she says with a laugh. "If it hadn't seemed like the thing to be doing at the time, I wouldn't have done it. But to say you'd like to change it all, to change one thing might change the whole picture and then the whole thing might fall apart."

BACK TO BACKWOODS

Even with her numerous successful business concerns, including the popular Dollywood theme park in Pigeon Forge, Tenn., that she opened in 1986 (which will host a Wagoner tribute this year), Parton has also been prolific in the studio. She has released seven albums in the past decade, including a trilogy of bluegrass CDs on Rounder that has sold a combined 653,000 copies, according to Nielsen SoundScan.

Parton says she had one major goal in mind in recording the new project, released in February. "The same thing I've wanted to accomplish for years: to get some play on the radio and let people know I'm dead serious about my music," she says.

She knows what she's up against. "People my age lost their contracts with major labels several years ago, so since then I've been doing whatever I could, including doing my bluegrass thing, which I'm very proud of," she says. "But I really felt like that even though I'm the age I am, if I ever was any good I'm as good as I ever was."

The leadoff single, "Better Get to Livin'," peaked at No. 48 on Billboard's Hot Country Songs, her highest-charting song since "Country Road" reached No. 46 in 1992. Hopes are even higher for the second single, "Jesus & Gravity," and "American Idol" provided some serious juice.

"The single downloads of 'Jesus & Gravity' jumped up 600% on iTunes" after Parton performed the single on the show, Nozell says. "We did in the midst of almost 5,000 downloads of 'Jesus & Gravity,' and the full album downloads were up 150%. I was pretty amazed by it."

Country WUSY Chattanooga, Tenn., music director Bill Poindexter says his station didn't jump on "Better Get to Livin'," but "Jesus & Gravity" was an immediate add. "'Jesus & Gravity' is a song that we loved from the very first listen," Poindexter says, adding that listener e-mails and calls came after just a few plays. "The listeners love the song, they have always loved Dolly. We think Dolly has a big hit with this song."

Parton says that for this record she wrote specifically for radio. "I thought, 'I'll try to tailor-make it. I'll go back and do some of the types of things I did in my early career when I did have success,' like 'Coat of Many Colors.'" she says.



DOLLY PARTON, whose camp is hoping to introduce her to younger audiences, sings earlier this month on 'American Idol.'

She used veteran studio A-listers like Hargus "Pig" Robbins and Lloyd Green, with whom she had worked on her earlier hits.

On the Top Country Albums chart, "Backwoods Barbie" debuted at No. 3, her highest-charting set since "Eagle When She Flies" reached No. 1 in 1991. The album's start of 27,000 copies is Parton's best sales week since her collaborations album "Honky Tonk Angels" (with Loretta Lynn and Tammy Wynette) did 40,000 during Christmas week in 1993. Released Feb. 26, the new album has moved 83,000 copies, according to SoundScan.

DOLLY RECORDS

Parton has for several years enjoyed her own imprint with Blue Eye Records, but launched Dolly Records and the current project with renewed vigor. "I own all my masters, but I just wanted a fresh, clean start—just go ahead and hire independent record people, hire somebody to run the label and really sink some money into it, invest in myself," she says. "The majors are all going down the tubes. They're all has-beens like they all thought I was. So why not just do it? If it does well, then I make all the money, and if it don't, nothing ventured, nothing gained."

Her North American tour begins April 22 in Pittsburgh, to be followed in June by an overseas trek. She says the overwhelmingly positive response she received from last year's European tour surprised even her.

"I knew that I had a lot of fans in Europe, especially of the old stuff," she says. "It was funny when we were doing the shows over there, people would hold up signs for 'Joshua' [from 1971] or 'Mule Skinner Blues' [1970], 'Jeannie's Afraid of the Dark' [1968]. I knew I had fans but I didn't realize I had that many there that had lasted this long."

With that in mind, Parton and her band are only working up five songs off the new CD for the live show that will include the old warhorse hits and a decade-spanning medley of covers bound to be entertaining.

And, even with Parton's career longevity, Warnock sees plenty of artist development opportunities for her, particularly on the live front, in the United States and abroad.

Parton's 2007 European tour was booked aggressively and ended up her biggest in the market. She played 12,000-capacity venues all over the United Kingdom: substantial venues in Scandinavia and Holland; "and of course Ireland, where she is an absolute goddess," Warnock says. Nozell says the tour was also Parton's most financially successful outing.

"I've never seen so many pink Stetsons ever in one venue from just the merch that she sold," Warnock says. "It proved the point that she had been totally undermarketed in Europe, and I think it's the same in America."

The 2008 European tour will take Parton to large outdoor venues in the same markets, including two plays at London's massive O2 Arena. Warnock says she'll gross a third more in Europe than last year.

America is also selling extremely well, with 90% of North American seats sold and 85% sold for Europe. Warnock says that in the past Parton has been booked "in isolation" as opposed to building markets with a comprehensive game plan.

"We're collectively working to increase her box-office appeal and at the same time sell albums so that it's coordinated in a way that has not been coordinated before," Warnock says, "so that ultimately we end up in a situation for Dolly so that when she wants to tour it's an arena attraction, playing comfortably to 12,000-18,000 people instead of diddling around with 4,000-5,000 people in every market."

Nozell's current strategy for Parton seems to be taking hold. "When I started with Dolly, her demographic was 80% 55 and older, and [age] 18-55 was 20%," he says. "We gauge that off Echo, our Web company. And what we've done in the last 11 months is we've changed that demographic. Now it's 80% 18- to 55-year-olds, and 55 and older [is] 20%." He also notes that 31% of her audience is 25 to 35 years old, and that overall it breaks down 60% women and 40% men.

MORE TO DO

Those in the Dolly business know they have to compete for Parton's time, and it's obvious she has plenty more that she wants to accomplish. "I wake up with new dreams every day," she says. She penned the score for a Broadway musical version of "9 to 5," and says an autobiographical musical is in the works.

She's also developing a weekly children's TV show, as well as children's music and books. She owns publishing, film and TV production assets. Her entertainment businesses, including Dollywood, Splash Country and Dixie Stampede, employ some 3,000 people. The Dollywood Foundation funds the Dolly Parton Imagination Library.

Nozell says he and Parton tackle one project at a time, even if they're juggling. "It's about focusing on one thing at a time. And when you're done on one project, you move to the next," he says. "That's how we work, because we have six or eight different things going."

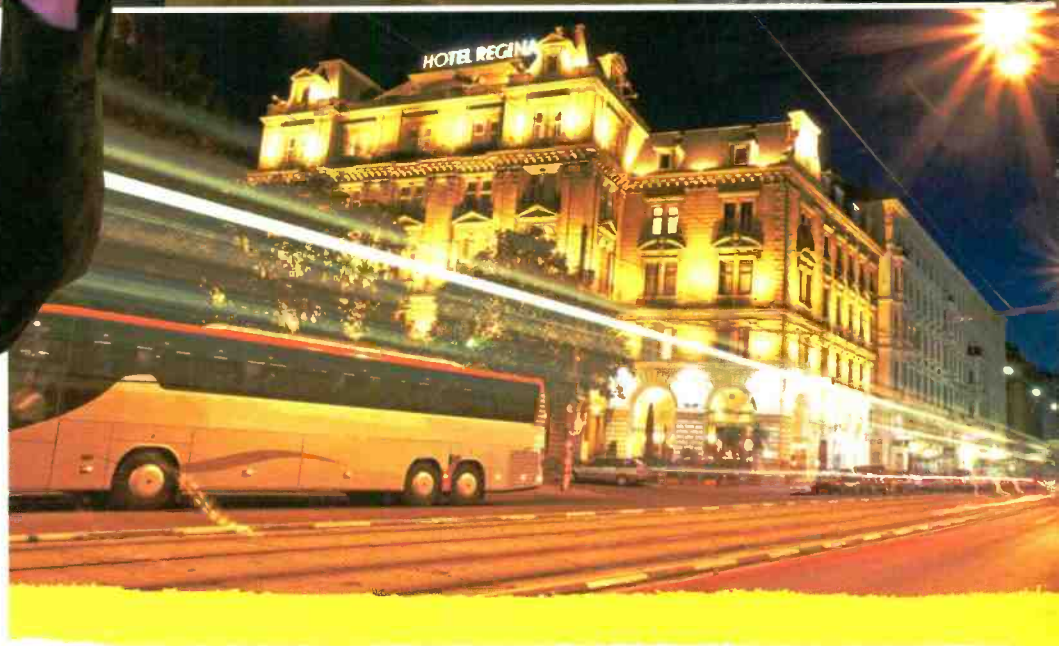
The list goes on. "I want my own cosmetic line, and I want to still produce myself and a few other artists I believe in," Parton says. "I'm still interested in TV things, specials, possibly a few more movies if the right things come along. I'm up for grabs, but I've got plenty to do and I never intend to retire."

For a complete transcript of the Dolly Parton Q&A, go to billboard.com

'WE'RE NOT REINVENTING DOLLY. WE'RE JUST REINTRODUCING HER TO A YOUNGER GENERATION.'

—DANNY NOZELL, PARTON'S MANAGER

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TRAVEL TIME

Touring Prevails Despite Rising Costs BY RAY WADDELL

It's simple math: Fuel prices are at record levels. Touring is a necessity and a moneymaker. It takes an ocean of fuel to move a tour. Hence, touring is more expensive than ever.

So it would seem the touring industry's travel professionals would change the way they do business so travel costs don't eat into revenue.

Whether that's the case depends on whom you talk to. Music industry accountant Bill Zysblat—partner in RZO Productions, whose clients include such acts as the Police, David Bowie and the Rolling Stones—says gas prices have affected touring “in pretty much every way.”

Moving a production via semis is an obvious extra cost, Zysblat says. “Crew and band bussing costs have risen considerably, and for private planes the numbers are at record levels.”

Costs are definitely higher, “but not enough to stop touring,” says business manager Jamie Cheek, partner in Flood, Bumstead, McCready & McCarthy, whose clients include the Black Keys, Dierks Bentley and Pearl Jam. “Over the last couple years, gas costs have maybe gone from 60 cents to 70 cents a mile, and if we hit \$4 a gallon, that could still hit 80 cents a mile,” Cheek says. “But still, that is 15-20 cents a mile more,

and on a 20-date tour, that might be an extra \$2,000-\$3,000 per vehicle. That's a lot of money, but something a big tour can sustain.”

For smaller tours, “acts that do 100-plus dates a year, that cost could be an extra \$15,000-\$20,000, even if they just have one bus with a trailer,” Cheek says. “That level of cost would feel the most impact. But again, they still tour.”

Other parts of the tour travel business are feeling less of an impact from fuel prices. “I don't see any major changes in the trend on how we are booking tours,” says Nick Gold, president of Entertainment Travel, a leading travel coordinator for the touring business, whose clients include Kiss, John Fogerty, the Charlie Daniels Band and Cheap Trick.

“But that may change if the prices continue to rise,” he adds. “But, no, I do not see any cutbacks based on fuel prices yet.”

Zysblat says he has not seen tour managers try to offset high costs by trying to route shorter jumps with fewer overnights, more limited runs, less production and cheaper hotels. “Those factors should already be baked into any tour,” he says. “A long run only pays if the revenue outweighs the expense of getting there. This has

been a rule of thumb forever.”

That said, Gold says his services are likely more important than ever. “We are always in demand. I find a lot of bands and management don't know that we and other companies like mine exist and either book their own or struggle with a corporate agency.”

Business managers “have always looked at travel costs as a major portion of the touring expense and continue to look for ways to save where they can,” Gold says, and others agree.

Tour accountants and business managers “are definitely looking more closely,” Pioneer Coach president Doug Rountree says. “We see business managers and others looking at all areas of the business to shave costs.”

Sometimes, an ultra-luxurious coach can be economical for a tour, even for a superstar artist. “Over the past decade or so we have developed a ‘star bus’ design and we have seen this type of bus being utilized more, not only for travel purposes but to allow the artist to stay on the bus instead of getting a hotel room,” Hemphill Brothers

Coach president/CEO Trent Hemphill says.

Hemphill says another trend is that an increasing number of tours have one or more of their buses wrapped by a sponsor for the tour, or simply advertising the tour itself. “One way some of our clients are making up for [fuel costs] is by leasing trailers from us that are pulled by our buses,” Hemphill says. “This allows them to cut down on the number of trucks.”

Music business accountants say they examine travel expenses just like all other expenses. “The trend is that over the past several years accountants and managers have looked at the books more closely,” Hemphill says. “They do realize that they get what they pay for and by being too tight and just going for the cheapest bid, the tour could ultimately suffer through missed shows, late arrivals and added

flight expenses due to breakdowns.”

Sometimes close examination of the tour balance sheet means that the entourage shrinks and some people might not make the trip.

“We are finding that certain people can do their jobs from home,” Zysblat says. “PR, for example, which, for a high-profile tour would normally travel with the band entourage, is often now done from home. We then find a local to escort the press in and out.”

That said, touring requires that people, well, tour. “We are constantly looking to bring people off the road to save on expenses, but for most jobs we have not yet found a ‘home solution.’” Zysblat says.

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Event Security Challenges Include Training, Collaboration Issues

Most security professionals agree that concerts are safer than they were a decade ago.

But that trend could change if promoters and venue managers try to cut costs by slashing security expenses.

And if event security veteran Bart Butler, president of Rock Solid Security, could tell event planners and producers one thing, it would be, "Please listen more."

Asked if promoters and producers were more open to allocating what he feels are adequate budgets for security, Butler replies, "No. But I think that [they] are listening more and involving us more in the preplanning of events, which is the smart thing to do."

Butler says the security industry has adapted to its often secondary place in event budgeting. "We've learned how to CYA [cover your ass], so to speak," he says. "When a promoter suggests we use 25 people and where, we respond back to them that we think we should use 30 people and why. We add wording to our documentation that says, 'We'll do what you want but we advise this.'"

StaffPro CEO Cory Meredith adds, "I work with some very professional promoters and I think in general they want to staff correctly and safely."

Damon Zumwalt, president of international crowd management firm Contemporary Services, says, "In the areas where the promoters are most experienced and rely on professionalism, I believe they are more open to allocating adequate resources to security, if the case for staffing and other resources are presented professionally and supported with facts and history."

While he thinks safety at concerts and events has improved in recent years, Zumwalt urges event producers not to get complacent. "We have yet a long way to go, and it is critical to strive to continue to improve," he says. "Always look at the big picture and the long term. Taking short cuts for immediate savings and short-term results can be very costly and damaging in the long haul."

Another pressing issue, according to Butler, is state regulation of event security at the same level as industrial armed security that guards government buildings and high-security sites like nuclear facilities. "Any time there is an issue with an industrial security company, the state tries to regulate [that business] to make it stronger or stricter, but it ends up affecting us crowd man-

agers," Butler says. "We're all linked together under this nuance of 'security.'"

Such regulation can increase mandated training time from four hours to 100 hours—a bit of overkill for someone checking backstage passes or directing patrons to restrooms.

"Now [the International Assn. of Assembly Managers] has a great program about what we do need to know, guidelines about what should be taught to deal with access issues and problems with guests, the things that we do," Butler says. "I believe in training in guest services,

problem solving, methods of crowd management and why we do things the way we do."

Meredith agrees. "The big problem with this issue is the training and the curriculum for security guards is really not conducive to audience management," he says.

Along with increased hours of training comes a greatly increased cost.

"Actually, to get a part-time security guard is very difficult, and you end up with a less-qual-

ified employee," Meredith says. He believes someone who has invested significant time and money into security guard training will eventually seek out a higher-paying job than what's traditionally paid for event security.

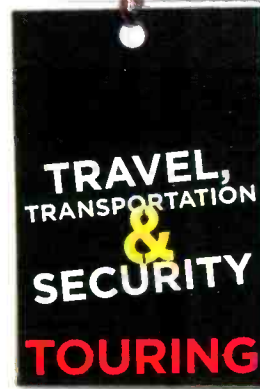
"We end up being a training ground for other businesses because the entertainment industry does not pay that much for event security."

Despite these issues, most security professionals firmly believe concerts are safer today than a decade ago, influenced by high-profile accidents at shows and the fallout of Sept. 11, 2001, and other terrorist incidents. Insurance is also a factor, Butler says.

"People are looking at the liability side of it and new methods and new ways to do things," Butler says. "As crowd control professionals, we're keeping an eye out, we're educated and versed in what to look for to hopefully stop something before it happens."

But Butler would still love to see security pros involved in the earliest stages of planning. He says that things are improving in that regard. "A lot of people come to me now and say, 'What do you think?' versus 'Here's what I want you to do,'" he says, noting the value of experience. "We're not sitting behind a desk," he adds. "We're out in the field working with these problems."

—Ray Waddell



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When it comes to touring, buses remain the preferred means of transportation, gas prices be damned.

"We are still seeing a high demand for touring that doesn't appear to have slowed down from the same periods last year," says Pioneer Coach president **Doug Rountree**, who works with such acts as **Prince, Nickel Creek** and **Pearl Jam**. "We have not seen fuel prices slow down touring yet, but they are clearly increasing the cost of the tour."

Hemphill Brothers Coach president/CEO **Trent Hemphill** says escalating fuel prices have also had a minimal impact on his business. Hemphill's clients include **Tim McGraw** and **Faith Hill, Justin Timberlake, Madonna, Jennifer Lopez, the Police** and **Van Halen**.

"Bands have continued to tour as a way to support themselves and as a way to promote their albums," he says.

That's not to say patterns have not changed. "We are seeing more tours go with an 'all-in' tour that allows them to pay one price that includes most of their coach expenses, including fuel," Hemphill says.

"If anything, we have seen touring level out more over the year, rather than following the seasonal model that was so cyclical," Rountree continues. "For example, touring over the winter has increased from previous years."

And the way bands get from point A to point B is constantly being tweaked. "We have noticed some decision-makers watching the routing more closely so that shorter jumps are used to reduce transportation costs," Rountree says. "A smarter routing clearly benefits all the parties involved."

For some artists, being environmentally friendly is a key factor, even if it comes at a cost. "A lot of artists are using the biofuel stuff, even though the delivery process in some cases can be more expensive than regular diesel," says business manager **Jamie Cheek**, partner in Flood, Bumstead, McCready & McCarthy.

The cost of refueling on site is about \$65 per hour, according to **Kevin Lyman**, founder/producer of the Vans Warped tour.

"Biofuel is probably an area that has gotten some focus, just in trying to understand the economics and get through a couple tours to see how much more or less cost than regular fuel it might be," Cheek continues. "Of course, cost savings is not the reason our clients use biofuel."

Even so, cost has become an increasing factor—the price of biodiesel fluctuates more than regular diesel simply based on supply and de-

mand. When it comes to B20, the most aggressive blend that can run without voiding most engine warranties, prices have ranged from \$3.70 to \$4.25 per gallon, according to **Sheryl Crow** production manager **Chris Fussell**.

Warped tour green adviser **Tim Allyn's** data says per-gallon costs are up sharply this year, from \$2.36 on average in February 2007 in the United States to \$3.49 on average in February 2008. Regular diesel went from \$2.59 on average to \$3.44 during the same period.

And if an artist wants to go green, the bus company has to pony up as well, if it wants to stay competitive. "Fuel filters have to be changed every 5,000 miles or sooner, depending on the percentage of bio-mix, versus 10,000



A gas station in Manila sells biodiesel, which may fuel tour buses in the future.

miles for regular diesel," Rountree says. "We have also had more frequent injector problems on the buses that have been running biodiesel, although we are not positive that it is directly related. We're watching closely."

Even with the increased costs on narrow profit margins, the touring industry has in many ways embraced biodiesel at a much higher rate than the overall transportation industry has.

Biodiesel on tours "is on the rise and has been over the past several years," MusicMatters president and green touring consultant **Michael Martin** says. "I would estimate that close to 20% of this summer's tours are planning or elevating the use of biodiesel."

This compares with the 2% of the overall transportation industry that Martin estimates currently uses biodiesel. "The music industry sector is the most public-facing component of the transportation industry and therefore offers one of the greatest opportunities to be a catalyst for massive change."

Fussell very much believes that the pluses of biodiesel outweigh the minuses. "It's simple math," he says. "Just using a 20% blend of biodiesel reduces 3.22 pounds of carbon emissions per gallon."

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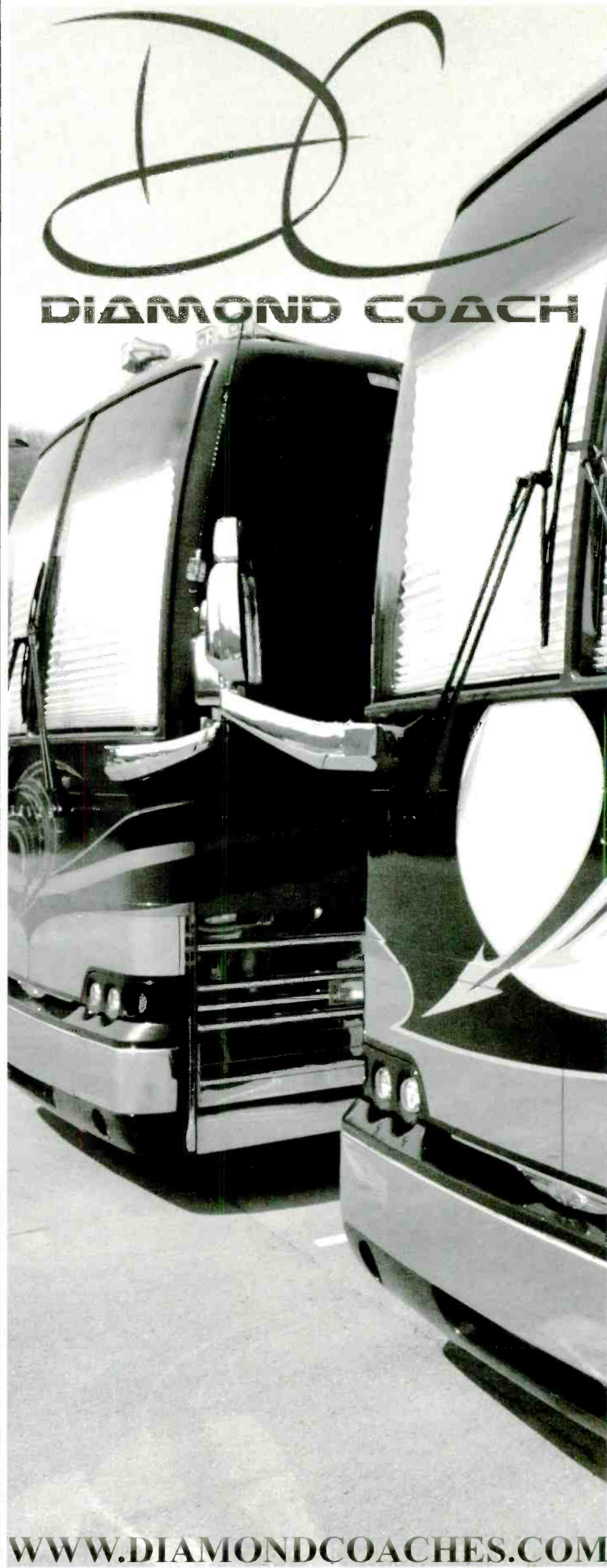
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,985,770 (\$1,960,460 Canadian) \$116.48/\$68.37	BRUCE SPRINGSTEEN & THE E STREET BAND Copples Coliseum, Hamilton, Ontario, March 3	18,229 sellout	Live Nation
2	\$1,357,190 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Key Arena, Seattle, March 29	15,095 15,160	Live Nation
3	\$1,199,576 \$300/\$49.75	JAY-Z, MARY J. BLIGE TD Banknorth Garden, Boston, April 3	12,847 sellout	Live Nation, Haymon Entertainment
4	\$1,062,712 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT Tacoma Dome, Tacoma, Wash., April 5	16,615 sellout	Live Nation
5	\$1,025,069 (\$1,050,685 Canadian) \$87.32/\$67.81	RASCAL FLATTS, TAYLOR SWIFT General Motors Place, Vancouver, April 2	12,189 sellout	Live Nation
6	\$996,855 \$75/\$60/\$45	JERRY SEINFELD, TOM PAPA Chicago Theatre, Chicago, April 11-12	14,172 four sellouts	JS Touring
7	\$865,458 (\$856,949 Canadian) \$86.35/\$60.09	CHRIS ROCK, MARIO JOYNER Massey Hall, Toronto, March 13-14	10,427 four sellouts	Live Nation
8	\$859,372 (\$849,644 Canadian) \$70.30/\$39.95	IRON MAIDEN, LAUREN HARRIS Air Canada Centre, Toronto, March 16	13,766 sellout	Live Nation
9	\$809,056 \$75.50/\$35.50	KEITH URBAN, CARRIE UNDERWOOD HP Pavilion, San Jose, Calif., March 11	12,265 sellout	Another Planet Entertainment
10	\$788,630 (\$807,196 Canadian) \$58.13/\$44.45	FOO FIGHTERS, AGAINST ME!, HIFI HANDGRENADES Air Canada Centre, Toronto, March 22	14,776 sellout	Live Nation
11	\$775,278 \$75.50/\$35.50	KEITH URBAN, CARRIE UNDERWOOD ARCO Arena, Sacramento, Calif., March 12	10,839 sellout	Another Planet Entertainment
12	\$761,033 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT Rose Garden, Portland, Ore., April 4	11,978 sellout	Live Nation
13	\$663,467 \$69.50/\$49.50	KEITH URBAN, CARRIE UNDERWOOD John Paul Jones Arena, Charlottesville, Va., April 10	10,686 sellout	Outback Concerts
14	\$634,548 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Dunkin' Donuts Center, Providence, R.I., April 10	8,366 sellout	Beaver Productions
15	\$634,015 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 HSBC Arena, Buffalo, N.Y., April 14	8,683 sellout	Beaver Productions
16	\$620,683 \$69.50/\$59.50	KEITH URBAN, CARRIE UNDERWOOD Charleston Civic Center, Charleston, W.Va., April 11	9,161 sellout	Outback Concerts
17	\$604,483 \$44.75	RON WHITE, ALEX REYMONDO Fox Theatre, Atlanta, April 5-6	13,508 three sellouts	Ken E Mac Presents
18	\$490,831 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Times Union Center, Albany, N.Y., April 12	7,034 sellout	Beaver Productions
19	\$482,951 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Verizon Wireless Arena, Manchester, N.H., April 8	6,930 sellout	Beaver Productions
20	\$479,732 \$76/\$36	DEF LEPPARD, STYX, REO SPEEDWAGON BI-Lo Center, Greenville, S.C., April 1	8,198 sellout	Live Nation, in-house
21	\$466,823 (\$464,353 Canadian) \$54.79/\$42.73	FOO FIGHTERS, AGAINST ME!, HIFI HANDGRENADES Scotiabank Place, Ottawa, March 19	9,105 sellout	Live Nation
22	\$461,080 (\$467,229 Canadian) \$53.78	AVRIL LAVIGNE, BOYS LIKE GIRLS John Labatt Centre, London, Ontario, April 9	8,968 sellout	Live Nation
23	\$436,980 \$35	THREE DAYS GRACE, BREAKING BENJAMIN, SEETHER, NEVERSET Palace of Auburn Hills, Auburn Hills, Mich., March 21	13,191 sellout	Live Nation, Palace Sports & Entertainment
24	\$435,295 \$58/\$53	THE POGUES, OLLIN, WILLIAM ELLIOTT WHITMORE & OTHERS Roseland Ballroom, New York, March 15-17	8,658 10,363 three shows one sellout	Live Nation
25	\$433,757 \$75/\$45	DEF LEPPARD, REO SPEEDWAGON, STYX Sovereign Center, Reading, Pa., April 3	6,808 7,242	Live Nation
26	\$432,752 (\$440,017 Canadian) \$58.52/\$48.68	FOO FIGHTERS, AGAINST ME!, HIFI HANDGRENADES Credit Union Centre, Saskatoon, Saskatchewan, March 27	8,815 sellout	Live Nation
27	\$432,187 \$48/\$45	BOB MARLEY MOVEMENT FESTIVAL Bayfront Park Amphitheater, Miami, March 1	9,899 10,000	Bob Marley Inc.
28	\$431,800 \$122.25/\$27.25	JONAS BROTHERS, ROONEY BankAtlantic Center, Sunrise, Fla., March 7	10,517 10,566	Live Nation, in-house
29	\$430,756 (\$435,904 Canadian) \$68.68	THE TRAGICALLY HIP K-Rock Centre, Kingston, Ontario, Feb. 23	6,489 sellout	Live Nation
30	\$429,366 (727,187 reales) \$240/\$37.50	BOB DYLAN Arena Rio, Rio De Janeiro, March 8	4,694 8,300	Evenpro/Water Brother, Mondo Entretenimento
31	\$420,219 (\$429,510 Canadian) \$68/\$38.65	MARTINA McBRIDE, EMERSON DRIVE, JOHNNY REID John Labatt Centre, London, Ontario, March 30	7,410 8,017	Live Nation
32	\$418,659 \$72/\$59.50/\$47	JILL SCOTT, RAHEEM DeVAUGHN Chicago Theatre, Chicago, March 22-23	7,082 two sellouts	Jam Productions
33	\$416,807 (\$412,170 Canadian) \$55.62	FOO FIGHTERS, AGAINST ME!, HIFI HANDGRENADES Bell Centre, Montreal, March 17	7,494 sellout	Gillett Entertainment Group, Greenland Productions, Live Nation
34	\$416,733 \$127/\$19.68	MICHAEL BUBLÉ, NATURALLY 7 Borgata Casino, Atlantic City, N.J., March 21-22	4,633 4,679 two shows	Live Nation, in-house
35	\$415,189 \$125/\$47.50	DEF LEPPARD, REO SPEEDWAGON, STYX Germán Arena, Estero, Fla., March 30	5,690 5,700	Live Nation

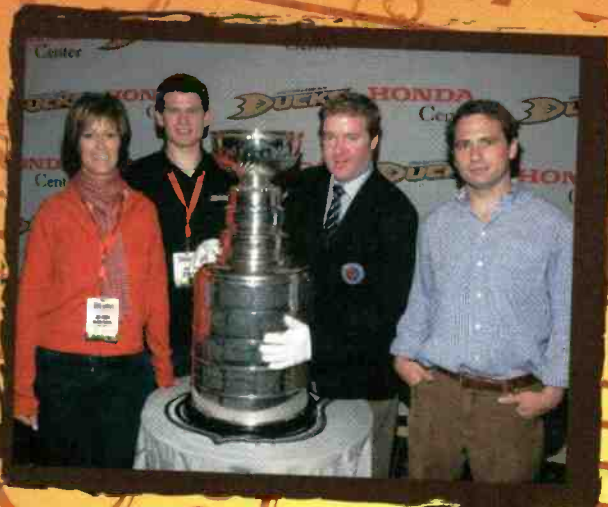
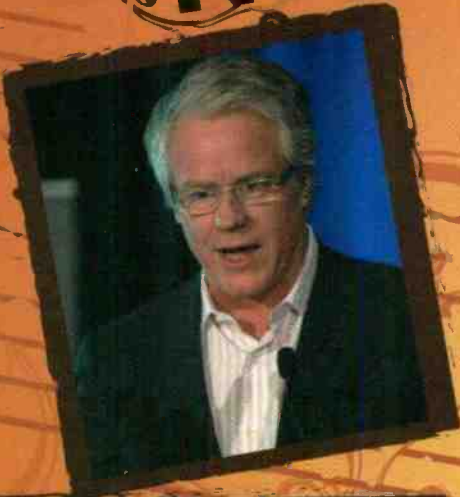


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MUSIC

"Entourage" and "Grey's Anatomy," as well as a U.K. commercial for VO5 hair product.

The questions that now face the Santogold team is how to keep the momentum going and how to cross her over from hipster icon to bona fide pop star.

"Hipsters picked her up early, which is great, because they are good early adopters," her manager Jayson Jackson says. "But we're not going to just run a campaign to make her big in the hipster community."

Downtown head Josh Deutsch says the label will keep pushing "Creator" at urban and modern rock radio, "because we see it as a truly genre-defying track. We want to introduce her as a unique mix, and we're also working on more licensing opportunities for the track. I think she is someone with a great ability to reach a broad range of people."

MTV will also feature her as part of its 52/52 promotion; Santogold has just started filming the segments, and the airdate has not yet been set.

To capitalize on new fans who might want to buy product before the record is officially released, Downtown has reissued the "Creator" maxi-single and made the track available on iTunes in late March. It has sold 5,800 copies digitally, according to Nielsen SoundScan. Second single "LES Artistes" has moved 5,700 downloads.

Overseas, where Atlantic will release the album in the United Kingdom and Lizard King will handle it everywhere else, "we plan to ramp up her profile and drive wider awareness by taking to the streets with strong visual imagery and a team of 'street preachers' using the strap line 'I Believe in Santogold,'" Atlantic U.K. marketing manager Stacey Tang says. "Her upcoming live dates and summer festival shows will be the perfect opportunity for fans to experience her star quality firsthand."

For Santogold, being a darling courted by the press and industry is certainly preferable to her previous situation: As frontwoman of Stiffed, a dub-inflected punk band, she found herself running up against a number of barriers. "There was a lot of interest in Stiffed, but in the end, everybody got scared," she says. "They didn't want to take risks."

Still, selling a 30-something, Wesleyan-educated, African-American woman to a pop market that seems to favor teenage blondes will not be an easy task. Part of what might help Santogold crack the mainstream is that her sound is a mix of Blondie and the Police; a throwback to the early '80s, when pop had a brain as well as a beat.

"I am the biggest Devo fan in the world," Santogold says. "My goal with this record is to get the art back to pop, to make radio good again."

Santogold is also hoping that her reputation as budding fashion icon will help her reach a broader audience. "I've always been really into fashion, just matching different stuff and creating new styles," she says. "It's very similar to the way I approach music—I want to work with people who break down boundaries, who have fresh ideas and are bold."

"Look, we're at a point in the industry now when your record is really just your business card," she continues. "This notion of 'selling out' if your music is in ads and branding is totally over."

IMP-MOP BY CORTNEY HARDING

Gold Standard

Can Newcomer Santogold Transcend Hipster Acclaim?

Take a stroll down Broadway in New York near the Billboard offices or wander down an alley in Austin, and you're likely to see some fresh graffiti. Spray-painted in gold letter on sidewalks and alleyway doors is a simple declaration: "I believe in Santogold."

Street team kids with paint and stencils aren't the only ones who believe in her, either. During the last several months, Santi White, who records under the name Santogold, has charmed music fans, the press and fashionistas alike. "Creator," the first single from new album "I Believe in Santogold" (April 29, Down-

town Recordings), has been played on rap, alternative, college and top 40 dance stations. And in the space of one week in March, she played packed houses at South by Southwest and then jetted off to play a Stella McCartney fashion show after-party in Paris.

All this might sound like an overnight-sensation Cinderella story, had Santogold not spent several years in the early '90s as an A&R rep at Sony and more recently as a songwriter, whose collaborators have ranged from Spank Rock to Ashlee Simpson. In the runup to street date, a five-song album sampler was a viral hit online, and tracks have been featured in such TV shows as

CRAIG WETTERBY

>>> DELAYED DEBUT

Jennifer Hudson has announced a Sept. 30 release date for her long-awaited debut album via Arista. The singer will release a preview track, "Spotlight," in the next few weeks. Also, in addition to snagging a part in the upcoming "Sex and the City" film, Hudson contributes "All Dressed Up in Love" to the soundtrack. The song, which will play during the end credits, was co-written by MC Jack Splash and Cee-Lo.

>>> JANE SAYS REUNITE

Eric Avery will rejoin his former bandmates in Jane's Addiction for the first time since 1991 at the U.S. NME Awards, to be held April 23 at Los Angeles' El Rey Theatre. At the event, the band will receive the Godlike Genius Award and play three songs with its original lineup of Avery, frontman Perry Farrell, guitarist Dave Navarro and drummer Stephen Perkins.

>>> SHE'S A FINE GIRL

Brandy has inked a new deal with Epic Records, a label representative confirms to billboard.com, declining further comment. The artist, who was most recently signed to Atlantic, is prepping her Epic debut for release later this year. Brandy's final Atlantic album, 2004's "Afrodisiac," has sold 416,000 copies in the United States, according to Nielsen SoundScan.

>>> ATOMIC POP

Sub Pop Records will celebrate its 20th birthday with a July 12-13 party at Seattle's Marymoor Park, featuring performances by bands from throughout the indie label's storied past and present. Among the groups reuniting or breaking long hiatuses for the occasion are Green River, Red Red Meat, the Fluid, Beachwood Sparks and Seaweed. Current label acts confirmed to appear include Fleet Foxes, Flight of the Conchords, the Helio Sequence, Iron & Wine, Mudhoney and Wolf Parade.

Reporting by Jonathan Cohen, Mariel Concepcion, Hillary Crosley and Gail Mitchell.

BY ANN DONAHUE

Proffit Maximizer

DMI Breaks Singer/Songwriter's Music In Untraditional Places

If you listen to radio in St. Louis, New Orleans or Santa Fe, N.M., you've probably heard Kirsten Proffit's song "Redemption Day," which is being worked to triple A stations.

If you've stayed at a Wyndham Hotel, you've heard Proffit in the hotel chain's common rooms and as part of the music preloaded into the room's digital alarm clock.

If you watch TV, you've heard Proffit on "Friday Night Lights," "One Life to Live" and "Smallville."

And if you go to movies, you've heard several of Proffit's songs as part of the music that's piped into the theater before the film starts.

This blend of traditional and unexpected outlets for the singer/songwriter's music comes thanks to DMI, a multidimensional music branding company based in Pasadena, Calif.

Headed by industry veteran Tena Clark, DMI consists of a music branding group; an interactive design company; Private Label Radio, which does in-store programming; digital recording studios; and 5 Alarm Music, a library with 85,000 tracks online. For an up-and-coming artist like Proffit, it's the perfect place to put down roots to break her debut album, "Lucky Girl."

"I'm pretty dang sure there is no other company like us," Clark says. "We compete in so many different areas. Unless you're one of the very, very few at the very, very top of the food chain at the labels, you're not going to get the promotion you need. What so many clients say is that, with us, they can go to one place and all of their needs are met."

Proffit's lyrics are more erudite than those typically churned out by lovelorn



singer/songwriters. Her mother is a poet and routinely challenges her to include buck-fifty words in her songs.

Consider "Redemption Day." "My mom said to me, 'You need to write a song about redemption.'" Proffit says with a laugh. "'Oh, and Kirsten? Put the word 'indelible' in it. It's a great word.'"

DMI's strategy to use a diversity of outlets appeals to Proffit, who has a

pragmatic approach to getting her music distributed. "There's no single way to do this anymore," she says. "I think they are so creative with all of the stuff they have their tentacles in. I love when they come up with their wacky ideas."

And, despite DMI's best efforts, if you still haven't heard Proffit? You can see her singing the national anthem May 20 at Dodger Stadium. ■■■

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> CHRIS ALMIGHTY

A late 2007 U.K. reunion tour by Squeeze offered a reminder of founder member Chris Difford's ability to bring details of his London upbringing to life, in lyrics at once personal and universal.

Now Difford has rechanneled that skill into his parallel solo career, with the April 7 U.K. release of "The Last Temptation of Chris," his

first album in a worldwide deal with recently relaunched U.K. independent Stiff. The label is distributed locally by Pinnacle, with various international licensing deals.

"Chris had started work on the album early in 2007 when we were introduced by producer John Wood," Stiff GM Pete Gardiner says. "I loved his previous album 'I Didn't Get Where I Am' [Adventure, 2002], and this seemed a perfect fit between him and Stiff."

Difford, booked by the Agency, is touring in Britain during April with his co-writer on the project, Boo Hewerdine. U.S. dates follow in May, with the album planned for release there under license to indie Fuel.

Difford, who is published by EMI, says Squeeze may record again next year, but meantime he's enjoying this different challenge. "The best thing about making a record is that you can wear your heart on your sleeve and talk

about your life," he says. "It's like writing a biography."

—Paul Sexton

>>> RED HOT

Some 18 months after releasing its gold-certified Mercury Music Prize-nominated debut "Through the Windowpane" (Polydor), London-based alt-rock act Guillemots is celebrating a top 10 opening for sophomore set "Red."

The new album hit the Official U.K. Charts Co. survey at No. 9, shifting more than 16,000 units in the first week after its March 24 release, the label says. "Through the Windowpane" has sold 150,000 copies in the United Kingdom, according to the OCC.

"'Red' has got off to a really good start," Polydor Records marketing director Joe Munns says. "It's had good press and it's been very well-received. I definitely see it as a record that we can work through until Christmas."

"We were trying to make a real pop record," Guillemots lead singer Fyfe Dangerfield

says. "We all felt that there was a hole in our record collections for a modern big pop record."

Band manager Ed Millett of London-based Lunchtime Management says the album is likely to be released in September in the United States; negotiations are taking place with a number of labels. A 13-date U.K. tour is scheduled for May/June, booked by Creative Artists Agency. The band is published by Universal Music Publishing. —Richard Smirke

>>> GRAND PLANS

EMI Music Denmark rock quartet Grand Avenue is looking to come in from the cold this year with Caroline Records' U.S. release of its third album "The Outside."

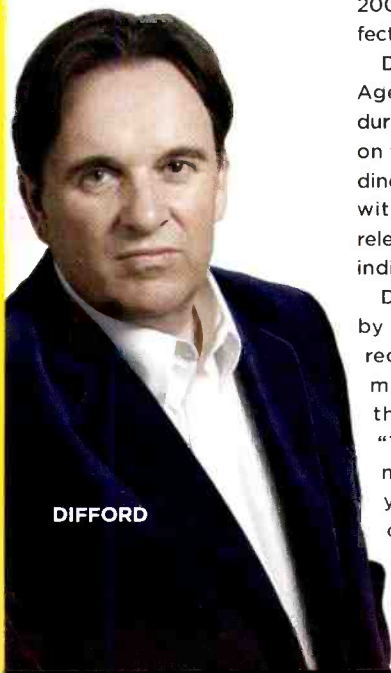
The set was released in Denmark in April 2007, with Germany, Switzerland and Austria following six months later. Caroline now plans a late summer/early fall U.S. release. U.S. audiences got a taste of the album last September when the track "Ordinary" was

featured in ABC Family TV series "Kyle XY."

Grand Avenue released its self-titled debut album in 2003, followed in 2005 by the New York-recorded "She." EMI says "The Outside" has sold 20,000 copies; it entered the top 20 of the IFPI Denmark/Nielsen Music Control chart one week after release. EMI began rolling out the album in several international markets in February.

The band has toured extensively in continental Europe through Copenhagen-based Scandinavian Booking, and played 10 shows in August 2007 in China. "Things are going well for them in the Netherlands, Germany and Switzerland, where we're putting the main focus," EMI Music Denmark marketing/product manager Toke Holt says. "Their live shows are going better and better." Grand Avenue, published by EMI Music Publishing Germany, makes its U.S. live debut April 29 at Los Angeles' House of Blues during the MUSEXPO event.

—Charles Ferro



Classic Combo

Green, Questlove Go Back To Basics On 'Lay It Down'

With his first new release in three years, soul great Al Green can again say "Here I Am"—and, of course, "Come and Take Me."

On May 27, Green releases "Lay It Down," his third album for Blue Note and his follow-up to 2005's "Everything's OK," which reached No. 5 on the Billboard 200 and No. 19 on the Top R&B/Hip-Hop Albums chart. The 11-track album, produced by the Roots' Ahmir "Questlove" Thompson and James Poyser, features a friendly collision of new and old sensibilities; it's as vintage-sounding as anything Green released during his Hi Records heyday of the '70s but also finds him dueting with John Legend, Corinne Bailey Rae and Anthony Hamilton, with the Dap Kings horn section playing behind them.

"I thought today's music would have to be played, because that's where we are in time," the 61-year-old Green says. "I think the concept of retaining some of the sound of '75 and '76 and '72, that was real good, and I think they did a great job with it. They mixed it up quite well and still came up with a good product, I thought."

Thompson says he and Poyser definitely had vintage Green in mind when they began working on "Lay It Down" in 2005 at Electric Lady studios in New York.

"I told Blue Note that if they truly want a follow-up to 'The Belle Album'—Green's 1977 "farewell" to secular music—"come and see me," Thompson recalls. "I just said that, 'I'm going to create a record that will absolutely be

the 30-year follow-up to 'The Belle Album.'

"That's not to negate the last 30 years of his work, but there is a very specific reason why most people consider 'The Belle Album' to be the official last Al Green record, and I really wanted to recapture that sound," he continues.

Thompson says he had early reservations about populating "Lay It Down" with high-profile guests, fearing that "oversaturating" the album with cameos could eclipse Green. The mix proved to be right, however, even though Green notes that "there were five or six more [possible guests] but we can't work with everybody at one time."

The Legend duet, "Stay With Me (By the Sea)"—which features Bailey Rae on backing vocals—has "Lay It Down" off to a strong start. The single was the most-added track at urban AC when it was released to stations in early April. Blue Note GM Zach Hochkeppel says the label will follow with the Bailey Rae duet "Take Your Time," which was recently serviced to triple A and smooth jazz outlets.

"Al's always been a heritage artist at smooth jazz, even though he's obviously not a smooth jazz artist," Hochkeppel says. "And at triple A Al's one of the flavors that kind of is a foundation of the format, even though they're very much singer/songwriter-oriented. The artists they play all count Al Green as an influence."

Hochkeppel says that overall Blue Note is taking "a very new, 21st-century look" at marketing "Lay It Down." The album will be worked to



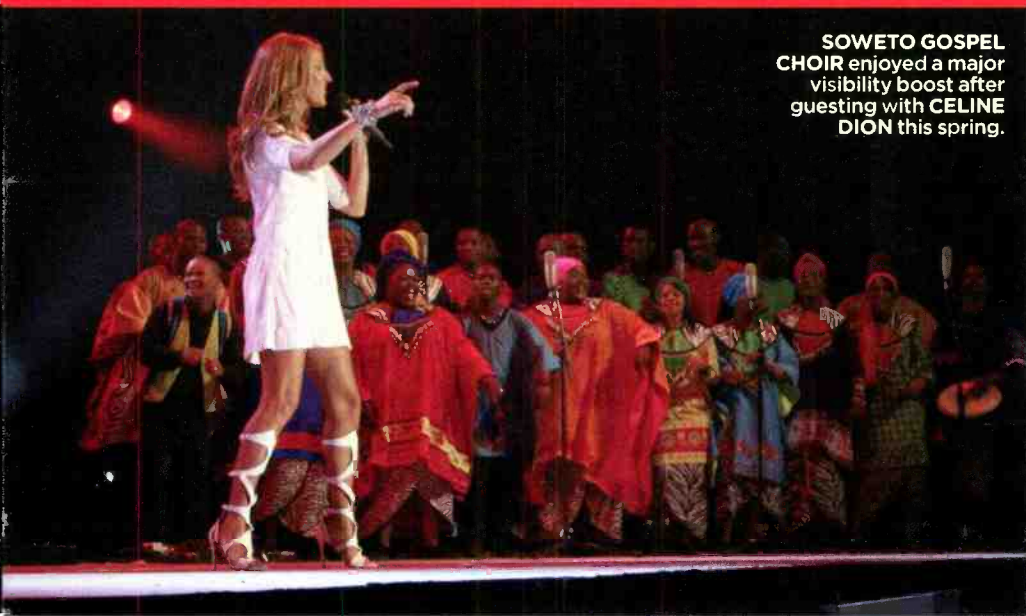
GREEN

college radio, while a mini-EPK with behind-the-scenes footage from studio sessions will be seeded to a variety of Internet outlets, including Thompson's own okplayer.com. Blue Note is also in discussions with iTunes about special pricing and packages that will include "Lay It Down" and Green's older material, plus a podcast interview.

There's also been "a lot of interest from the old-school, traditional retail world" for the project, according to Hochkeppel, and Blue Note will take Green to the NARM convention in May. A vinyl version of "Lay It Down" will also be available.

Green will be touring to support the album, including a performance April 27 at the New Orleans Jazz & Heritage Festival and his first appearance at New York's Carnegie Hall on June 27. Green will also perform May 21 on "The Tonight Show With Jay Leno" and receive a Lifetime Achievement Award from BET on June 24.

"We're just really trying to bridge all the gaps because Al is kind of a common denominator," Hochkeppel says. "Everybody has an Al Green record in their collection at some point or another. We want to reintroduce Al to everybody who still loves him and wants desperately to have a reason to talk about him." ◆◆◆



SOWETO GOSPEL CHOIR enjoyed a major visibility boost after guesting with **CELINE DION** this spring.

GOSPEL BY DIANE COETZER

Soweto Go!

Choir Traces Ladysmith Route To Success

South Africa's Grammy Award-winning Soweto Gospel Choir is aiming to emulate Ladysmith Black Mambazo by touring its

way to global success.

Like the isicathimiya (a cappella) Zulu traditionalists, Soweto Gospel Choir

can now lay claim to two Grammys, having added the 2008 best traditional world music award for "African Spirit" to last year's triumph in the same category with "Blessed." Both albums are released in the United States through Shanachie.

"When the choir received their first Grammy, they were

in the middle of their second U.S. tour, and that announcement certainly boosted sales and interest," choir co-director Beverly Bryer says. "A second Grammy will bring in even more people."

Bryer founded the choir with David Mulovhedzi in 2002. Its members are drawn from churches and communities in Soweto, a township outside Johannesburg, and its repertoire is based on interpretations of traditional and contemporary South African music.

The 26-member choir's "African Spirit" shows include a 48-date U.S. trek that begins in early October, takes in a date at New York's Carnegie Hall and ends Dec. 23 with a concert in the new Disney Hall in Los Angeles. May/June shows in Australia, New Zealand and Fiji, and dates in Europe later this year, are also lined up.

Katy McDermott, managerial associate at IMG Artists—

which handles the choir's U.S. dates—reports that the average performance gross has steadily increased each year the choir has toured, with more than \$1 million in sales from 39 dates last year.

Album sales currently lag some way behind the choir's live popularity: "African Spirit" has sold 12,000 copies, according to Nielsen SoundScan; its top-selling CD is 2004's "Voices From Heaven," with 25,000. Ladysmith's top-selling album is 1987's "Shaka Zulu" (Warner Bros), which has scanned 162,000 copies, although its release, as with many Ladysmith albums, predates the SoundScan era.

Ladysmith rose to global prominence from its work on Paul Simon's "Graceland" and Soweto Gospel Choir has also notched some high-profile collaborations. It appeared with Celine Dion Feb. 14 in Johannesburg.

"They have such beautifully

soulful voices and gorgeous harmonies, and they sing with such a natural rhythm," Dion says. "I can't wait to work with them again."

Robert Plant also worked with the choir on "Goin' Home: A Tribute to Fats Domino" (Vanguard), when it joined him on a version of "Valley of Tears," which he describes as "mesmerizing, beautiful and phenomenally resonant."

Plant adds, "Working with the choir, with their energy and positivity, has been one of the major events of my recent years."

Bryer describes international touring as "essential" for keeping the choir's high profile.

"This is a choir that thrills its audiences the most through its live shows," she says. "The more successful they are, the more is expected of them, but they've risen to the challenge and are ready to show U.S. audiences why they've received two Grammy Awards." ◆◆◆

6 QUESTIONS

with THE REPLACEMENTS

by WES ORSHOSKI

With 1982's "Sorry Ma, Forgot to Take Out the Trash," Minneapolis' famously ragtag band of misfits, the Replacements, began an inspiring, influential and ultimately anti-climactic journey that has come to embody the very spirit of rock'n'roll. Or, at least, the romantic notion of an American rock'n'roll band: four kids in a van making a play for fortune and fame. If they never really achieved either, the band's legend lives on, and has become bigger than ever. Stoking that flame are Rhino's new, outtake-laden reissues of the Replacements' first four albums ("Sorry Ma," "Stink," "Hootenanny" and "Let It Be"), to be followed by reissues of the band's four major-label successors later this year. In rare interviews, frontman Paul Westerberg and bassist Tommy Stinson look both back and forward.

When you listen to these reissues as a block, what do they say about you guys as a band and as four young guys?

Tommy Stinson: We weren't afraid to do anything in particular, and that was the beauty of it. And I think the outtakes kind of show that. Even though they're going to kind of bum Paul out, having his solo cassette demos out there, I think they really tell a part of the story, too. It really shows where he comes from and what he might have been thinking on his own, but was too scared to try with us as the band, because it was too naked, or whatever.

Of these four, is there one album that maybe means a little bit more to you than the others?

Paul Westerberg: To me, they were all just one big long song. I guess "Hootenanny" is the one where we came to the decision—or I did, at least—that this loud/fast stuff is not going to get us anywhere, because that was the height of the hardcore movement, and we were on tour, and we were not the loudest and the fastest. I figured, "Well, we can't win that way, so we've got to go the other direction and tap the other vein of our influences." Not that "Hootenanny" is my favorite record, but "Hootenanny" was probably the one where we first started to become unafraid to do things.

Since the band's breakup, the Replacements have become sort of mythic to some fans. Do you ever get lost sometimes in that myth?

Westerberg: I've distanced myself from it a great deal, and I've been sort of forced to embrace or re-evaluate it [with these reissues]. I'll tell you this—I did surprise myself when I listened to some of them. I thought, "Damn it, I was good. I was real. I know what I was saying, and this was real." Me and [late guitarist] Bob [Stinson] were 18, 19; [drummer] Chris [Mars] 17, Tommy 13. Bob and I at least understood that this was the only road up and out. We had no skill—he was a cook, I was a janitor—and it was like, "We make it in rock'n'roll or we die trying."

Stinson: Here's my whole problem with the whole mythology of it all: When I get people coming up to me now and saying, "I saw this show way back when, and you guys were so fucked up. You didn't even play any of your songs. It was the greatest show I ever saw." [Laughs] It's like, "Well, dude, that just sounds bleak. How could that possibly have been the greatest show you ever saw?" When somebody comes up and says, "I really liked a certain record or song, they mean something to me"—that, to me, that's the mythology that we actually lived up to. I think we actually were a really good band at times. I think the songwriting speaks for itself.



THE REPLACEMENTS

People remember those shows as either drunken train wrecks or a thing of magic, without much middle ground.

Westerberg: Some nights, yeah, we never gave 100%—that would be giving yourself to the audience. That would be on a level of someone like Elvis. We wanted [fans] to know that we were there for us, and you could like us or not.

Many fans dismiss the latter records and point to these early discs as capturing the band's true essence.

Stinson: To each his own. Some of the people who like the latter stuff can't even stand the earlier stuff, because it just didn't sound very good. And that's the beauty of the whole catalog: We grew and changed, and for all intents and purposes, we were actually able to grow and change and go through all that shit without getting our legs cut off, like happens now. We didn't get very far, but we did our thing. I think we had a good little run.

You've reunited twice in the studio in recent years. You've surely received a sizable offer or two from the producers of Coachella, so . . .

Stinson: We actually talked about it again this

year, and I think there was a consensus that, you know, maybe it wasn't the right time [to reunite], or maybe it is the right time. Paul and I were kind of in cahoots talking to them, talking to [his manager] Darren [Hill]. There were some things thrown out, and there were other festivals that wanted it too, if we were going to do it. At the last minute, it just didn't seem like the right thing to do, so we didn't do it. But I think Paul and I have something to offer each other still. I think that's pretty obvious when we get together.

Westerberg: I'm very hesitant about dragging the name out there and what damage we could do to the legend. Whatever we did, someone would want something else. If I went up there straight, they'd want us wasted. If we were fucked up, they'd want us to be this or that. But, I don't know. The records hold the key to the whole thing. So if I was ever going to play, I'd like to play once the whole shooting match is out, because I don't think I could physically get up there and bellow these 18 songs [from] that first record. That's just sheer youth there. I can't find that in a bottle or a pill. I'm just too creaky for that.

biz For an expanded version of this interview, go to billboard.com.



Q Notes

QUINCY JONES

How To Save The Album

Ever since Shawn Fanning launched the original Napster—and even more so now that legitimate downloading has taken off via iTunes—I've been hearing lots of talk about the death of the album. It's getting louder and louder, and it has our industry running scared. As you all know, single tracks—whether they're purchased legitimately or downloaded illegally—are cutting into the sales of albums, which are far more profitable.

The big question is, What, as an industry, should we do about this? Do we deny consumers the freedom of choice of buying single tracks, as Jay-Z did with his "American Gangster" album? That's one way of preserving the art form known as the album, but I

think there's an even better solution.

Artists, producers, songwriters and A&R folks: Rise up to the challenge and make your album so good that fans will want to buy the whole thing. I realize every album can't have six or seven top 10 singles, like Michael Jackson and I were blessed with on "Thriller" and "Bad," but you've got to try. If it's good enough, the fans will buy it. Maybe they'll want to whet their appetite by only buying a track or two at first, but if you keep coming out with good tracks



and pique their interest, they'll be back.

There's actually an opportunity here to sell more than just the album. Release a digital track early. That's an easy sell, but make sure the rest of the album delivers that same kind of quality and excitement, and they'll be back to buy additional tracks and/or hopefully

the entire album as you conceived it. And don't forget special packaging for the physical product. If you and your team deliver quality goods, the fans will want to buy it.

Can you imagine a world in which people

only bought a single download of Miles Davis' "So What" instead of the greatest jazz album of all time, "Kind of Blue"? Or "Mercy Mercy Me (The Ecology)" instead of Marvin Gaye's complete masterpiece "What's Going On"? Or even a single track from Herbie Hancock's Grammy Award-winning "River: The Joni Letters" instead of the whole collection?

We need to stop complaining about single-song downloads and instead focus on making better music that'll make fans want more than just one song.

Q Notes is a series of columns by Quincy Jones on music, the arts, the digital space and humanitarian outreach.

THE BILLBOARD REVIEWS

ALBUMS

ROCK

BILLY BRAGG

Mr. Love & Justice

Producer: Grant Showbiz
Anti-

Release Date: April 22

★ On his 11th album, England's most famous left-winger embraces the right-wing mantra of choice. Buy this double-disc set and you get to choose between full-service band versions or raw solo interpretations of its 12 excellent songs. But then, Billy Bragg has always done a fine job of being all things to all men. As the title suggests, "Mr. Love & Justice" sees equal measure placed upon affairs of state ("Sing Their Souls Back Home," "O Freedom") and the heart ("M for Me," "Something Happened"), resulting in his most satisfying original collection since 1991's "Don't Try This at Home." And whether you prefer him shouting vitriol on the picket line or whispering sweet nothings in the bedroom, you'll find plenty to enjoy here.—MS

THE NIGHT MARCHERS

See You in Magic

Producer: John Reis
Swami/Vagrant

Release Date: Apr. 22

★ This new San Diego-based quartet is led by singer/guitarist John "Speedo"

Reis, long a familiar figure in punk circles thanks to his work with Drive Like Jehu, Hot Snakes and Rocket From the Crypt, whose live CD/DVD package from earlier this year closed the book on one of America's most under-sung rock acts. On their debut, the Night Marchers cook at a lower temperature than did RFTC, with slower tempos and fewer punkabilly guitar freakouts; perhaps this is the sound of a black-leather lifer mellowing with age. But even if it's easy to miss the full-tilt pyrotechnics of yore, Reis' new approach allows you to appreciate his wound-tight tunecraft like never before. Dig the soul-punk shuffle of "You've Got Nerve" for proof of his continued vitality.—MW

BLIND MELON

For My Friends

Producer: Blind Melon
Adrenaline Music Group

Release Date: April 22

Blind Melon's new album comprises the band's first new songs since the death of former lead singer Shannon Hoon in 1995. With new singer Travis Warren onboard, the group has tried to recapture the magic that made it a pop/rock darling in the early '90s. The effort is not a failure by any means, but while the rest of the band remains in-

ASHLEE SIMPSON

Bittersweet World

Producers: various
Geffen

Release Date: April 22

Having gotten the post-"Saturday Night Live" "you can't break my spirit" thing out of her system with 2005's "I Am Me," Ashlee Simpson now just wants to have a good time. And essentially, there's not much else to take away from "Bittersweet World." The album finds Simpson trading in guitar pop for a few Timbaland-assisted dance beats—the hitmaker adds his touch to the dark, hypnotic groove of "Murder," the Pat Benatar-like fist-pumper "Rule Breaker" and the manic "Outta My Head (Ay Ya Ya)." Elsewhere, Simpson goes the cheeky Fergie route with "Boys," disses teasing girls on "Hot Stuff" and tries out a piano ballad on "Never Dream Alone," with mixed results. "Bittersweet World" is a party worth attending, but not much is missed if your invite got lost in the mail.—JM



tact, "For My Friends" doesn't sound much like the Blind Melon Hoon left 13 years ago. Warren, though, is a very capable replacement; he sings in an upper register that fits well with the group's jammy country-rock sound, and occasionally sounds eerily like Hoon. And at times, it all clicks, like on "Sometimes," a funky, organ-driven rocker. But there's nothing here that quite approaches the peaks of first-era Blind Melon.—TC

WHITE LION

Return of the Pride

Producers: Mike Tramp,
Claus Langeskov
Airline

Release Date: April 29

In the late '80s, the calmly cracking campfire tone of singer Mike Tramp—born in Denmark and brandishing a blond mane worthy of his band's name—set White Lion apart from the hair-metal pack. Back now with a new, keyboard-augmented lineup, Tramp's best when he's most ambitious—"Battle of Little Big Horn" and the eight-minute "Sangre De Cristo" are complex compositions, exuding a spooky history-book buzz. "Live Your Life" and "Finally See the Light" are pristine hard pop, made anthemic with Thin Lizzy changes and choruses hooked like the Who or Bay City Rollers. Jamie Law's power chords thrash

loud enough to compensate for intermittent moments of mush. And while live reprises of a pair of 20-year-old hits feel extraneous, the Bad Company riff opening "When the Children Cry" is a neat touch.—CE

HIP-HOP

LYRICS BORN

Everywhere at Once

Producer: Lyrics Born
Anti-

Release Date: April 22

★ For his second solo studio record, the Quannum Projects godfather veers left from his sample-centric background and into something that should be highly pleasing to anyone who enjoyed hip-hop in 1988. "Everywhere at Once" isn't the map-jumping free-for-all inferred by its title; rather, this is a focused and thoughtfully crafted party record that finds Lyrics Born employing a live band to work up his newfound love of shimmering, shining pop-funk, even as he expands his hoop-jumping, rat-a-tat rhymes. There's much to dig into here, especially the readymade singles "I Like It, I Love It" and "Hott 2 Deff," which sounds like something left over from the "Off the Wall" sessions. Meanwhile, "Do U Buy It" channels, uh, Gary Numan, and "Differences" and "Cakewalk" venture smartly into relationship territory.—JV

BLUES

JEFF HEALEY

Mess of Blues

Producers: Jeff Healey, Alec Fraser

Ruf

Release Date: April 22

▶ Before his untimely death in March, Canadian guitarist Jeff Healey had been quite involved in jazz via band the Jazz Wizards (he played trumpet and clarinet). But he tracked this blues-rock CD in late 2007, and it's an outstanding farewell. The disc opens with a furious cover of "I'm Torn Down," followed by an equally formidable run through "How Blue Can You Get." It's a genuine pleasure to hear Healey's fluid, incisive lead guitar again, and his bandmates are rock solid. Outside the lines, Healey also works a sturdy cover of the Band's "The Weight" and a fine version of Hank Williams' "Jambalaya."—PVV

JAZZ

BENNIE MAUPIN QUARTET

Early Reflections

Producer: Bennie Maupin
Cryptogramophone

Release Date: April 22

★ While veteran multi-reeds player Bennie Maupin has enjoyed a rich history performing in bands led by Miles Davis and Herbie Hancock, he's also a potent

leader in his own right, as evidenced on "Early Reflections." A passionate outing of rumination and whimsy in the company of an all-Polish trio, the album serves up melodic gems by Maupin on tenor and soprano sax and alto flute, half of which develop fully in the two- to four-minute range. He's playful on "Inside the Shadows," soulful on the happy-go-lucky "Prophet's Motifs," swinging on the sprightly "Black Ice" and hushed on the gentle "Within Reach." Best of the bunch: the slow dance "Escondido," which Maupin delivers with earthy bass clarinet clarity, and two tunes featuring Hania Chowaniec-Rybka improvising wordless vocals in the mix.—DO

ROBERT WALTER

Cure All

Producer: not listed
Palmetto Records

Release Date: April 15

★ Robert Walter plays the Hammond organ the way it was meant to be played—bold and free-swinging. Though he also plays other keyboards on "Cure All," the Hammond is definitely the right tool for this trio album's juiced-up soul-jazz. Walter's vigorous attack is matched by the frisky, adept rhythm section of New Orleans mainstays James Singleton (bass)

FLIGHT OF THE CONCHORDS

Flight of the Conchords

Producer: Mickey Petralia
Sub Pop

Release Date: April 22

This self-titled debut album by HBO's kiwi wonderkids is an intelligently playful parody romp through about 10 genres in 15 tracks. Jemaine Clement and Bret McKenzie set themselves apart from trashy pop-culture comics with lyrics that employ childlike wonder rather than childish humor. Album highlights "Hiphopotamus vs. Rhymenoceros" (with the signature line "Ain't no parties like my nana's tea parties") and "Ladies of the World" (which rhymes "cutleries" with "knees") lean on goofiness rather than offensiveness in a way that is refreshing. There's something slightly missing for the listener who's seen them live or watched the show, as part of their charm is definitely in the visual delivery (and the spontaneous keyboard solos). But the lyrics hold their own as comedy poetry, and the album as a whole is stuffed with feel-good laughs.—LJW



PHIL VASSAR

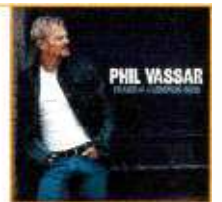
Prayer of a Common Man

Producers: Phil Vassar, Mark Wright

Universal South

Release Date: April 22

You know the country's in trouble when a guy like Phil Vassar—who gets songwriting royalties for penning hits for Tim McGraw, Alan Jackson, Jo Dee Messina and others—declares that "They can kiss my price of gas/It's time to speak my mind." Country music's not in trouble for having a new Vassar album, though. The Virginia native and Nashville veteran's delayed fourth studio set was well worth the wait, with some of his most evocative songs brought to life by even richer arrangements and production. A piano man in a twangy guitar world, Vassar's instrument of choice gives each of these dozen songs a full-bodied foundation. There are rowdy rockers ("Around Here Somewhere," "Baby Rocks") and more reflective pieces ("My Chevrolet," "Crazy Life"), but the bulk of the songs muse about relationships, cars, late fathers and rockin' girlfriends (or wives).—GG



THE BILLBOARD REVIEWS

SINGLES

and Johnny Vidacovich (drums). Like Walter, they refuse to be restrained by boundaries, so this energetic set owes as much to the Meters as to Jimmy Smith. With the exception of an elastic cover of Boney M's "Rivers of Babylon," the songs are all originals, highlighted by the title track, a funky New Orleans march with attitude. The expansive "Parts and Holes" offers room for snappy solos, but mostly, these guys are locked in a three-way conversation that is almost always loud, colorful and illuminating.—WR

NICHOLAS PAYTON

Into the Blue

Producer: Bob Belden

Nonesuch

Release Date: April 22

★ The most appealing thing about Nicholas Payton's *Nonesuch* debut, "Into the Blue," is that it's simply an unfailingly sweet listening experience. The album is groove-rich, and Payton's trumpet sound has a feel and a shape that will seduce your ears. Of the seven originals, the chilled groove of "Let It Ride" and the delightful rumination between piano and trumpet that dominates "The Crimson Touch" deliver some of the best moments. The final track, "The Charleston Hop," is a terrific ensemble performance that lights the fuse on a Payton solo that's a masterful blending of flash and substance.—PVV

CHRISTIAN

MARTHA MUNIZZI

Change the World

Producers: Aaron Lindsay,

Israel Houghton

Martha Munizzi Music

Release Date: April 1

★ Few artists have the ability to transport the listener into the heart of a live worship experience more effectively than Martha Munizzi, and she does that again on her newest project. Recorded live at Gathering Place Worship Center in Orlando, Fla., this disc effectively captures the spirit and passion that make Munizzi's live events so powerful. Opener "Invincible God" is a potent anthem that sets the tone for the uplifting music to come, from the Latin-flavored "Dance," the breezy "More Than Enough" and "Wrap Me in Your Arms," a powerful duet with Israel Houghton.—DEP

NEW & NOTEWORTHY

TOKYO POLICE CLUB

Elephant Shell

Producers: various

Saddle Creek

Release Date: April 22

★ When the band first emerged in 2006 full of startlingly brief songs and an ace EP, it appeared a second act might have been tough for Tokyo Police Club. Luckily, the songs on "Elephant Shell" are a sensible progression from the Strokes-like hooks of earlier material, showing an increasing sophistication. As with before, the brilliance is in the brevity. Even on a 28-minute album, the band does manage to shift gears, such as on "The Harrowing Adventures Of?," with its strings, xylophone melody and lyrical hook of "two wrongs make him right." The hook-and-hand-clap-laden "Tessellate" and opener "Centennial" also thrill, but with an album this brief, it's hard not to walk away wanting more.—RT

POP

NE-YO

Go On Girl (4:21)

Producer: Stargate

Writers: S. Smith,

T. Hermansen, M. Eriksen,

E. Lind, A. Bjorklund

Publishers: various

Def Jam

▶ At 25, Ne-Yo is wise beyond his years. Exceptional songwriting skills and smooth vocals create catchy songs with substance, always an appreciated novelty in the pop arena. On "Go On Girl," the fourth single from second set "Because of You," he sings about moving on after lost love, atop an ideally suited Stargate track. The graceful music gives Ne-Yo room to demonstrate his prowess as a singer, while the drum track and subtle instrumental transitions amplify emotional intensity. It all results in music that listeners not only believe, but are moved by. Score.—SR

ROCK

RADIOHEAD

House of Cards (5:28)

Producer: Nigel Godrich

Writer: Radiohead

Publisher: Warner/Chappell

Radiohead

▶ Radiohead's "In Rainbows" continues to captivate not only musically, but via its wildly innovative marketing. Radio release "House of Cards" features Thom Yorke's elegant billowing cry, as he invites the object of his desire to forget "her house of cards"—thus, a defense built on shaky ground—and become his lover. Yorke's reverberating infidelities are propelled by a crescendo of swift guitar rattles and the steady jazz feel of the rhythm section. This enchanting "House" demonstrates why Radiohead's foundation has remained at the throne of underground music for 15 years.—KW

MÖTLEY CRÛE

Saints of Los Angeles (3:28)

Producers: James Michael,

Nikki Sixx, DJ Ashba

Songwriters: N. Sixx,

J. Michael, DJ Ashba,

M. Frederiksen

Publishers: various

Mötley Records

▶ The cardinal rule of late-'80s Mötley Crüe was to push anything in its path to the extreme; the four minstrels of mayhem still haven't learned their lesson—when it comes to music, anyway. Praise the rock gods for that. It's therefore fitting that on the imminent 21st anniversary of strip-club-inspired "Girls, Girls, Girls," new single "Saints of Los Angeles" melds the motorcycle-revved, come-and-get-it-boys gusto of that album's title track with the attitude of gang-banger "Wild Side." The guitar squeal and grit of Mick Mars burns so much rubber that the track leaves skid marks, as Vince Neil sings, "If you think it's crazy/You ain't seen a thing"—and that's saying something, coming from this Crüe. Upcoming album with the first all-new material from the original quartet in more than a decade seems ripe with filthy promise.—CLT

PENNYWISE

The Western World (3:10)

Producer: Cameron Webb

Writer: Pennywise

Publisher: Pound Foolish,

BMI

MySpace Records

▶ California skate-punk band Pennywise returns with studio album "Reason to Believe"—stoked to

RIHANNA

Take a Bow (3:51)

Producers: Stargate, Ne-Yo

Writers: S. Smith, M.S. Eriksen,

T.E. Hermansen

Publishers: various

Def Jam

The fifth single from upcoming relaunched version of Rihanna's runaway third album "Good Girl Gone Bad" may sound on the surface like a sweet ode, but the teen singer is actually ridiculing her man's unconvincing apology after he's nabbed cheating. She offers, "Don't tell me you're sorry cuz you're not/You're only sorry you got caught/That was quite a show, very entertaining, but it's over now/Go on and take a bow." With superstars Stargate and Ne-Yo at the helm, the velvety ballad ticks along with well-applied piano and strings, as the instantly recognizable singer delivers a convincingly bemused vocal, complete with haughty laugh. Rihanna has been an unstoppable presence since she burst to the top with "Pon De Replay" in 2005; 10 singles (and an armload of Grammy Awards) later, she's still gaining speed and worthy of a "Bow."—CT



give it away for free to its 147,000-plus MySpace friends. Tightly packed with grinding buzz-saw guitars and contagious group harmonies, lead single "The Western World" is a hard-hitting '90s punk-rock throwback, gaining steam at modern rock radio. Despite the band's new MySpace partnership, the lyrics launch a delicious attack on Internet-obsessed culture: "We are the dregs of the western world/The steroid boys and the video girls/We are the viral Internet songs/

And the anchorman can't stop lying."—SP

AC

CELINE DION

Alone (4:03)

Producer: Ben Moody

Writers: B. Steinberg,

T. Kelly

Publisher: Sony/ATV

Columbia

▶ This is "Taking Chances"? With an adventurous, even daring array of triumphant tracks on Celine Dion's new album, Sony couldn't play it safer than second single choice of a cover of Heart's "Alone." Dion's performance is ever-exceptional—she delivers formidable drama sans bombast—but radio hardly needs a new version of a consummate song that still plays well as catalog (46 AC outlets recently gave it spins). More important, how does this show the singer has spread her wings stylistically—the calling card of the project? Dion's most dedicated followers were polled on celineforum.com and 20% agreed that "Fade Away" casts the ideal mix of reinvention and commercial appeal; they're right. "Alone" came in ninth. If those most invested in Dion's success believe the choice off-base, then what's the potential to kindle "Alone" beyond the disappointing No. 6 peak of previous single "Taking Chances"?—CT



THE RACONTEURS

Salute Your Solution (3:00)

Producers: Jack White III,

Brendan Benson

Writers: J. White, B. Benson

Publishers: Chrysalis/Gladstad,

ASCAP; Third String, BMI

Third Man/Warner Bros.

The Raconteurs' second album, "Consolers of the Lonely," was forged during time on the road supporting debut release "Broken Boy Soldiers," and showcases the group's ability to take eclectic influences and create accessible indie rock. First single "Salute Your Solution" is a gritty, fast-paced contemplation featuring pop lords Brendan Benson and Jack White exchanging streams of consciousness, before joining as a tag team litany, resolving, "There's only one I'm taking." Effectively chaotic, the song finds the Raconteurs further exploring their niche with seasoned excellence. As "Salute" flies up the Modern Rock chart, the band is wrapping up a lengthy trans-coastal tour that ends with a bang at home in Nashville at the storied Bonnaroo festival. By then, they'll be headliners.—KW

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Chuck Eddy, Gary Graff, Jill Menze, Dan Ouellette, Sven Philipp, Deborah Evans Price, Shad Reed, Wayne Robins, Mark Sutherland, Chuck Taylor, Richard Thompson, Christa L. Titus, Philip Van Vleck, Jeff Vrabell, Kyle Williams, Mikael Wood, Lavinia Jones Wright

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.

ROCK BY CORTNEY HARDING

Mraz's EP Extravaganza

Staggered Releases Lead Into New Album Rollout

Jason Mraz is nothing if not a man of his word. "I promised a lot of people I'd do an acoustic album, but then my new record turned out to be my funkier project yet," the laid-back San Diego singer says. Rather than simply hope his loyal fan base would adapt, Mraz took the unusual step of releasing acoustic versions of every song on his new album throughout the course of three EPs, the second of which was released April 15.

The first EP in the series, "We Sing," came out March 18 and has sold 18,000 copies, according to Nielsen SoundScan. The full-length album, "We Sing, We Dance, We Steal Things," will be released May 13 via Atlantic. Both EPs are available at indie retail stores and online. The final EP, "We Steal Things," will be released as a digital bundle with the new album.

"I think fans will want both versions of the album," Mraz says. "I like being able to give them options, and they really wanted to hear different versions of the tracks."

Atlantic senior VP of marketing Dane Venable says the label isn't worried "about it cutting into album sales, because Jason is an agile enough performer to be able to perform a song solo and with a band and make it sound very different. The EPs are for the fans, while the album will be driven by more traditional means."

Mraz's fans drove the album's



MRAZ

first single in another way. Since he released a demo version of the track "I'm Yours" on an EP that came with his last album, more than 300 people have posted versions of themselves covering the track on YouTube. "I never instigated any of the covers," Mraz says. "But I can see why people are drawn to the song, and because it is about generosity, I wanted to share it."

"There was a groundswell of support, and that has helped us at

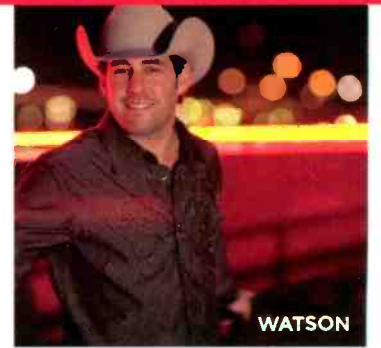
radio," Venable says. The song is No. 4 on Billboard sister publication R&R's Triple A chart and No. 32 on the Hot AC tally.

In addition to hitting the airwaves, Atlantic also has an ambitious digital strategy for the releases. MySpace and mobile company KaDoink will allow fans to send texts and receive phone calls with 30-second clips of different tracks before being directed to listen to full tracks online. Mraz has also partnered with iTunes to

allow fans to buy a different new track off the record for four weeks leading up to the album's release.

"What he's doing is a very smart strategy, because he's keeping fans excited," Criminal Records owner Eric Levin says. "His audience tends to be people who want it all, and all the releases fulfill a customer need."

For Mraz, making sure the crowd that supports him is happy is job one. "I'm just giving the people what they want, man," he says, laughing. ♦♦♦



WATSON

IN THE DRIVER'S SEAT

Aaron Watson, who at 30 years old has already released eight albums, is building his career one step at a time. "We're taking the stairs," he says. "That way you don't ever have to worry about the elevator breaking down."

His latest set, "Angels & Outlaws," released on his own Big Label Records and distributed by Thirty Tigers through Sony/RED, debuted at No. 28 on Billboard's Top Country Albums chart in the April 19 issue, selling more than 4,000 copies. It also came in at No. 4 on Heatseekers that week and placed No. 1 in the South Central region. Watson's 2006 release, "San Angelo," reached No. 60 on Top Country Albums and went on to move 18,000 units, according to Nielsen SoundScan.

The new set, which was produced by Ray Benson, Watson and Benson's son, Sam Seifert, includes appearances by Benson, Jack Ingram, Kevin Fowler, Billy Joe Shaver and Roger Creager.

The album's opening cut is a revved-up version of Waylon Jennings' "Tulsa." It also includes a cover of John Mayer's "The Heart of Life." "Despite the fact that I'm a slow talking West Texas boy, I do appreciate other kinds of music besides country," Watson says.

The album's title cut was hatched after Watson watched a documentary about Johnny Cash and June Carter Cash. "I was amazing how much his life changed over a 10-year span," he says. "Between June Carter and Jesus, he really straightened up."

Watson, who once lived in a gas station for four months, says that while he's received interest from major labels, he's "very content" with his current situation. "You can make a much better living staying independent," he says. "I am the publishing company, the record company, the whole thing." "I'd rather be rich than famous," he adds.

First single "Hearts Are Breaking Across Texas" is receiving minimal airplay on Nielsen BDS-monitored stations in Texas. But the hardworking Watson continues to play clubs and festivals across Texas, and he's expanding his reach by performing this year in the Midwest and on the West Coast.

"I'm definitely in the driver's seat," he says. "I'm not sure what kind of car it is yet, but I'm definitely driving." —Ken Tucker

GO WITH THE FLO

To put it in the parlance of the SAT, what Rage Against the Machine was to 1992, Universal Republic hopes the Flobots will be to 2008. The political rap-rock band is rising up Billboard's Heatseekers chart, coming in at No. 20 this week, driven largely by the strength of first single "Handlebars." The track, which won modern rock KTCL Denver's Hometown for the Holidays contest and was subsequently added into rotation in January, has gained momentum at radio, coming in at No. 15 on the Modern Rock chart.

The Flobots' album, "Fight With Tools," is only available digitally, as the band has sold out its initial run of physical copies. The Universal rerelease, which will be out May 20, is the same as the original version.

"We have a true partnership with the band, and

I want to make sure we have a positive give-and-take relationship," Universal Republic president/CEO Monte Lipman says. "I see the fact that they are political and civic-minded as being a very positive thing."

Flobots bassist Jess Walker admits he was skeptical of the major's attention at first. "I don't think we ever saw ourselves on a big label," he says. "But we would not have signed with them if we hadn't gotten the freedom and support that we had wanted."

That support extends to helping the Flobots with their nonprofit organization, flobots.org, which helps facilitate community involvement among its fans. "We've always wanted to turn people on and connect them to action," Walker says. "We are rooted in nonviolence and civic engagement, and we are



using the tools the major label gives us to help even more people get involved."

Lipman adds, "This is a band that really uses their music as a platform to create social change." —CH

MRAZ: BIL ZELMAN; FLOBOTS: MATT WALKER



ROCK BY CHRISTA TITUS

'Beautiful' View

10 Years Hits Big From The Brink Of Despair

The title of 10 Years' new album, "Division" (May 13, Universal Republic), wasn't chosen lightly. According to drummer Brian Vodinh, the Tennessee alternative band nearly broke up while recording its latest effort in Seattle.

"It got to the point where Jesse [Hasek], our singer, was literally online looking at flights to come home," Vodinh recalls. "He was done. I was right there with him. We all had just kind of had enough."

What led a young band off to a promising start—selling 392,000 copies of its 2005 major-label debut, "The Autumn Effect," according to Nielsen SoundScan, and landing a No. 1 Modern Rock hit with "Wasteland"—to almost bail out when the stars were aligned for a well-received follow-up? Vodinh attributes it to pressure to perform, both internal

(among the band) and external (from its advisers and label).

"We've crossed the line between doing it for fun before we had a record deal and now all of a sudden it's our profession, it's our career and it's our living," he says. "We do want songs on the radio and we do want to produce things that are commercially viable. . . . But we don't want to be that Fall Out Boy band and we don't want to be that Panic at the Disco. We want to do it on our terms."

Once the bandmates began listening to and respecting each other's opinions again, the mending began—with "Beautiful" results. The lead single from "Division" was released far ahead of the album, according to Universal Republic senior director of marketing Frank Arigo, because the label "thought

we had a great song, and the reaction at radio pretty much confirmed that for us." The cut entered the Mainstream Rock chart in February, and this week sits at No. 11. It debuted on Modern Rock in March, reaching No. 15; it is No. 16 this week.

Among the key points of the promotion plan for "Division" are the impending release of the video for "Beautiful" and a TV spot campaign at MTV2 and Fuse. The label is also excited about 10 Years joining Linkin Park's Projekt Revolution tour, which includes Chris Cornell, Ashes Divide and Atreyu. Universal Republic co-president Avery Lipman, who signed the band, agrees with the observation that 10 Years hits a sweet spot between rock and metal. "They've evolved and stylistically they've matured. It's all just been a natural progression, but they are that band," Lipman says.

Arigo sees 10 Years' appeal as going a step further: "Linkin Park does kind of straddle alternative rock and even get into the pop crowd too. It's going to be a great opportunity for these guys to get in front of a whole new audience."

'HELP'-ING HAND

Bellatrax Locks Down The Dance Chart

After three weeks at No. 1 on Billboard's Hot Dance Airplay chart, "Can't Help Myself" (Nervous) by Bellatrax featuring Sophia May appears set to develop into a major crossover hit on both sides of the Atlantic. The track's journey to its current position is, however, a story in itself.

"I originally licensed the track to Portuguese indie Pure Funk for the world," says Bristol-based Bellatrax, aka Chris Dececio. "They then licensed it to Italian label Oxyd about a year ago, and since then, Oxyd managing director Stephano Mazzacani has been working hard to get the remixes done."

It was also Mazzacani who licensed the track to New York indie Nervous.

"As soon as I heard the track I knew I had to get it out there, because it has huge potential," Nervous managing director Michael Weiss says. "And when I took it to XM [Satellite Radio], they agreed. It was a rare instance of a unanimous thumbs-up from the playlist panel."

Weiss says the track also received instant approval from XM listeners and is now "on maximum rotation [52 plays per week] and being played on both coasts."

Other stations including rhythmic AC KNGY San Francisco and dance outlets WIOQ Philadelphia and KNRG Phoenix are all supporting the track.

XM dance channel BPM PD Skyy says "Can't Help Myself" is "made for radio."

"It has a perfect blend of dancefloor energy and pop sensibility, plus [a] perfectly measured vocal performance," he says. "Where a lot of pop/dance tracks tend to bury the vocal, her voice really leaps out at you."

May believes her R&B background was significant in the track's success.

"I came to the project not knowing much about dance music, which gave it something fresh," she says. "In fact, 'I Won't Change,' the follow-up single, started out as an R&B tune."

U.K. momentum for "Can't Help Myself" is now growing, with regular plays from Radio 1 DJs Pete Tong and Judge Jules, Kiss FM's Steve Smart and Ant Nicols, Hed Kandi's Duncan Wallace and Radio 538's DJ Devious. In Europe, Bob Sinclar, Tom Novy, Graham Gold and Matt Darey are all big club supporters.

London-based Mission Control handles live bookings for the world.

—Gary Smith

BELLATRAX

DALLAS RAPPER LIL WIL MAKES HIS MARK

Twenty-one-year-old Lil Wil didn't take rapping seriously until the murder of a childhood friend six years ago put things into perspective.

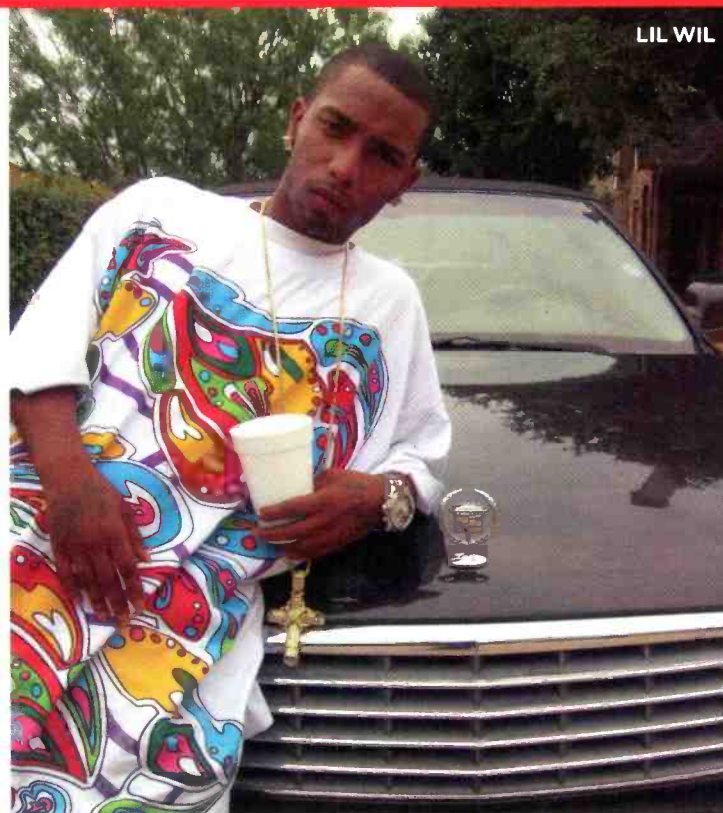
Now, Wil, born Wil Martin, is prepping the release of his debut album, "Dollas, Tx," May 27 via RudeBwoy Ent—the indie label he started with partner Rude in 2005—and Asylum Records. The set's first single, "My Dougie," which was released a year ago, has been on Billboard's Hot R&B/Hip-Hop Songs chart for 19 weeks, and is currently No. 40. The track is also No. 18 on Hot Rap Tracks after entering the tally 11 weeks ago.

"'My Dougie' is your whole personality, your whole swag, what makes you fresh," Wil says. Other songs on the album include the brash "Grown Man"; the reflective "My Lil

Homie"; "Take a Look Through My Mind," which touches on political issues; and second single "Bust It Open." Tum Tum, Yo Gotti and DJ Toomp are among those working on "Dollas, Tx."

In addition, Soulija Boy was tapped for the remix of "My Dougie," although that track won't appear on the album. Aside from traditional marketing, the promotional team behind Lil Wil plans to work the album locally first, and then take it national, according to Rude. A high school tour that is set to take off by the end of the month is in the works, with planned stops in Louisiana, Texas and Oklahoma.

In addition, a promotional DVD with exclusive webisodes will be available with the purchase of every CD. —Mariel Concepcion



10 YEARS: FRANK OCKENFELS; LIL WIL: MIGVER



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WAY UP HIGH

>>A month after he stirred digital sales for Jeff Buckley's "Hallelujah," "American Idol" contestant Jason Castro raises spikes for another late artist, Israel Kamakawiwo'ole. The Hawaiian's version of "Somewhere Over the Rainbow" re-enters Hot Digital Songs at No. 11 with 62,000 sold, while some of his albums post gains.

ROCK OF AGES

>>New label (Columbia) but same result, P.O.D. gets its fifth No. 1, and its fourth No. 1 debut, on Top Christian Albums with "When Angels & Serpents Dance" selling 34,000 copies in its opening frame.



TASTY TRIUMPH

>>Longtime Alligator staple Marcla Ball notches her first No. 1 on Top Blues Albums with "Peace, Love & BBQ." She has placed five previous titles since the chart launched in 1995. She previously peaked at No. 2 with the 1993 album "So Many Rivers."

CHART BEAT

>>Ray J and his sister Brandy now have matching No. 1 sets on Top R&B/Hip-Hop Albums. His "All I Feel" becomes his first No. 1, and she ruled with "Full Moon" in 2002. There is another family with three siblings who have all had their own No. 1 albums on this chart; Fred Bronson reveals names in Chart Beat online.

>>Jimmy Cliff wrote "Many Rivers to Cross" and released it in 1969, but despite numerous cover versions, the song has never appeared on the Billboard Hot 100 until this week. An "Idol Gives Back" performance propels Annie Lennox's remake onto the chart at No. 80.

>>Another "Idol Gives Back" performance gives Daughtry its highest-debating song, as "What About Now" bows at No. 18.

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

Billboard

CHARTS



Over the Counter

Geoff Mayfield gmayfield@billboard.com

Brit Leona Lewis Tops Big Chart; Paying Respects

We're accustomed to seeing U.S. TV shows like ratings juggernaut "American Idol" and even USA Network's "Nashville Star" affect Billboard's charts. This week, a singer discovered on a show that's never been seen on American screens—except on YouTube—makes Billboard 200 history with her debut album.

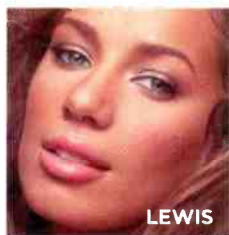
Leona Lewis, found on Simon Cowell's U.K. talent show "The X-Factor," becomes the first new British solo artist to start at No. 1 on the Billboard 200. While she was discovered on a British series, she is no stranger to American viewers by now, having made prerelease visits to "The Oprah Winfrey Show" and "Good Morning America" and release-week stops on "Live With Regis and Kelly," "The Ellen DeGeneres Show" and "Jimmy Kimmel Live."

That exposure, plus a bona fide radio hit in "Bleeding Love," leads her "Spirit" to a handsome start of 205,000 copies, the third-largest album sales week of the year.

With the album's release unleashing an 11% gain in download sales for "Love," it returns to No. 1 on Hot

Digital Songs and the Billboard Hot 100. Its new sum of 223,000 units marks its best sales week yet. The song also bullets 9-8 on the all-format Hot 100 Airplay.

Lewis becomes the first British solo artist to lead the U.S. albums roll since Rod Stewart's "Still the Same" . . . Great Rock Classics of Our Time" in the Oct. 28, 2006, issue. More significantly, hers is the first by any solo Brit female to bow at No. 1 and the first to lead the page since Sade's "Promise" reached the top in 1986.



LEWIS

TWO FRIENDS: To take a cool job that I really needed, I had just moved to the smallest city in which I'd ever lived, staying the first couple of nights at a Red Roof Inn. On my second day in the office, one of the most impressive executives I'll ever know asked me if I wanted to stay at his house until my apartment opened up, only minutes after we met.

With such a personable and approachable demeanor, it was sometimes difficult to remember that Jim Bonk was the executive VP/CEO of one

of the most respected chains in the history of music retailing, Camelot Music.

Bonk succumbed to a years-long bout with a brain tumor April 5, and were it not for obligations to Billboard's Latin Music Conference & Awards in Hollywood, Fla., I would have been among the throng at his funeral, where well-wishers spilled beyond the walls of a Canton, Ohio, church.

Although he never earned a college degree, Bonk developed an astute business acumen that matched any MBA I've met. He was the embodiment of leadership, a man who knew when to be firm, but also understood which occasions were better served by a big brother's touch.

Bonk continued to look out for me after I left Camelot. I'd be tempted to call him a mentor, except that sounds like more of a compliment to me than to him. The universal respect he commanded was obvious in the tributes from music executives quoted in the obituary Ed



BONK

Christman posted on billboard.biz. Before Trans World Entertainment absorbed the chain, Camelot's competitors held him in equal regard.

Founder/president Paul David absolutely represented Camelot's heart, but Bonk was certainly its soul.

He does not leave alone. As if cut from a script of "The Twilight Zone," his lifelong friend Larry "LJ" Hodgson, who had been Camelot's Northern regional VP and one of my rocks when I worked for the chain, was felled by bone marrow cancer the day of Bonk's funeral.

Neighbors as boys, fellow Marines during the Vietnam War and colleagues at Camelot, they died within days of each other, each at the too-young age of 60.

For longer than I've been alive, medical science has poured millions of dollars and countless hours of research to chase down the demon that is cancer. Losing two dear friends who both deserved to have a lot more time on the clock underlines the significance of three charities that the music industry vigorously supports—City of Hope, the T.J. Martell Foundation and the Neil Bogart Memorial Fund—each engaged in that fight against cancer.

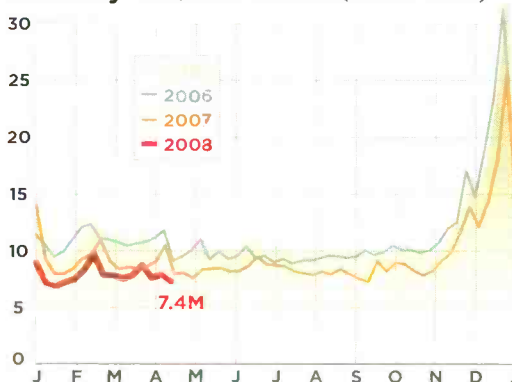
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,363,000	1,189,000	20,060,000
Last Week	7,991,000	1,206,000	20,381,000
Change	-7.9%	-1.4%	-1.6%
This Week Last Year	8,059,000	908,000	16,066,000
Change	-8.6%	30.9%	24.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	135,753,000	119,890,000	-11.7%
Digital Tracks	250,815,000	321,866,000	28.3%
Store Singles	635,000	443,000	-30.2%
Total	387,203,000	442,199,000	14.2%
Albums w/TEA*	160,834,500	152,076,600	-5.4%

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

ALBUM SALES



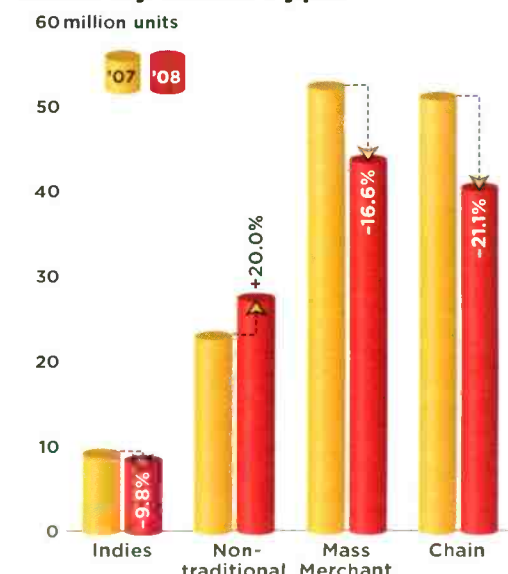
SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	121,954,000	101,304,000	-16.9%
Digital	13,400,000	18,105,000	35.1%
Cassette	119,000	35,000	-70.6%
Other	280,000	446,000	59.3%

For week ending April 13, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



APR 26 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		1
2	1	2	GEORGE STRAIT MCA NASHVILLE 010825/UMGN (13.98)	Troubadour		1
3	NEW	1	JAMES OTTO RAYBOW/WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		3
4	3	5	VARIOUS ARTISTS SONY BMG EMI UNIVERSAL ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		1
5	2	2	R.E.M. WARNER BROS. 418820* (18.98) ⊕	Accelerate		1
6	5	19	SOUNDTRACK FOX 62386/HAZOR & TIE (16.98)	Alvin And The Chipmunks	●	5
7	NEW	1	RAY J DEJA 34 KNOCKOUT EPIC 5041/KOCH (17.98)	All I Feel		7
8	9	6	RICK ROSS SLIP-N-SLIDE DEF JAM 009536* /DJMG (13.98)	Trilla		1
9	NEW	1	P.O.D. IND COLUMBIA 09255* SONY MUSIC (16.98)	When Angels & Serpents Dance		9
10	7	4	DANITY KANE BAD BOY 444604 AG (18.98)	Welcome To The Dollhouse		1
11	RE-ENTRY	4	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 21358 TIME LIFE (17.98)	A Body + Soul Collection: Midnight Fire		1
12	12	2	PANIC AT THE DISCO DECAYANCE FUELED BY RAMEN 430524/AG (18.98)	Pretty Odd.		1
13	16	14	TAYLOR SWIFT BIG MACHINE 79012 (18.98) +	Taylor Swift	●	2
14	NEW	1	NINE INCH NAILS THE NULL CORPORATION 26* (16.98)	Ghosts I-IV		14
15	13	8	JACK JOHNSON BRUSH FIRE 017540* /UMRG (13.98)	Sleep Through The Static	■	1
16	36	27	GREATEST GAINER DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	●	3
17	31	25	JORDIN SPARKS 19 JIVE 18752/ZOMBA (18.98)	Jordin Sparks	■	10
18	4	1	DAY26 BAD BOY 444540 AG (18.98)	DAY26		1
19	8	3	COUNTING CROWS DGC GEFEN 010212 IGA (13.98)	Saturday Nights & Sunday Mornings		1
20	18	7	THE RACONTEURS THIRD MAN 456050* /WARNER BROS. (18.98)	Consolers Of The Lonely		7
21	17	10	SARA BAREILLES EPIC 94821 SONY MUSIC (11.98)	Little Voice	●	1
22	15	9	FLO RIDA POE BOY ATLANTIC 442748/AG (18.98)	Mail On Sunday		4
23	25	19	JONAS BROTHERS HOLLYWOOD 000282 (18.98) +	Jonas Brothers	■	1
24	24	17	ALICIA KEYS MBK/J 11513* /RMG (18.98) ⊕	As I Am	●	1
25	29	23	MILEY CYRUS HOLLYWOOD 000465/WALT DISNEY (22.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	●	3
26	20	15	ALAN JACKSON ARISTA NASHVILLE 19943 SBN (18.98)	Good Time		1
27	22	12	GNARLS BARKLEY DOWNTOWN ATLANTIC 450236* AG (18.98)	The Odd Couple		12
28	6	2	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		6
29	NEW	1	MARIE DIGBY HOLLYWOOD 162610 (12.98)	Unfold		29
30	21	13	SNOOP DOGG DODGYS/TYLE GEFEN 010835* /IGA (13.98)	Ego Trippin		1
31	32	20	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001251 EX/WALT DISNEY (18.98 CD DVD) +			10
32	30	22	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	■	5
33	38	25	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221 RMG SBN (18.98)	Carnival Ride	●	2
34	11	2	THE ROLLING STONES Martin Scorsese: Shine A Light (Soundtrack) ROLLING STONES POLYDOR INTERSCOPE 010960/IGA (13.98) ⊕			11
35	35	21	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	●	2
36	NEW	1	ASHES DIVIDE ISLAND 019170/IDJMG (13.98)	Keep Telling Myself It's Alright		36
37	37	31	CHRIS BROWN JIVE 12044 ZOMBA (18.98) ⊕	Exclusive	■	1
38	10	2	VAN MORRISON EXILE/POLYDOR 010658*/LST HIGHWAY (13.98)	Keep It Simple		10
39	40	32	MARY J. BLIGE MOTOWN/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
40	14	2	THE BLACK KEYS MONESUCH 292476*/WARNER BROS. (15.98)	Attack & Release		14
41	43	29	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	●	14
42	39	34	KEYSHIA COLE CONFIDENTIAL/MANI GEFEN 009475*/IGA (13.98)	Just Like You	■	1
43	54	33	SIMON & GARFUNKEL COLUMBIA LEGACY 92582 EX/SONY BMG (15.98)	Live 1969		33
44	44	40	GARTH BROOKS PEARL 213 (25.98 CD DVD) +	The Ultimate Hits	■	3
45	42	18	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08		18
46	52	38	SOUNDTRACK FOX RHINO 410236* AG (13.98)	Juno	●	1
47	53	45	LINKIN PARK MACHINE SHOP 44477* /WARNER BROS. (18.98) ⊕	Minutes To Midnight	●	1
48	49	44	BUCKCHERRY ELEVEN SEVEN 00001 ATLANTIC (13.98)		■	39
49	41	26	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
50	58	47	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	●	15

At Nos. 11, 127, 154 and 189, Time Life series dots the chart, thanks to direct-to-consumer sales via new TV and internet campaign. Highest set includes hits by Joe, R. Kelly and Alicia Keys (above).

Album scores Greatest Gainer nod (25,000, up 44% after "American Idol" performance April 9 (see Between the Bullets, page 52).

Californian bows with 18,000, as single "Say It Again" bullets at No. 24 on Adult Top 40.

Series' seventh compilation sports rock versions of hip-hop hits. Amped-up titles include "Men in Black," "Umbrella" and "Hey Ya!"

Sister act returns with first album in six years and duo's third to chart. "Last Splash" reached No. 33 in 1994, while "Title TK" hit No. 130 in 2002.

THE BILLBOARD 200 ARTIST INDEX

TRACE ADKINS	49	THE B-52S	70	BLACK TIDE	196	CHRIS BROWN	37	SEEDS	64	RAHEEM DEVAUGHN	86	VICENTE FERNANDEZ	136	JUAN GABRIEL & ANA GABRIEL	144	ENRIQUE IGLESIAS	45	JONAS BROTHERS	23	MARIO	129
GARY ALLAN	47	ERYKAH BADU	66	MARY J. BLIGE	39	MICHAEL BUBLE	60	CELINIE DIÓN	140	CELINE DIÓN	29	LUPE FIASCO	73	GABRIEL	144	IN FLAMES	87	MIRANDA LAMBERT	114	MAROON 5	84
ALL TIME LOW	195	SARA BAREILLES	21	BON JOVI	185	BUCKCHERRY	48	FIVE FINGER DEATH	131	THE-DREAM	67	FINGER ELEVEN	131	GNARLS BARKLEY	27	ALICIA KEYS	24	LED ZEPPELIN	101	MATCHBOX TWENTY	158
ASHES DIVIDE	36	DAVE BARNES	182	BOYS LIKE GIRLS	174	BULLET FOR MY VALENTINE	157	PUNCH	199	THE-DREAM	67	FIVE FINGER DEATH	131	GODSMACK	165	KID ROCK	61	JOHN LEGEND	194	JOHN MAYER	117
ATREYU	188	THE BEATLES	140	THE BREEDERS	98	CHRIS CAGLE	171	FLO RIDA	148	EAGLES	53	FLO RIDA	148	JOSH GRACIN	95	KIDZ BOP KIDS	138	LIFEHOUSE	104	MICHAEL MCDONALD	176
RODNEY ATKINS	155	NATASHA BEDINGFIELD	100	THE BREEDERS	98	CHRIS CAILLAT	32	FLY LEAF	22	FAT JOE	173	FLY LEAF	22	JAY-Z	123	REBECCA MCINTIRE	159	LINKIN PARK	47	TIM MCCRAW	109
AVENGED SEVENFOLD	143	THE BLACK CROWES	137	THE BREEDERS	98	CAMILLA	169	FOO FIGHTERS	128	FEIST	198	FOO FIGHTERS	128	A.B. QUINTANILLA III	107	MGMT	149	MAN MAN	186	MERCURY	197
AZ	184	THE BLACK KEYS	40	GARTH BROOKS	44	DANITY KANE	10	KIRK FRANKLIN	160	FERGIE	63	KIRK FRANKLIN	160	HILLSONG	146	JACK JOHNSON	15	MATT MAHER	168	INGRID MICHAELSON	181

HOT 100 AIRPLAY™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	9	#1 LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
2	2	9	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
3	4	11	SEXY CAN I	RAY J & YUNG BERRG (KNOCKOUT/DEJA 34/KOCH/EPIC)
4	5	11	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
5	3	19	WITH YOU	CHRIS BROWN (JIVE ZOMBA)
6	6	14	LOVE SONG	SARA BAREILLES (EPIC)
7	11	4	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
8	9	6	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
9	7	26	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
10	12	32	NO ONE	ALICIA KEYS (M&K J.RMG)
11	10	31	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
12	8	18	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
13	25	7	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
14	14	14	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
15	28	13	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
16	19	10	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
17	24	9	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)
18	13	20	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
19	15	17	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
20	20	8	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
21	16	18	I REMEMBER	KEYSHIA COLE (IMAJI/GEFFEN/INTERSCOPE)
22	23	11	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
23	29	8	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBOW/WARNER BROS. (NASHVILLE)/WR)
24	18	23	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (M&K J.RMG)
25	21	22	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)

1,238 stations comprised of 24 adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	34	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	2	14	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	3	27	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
4	4	23	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
5	5	18	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
6	6	38	PARALYZER	FINGER ELEVEN (WIND-UP)	
7	7	17	SAY	JOHN MAYER (AWARE/COLUMBIA)	
8	10	17	THESE HARD TIMES	MATCHBOX TWENTY (MELSI/ATLANTIC)	☆
9	8	28	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
10	9	25	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
11	12	13	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
12	11	21	NO ONE	ALICIA KEYS (M&K J.RMG)	☆
13	14	9	IN LOVE WITH A GIRL	GAVIN DEGRAV (RCA/RMG)	☆
14	16	13	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
15	13	41	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
16	15	19	NEVER TOO LATE	THREE DAYS GRACE (JIVE ZOMBA)	
17	18	7	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
18	17	13	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	
19	19	10	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
20	23	4	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
21	32	2	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	☆
22	20	7	STAY BEAUTIFUL	THE LAST GOODNIGHT (JIVE/RRP)	
23	22	11	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
24	25	9	SAY IT AGAIN	MARIE DIGBY (HOLLYWOOD)	
25	27	4	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆

ADULT CONTEMPORARY™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	37	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	4	14	LOVE SONG	SARA BAREILLES (EPIC)	☆
3	2	14	LOST	MICHAEL BUBLE (143 REPRISE)	☆
4	3	42	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
5	5	24	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	6	49	HOME	DAUGHTRY (RCA/RMG)	☆
7	7	16	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
8	8	36	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
9	9	14	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
10	10	41	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
11	11	16	NO ONE	ALICIA KEYS (M&K J.RMG)	☆
12	12	15	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
13	13	11	IN MY ARMS	PLUMB (JIVE/REPRISE)	
14	14	10	BUSY BEING FABULOUS	EAGLES (EPIC)	☆
15	16	8	FORGIVE ME	CHOTE (JIVE/EPIC)	
16	15	9	FALLING IN LOVE AT A COFFEE SHOP	LANDON PIGG (RCA/RMG)	
17	17	7	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
18	18	6	FALL	KIMBERLEY LOCKE (CURB/REPRISE)	
19	19	20	OVER YOU	DAUGHTRY (RCA/RMG)	
20	21	6	SAY	JOHN MAYER (AWARE/COLUMBIA)	
21	-	1	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
22	22	3	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
23	24	7	CINDERELLA	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)	
24	20	10	BRAVE	IDINA MENZEL (WARNER BROS.)	
25	-	1	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE)	

HOT DIGITAL SONGS™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	2	8	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
2	1	3	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
3	3	4	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
4	6	14	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
5	7	9	SEXY CAN I	RAY J & YUNG BERRG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
6	4	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
7	5	7	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (JIVE ZOMBA)	
8	-	1	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
9	10	19	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
10	-	1	PRAYING FOR TIME	CARRIE UNDERWOOD (FREMANTLE/19)	
11	-	12	SOMEWHERE OVER THE RAINBOW	ISRAEL 'IZ' KAMAKAWIWO OLE (BIG BOY MOUNTAIN/APPLE)	
12	11	23	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
13	12	23	LOVE SONG	SARA BAREILLES (EPIC)	2
14	18	19	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
15	-	1	SHOUT TO THE LORD	AMERICAN IDOL TOP 8 (FREMANTLE/19)	
16	9	16	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
17	16	8	POCKETFUL OF SUNSHINE	NATASHA BEINGFIELD (PHONOLOGY/EPIC)	
18	13	5	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
19	19	20	WITH YOU	CHRIS BROWN (JIVE ZOMBA)	
20	21	17	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANDOS (1ST & 15TH/ATLANTIC)	
21	20	8	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
22	25	10	NINE IN THE AFTERNOON	PANIC AT THE DISCO (LAYDANCE/WELED BY RAMEN/RRP)	
23	8	3	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (WELED BY RAMEN/ISLAND/IDJMG)	
24	-	1	BETTER IN TIME	LEONA LEWIS (SYCO/J.RMG)	
25	30	15	SAY	JOHN MAYER (AWARE/COLUMBIA)	

MODERN ROCK™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	24	#1 PSYCHO	PUDDE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
2	3	8	RISE ABOVE THIS	SEETHER (WIND-UP)	
3	4	12	FALLING DOWN	ATREYD (HOLLYWOOD)	☆
4	2	25	LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
5	5	28	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	
6	6	8	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
7	11	3	SALUTE YOUR SOLUTION	THE RACONTEURS (THIRTY SECONDS/WARNER BROS.)	☆
8	8	11	NINE IN THE AFTERNOON	PANIC AT THE DISCO (LAYDANCE/WELED BY RAMEN/RRP)	☆
9	7	37	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
10	12	4	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	
11	14	3	INSIDE THE FIRE	DISTURBED (REPRISE)	
12	9	28	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
13	17	6	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
14	10	12	THE STONE	ASHES DIVIDE (ISLAND/IDJMG)	
15	27	2	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
16	19	9	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	
17	16	42	THE GOOD LEFT UNDONE	RISE AGAINST (REPRISE/INTERSCOPE)	☆
18	15	9	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (20/20 ENT./JIVE/ZOMBA)	
19	13	33	FAKE IT	SEETHER (WIND-UP)	☆
20	20	22	CRUSH CRUSH CRUSH	PARAMORE (WELED BY RAMEN/RRP)	
21	21	11	SO HAPPY	THEORY OF A DEAMON (604/ROADRUNNER/RRP)	☆
22	18	19	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
23	24	17	RIOT	THREE DAYS GRACE (JIVE ZOMBA)	☆
24	22	9	SUPERNATURAL SUPERSERIOUS	R.E.M. (WARNER BROS.)	
25	23	6	THE WESTERN WORLD	PENNYWISE (MYS/SPACE)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	3	20	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
3	2	1	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
4	7	8	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	4	9	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
6	8	24	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
7	25	1	LOVE SONG	SARA BAREILLES (EPIC)
8	5	20	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
9	10	5	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
10	12	11	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
11	9	24	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
12	11	22	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
13	13	20	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	14	21	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
15	15	19	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
16	17	7	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
17	22	14	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
18	20	12	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
19	16	42	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
20	19	33	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
21	1	1	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
22	18	12	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
23	23	27	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
24	12	12	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
25	26	1	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
26	27	15	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
27	31	1	NO ONE	ALICIA KEYS (MBK/J/RMG)
28	1	1	PRAYING FOR TIME	CARRIE UNDERWOOD (FREMANTLE/19)
29	34	29	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
30	32	16	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
31	30	10	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
32	31	17	WHATEVER IT TAKES	LIFEHOUSE (Geffen/INTERSCOPE)
33	29	30	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
34	38	14	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
35	1	1	SHOUT TO THE LORD	AMERICAN IDOL TOP 8 (FREMANTLE/19)
36	44	18	SAY	JOHN MAYER (AWARE/COLUMBIA)
37	48	5	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
38	40	14	THE ANTHEM	PITBULL FEAT. LIL' JON (FAMOUS ARTISTS/TVT)
39	41	1	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)
40	49	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
41	3	3	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)
42	39	25	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
43	53	9	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
44	42	27	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
45	1	1	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
46	41	6	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
47	51	6	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
48	36	11	NEW SOUL	YAEL NAIM (TOT OU TARD/ATLANTIC)
49	58	1	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
50	47	24	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	18	#1 NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
2	1	17	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
3	4	8	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
4	2	15	LOVE SONG	SARA BAREILLES (EPIC)	☆
5	21	1	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
6	8	8	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
7	24	1	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
8	9	9	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
9	21	1	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
10	10	19	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
11	12	1	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	☆
12	14	7	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	☆
13	11	19	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
14	14	14	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
15	13	11	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
16	16	33	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
17	18	23	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
18	17	26	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
19	19	2	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	☆
20	25	5	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	☆
21	21	10	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	☆
22	27	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
23	20	27	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
24	26	11	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	☆
25	23	30	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆

127 Mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 DON'T YOU EVAH	POORIE (MERGE)
2	1	3	SHINE	ANNA NALICK (EPIC)
3	4	2	A SONG FOR YOU	BIZZY BONE (AFTER PLATINUM)
4	2	4	NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
5	5	5	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
6	3	40	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
7	7	7	THE LIFE	PRODIGY (VOX/AAO)
8	6	5	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
9	12	10	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
10	7	2	WE FLY	AG (WRECKLESS ENTERTAINMENT)
11	19	1	HEY SHAWTY	KING B FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
12	13	86	KOOL AID	LIL' BASS FEAT. JT MONY (PIPELINE)
13	8	57	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
14	14	31	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
15	1	1	IMPOSSIBLE	SHOUT OUT LOUDS (MERGE)
16	22	22	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
17	9	59	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
18	106	106	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
19	11	19	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
20	29	110	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
21	3	3	A&E	GLOFRAPP (MUTE)
22	22	3	WAITING	DELYN (SAB)
23	21	1	FEEDBACK	JANET (ISLAND/IDJMG)
24	32	10	HOLY TEARS	ISIS (PECAC)
25	16	3	TO ALL MY HUSTLERS	CHAIN GANG PAROLEES (SODA FREE/TMG/STREET PRIDE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	28	8	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
27	29	8	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
28	31	9	WHATEVER IT TAKES	LIFEHOUSE (Geffen/INTERSCOPE)	☆
29	32	7	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
30	33	5	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
31	35	7	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
32	34	12	THE ANTHEM	PITBULL FEAT. LIL' JON (FAMOUS ARTISTS/TVT)	☆
33	38	3	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	☆
34	41	3	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)	☆
35	37	17	WHAT HURTS THE MOST	CASCADA (ROBBINS)	☆
36	43	4	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	☆
37	40	23	CALABRIA 2008	ENUR FEAT. NATASHA (ULTRA)	☆
38	36	27	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
39	1	1	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
40	30	12	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
41	48	2	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
42	6	6	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
43	39	22	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
44	6	6	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)	☆
45	46	9	RUN THE SHOW	KAT DELUNA FEAT. BUSTA RHYMES (EPIC)	☆
46	42	22	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	☆
47	1	1	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
48	45	26	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	☆
49	1	1	SAY	JOHN MAYER (AWARE/COLUMBIA)	☆
50	1	1	YOUR LOVE IS A LIE	SIMPLE PLAN (LAVA/ATLANTIC/RRP)	☆

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

POP 100 AIRPLAY

- ☆ MADONNA FEAT. JUSTIN TIMBERLAKE 4 Minutes WARNER BROS. (65.9) 11
- DAUGHTRY Feels Like Tonight RMG (69.3) 14
- ☆ DANITY KANE Damaged ATLANTIC (68.2) 20
- NATASHA BEDINGFIELD Pocketful Of Sunshine EPIC (66.7) 27
- LIFEHOUSE Whatever It Takes GEFFEN (72.1) 28
- TAYLOR SWIFT Our Song UNIVERSAL REPUBLIC (70.9) 30
- COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (71.9) 31
- GAVIN DEGRAW In Love With A Girl RMG (66.3) 36
- FERRAS Hollywood's Not America CAPITOL (65.0) 42
- SIMPLE PLAN Your Love Is A Lie RRP (67.6) 50
- 3 DOORS DOWN It's Not My Time UNIVERSAL REPUBLIC (71.0) -
- SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' EPIC (69.2) -
- ☆ FALL OUT BOY FEAT. JOHN MAYER Beat It IDJMG (68.9) -

ADULT TOP 40

- ONEREPUBLIC Stop And Stare INTERSCOPE (65.0) 14
- FERRAS Hollywood's Not America CAPITOL (70.4) 17
- 3 DOORS DOWN It's Not My Time UNIVERSAL REPUBLIC (75.3) 20
- ☆ LEONA LEWIS Bleeding Love RMG (65.0) 21
- YAEL NAIM New Soul ATLANTIC (66.9) 25
- ☆ I NINE If This Room Could Move RMG (66.6) -

ADULT CONTEMPORARY

- EAGLES Busy Being Fabulous ERC (69.2) 14
- INGRID MICHAELSON The Way I Am RED (70.0) 27
- QUEEN LATIFAH Poetry Man VERVE (84.2) 28
- ☆ LIFEHOUSE Whatever It Takes GEFFEN (70.0) 30

MODERN ROCK

- ☆ THE RACONTEURS Salute Your Solution WARNER BROS. (68.9) 7
- PANIC AT THE DISCO Nine In The Afternoon RRP (68.9) 8
- ☆ LINKIN PARK Given Up WARNER BROS. (70.8) 13
- THEORY OF A DEADMAN So Happy RRP (70.9) 21
- THREE DAYS GRACE Riot ZOMBA (72.6) 23
- THE KOOKS Always Where I Need To Be ASTRALWERKS (68.2) 38

Billboard R&B/HIP-HOP

APR
26
2008

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	RAY J DEJA 34/KNOCKOUT/EPIC 50417/KOCH (17.98)	All I Feel	1	1
2	2	3	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	1	1
3	1	2	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1	1
4	3	3	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	1
5	4	2	DANITY KANE BAD BOY 444504/AG (18.98)	Welcome To The Dollhouse	1	1
6	5	4	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	2	2
7	8	17	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	1
8	7	7	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
9	13	13	GREATEST GAINER RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	1
10	6	5	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	3	3
11	11	18	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	5	5
12	10	6	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	1	1
13	11	5	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	1	1
14	19	19	MARVIN SAPP VERITY 09413/ZOMBA (17.98)	Thirsty	14	14
15	14	13	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	3
16	17	16	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City	4	4
17	18	17	WEBBIE TRILL/ASYLUM/ATLANTIC 427636/AG (18.98)	Savage Life 2	1	1
18	21	17	JAHEIM DIVINE MIL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	1	1
19	15	10	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made	5	5
20	20	14	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple	14	14
21	16	15	JANET ISLAND 010735*/IDJMG (13.98) ⊕	Discipline	1	1
22	22	23	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	2	2
23	23	17	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	4	4
24	12	2	CECE WINANS PURESPRINGS GOSPEL 84968/EMI GOSPEL (17.98)	Thy Kingdom Come	12	12
25	27	26	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2	4
26	28	30	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	1	1
27	29	18	MARIO 3RD STREET/J 21569/RMG (18.98)	Go	1	1
28	25	18	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla	8	8
29	29	45	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	3	3
30	31	33	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	10
31	26	5	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room	3	3
32	34	28	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	1	1
33	37	36	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	1
34	24	2	AZ NEW ERA/QUIET MONEY 5027/KOCH (17.98)	Undeniable	24	24
35	35	33	TREY SONGZ SDNG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	1	1
36	39	17	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	7	7
37	40	43	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	1	1
38	NEW	1	ELEPHANT MAN VP/BAD BOY 182524/AG (18.98)	Let's Get Physical	3	3
39	36	8	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster	1	1
40	38	29	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	1	1
41	30	2	8 BALL REAL TALK 47 (17.98)	Doin' It Big	30	30
42	42	37	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	1	1
43	44	31	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation	2	1
44	46	13	JOHN LEGEND G.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia	4	4
45	45	18	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	3	3
46	41	3	RICK ROSS MAYBACH 3202/TRAFFIC (15.98 CD/DVD) ⊕	M.I. Yayo	1	1
47	33	2	VARIOUS ARTISTS MIS 29/RBC (13.98)	We The Best	33	33
48	48	10	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets	1	1
49	43	22	SOUNDTRACK ATLANTIC 449020/AG (18.98)	Tyler Perry's Meet The Browns	22	22
50	47	19	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made	1	1
51	59	22	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	1	1
52	51	26	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	1
53	49	22	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	1	1
54	54	29	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	1	1
55	55	46	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	52	45	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	3
57	57	2	LIL WAYNE AND BIRDMAN BCD 63170 (14.98)	Birdman & Lil Wayne Present: Happy Fathers Day	1	57
58	50	49	GUCCI MANE CZAR/SD ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse	1	11
59	57	15	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug	1	13
60	NEW	1	BIG GEMINI BIG GUN 1038/UPSTAIRS (13.98)	History In The Making	1	60
61	53	42	MICHAEL MCDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak	1	10
62	69	64	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
63	65	58	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98) ⊕	Gangsta Grillz: The Album	1	3
64	87	56	PACE SETTER ALGEBRA KEOAR 00001 (13.98)	Purpose	1	56
65	62	32	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	1	1
66	56	51	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	3
67	RE-ENTRY	5	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364/OARFIN (12.98)	Greatest Rapper Alive	1	1
68	67	53	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance	1	1
69	60	59	CHERI DENNIS BAD BOY 83952/AG (13.98)	In And Out Of Love	1	1
70	80	74	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
71	70	72	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift	1	13
72	77	45	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
73	73	65	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
74	58	60	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster	1	15
75	64	52	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	1	4

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

TOP REGGAE ALBUMS™

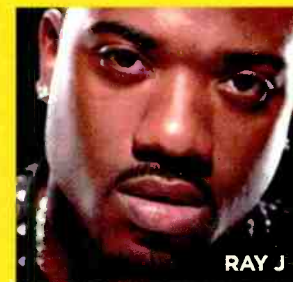
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	ELEPHANT MAN VP/BAD BOY 182524/AG	Let's Get Physical	1
2	1	76	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1
3	41	3	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	1
4	4	8	REBEL SOULJAHZ GO ALOHA 1009	Nothing To Hide	1
5	5	56	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	1
6	3	29	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAO	Radio	1
7	7	7	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	1
8	8	22	SHAGGY BIG YARD 1793*/VP	Intoxication	1
9	9	21	BOB MARLEY DIRECT SOURCE SPECIAL PRODUCTS 9383	Bob Marley	1
10	9	21	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	1
11	10	10	J BOOG SOUTHPAC 60428	Hear Me Roar	1
12	12	12	REBELUTION HILL KID 00005/REBELUTION	Courage To Grow	1
13	11	38	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	1
14	15	21	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	1
15	13	9	LUCIANO VP 1792*	Jah Is My Navigator	1

BETWEEN THE BULLETS rgeorge@billboard.com

RAY J SCORES FIRST NO. 1 ALBUM

Ray J earns his first No. 1 on Top R&B/Hip-Hop Albums and his first top 10 on the Billboard 200 as his fourth album, "All I Feel," bows at No. 7 on 39,000 units. That tops his last set, "Raydiation," which entered R&B Albums at No. 13 and was a distant No. 48 on the big chart with a start of 21,000 in 2005. Ray J's new album is carried by "Sexy Can I," with Yung Berg, which presides over

Rhythmic Airplay for a second week. Elsewhere on R&B Albums, Raheem Devaughn (13-9) earns the Greatest Gainer, up 9% from last week. Elephant Man's first album for Bad Boy enters at No. 38, Houston rapper Big Gemini makes his maiden R&B Albums voyage at No. 60, and Algebra earns Pacesetter applause at No. 64 (up 61%).



RAY J

—Raphael George

APR 26 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
1	1	10	
1	1	10	☆
2	2	9	☆
3	5	5	☆
4	3	24	☆
5	4	13	
6	5	19	
7	10	12	
8	12	8	☆
9	1	25	☆
10	6	28	☆
11	3	33	☆
12	19	6	
13	11	29	☆
14	27		☆
15	13	13	☆
16	18	11	☆
17	10	21	
18	10	7	
19			☆
20	17	20	☆
21	16	21	
22	27	6	
23	22	32	
24	21	26	
25	31	13	☆

ADULT R&B™			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
1	2	29	
1	2	29	☆
2	1	26	
3	1	23	
4	4	23	
5	5	27	
6	6	21	
7	8		
8	7	11	☆
9	9	12	
10	6	25	
11	11		☆
12	13	17	
13	15		☆
14	12		
15	16	11	
16	19		☆
17	16		
18	17	11	
19	20	7	
20	22	16	
21	24	2	☆
22	19	8	
23	23	4	
24	29	2	
25	11		☆

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
1	1	4	
1	1	4	☆
2	4	11	
3	2	12	
4	3	30	
5			☆
6			☆
7	1	13	☆
8	10	9	
9	12	5	
10	10	6	
11	16		☆
12	24		☆
13	13	12	☆
14	14	9	
15	15		☆
16	18		☆
17	16	13	
18	18	12	☆
19	20		☆
20	22	2	
21	23		☆
22			☆
23	25		☆
24	24	2	☆
25	19	9	

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
1	1	12	
1	1	12	☆
2	2	9	☆
3	3	9	☆
4	9		☆
5	10		☆
6	9		☆
7	7	13	☆
8	10	9	☆
9	6	31	
10	8	19	
11	11	8	☆
12	14	6	
13	12	2	☆
14	16	10	☆
15	15		☆
16	13	11	☆
17	17		☆
18	2	5	☆
19	4		☆
20	16	14	
21	19	10	
22	25	5	
23	31		☆
24	22		☆
25	21	15	

ADULT R&B™			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
1	2	29	
1	2	29	☆
2	1	26	
3	1	23	
4	4	23	
5	5	27	
6	6	21	
7	8		
8	7	11	☆
9	9	12	
10	6	25	
11	11		☆
12	13	17	
13	15		☆
14	12		
15	16	11	
16	19		☆
17	16		
18	17	11	
19	20	7	
20	22	16	
21	24	2	☆
22	19	8	
23	23	4	
24	29	2	
25	11		☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
MARIAH CAREY Touch My Body (71.2)	2
☆ LIL WAYNE FEAT. STATIC MAJOR Lollipop (75.2)	3
ASHANTI The Way That I Love You (93.5)	8
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	15
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It (77.3)	16
TREY SONGZ Last Time (86.7)	19
LYFE JENNINGS Never Never Land (71.2)	25
CHRIS BROWN Take You Down (80.8)	33
SEAN GARRETT FEAT. LUDACRIS Grippin' (88.9)	48
☆ KARINA 16 @ WAR (69.4)	58
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' (70.0)	-
☆ NELLY FEAT. FERGIE Party People (68.3)	-
☆ C-SIDE FEAT. KEYSHIA COLE Boyfriend/Girlfriend (65.2)	-
☆ COLBY O'DONIS FEAT. AKON What You Got (65.0)	-
RHYTHMIC AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club (72.9)	2
☆ LIL WAYNE FEAT. STATIC MAJOR Lollipop (75.2)	4
☆ COLBY O'DONIS FEAT. AKON What You Got (66.8)	5
JORDIN SPARKS DUET WITH CHRIS BROWN No Air (69.8)	8
FLO RIDA FEAT. TIMBALAND Elevator (70.0)	11
CHERISH FEAT. YUNG JOC Killa (62.3)	14
☆ DANITY KANE Damaged (65.5)	18
LLOYD FEAT. LUDACRIS How We Do It (70.8)	21
☆ MADONNA FEAT. JUSTIN TIMBERLAKE 4 Minutes (70.7)	28
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' (70.9)	35
ASHANTI The Way That I Love You (81.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT RAP SONGS: 92 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	19	#1 YOU'RE GONNA MISS THIS F. ROGERS (L.T. MILLER, A. GORLEY)	Trace Adkins	Ⓢ CAPITOL NASHVILLE	1	1
2	2	18	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait	Ⓢ MCA NASHVILLE	2	2
3	4	26	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto	Ⓢ RAYBAY/WARNER BROS. WARNER	3	3
4	3	20	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle	Ⓢ CAPITOL NASHVILLE	3	3
5	5	14	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	Ⓢ BIG MACHINE	5	5
6	8	10	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar	Ⓢ UNIVERSAL SOUTH	6	6
7	6	30	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVEFACE, A. GORLEY)	Jason Aldean	Ⓢ BROKEN BOW	6	6
8	10	12	I'M STILL A GUY F. ROGERS (K. LOVEFACE, B. PAISLEY, L. T. MILLER)	Brad Paisley	Ⓢ ARISTA NASHVILLE	8	8
9	9	11	EVERY DAY D. HUFF, R. SCALF (J. STEELE, A. MORENO)	Rascal Flatts	Ⓢ LYRIC STREET	9	9
10	7	23	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson	Ⓢ ARISTA NASHVILLE	1	1
11	13	14	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, J. SCOTT)	Lady Antebellum	Ⓢ CAPITOL NASHVILLE	11	11
12	17	21	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINCSEY)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE	12	12
13	14	13	STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel	Ⓢ VALORY	13	13
14	19	20	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)	Montgomery Gentry	Ⓢ COLUMBIA	14	14
15	21	25	GREATEST GAINER BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN)	Kenny Chesney	Ⓢ BNA	15	15
16	16	18	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen	Ⓢ RCA	16	16
17	15	17	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley	Ⓢ CAPITOL NASHVILLE	15	15
18	12	9	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVEFACE, A. GORLEY)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE	1	1
19	20	19	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols	Ⓢ UNIVERSAL SOUTH	18	18
20	23	24	AIR POWER HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton	Ⓢ WARNER BROS. WARNER	20	20
21	25	26	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith	Ⓢ SHOW DOG NASHVILLE	21	21
22	24	22	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood	Ⓢ MCA NASHVILLE	22	22
23	22	23	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd	Ⓢ MCA NASHVILLE	21	21
24	28	29	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert	Ⓢ COLUMBIA	24	24
25	26	28	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. OPACINSKI, B. PINSON)	Josh Gracin	Ⓢ LYRIC STREET	25	25
26	29	30	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson	Ⓢ COLUMBIA	26	26
27	30	33	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw	Ⓢ CURB	27	27
28	32	31	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood	Ⓢ BIG MACHINE	28	28
29	31	32	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire	Ⓢ MCA NASHVILLE	29	29
30	33	34	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans	Ⓢ RCA	30	30



Fourth charted song is act's first top 40 entry. Closest previous call was a No. 43 peak for "Call Me Crazy"



Cover of Michael Buble hit crosses Airpower threshold in 12th chart week, draws 10.9 million audience impressions at 110 monitored stations.



Veteran female Christian quartet gets first country chart link. Song peaked at No. 5 on Jan. 12 Hot Christian AC list.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	34	37	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVOX, W. MOBLEY, J. SELLERS)	Phil Stacey	Ⓢ LYRIC STREET	31	31
32	36	39	THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough	Ⓢ MERCURY	32	32
33	35	38	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll	Ⓢ ARISTA NASHVILLE	33	33
34	38	41	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan	Ⓢ MCA NASHVILLE	34	34
35	37	36	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence	Ⓢ ROCKY COMFORT/COS	35	35
36	39	45	MIDNIGHT SUN A. REYNOLDS (J. L. NIEMAN, R. BROWN, G. BROOKS)	Garth Brooks	Ⓢ PEARL/BIG MACHINE	36	36
37	41	43	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers	Ⓢ BNA	37	37
38	45	47	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan	Ⓢ CAPITOL NASHVILLE	38	38
39	46	-	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield	Ⓢ ASYLUM-CURB	39	39
40	42	44	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls	Ⓢ MIDAS/NEW REVOLUTION	40	40
41	48	53	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne	Ⓢ VALORY	41	41
42	HOT SHOT DEBUT	1	GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson	Ⓢ ARISTA NASHVILLE	42	42
43	44	42	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERG, A. TATE)	Emily West	Ⓢ CAPITOL NASHVILLE	42	42
44	47	49	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes	Ⓢ ASYLUM-CURB	44	44
45	50	54	LIFE IN A NORTHERN TOWN N. LISTED (N. LAIRD, C. DOWES, G. GABRIEL)	Sugarland Feat. Little Big Town & Jake Owen	Ⓢ MERCURY	45	45
46	49	46	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina	Ⓢ CURB	45	45
47	43	35	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles	Ⓢ ERC/LOST HIGHWAY/MERCURY	28	28
48	55	58	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)	Crystal Shawanda	Ⓢ RCA	48	48
49	40	40	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis	Ⓢ PEARL/BIG MACHINE	19	19
50	57	-	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. DITTO)	Jamey Johnson	Ⓢ MERCURY	50	50
51	51	48	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker	Ⓢ ASYLUM-CURB	43	43
52	52	51	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns	Ⓢ BNA	48	48
53	54	55	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers	Ⓢ MONTAGE	51	51
54	59	56	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band	Ⓢ CARNIVAL	49	49
55	60	-	LET ME LOVE YOU LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY)	Lonestar	Ⓢ LONESTAR/COS	55	55
56	NEW	1	HOW YOU LIVE (TURN UP THE MUSIC) B. BANNISTER (C. MORGAN)	Point Of Grace	Ⓢ WORD-CURB/WARNER BROS. WARNER	56	56
57	NEW	1	INVISIBLY SHAKEN T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH)	Rodney Atkins	Ⓢ CURB	57	57
58	56	-	JESUS & GRAVITY K. WELLS, D. PARTON (C. WISEMAN, B. ULMER)	Dolly Parton	Ⓢ DOLLY/COS	56	56
59	RE-ENTRY	3	THINGS A MAMA DON'T KNOW T. KEITH (B. CLARK, L. ROSE, M. NARMORE)	Mica Roberts Featuring Toby Keith	Ⓢ SHOW DOG NASHVILLE	55	55
60	RE-ENTRY	3	CRY LONELY M. MCCLURE, CROSS CANADIAN RAGWEED (C. KNIGHT, G. NICHOLSON)	Cross Canadian Ragweed	Ⓢ UNIVERSAL SOUTH	59	59

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		CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	12	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	29
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	1	MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	14	SARA EVANS Some Things Never Change RCA (85.0)	30
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	2	DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	17	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	34
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	3	BLAKE SHELTON Home WARNER BROS. (81.5)	20	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	35
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	5	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	21	GARTH BROOKS Midnight Sun BIG MACHINE (85.7)	36
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	6	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	22	JO DEE MESSINA I'm Done CURB (83.3)	46
JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	7	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	24	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	48
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	8	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	25		
RASCAL FLATTS Every Day LYRIC STREET (91.4)	9	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	26		

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HOT COUNTRY SONGS: 112 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS wjessen@billboard.com

ADKINS STRETCHES CHART-TOPPING REIGN

Up 994,000 audience impressions in its 19th chart week on Hot Country Songs, Trace Adkins' "You're Gonna Miss This" claims a third week at No. 1, his longest chart-topping stretch. He spent one week at the summit with "(This Ain't) No Thinkin' Thing" in 1997, and "Ladies Love Country Eoys" logged two weeks at No. 1 last year. The new song outpaces this issue's No. 2 title, George Strait's "I Saw God Today," by 765,000 impressions.

Kenny Chesney flies 21-15 with "Better As a Memory," which snares the Greatest Gainer (up 4



million impressions) in its fourth week. The fourth single from "Just Who I Am: Poets & Pirates" finishes the April 7-13 tracking week with 13.7 million impressions and leaps over the Airpower hurdle. Nielsen BDS reports spins at all but two of the 112 stations monitored for this chart. Alan Jackson snares the Hot Shot Debut at No. 42 with "Good Time," the second single and title track from his new album, amassing 1.7 million impressions at 34 monitored signals.

—Wade Jessen

APR 26 2008 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1			1	GREATEST GAINER SI NO TE HUBIERAS IDO	Mana	1	F. OLIVERA, M.A. SOLIS	WARNER LATINA	26	32	37	4	INOLVIDABLE	Jenni Rivera	26			
2	1	1	23	TE QUIERO	Flex	1		EMI TELEVISION	27	27	23	10	RUMBO AL SUR	Los Tigres Del Norte	13			
3	3	3	10	DONDE ESTAN CORAZON	Enrique Iglesias	1		UNIVERSAL LATINO	28	24	16	10	YO QUIERO	Camila	12			
4	4	2	15	GOTAS DE AGUA DULCE	Juanes	1		UNIVERSAL LATINO	29	31	28	11	CALABRIA 2008	Enur Featuring Natasja	28			
5	5	4	12	TE LLORE	Conjunto Primavera	2		FONOVISA	30	46	-	2	PEGADITO	Tommy Torres	30			
6	9	11	31	ME ENAMORA	Juanes	1		UNIVERSAL LATINO	31	39	26	12	SIN PERDON	Hector Acosta	26			
7	10	6	29	SOBRE MIS PIES	La Arrolladora Banda El Limon	3		DISA / EDMUNSA	32	29	29	13	ME MUERO	Diana Reyes	29			
8	6	8	7	AHORA ES	Wisn & Yandel	6		MACHETE	33	33	-	3	TE AMO	Los Horoscopos De Durango	33			
9	7	5	16	EL PERDEDOR	Aventura	5		PREMIUM LATIN	34	36	39	14	LLEGASTE TU	Jesse & Joy	34			
10	13	12	34	ESTOS CELOS	Vicente Fernandez	3		SONY BMG NORTE	35	37	34	15	AMIGA POR FAVOR	Pedro Fernandez	34			
11	12	10	22	CONTEO REGRESIVO	Gilberto Santa Rosa	7		SONY BMG NORTE	36	30	24	16	COMO EN LOS BUENOS TIEMPOS	Grupo Montez De Durango	24			
12	20	30	8	CADA QUE...	Belanova	12		UNIVERSAL LATINO	37	35	35	17	DON'T STOP THE MUSIC	Rihanna	35			
13	11	14	23	UN BUEN PERDEDOR	K-Paz With Franco De Vita	2		DISA / EDMUNSA	38	41	45	18	COMO UN LOBO	Miguel Bose Featuring Bimba Bose	38			
14	8	31	4	TOMAME O DEJAME	Banda El Recodo	8		FONOVISA	39	43	-	19	TAL VEZ	Ponzona Musical	35			
15	14	13	18	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	El Chapo De Sinaloa	7		DISA	40	42	44	20	AMOR MORTAL	Los Inquietos Del Norte	40			
16	22	21	9	LA DERROTA	Vicente Fernandez	16		SONY BMG NORTE	41	44	-	21	AMOR DESPERDICADO	Frank Reyes	41			
17	18	19	12	POR QUIEN ME DEJAS	Los Creadores Del Pasito Duranguense De Alfredo Ramirez	9		DISA / EDMUNSA	42	40	43	22	ELLA MENEA	NG2	40			
18	16	17	20	EL VASO DERRAMA	El Potro De Sinaloa	16		MACHETE	43	40	43	23	HASTA EL DIA DE HOY	Los Dareyes De La Sierra	19			
19	25	33	8	HASTA EL DIA DE HOY	Los Dareyes De La Sierra	19		DISA	44	NEW		24	AMIGO EN EL BANO	Kany Garcia	44			
20	21	20	9	AHORA ENTENDI	Yuridia	16		SONY BMG NORTE	45	49	-	25	DE QUE ME PRESUMES	Lupillo Rivera	45			
21	28	32	11	AMANTES ESCONDIDOS	German Montero	21		UNIVISION	46	34	27	26	NO ME DIGAS QUE NO	Xtreme Featuring Adrienne	26			
22	26	22	18	TE QUIERO MUCHO	Patrulla 81	15		DISA	47	NEW		27	EMPEZAR DESDE CERO	RBD	47			
23	15	18	7	LA VECINA	Angel & Khriz	15		VI / MACHETE	48	38	40	28	LA RATA FLACA	La Autentica De Jerez	24			
24	19	9	11	SIN TU AMOR	Alacranes Musical	9		UNIVISION	49	47	36	29	SOLO TENGO OJOS PARA TI	Juan Luis Guerra Y 410	28			
25	17	25	11	SOY IGUAL QUE TU	Alexis & Fido	13		SONY BMG NORTE	50	23	-	30	SI TU TE ATREVES	Luis Miguel	23			

Lucky fives: Group earns its fifth No. 1 in five years on a 12% audience gain. This is the fifth song to reach the top in 2008.

Kany Garcia, recipient of two Latin Pop New Artist awards at Billboard's Latin Music Awards, enters at No. 44 with second song to chart from current album.

Enters on a 24% gain with title track from current album. This is popular act's 10th song to chart on Hot Latin Songs.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	
1	1	1	3	GREATEST GAINER ENRIQUE IGLESIAS	95/08		1	26	29	23	5	LA FACTORIA	Nueva Metas		23	51	56	53	23	ANDREA BOCELLI	Lo Mejor De Andrea Bocelli: Vivere		5	
2	2	3	13	FLEX	Te Quiero		1	27	27	26	11	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrolladora		14	52	34	-	3	EL CHIVO	Cicatrices		34	
3	6	6	30	GREATEST GAINER VICENTE FERNANDEZ	Para Siempre		2	28	28	24	10	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	Los Montados Y Amigos		2	53	54	51	16	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon		1	
4	3	4	3	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Cantan A Mexico		3	29	32	28	12	AVENTJRA	K.O.B.: Live		2	54	67	59	18	RAPHAEL	Yo So Aque... Los Exitos		33	
5	5	7	46	MARCO ANTONIO SOLIS	La Mejor... Coleccion		4	30	26	46	13	LOS TEMERARIOS	Recuerdos Del Alma		1	55	48	40	4	RICARDO ARJONA	Quien Dijo Ayer: Special Edition		55	
6	4	27	6	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	Planeta Kumbia		4	31	31	31	14	LOS TUCANES DE TIJUANA	20 Aniversario		12	56	58	55	4	JOSE ALFREDO JIMENEZ	Tesoros De Coleccion: 30 Grandes Canciones		55	
7	9	8	80	CAMILA	Todo Cambio		5	32	33	30	15	BANDA EL RECODO	30 Pegaditas: Puros Comidos Y Rancheras		22	57	73	70	23	GRUPO MONTEZ DE DURANGO	Agarrese!		1	
8	10	11	34	WISN & YANDEL	Wisn Vs. Yandel: Los Extraterrestres		2	33	35	39	16	LA ARROLLADORA BANDA EL LIMON	Y Que quede Claro		9	58	45	52	41	MARC ANTHONY	El Cantante (Soundtrack)		1	
9	11	14	25	JUANES	La Vida... Es Un Ratico		1	34	38	34	17	ALACRANES MUSICAL	Ahora Y Siempre		2	59	66	67	30	JENNI RIVERA	Mi Vida Loca		2	
10	14	12	22	AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden		3	35	39	37	18	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT		7	60	70	65	31	IVY QUEEN	Sentimiento		4	
11	7	5	8	LOS TIGRES DEL NORTE	Raices		1	36	53	48	19	PATRULLA 81	A Mi Ley		5	61	RE-ENTRY		40	XTREME	Haciendo Historia		13	
12	8	2	2	DIANA REYES	Insatisfecha		2	37	36	29	20	LOS RAZOS DE SACRAMENTO Y REYNALDO	El Dueno Del Penico		14	62	69	61	19	EL TRONO DE MEXICO	Fuego Nuevo		13	
13	13	15	34	VICENTE FERNANDEZ	Historia De Un Idolito		1	38	47	47	21	ALEJANDRO FERNANDEZ	15 Anos De Exitos		7	63	62	63	20	VARIOUS ARTISTS	18 Exitos: Sonidero Hits Vol. 3		64	
14	12	10	8	K-PAZ DE LA SIERRA	En Vivo Desde El Auditorio Nacional		1	39	40	36	22	VARIOUS ARTISTS	30 Corridos: Muy Perrones		24	64	65	-	3	LA ARROLLADORA BANDA EL LIMON	Linea De Oro: En Los Puros Huesos		27	
15	18	17	23	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos		9	40	41	41	23	EL CHAPO DE SINALOA	15 Autenticos Exitos		21	65	72	60	32	TIERRA CALI	Grandes Exitos Originales		59	
16	15	13	16	AKWID	La Novela		10	41	HOT SHOT DEBUT	1	24	CARDENALES DE NUEVO LEON	Con Corazon Necio		41	66	63	68	1	EL POTRO DE SINALOA	Los Mejores Corridos		44	
17	23	21	14	GRUPO NUEVA VIDA	Mejores Cantos Religiosos		15	42	43	33	25	ANGEL & KHRIZ	Showtime		18	67	51	57	2	VARIOUS ARTISTS	NOW Latino 3		2	
18	20	9	3	EL TRONO DE MEXICO	Cruzando Fronteras		9	43	46	45	26	CARDENALES DE NUEVO LEON	25 Aniversario: Edicion Limitada		22	68	74	-	3	LOS TEMERARIOS	Epoca Dorada		42	
19	16	19	11	LOS CUATES DE SINALOA	Puros Exitos Chacas		14	44	37	38	27	K-PAZ DE LA SIERRA	15 Autenticos Exitos		12	69	RE-ENTRY		18	LOS RIELEROS DEL NORTE	Mas Rieleros...Que Nunca		32	
20	22	18	11	VARIOUS ARTISTS	Bachata # 1s		6	45	50	35	28	LOS TIGRES DEL NORTE	25 Joyas		12	70	64	56	33	SIN BANDERA	Hasta Ahora		18	
21	21	16	21	K-PAZ DE LA SIERRA	Capaz De Todo Por Ti		1	46	44	50	29	LOS PRIMOS DE DURANGO	Voy A Convencerte		4	71	71	66	19	PESADO	Corridos: Defendiendo El Honor		25	
22	19	20	19	DUELO	Historias De Valientes		19	47	42	42	30	LOS TERRIBLES DEL NORTE	La Mejor... Coleccion De Cumbia		24	72	61	54	20	ESPINOZA PAZ	El Canta Autor Del Pueblo!		55	
23	30	32	10	PACE SETTER CONJUNTO PRIMAVERA	Que Ganas De Volver		1	48	52	44	31	BRAZOS MUSICAL DE DURANGO	Linea De Oro: La Abeja Miop...		21	73	55	-	7	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		26	
24	17	-	7	TOMMY TORRES	Tarde O Temprano		17	49	49	49	32	LOS TUCANES DE TIJUANA	La Mejor... Coleccion: De Comidos		9	74	RE-ENTRY		11	ALEXIS & FIDO	Sobrenatural		11	
25	24	22	8	LOS HOROSCOPOS DE DURANGO	Ayer Hoy Y Siempre		8	50	59	58	33	LOS BUKIS	30 Recuerdos Inolvidables		12	75	RE-ENTRY		12					

LATIN

LATIN AIRPLAY POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
2	3	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	2	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
4	4	ME ENAMORA	JUANES (UNIVERSAL LATINO)
5	8	TE QUIERO	FLEX (EMI TELEVISION)
6	5	TODO CAMBIO	CAMILA (SONY BMG NORTE)
7	10	CADA QUE...	BELANDVA (UNIVERSAL LATINO)
8	6	AHORA ENTENDI	YURIJIA (SONY BMG NORTE)
9	16	PEGADITO	TOMMY TORRES (WARNER LATINA)
10	7	YO QUIERO	CAMILA (SONY BMG NORTE)
11	14	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
12	13	LLEGASTE TU	JESSE & JOY (WARNER LATINA)
13	9	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
14	15	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)
15	20	AMIGA POR FAVOR	PEDRO FERNANDEZ (MACHETE)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	SIN PERDON	HECTOR ACOSTA (VENEMUSIC)
2	2	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
3	3	AMOR DESPERDIADO	FRANK REYES (M.P./JUN/J & N)
4	4	ELLA MENEA	NG2 (SONY BMG NORTE)
5	1	TE QUIERO	FLEX (EMI TELEVISION)
6	7	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
7	6	AHORA ES	WISIN & YANDEL (MACHETE)
8	12	EL DIA DE TU SUERTE (HOY)	N'KLABE (NU LIFE/MACHETE)
9	8	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
10	10	DONDE ESTAN ESOS AMIGOS	EL CHAVAL (MAS)
11	18	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
12	11	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
13	15	QUIERO DECIRTE QUE TE AMO	DLG (LA CALLE/UNIVISION)
14	13	LA VECINA	ANGEL & KHRIZ (VI/MACHETE)
15	20	CALABRIA 2008	ENUR FEATURING NATASHA (ULTRA)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	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	1	TOMAME O DEJAME	BANDA EL RECORD (FONOVISA)
5	5	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
6	9	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
7	7	POR QUIEN ME DEJAS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
8	6	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
9	10	HASTA EL DIA DE HOY	LOS DAREYES DE LA SIERRA (DISA)
10	12	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
11	15	AMANTES ESCONDIDOS	GERMAN MONTERO (UNIVISION)
12	11	TE QUIERO MUCHO	PATHULLA B1 (DISA)
13	8	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
14	18	INOLVIDABLE	JENNI RIVERA (FONOVISA)
15	14	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)

LATIN ALBUMS POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	ENRIQUE IGLESIAS	95/08 (UNIVERSAL LATINO)
2	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	2	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
4	4	CAMILA	TODO CAMBIO (SONY BMG NORTE)
5	5	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
6	7	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	8	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
8	6	TOMMY TORRES	TARDE O TEMPRANO (WARNER LATINA)
9	10	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
10	12	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
11	11	RAPHAEL	YO SO AQUEL... LOS EXITOS (DISCOS 605/SONY BMG NORTE)
12	13	RICARDO ARJONA	QUIEN DIJO AYER... SPECIAL EDITION (SONY BMG NORTE)
13	15	VARIOUS ARTISTS	NOW LATIN 3 (SONY BMG/STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISION)
14	14	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
15	17	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)

TROPICAL™

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

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	1	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
3	3	LOS TIGRES DEL NORTE	RAICES (FONOVISA/UG)
4	4	DIANA REYES	INSATISFECHA (DBC)
5	6	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
6	5	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIUM NAC (DISA/UG)
7	9	EL TRONO DE MEXICO	CRUZANDO FRONTERAS (DBC)
8	7	LOS CUATES DE SINALOA	Puros EXITOS CHACAS (SONY BMG NORTE)
9	10	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
10	8	DUELO	HISTORIAS DE VALIENTES (UNIVISION/UG)
11	15	CONJUNTO PRIMAVERA	QUE GANAS DE VOLVER (FONOVISA/UG)
12	11	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
13	13	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
14	14	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LISTOS MONTADOS Y ARMADOS (DISA/UG)
15	12	LOS TEMERARIOS	RECUERDOS DEL ALMA (AFG SIGMA/FONOVISA/UG)

Billboard DANCE

APR 26 2008

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 SENSUAL SEDUCTION	SNOPP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
2	3	9	BREAK YOU	RALPH FALCON NERVOUS
3	4	9	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
4	1	7	I'M A FIRE	DONNA SUMMER BURGUNDY
5	7	4	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
6	6	8	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
7	5	10	IF	COLETTE OM
8	12	6	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON LEGACY/EPIC
9	11	8	DAYLIGHT	KELLY ROWLAND FEATURING TRAVIS MCCOY MUSIC WORLD/COLUMBIA
10	9	8	EVERYBODY UP	ALTAR FEATURING JEANIE TRACY SILVER LABEL/TOMMY BOY
11	16	9	LOVELIGHT	ROBBIE WILLIAMS EMI
12	17	9	BREAKAWAY	DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
13	20	4	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON DREAM MERCHANT 21/CMG
14	13	12	THE FLAME 2008	ERIN HAMILTON TRAX
15	19	7	DROP THAT BEAT	TWISTED DEE HAMMER
16	18	14	BEAUTIFUL	TAYLOR DAYNE INTENTION
17	8	12	GET THIS PARTY STARTED	SHIRLEY BASSEY LOCK STOCK AND BARREL/OCECA
18	26	3	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
19	15	12	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
20	10	11	FEEDBACK	JANET ISLAND/IDJMG
21	22	8	I GET OFF	RON PERKOV ARPEE
22	28	5	ME	TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY
23	29	6	A&E	GOLDFRAPP MUTE
24	14	14	THE BOSS	KRISTINE W FLY AGAIN
25	23	11	BESITO PA TI	LA LUPE EMUSICA/FANIA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	35	4	POWER PICK LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
27	21	10	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
28	31	6	FOOL (IF YOU THINK IT'S OVER)	NEMESIS RISING CURB REPRISE
29	37	4	THIS IS NOT REAL LOVE	GEORGE MICHAEL & MUTYA EPIC
30	32	14	RELAX, TAKE IT EASY	NIKKA CASABLANCA/UNIVERSAL REPUBLIC
31	38	6	DRUM NATION	MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE
32	HOT SHOT DEBUT	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.	
33	34	6	CLAP YOUR HANDS	HAMADA UP IN THE AIR
34	27	10	I GOT A FEELIN'	VICKI SHEPARD FEATURING JEANIE TRACY REDZONE
35	9	5	WORK IT	DJ KILO CARRILLO MUSIC
36		3	THE RIGHT LIFE	SEAL WARNER BROS.
37	43	2	BLEEDING LOVE	LEONA LEWIS SYCO/J/RMG
38		5	I CAN HEAR THE MONEY	LENNA DAUMAN
39	30	13	MY LIFE AGAIN	LAUREN HILDEBRANDT RED WALLEY
40	33	15	TOGETHER	BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
41	45	2	DISCO LIES	MOBY MUTE
42	40	11	DESTINY	AMBERROSE MARIE CATZ
43	25	14	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
44	48	2	FUNPLEX	THE B-52S ASTRALWERKS
45	49	2	TURN IT UP	MARK PICHIOTTI PRESENTS BASSTOY BLUEPLATE
46	36	10	LONG TIME	ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
47	47	2	I FEEL UPSIDE DOWN	THE ONES A TOUCH OF CLASS/PEACE BISQUIT
48	24	15	GORGEOUS	IDINA MENZEL WARNER BROS.
49	NEW	ALL I SEE	KYLIE FEATURING MIMS CAPITOL/ASTRALWERKS	
50	NEW	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA	

TOP ELECTRONIC ALBUMS™


THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	NEW	1	#1 NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*	
2	1	4	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236/AG	
3	2	2	MOBY	LAST NIGHT MUTE 9383*	
4	3	11	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001105	
5	NEW	1	JASON NEVINS	THRIVE: THE PRESENTS... DANCE ANTHEMS 2 THRIVEDANCE 90780/THRIVE	
6	4	2	KYLIE MINOGUE	X ASTRALWERKS/CAPITOL 14780	
7	NEW	1	CUT COPY	IN GHOST COLOURS MODULAR 050	
8	5	12	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
9	7	30	METRO STATION	METRO STATION RED INK 10521	
10	6	34	M.I.A.	KALA XL INTERSCOPE 009659*/IGA	
11	7	14	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
12	11	4	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
13	10	17	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	
14	8	6	CASCADA	PERFECT DAY ROBBINS 75079	
15	NEW	1	RAVIN	BUDDHA-BAR X GEORGE V 23030	
16	14	10	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	
17	12	3	SOUNDTRACK	21 COLUMBIA 22777/SONY MUSIC	
18	15	9	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
19	17	11	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	
20	16	40	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
21	19	21	NINE INCH NAILS	Y34R23R0R3M1X3D INTERSCOPE 010331*/IGA	
22	18	25	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
23	NEW	1	MEAT BEAT MANIFESTO	AUTOMIMUNE METROPOLIS 80531	
24	13	3	YELLE	POP-UP SOURCE ETC. 15924/CAROLINE	
25	20	23	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	10	#1 NOW YOU'RE GONE	BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA
2	1	11	I CAN'T HELP MYSELF	BELLATRAX FEATURING SOPHIA MAY NERVOUS
3	11	4	BLEEDING LOVE	LEONA LEWIS SYCO/J/RMG
4	4	4	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
5	5	9	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
6	3	24	LET ME THINK ABOUT IT	IDA CORR LITTE/KICK/ISICO/WAX/WARNER BROS.
7	7	5	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
8	9	23	ANTHEM	FILED & PERI FEATURING ERIC LUMIERE ULTRA
9	6	10	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
10	10	7	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
11	12	7	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
12	18	5	DEEP AT NIGHT	ERCOLA NERVOUS
13	16	15	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
14	8	18	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELO FEAT. COZI PERFECTO/ULTRA
15	20	3	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON DREAM MERCHANT 21/CMG
16	19	2	THE RIGHT LIFE	SEAL WARNER BROS.
17	13	12	LOVE HAS GONE	DAVE ARMSTRONG & REDROCHE ULTRA
18	15	10	FEEDBACK	JANET ISLAND/IDJMG
19	14	19	WHAT HURTS THE MOST	CASCADA ROBBINS
20	21	3	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD
21	NEW	1	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
22	RE-ENTRY	1	SPEED UP	FUNKERMAN ULTRA
23	RE-ENTRY	1	RISE UP	YVES LAROCK ULTRA
24	NEW	1	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
25	17	8	SENSUAL SEDUCTION	SNOPP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE


HITS OF THE WORLD ^{THE} Billboard

APR 26 2008

JAPAN 		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) APRIL 15, 2008
1	NEW	SHIUCHISIN (CD/DVD) SHIUCHISIN PONY CANYON
2	NEW	MIRRORCLE WORLD (FIRST LTD VERSION A) AYUMI HAMASAKI AVEX TRAX
3	NEW	MIRRORCLE WORLD (FIRST LTD VERSION B) AYUMI HAMASAKI AVEX TRAX
4	NEW	TUBASOHIROGETE/AIWAKURAYAMI. (FIRST LTD) ZARD B-GRAM
5	3	SOBA NI IRUNE TERUMA Aoyama feat. SOULJA UNIVERSAL
6	1	DRINK IT DOWN L'ARC EN CIEL KIOON
7	4	60S 70S 80S (CD/DVD) NAMIE AMURO AVEX TRAX
8	NEW	DAKISHIMETEAGERU/HANATABA HIDEAKI TOKUNAGA UNIVERSAL
9	NEW	MIRRORCLE WORLD (YOU) AYUMI HAMASAKI AVEX TRAX
10	NEW	MIRRORCLE WORLD (DEPEND ON YOU) AYUMI HAMASAKI AVEX TRAX

FRANCE 		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) APRIL 15, 2008
1	9	HE, BILOUTE! MONTE L'SON! HEIN! CH'TI DJ NORD-WAY
2	NEW	C'EST CHELOU ZAHO CAPITOL
3	1	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
4	66	JE VEUX TE VOIR YELLE SOURCE
5	2	DANGEROUS M. POKORA FT. SEBASTIAN TIMBERLAKE CAPITOL
6	4	TANT BESOIN DE TOI MARC ANTOINE HOSTILE
7	3	WHAT HURTS THE MOST CASCADA ZOOLAND
8	5	BLEEDING LOVE LEONA LEWIS SYCO
9	NEW	DISCO CHRISTOPHE WILLEM COLUMBIA
10	56	WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON FT. AKON LEGACY/EPIC

ITALY 		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) APRIL 14, 2008
1	NEW	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	NEW	NUDE RADIOHEAD XL
3	2	A TE JOVANNOTTI UNIVERSAL
4	1	IL MONDO CHE VORREI VASCO ROSSI CAPITOL
5	9	MERCY DUFFY A&M
6	5	TOUCH MY BODY MARIAH CAREY ISLAND/DEF JAM
7	15	KILLER ND MORE DOLLS IDEA PRODUCCIO
8	4	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY BLACKGROUND/INTERSCOPE
9	7	NEW SOUL Yael Naïm TOT OU TARD
10	8	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM

NORWAY 		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) APRIL 15, 2008
1	2	MERCY DUFFY A&M
2	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	6	HOLD ON BE STRONG MARIA HAUKAAS STORENG BONNIER
4	3	CHASING PAVEMENTS ADELE XL
5	7	BLEEDING LOVE LEONA LEWIS SYCO
ALBUMS		
THIS WEEK	LAST WEEK	
1	14	VASSENDGUTANE XD VASS
2	3	MUSE HAARP A&E/HELLIUM 3/WARNER BROS.
3	1	R.E.M. ACCELERATE WARNER BROS.
4	7	DUFFY ROCKFERRY A&M
5	NEW	THOM HELL GOD IF I SAW HER NOW VME/LOST BOY

UNITED KINGDOM 		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) APRIL 13, 2008
1	1	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
2	4	BLACK & GOLD SAM SPARROW ISLAND
3	2	LOW FLO RIDA FEAT. T-PAIN PDE BOY/ATLANTIC
4	8	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
5	6	TOUCH MY BODY MARIAH CAREY ISLAND
6	5	MERCY DUFFY A&M
7	3	ALWAYS WHERE I NEED TO BE THE KOOKS VIRGIN
8	7	BETTER IN TIME/FOOTPRINTS IN THE SAND LEONA LEWIS SYCO
9	NEW	CRY FOR YOU SEPTEMBER HAR20BEAT
10	9	WITH YOU CHRIS BROWN JIVE/ZOMBA

AUSTRALIA 		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) APRIL 13, 2008
1	3	SWEET ABOUT ME GABRIELLA CILMI MUSHROOM
2	2	LOW FLO RIDA FEAT. T-PAIN JIVE/ZOMBA
3	NEW	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
4	1	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC
5	7	WITH YOU CHRIS BROWN JIVE/ZOMBA
6	5	TATTOO JORDIN SPARKS JIVE
7	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
8	6	WORK KELLY ROWLAND COLUMBIA
9	18	THIS HEART ATTACK FAKER CAPITOL
10	11	DREAM CATCH ME NEWTON FAULKNER ICH + ICH

SPAIN 		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) APRIL 16, 2008
1	1	EUROPA MONICA NARANJO SONY BMG
2	2	BE MINE THE CAST OF HIGH SCHOOL EMI
3	4	TOCA'S MIRACLE FRAGMA BLANCO Y NEGRO
4	5	BUCOVINA IAN OLIVER FT. SHANTEL BLANCO Y NEGRO
5	8	SUCK MY MAGAN/RODRIGUEZ BLANCO Y NEGRO
6	NEW	CARRUSEL DIKERS LOCOTMOTIVE
7	NEW	THE RHYTHM OF THE NIGHT (PART ONE) MIGUEL PICASSO BLANCO Y NEGRO
8	13	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
9	7	DANCIN IN THE DARK/YOU GOTTA ATUNE500 BLANCO Y NEGRO
10	11	TOMA & OBLIGA HORA ZULU AVISPA


DENMARK 		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) APRIL 15, 2008
1	1	THE 1 MARTIN SONY BMG
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	3	MERCY DUFFY A&M
4	4	RAMT I NATTEN LIZZIE ARTPEOPLE
5	6	XXXCOUTURE L.O.C. EMI
ALBUMS		
THIS WEEK	LAST WEEK	
1	2	L.O.C. MELANKOLIA/XXXCOUTURE EMI
2	1	R.E.M. ACCELERATE WARNER BROS.
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	4	DUFFY ROCKFERRY A&M
5	6	CAROLINE HENDERSON NO 8 SUNDANCEBURNING HEART

GERMANY 		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) APRIL 15, 2008
1	2	MERCY DUFFY A&M
2	1	KUSCHEL SONG SCHNUFFEL COLUMBIA
3	NEW	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
4	4	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA
5	5	NEW SOUL Yael Naïm TOT OU TARD
6	3	BLEEDING LOVE LEONA LEWIS SYCO
7	22	TOUCH MY BODY MARIAH CAREY ISLAND/DEF JAM
8	6	STOP AND STARE ONEREPUBLIC INTERSCOPE
9	8	DISCO LIES MOBY MUTE
10	14	WENN DU DURCHHAENGST UDO LINDENBERG STARWATCH


CANADA 		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) APRIL 26, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS./WARNER
2	2	BLEEDING LOVE LEONA LEWIS SYCO/J/SONY BMG
3	4	NO AIR JORDIN SPARKS DUET WITH CHRIS BRDWN 19/JIVE/SONY BMG
4	5	SEE YOU AGAIN MILEY CYRUS HOLLYWOOD/UNIVERSAL
5	3	TOUCH MY BODY MARIAH CAREY ISLAND/UNIVERSAL
6	7	LOVE SONG SARA BAREILLES EPIC/SONY BMG
7	9	DANGEROUS KARDINAL OFFISHALL FT. AKON KONLIVE/GEFFEN/UNIVERSAL
8	6	LOW FLO RIDA FT. T-PAIN PDE BOY/ATLANTIC/WARNER
9	14	BREAK THE ICE BRITNEY SPEARS JIVE/SONY BMG
10	12	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/SONY BMG

THE NETHERLANDS 		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) APRIL 11, 2008
1	2	MERCY DUFFY A&M
2	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	3	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA
4	4	DISCO VOLANTE IDA ENGBERG 541 LABEL/NEWS
5	NEW	GOING WRONG ARMIN VAN BUUREN/OJ SHAH ARMADA
ALBUMS		
THIS WEEK	LAST WEEK	
1	1	AMY WINEHOUSE BACK TO BLACK ISLAND
2	NEW	JEROEN VAN DER BOOM JIJ BENT ZD RED BULLET
3	3	DUFFY ROCKFERRY A&M
4	2	R.E.M. ACCELERATE WARNER BROS.
5	10	ADELE 19 XL

PORTUGAL 		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) APRIL 15, 2008
1	1	KIZOMBA BRASIL KIZOMBA BRASIL FAROL VIDISCO
2	3	AMY WINEHOUSE BACK TO BLACK ISLAND
3	NEW	DUFFY ROCKFERRY A&M
4	2	JUST GIRL JUST GIRL FAROL
5	27	ADRIANA CALCANHOTO MARE ARIOLA
6	4	AVO CANTIGAS FANTASMINHA BRINCALHAO COLUMBIA
7	7	TOKIO HOTEL SCREAM ISLAND
8	NEW	RADIO MACAU 8 IPLAY
9	NEW	THE ROLLING STONES SHINE A LIGHT POLYDOR
10	NEW	MUSE HAARP A&E/HELLIUM 3/WARNER BROS.

EURO DIGITAL SONGS 		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 26, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	2	MERCY DUFFY A&M
3	3	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
4	4	LOW FLO RIDA FT. T-PAIN PDE BOY/ATLANTIC
5	6	TOUCH MY BODY MARIAH CAREY ISLAND
6	7	BLACK AND GOLD SAM SPARROW ISLAND
7	NEW	CRY FOR YOU SEPTEMBER CATCHY TUNES/FAMILY TREE
8	8	STOP AND STARE ONEREPUBLIC MOSLEY INTERSCOPE
9	9	ALWAYS WHERE I NEED TO BE THE KOOKS VIRGIN
10	10	NEW SOUL Yael Naïm TOT OU TARD
11	15	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA
12	NEW	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
13	14	BETTER IN TIME LEONA LEWIS SYCO
14	12	WITH YOU CHRIS BROWN JIVE/ZOMBA
15	20	FASCINATION ALPHABET COPENHAGEN
16	17	ROCKSTAR NICKELBACK ROADRUNNER
17	19	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
18	18	BLEEDING LOVE LEONA LEWIS SYCO
19	RE	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY BLACKGROUND/INTERSCOPE
20	RE	CHASING PAVEMENTS ADELE XL

EURO DIGITAL SPOTLIGHT SPAIN 		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 26, 2008
1	1	IERES TONTO! EL CANTO DEL LOCO SONY BMG
2	2	BAILA EL CHICKICHIKI RODOLFO CHIKILICUATRE SENOR CHIKILICUATRE Y ESPOSA
3	7	COBARDE BUSTAMANTE VALE UNIVERSAL
4	3	CUANDO AMANECE ESTOPA SONY BMG
5	6	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
6	4	SAY IT RIGHT NELLY FURTADO MOSLEY GEFFEN
7	5	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
8	9	PA MADRID EL BARRIO SENADOR
9	8	REHAB AMY WINEHOUSE ISLAND
10	NEW	CUANDO ME VAYA MELDCDS PEPE/SVILE

AUSTRIA 		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) APRIL 14, 2008
1	2	MERCY DUFFY A&M
2	1	KUSCHEL SONG SCHNUFFEL COLUMBIA
3	3	NEW SOUL Yael Naïm TOT OU TARD
4	4	BACK TO BLACK AMY WINEHOUSE ISLAND
5	7	STOP AND STARE ONEREPUBLIC INTERSCOPE
ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	CHRISTINA STUERMER LAUT-LOS AMADEO
2	1	AMY WINEHOUSE BACK TO BLACK ISLAND
3	NEW	THE ROLLING STONES SHINE A LIGHT POLYDOR
4	3	DUFFY ROCKFERRY A&M
5	2	R.E.M. ACCELERATE WARNER BROS.

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	MERCY	DUFFY A&M	50
2	14	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.	7
3	13	TOUCH MY BODY	MARIAH CAREY ISLAND	30
4	3	LOW	FLO RIDA FEAT. T-PAIN P&D BOY/ATLANTIC	29
5	1	BLEEDING LOVE	LEONA LEWIS SYCO	48
6	5	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC	3
7	4	NEW SOUL	YAEL NAIM TOT OU TARD/WARNER	6
8	NEW	HE, BILOUTE! MONTE L'SON! HEIN!	CHTI DJ NORD-WAY	76
9	17	BLACK & GOLD	SAM SPARRO ISLAND	3
10	6	KUSCHEL SONG	SCHNUFFEL COLUMBIA	5
11	NEW	C'EST CHELOU	ZAHO CAPITOL	9
12	9	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA	9
13	12	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA	29
14	8	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE	5
15	NEW	SO SOLL ES BLEIBEN	ICH + ICH POLYDOR	2

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	3	DUFFY	ROCKFERRY A&M	50
2	1	R.E.M.	ACCELERATE WARNER BROS.	7
3	2	AMY WINEHOUSE	BACK TO BLACK ISLAND	30
4	NEW	THE ROLLING STONES	SHINE A LIGHT POLYDOR	29
5	4	LEONA LEWIS	SPIRIT SYCO	48
6	5	UDO LINDENBERG	STARK WIE ZWEI WARNER	3
7	NEW	IN FLAMES	A SENSE OF PURPOSE NUCLEAR BLAST/KOCH	9
8	7	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	9
9	8	MOBY	LAST NIGHT MUTE	9
10	6	ONEREPUBLIC	DREAMING OUT LOUD MOSLEY/INTERSCOPE	9
11	73	FRANCIS CABREL	OES ROSES ET DES ORTIES COLUMBIA	30
12	16	ADELE	19 XL	7
13	19	ICH + ICH	VOM SELBEN STERN UNIVERSAL	9
14	9	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	9
15	NEW	COURTEENERS	ST JUDE A&M	31

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	2	MERCY	DUFFY A&M	50
2	3	4 MINUTES	MADONNA WARNER BROS.	7
3	1	BLEEDING LOVE	LEONA LEWIS SYCO	48
4	5	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE	5
5	6	I'LL BE WAITING	LENNY KRAVITZ VIRGIN	9
6	4	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	9
7	13	TOUCH MY BODY	MARIAH CAREY ISLAND	30
8	9	NEW SOUL	YAEL NAIM TOT OU TARD/WARNER	6
9	7	IN MY ARMS	KYLIE MINOGUE PHILIPPHONE	9
10	15	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC	3
11	11	WITH YOU	CHRIS BROWN JIVE/ZOMBA	66
12	10	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC	11
13	12	SUPERNATURAL SUPERSERIOUS	R.E.M. WARNER BROS.	11
14	14	CHASING PAVEMENTS	ADELE XL	7
15	19	LOW	FLO RIDA FT. T-PAIN P&D BOY/ATLANTIC	29

SALES DATA
COMPILED BY
nielsen
SoundScan

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	50	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
2	2	29	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
3	3	7	MELODY GARDOT	WORRISOME HEART VERVE 010468/VG	
4	4	30	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	
5	5	29	QUEEN LATIFAH	TRAV'LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
6	10	48	PINK MARTINI	HEY EUGENE! HEINZ 3*	
7	6	3	BRAD MEHLDAU TRIO	LIVE NONESUCH 376252/WARNER BROS.	
8	7	7	VARIOUS ARTISTS	UPRIGHT, GRAND AND ALL RIGHT MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 008144/EXSTARBUCKS	
9	9	76	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADADY SPECIAL PRODUCTS 52249/MADADY	
10	13	3	KARRIN ALLYSON	IMAGINA: SONGS OF BRASIL CONCORD JAZZ 30428/CONCORD	
11	14	5	MARIAN MCPARTLAND	TWILIGHT WORLD CONCORD JAZZ 30528/CONCORD	
12	12	3	LIONEL LOUEKE	KARIBU BLUE NOTE 02465/BLG	
13	11	9	THE PUPPINI SISTERS	THE RISE AND FALL OF RUBY WOO VERVE 010416/VG	
14	16	29	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG	
15	8	5	CHARLES LLOYD QUARTET	RABO DE NUBE ECM 010663/UNIVERSAL CLASSICS GROUP	
16	15	2	IRVIN MAYFIELD AND ELLIS MARSALIS	LOVE SONGS, BALLADS AND STANDARDS BASIN STREET 405	
17	17	7	DIANE SCHUUR	SOME OTHER TIME CONCORD JAZZ 30614/CONCORD	
18	18	41	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG	
19	19	12	WYNTON MARSALIS	STANDARDS & BALLADS LEGACY/COLUMBIA 10428/SONY BMG	
20	24	11	TONY BENNETT	TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADADY	
21	RE-ENTRY		CHICK COREA & GARY BURTON	THE NEW CRYSTAL SILENCE CONCORD 230630	
22	22	7	NANCY LAMOTT	ASK ME AGAIN MIDDOR 8	
23	21	13	ELIANE ELIAS	SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/BLG	
24	NEW		MIGUEL ZENON	AWAKE MARSALIS 460009/DECCA	
25	RE-ENTRY		DAVE BRUBECK	INDIAN SUMMER TELARC 83670	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	NEW		#1 HILARY HAHN SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHOENBERG: VIOLIN CONCERTOS DG 010658/UNIVERSAL CLASSICS GROUP	
2	NEW		ANDRE RIEU	ANDRE RIEU IN WONDERLAND DENON 17698/SLG	
3	1	10	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
4	25	22	LIBERA	ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG	
5	3	5	PIERRE-LAURENT AIMARD	BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP	
6	4	4	ACADEMY OF ACIENT MUSIC (EGARR)	HANDEL: ORGAN CONCERTOS OP4 HARMONIA MUNDI 807446	
7	2	31	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
8	6	5	JONAS KAUFMANN PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO)	ROMANTIC ARIAS DECCA 010837/UNIVERSAL CLASSICS GROUP	
9	NEW		STEVE REICH	DANIEL VARIATIONS NONESUCH 406780/WARNER BROS.	
10	22	33	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	
11	NEW		CHICAGO SYMPHONY ORCHESTRA (HAITINK)	MAHLER: 5th SYMPHONY CSO RESOUND 901804/HARMONIA MUNDI	
12	12	32	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
13	5	13	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4994466	
14	7	27	THE 5 BROWNS	BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS	
15	10	3	EMERSON STRING QUARTET	BACH: FUGUES DG 010855/UNIVERSAL CLASSICS GROUP	
16	16	4	SIR COLIN OAVIS LONDON SYMPHONY CHORUS/LONDON SYMPHONY ORCHESTRA	MOZART: REQUIEM LSO LIVE 0127	
17	8	5	CHICAGO SYMPHONY ORCHESTRA/SILK ROAD ENSEMBLE/YO-YO MA/WU MANI/HARTI-BEDOVA GILBERTI	TRADITIONS AND TRANSFORMATIONS: SOUNDS OF SILK ROAD CHICAGO CSO RESOUND 901801	
18	NEW		ANDRE RIEU	ANDRE RIEU IN WONDERLAND: 2 CD COLLECTOR'S EDITION DENON 17709/SLG	
19	9	10	NATALIE DESSAY	ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
20	11	4	MURRAY PERAHIA	BACH: PARTITAS 2, 3 & 4 SONY CLASSICAL 22697/SONY BMG MASTERWORKS	
21	14	66	YO-YO MA	APASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
22	15	11	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	VOCE D'ITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP	
23	NEW		HELSINGBORG SYMPHONY ORCHESTRA (MANZE)	BEETHOVEN: SYMPHONY NO. 3 "ERDICA" HARMONIA MUNDI 807470	
24	20	11	GUSTAVO DUQUE/SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	MAHLER: 5th SYMPHONY UNIVERAL CLASSICS GROUP	
25	19	6	DAVID RUSSELL	AIR ON A G STRING: BAROQUE MASTERPIECES TELARC 80693	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	29	#1 HERBIE HANCOCK	RIVER: THE JOHN LETTERS VERVE 009792/VG	
2	2	10	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
3	3	7	LIZZ WRIGHT	THE ORCHARD VERVE FORECAST 010292/VG	
4	5	6	MARCUS MILLER	MARCUS MILLER CONCORD JAZZ 30264/CONCORD	
5	4	2	VICTOR WOOTEN	PALMYSTERY VOX/BLU 3135/HEADS UP	
6	6	10	PAUL HARDCASTLE	HARDCASTLE 5 TRIPPIE N RHYTHM 24	
7	7	11	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP NONESUCH 376828/WARNER BROS.	
8	8	4	THE SAX PACK	THE SAX PACK SHANACHIE 5159	
9	25	29	CANDY DULFER	CANDY STORE HEADS UP 3131	
10	9	74	KENNY G	IN THE MOOD FOR LOVE... THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 02690/PMG	
11	10	9	MACEO PARKER	ROOTS & GROOVES HEADS UP 3134	
12	11	6	BOB BALDWIN	NEWURBANJAZZ.COM NUGROOVE 2001	
13	16	11	AL JARREAU	LOVE SONGS REPRISE WARNER BROS. 401532/RHINO	
14	RE-ENTRY		GERALD VEASLEY	YOUR MOVE HEADS UP 3130	
15	14	33	RICK BRAUN & RICHARD ELLIOT	R & R ARTIZEN	
16	12	27	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
17	21	42	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG	
18	17	63	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
19	20	35	NAJEE	RISING SUN HEADS UP 3129	
20	18	6	JESSY J	TEQUILA MOON PEAK 30499/CONCORD	
21	19	50	NORMAN BROWN	STAY WITH ME PEAK 30213/CONCORD	
22	24	14	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE LITTLE MONSTER 01	
23	22	7	ANGELLA CHRISTIE	THE BREATH OF LIFE ACSM 231004/TASEIS	
24	15	3	MARCUS JOHNSON	IN CONCERT FOR A CAUSE THREE KEYS 1423	
25	RE-ENTRY		STANLEY CLARKE	THE TOYS OF MEN HEADS UP 3128	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	11	#1 ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP	
2	4	4	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
3	2	12	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
4	3	24	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
5	5	75	JOSH GROBAN	AWAKE 143 REPRISE 44435/WARNER BROS.	2
6	6	30	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC	
7	7	23	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENIE 653534/UNIVERSAL LATINO	
8	10	6	THREE GRACES	THREE GRACES DECCA 009914	
9	9	47	SOUNDTRACK	LA VIE EN ROSE OBEON EMI CLASSICS 67822/BLG	
10	14	75	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
11	12	73	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
12	13	3	MIKE OLDFIELD	MUSIC OF THE SPHERES DECCA 010925/UNIVERSAL CLASSICS GROUP	
13	11	9	THE ROYAL SCOTS DRAGON GUARDS	SPIRIT OF THE GLEN UCI 597/FONITANA INTERNATIONAL	
14	18	2	AHH TRIO	LULLABY FOR MY FAVORITE INSOMNIAC RCA RED SEAL 27208/SONY BMG MASTERWORKS	
15	15	5	ROYAL PHILHARMONIC ORCHESTRA	ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS DIRECT SOURCE SPECIAL PRODUCTS 9194	
16	16	28	JOSH GROBAN	NOEL 143 REPRISE 231548/WARNER BROS.	4
17	19	29	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURF/DG 211388/WARNER BROS.	
18	20	2	VARIOUS ARTISTS	ANDREW LLOYD WEBBER: A CLASSICAL TRIBUTE DECCA 010909/UNIVERSAL CLASSICS GROUP	
19	23	56	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
20	22	62	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
21	21	23	SISSEL	NORTHERN LIGHTS DENON 17661/SLG	
22	RE-ENTRY		LOS ANGELES GUITAR QUARTET	LAGO: BRAZIL TELARC 80686	
23	25	10	CHLOE	CHLOE VALLEY ENTERTAINMENT 15216/EX	
24	RE-ENTRY		JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS	
25	RE-ENTRY		TRIO MEDIAEVAL	FOLK SONGS ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP	

CHARTS LEGEND

See below for complete legend information.

APR 26 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 BANNER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (DD) DualDisc available. (C) CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

(D) CD single available. (DD) Digital Download available. (DD) DVD single available. (V) Vinyl Maxi-Single available. (V) Vinyl single available. (C) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners 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 CREDIT LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). 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). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	CERT
1	2	242	#1 MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98)	◆
2	1	18	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	●
3	5	18	CHRIS TOMLIN	ARRIVING SIX STEPS 94243/SPARROW (17.98)	●
4	4	939	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/9.98)	◆
5	5	212	GUNS N' ROSES	GREATEST HITS GEFEN 001714/GA (16.98)	◆
6	5	55	MICHAEL JACKSON	NUMBER ONES MJ/EPIC 88998/SONY MUSIC (18.98/12.98)	◆
7	7	53	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)	◆
8	9	268	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	◆
9	8	52	JIM HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIM HENDRIX EXPERIENCE HENDRIX 11671*/UMG (18.98/12.98)	◆
10	12	166	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98)	◆
11	10	386	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
12	15	187	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
13	11	161	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	◆
14	14	634	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	◆
15	17	26	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
16	18	247	CELINE DION	ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	◆
17	19	582	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
18	13	474	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	◆
19	16	124	ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UMG (18.98/12.98)	◆
20	20	698	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
21	23	63	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	◆
22	31	123	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/UMG (16.98)	◆
23	21	115	LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOT/DOWN/UTV 068140/UMG (18.98)	◆
24	28	45	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	◆
25	6	6	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	◆
26	22	14	LUTHER VANDROSS	THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	◆
27	24	83	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA (18.98)	◆
28	39	59	LIL WAYNE	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	◆
29	28	218	BROOKS & DUNN	THE GREATEST HITS COLLECTION ARISTA NASHVILLE 18852/SBN (18.98/12.98)	◆
30	33	9	KISS	THE VERY BEST OF KISS MERCURY/UTV 563122/UMG (18.98)	◆
31	36	153	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
32	30	822	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98)	◆
33	49	11	GREATEST GAINER SIMON & GARFUNKEL	THE BEST OF SIMON & GARFUNKEL LEGACY/COLUMBIA 66022/SONY MUSIC (18.98 EQ CD)	◆
34	26	35	NIRVANA	NIRVANA DGC/GEFFEN 493507/UMG (18.98)	◆
35	34	256	KENNY CHESNEY	GREATEST HITS BNA 67976/SBN (18.98/12.98)	◆
36	35	1602	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
37	38	139	CREED	GREATEST HITS WIND-UP 13103 (18.98 CQ/OVD)	◆
38	46	137	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA 67060*/SONY MUSIC (10.98 EQ/17.98)	◆
39	29	80	STYX	GREATEST HITS A&M 540387/UMG (17.98/10.98)	◆
40	44	223	EVANESCENCE	FALLEN WIND-UP 13053 (18.98)	◆
41	41	36	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
42	RE-ENTRY	42	POISON	THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98)	◆
43	40	110	BARRY MANILOW	ULTIMATE MANILOW BMG HERITAGE 10500/SONY BMG (18.98/12.98)	◆
44	42	545	JIMMY BUFFETT	SONGS YOU KNOW BY HEART: JIMMY BUFFETT'S GREATEST HITS MCA 329633*/UMG (18.98/12.98)	◆
45	43	107	TIM MCGRAW	GREATEST HITS VOL. 2: REFLECTED CURB 78891 (18.98)	◆
46	48	381	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
47	RE-ENTRY	47	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UMG (18.98/12.98)	◆
48	50	118	SOUNDTRACK	HIGH SCHOOL MUSICAL WALT DISNEY 861426 (12.98)	◆
49	RE-ENTRY	49	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	◆
50	RE-ENTRY	50	MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/SBN (18.98/12.98)	◆

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	BB 200 RANKING	CERT
1	NEW	1WK	#1 LEONA LEWIS	Spirit	1	◆
2	1	2	R.E.M.	Accelerate	5	◆
3	NEW	3	MARIE DIGBY	Unfold	29	◆
4	6	3	PANIC AT THE DISCO	Pretty Odd	12	◆
5	2	3	COUNTING CROWS	Saturday Nights & Sunday Mornings	19	◆
6	RE-ENTRY	6	DAUGHTRY	Daughtry	16	◆
7	NEW	7	ADELE	19	◆	
8	NEW	8	P.O.D.	When Angels & Serpents Dance	9	◆
9	7	1	THE RACONTEURS	Consolers Of The Lonely	20	◆
10	11	20	SOUNDTRACK	Across The Universe: Deluxe Edition	52	◆
11	13	2	DAVE BARNES	Me & You & The World	142	◆
12	3	2	MOBY	Last Night	57	◆
13	19	2	GNARLS BARKLEY	The Odd Couple	27	◆
14	14	2	JACK JOHNSON	Sleep Through The Static	15	◆
15	20	10	SOUNDTRACK	Alvin And The Chipmunks	8	◆

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	2	#1 R.E.M.	Accelerate	5	◆
2	NEW	2	LEONA LEWIS	Spirit	1	◆
3	NEW	3	P.O.D.	When Angels & Serpents Dance	9	◆
4	NEW	4	MARIE DIGBY	Unfold	29	◆
5	2	2	VAN MORRISON	Keep It Simple	38	◆
6	NEW	6	JAMES OTTO	Sunset Man	3	◆
7	4	2	THE ROLLING STONES	Martin Scorsese: Shine A Light (Soundtrack)	34	◆
8	3	3	COUNTING CROWS	Saturday Nights & Sunday Mornings	19	◆
9	RE-ENTRY	9	ROBERT PLANT / ALISON KRAUSS	Raising Sand	51	◆
10	6	2	GEORGE STRAIT	Troubadour	2	◆
11	9	3	VARIOUS ARTISTS	A Body + Soul Collection: Midnight Fire	1	◆
12	11	2	THE B-52S	Funplex	70	◆
13	11	2	MOBY	Last Night	57	◆
14	12	3	THE RACONTEURS	Consolers Of The Lonely	20	◆
15	13	2	SOUNDTRACK	Across The Universe: Deluxe Edition	52	◆

TOP CHRISTIAN & GOSPEL ALBUMS

FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1WK	#1 WHEN ANGELS & SERPENTS DANCE	P.O.D. (INO/COLUMBIA/PROVIDENT-INTEGRITY)
2	3	41	THIRSTY <td>MARVIN SAPP (VERITY/ZOMBA)</td>	MARVIN SAPP (VERITY/ZOMBA)
3	1	1	WAKE UP THE WORLD <td>GATEWAY WORSHIP (INTEGRITY/PROVIDENT-INTEGRITY)</td>	GATEWAY WORSHIP (INTEGRITY/PROVIDENT-INTEGRITY)
4	4	128	FLYLEAF <td>FLYLEAF (A&M/OCTONE/GA)</td>	FLYLEAF (A&M/OCTONE/GA)
5	2	2	THY KINGDOM COME <td>CECE WINANS (PURESPRINGS GOSPEL/EMI GOSPEL/EMI CMG)</td>	CECE WINANS (PURESPRINGS GOSPEL/EMI GOSPEL/EMI CMG)
6	6	33	THE ALTAR AND THE DOOR <td>CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)</td>	CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)
7	7	1	WOW HITS 1 <td>VARIOUS ARTISTS (SONY BMG MUSIC/PROVIDENT/WORC-CURB/EMI CMG/PROVIDENT-INTEGRITY)</td>	VARIOUS ARTISTS (SONY BMG MUSIC/PROVIDENT/WORC-CURB/EMI CMG/PROVIDENT-INTEGRITY)
8	3	9	WOW GOSPEL 2008 <td>VARIOUS ARTISTS (WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY/PROVIDENT-INTEGRITY)</td>	VARIOUS ARTISTS (WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY/PROVIDENT-INTEGRITY)
9	5	2	HAWK NELSON...IS MY FRIEND <td>HAWK NELSON (BEG/TOOTH & NAIL/EMI CMG)</td>	HAWK NELSON (BEG/TOOTH & NAIL/EMI CMG)
10	10	3	VOICES: THE ULTIMATE GOSPEL COLLECTION <td>VARIOUS ARTISTS (BET/SONY BMG CUSTOM MARKETING GROUP/TIME LIFE)</td>	VARIOUS ARTISTS (BET/SONY BMG CUSTOM MARKETING GROUP/TIME LIFE)
11	2	2	THE I HEART REVOLUTION: WITH HEARTS AS ONE <td>HILLSONG (INTEGRITY/PROVIDENT-INTEGRITY)</td>	HILLSONG (INTEGRITY/PROVIDENT-INTEGRITY)
12	34	40	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION <td>VARIOUS ARTISTS (INTEGRITY/TIME LIFE)</td>	VARIOUS ARTISTS (INTEGRITY/TIME LIFE)
13	13	1	THE FIGHT OF MY LIFE <td>KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/PROVIDENT-INTEGRITY)</td>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/PROVIDENT-INTEGRITY)
14	10	28	WOW HITS 2008 <td>VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)</td>	VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)
15	1	1	EMPTY & BEAUTIFUL <td>MATT MAHER (ESSENTIAL/PROVIDENT-INTEGRITY)</td>	MATT MAHER (ESSENTIAL/PROVIDENT-INTEGRITY)

TOP
HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	HOT SHOT DEBUT	1 WK	#1 TAPES 'N TAPES	XL 338*/BEGGARS GROUP (14.98)	Walk It Off	
2	1	2	THE SWORD	KEMADO 071* (12.98)	Gods Of The Earth	
3	12	3	MGMT	COLUMBIA 19512* SONY MUSIC (11.98)	Oracular Spectacular	
4	NEW		JASON NEVINS	THRIVEDANCE 90782/THRIVE (18.98)	ThriveMix Presents: Dance Anthems 2	
5	7	20	GREATEST GAINER WE THE KINGS	S-CURVE 52001 (8.98)	We The Kings	
6	NEW		MATT MAHER	ESSENTIAL 10857 (13.98)	Empty & Beautiful	
7	NEW		MAN MAN	ANTI- 86942*/EPITAPH (15.98)	Rabbit Habits	
8	5	7	TEDDY BRENT	KASS 21347 (12.98)	Fashionable	
9	5	37	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
10	2	2	SUN KIL MOON	CALDO VERDE 006 (15.98)	April	
11	8	68	DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
12	NEW		CUT COPY	MODULAR 050 (10.98)	In Ghost Colours	
13	NEW		COLIN MELOY	KILL ROCK STARS 468* (14.98)	Colin Meloy Sings Live!	
14	17	4	THE KILLS	DOMINO 164* (13.98)	Midnight Boom	
15	21	15	METRO STATION	RED INK 10521 (12.98)	Metro Station	
16	NEW		LIVING LEGENDS	LEGENDARY MUSIC 50023 (9.98)	The Gathering	
17	NEW		BIG GEMINII	BIG GUN 1038*/UPSTAIRS (13.98)	History In The Making	
18	NEW		HAYES CARLL	LDST HIGHWAY 010452* (9.98)	Trouble In Mind	
19	13	5	SAVING ABEL	SKIDDCO 06053/VIRGIN (12.98)	Saving Abel	
20	36	2	FLOBOTS	FLOBOTS 15179 (13.98)	Fight With Tools	
21	16	14	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
22	11	9	LOS CUATOS DE SINALOA	SONY BMG NORIE 22541 (12.98) ⊕	Puros Exitos Chacas	
23	NEW		GIRL IN A COMA	BLACKHEART 5303 (10.98)	Both Before I'm Gone	
24	NEW		CLOUD CULT	EARTHLOGY 0112*/THE REBEL GROUP (10.98)	Feel Good Ghosts (Tea-Partying Through Tornadoes)	
25	14	6	MELODY GARDOT	VERVE 010468*/VG (6.98)	Worrisome Heart	
26	9	2	FERRAS	CAPITOL 68706 (12.98)	Aliens & Rainbows	
27	18	4	CRYSTAL CASTLES	LIES 200962*/LAST GANG (13.98)	Crystal Castles	
28	NEW		FOALS	SUB POP 775* (13.98)	Antidotes	
29	43	7	LUDO	REDBIRD ISLAND 009497*/DJMG (9.98)	You're Awful, I Love You	
30	22	8	BON IVER	JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
31	NEW		THE GROUCH	LEGENDARY MUSIC 50022 (14.98)	Show You The World	
32	10	2	JACKIE GREENE	429 17694*/SLG (13.98)	Giving Up The Ghost	
33	3	8	JO JO JORGE FALCON	TITANIO 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
34	30	25	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
35	12	2	TOMMY TORRES	WARNER LATINA 456444 (15.98)	Tarde O Temprano	
36	39	6	MARCUS MILLER	3 DEUCES CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
37	RE-ENTRY		ALGEBRA	KEDAR 00001 (13.98)	Purpose	
38	38	3	LA FACTORIA	UNIVERSAL LATINO 008062 (12.98)	Nueva Metas	
39	NEW		SOMEONE STILL LOVES YOU BORIS YELTSIN	POLYVINYL 151* (13.98)	Pershing	
40	RE-ENTRY		A DAY TO REMEMBER	VICTORY 337 (13.98)	For Those Who Have Heart	
41	33	11	LA ARROLLADORA BANDA EL LIMON	SONY BMG NORIE 21574 (12.98) ⊕	La Historia De La Arrolladora	
42	20	8	THE RAVEONETTES	VICE 80002* (13.98)	Lust Lust Lust	
43	RE-ENTRY		FLIGHT OF THE CONCHORDS	SUB POP 746 (4.98)	The Distant Future (EP)	
44	25	12	SONDRE LERCHE	VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
45	37	11	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild	
46	NEW		FLEET FOXES	SUB POP 781 (5.98)	Sun Giant (EP)	
47	35	2	PADDY CASEY	VICTOR 21945/SONY BMG (13.98)	Addicted To Company [Part 1]	
48	26	24	LEVON HELM	DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
49	28	4	DEVOTCHKA	ANTI- 86940*/EPITAPH (16.98)	A Mad & Faithful Telling	
50	44	54	SICK PUPPIES	RMR 89752/VIRGIN (12.98)	Dressed Up As Life	

Minneapolis band opens with 6,000, fueled in part by an appearance on "Late Night With Conan O'Brien" and an in-store at a New York Virgin Megastore.



Decemberists lead singer shifts 3,000 copies. Set was recorded during his 2006 solo tour.

Seattle popsters bow bodes well for their European tour, which kicks off May 29 in London.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	1	2	#1 R.E.M.	ACCELERATE WARNER BROS 418620* ⊕	Walk It Off	
2	2	2	THE BLACK KEYS	ATTACK & RELEASE NONESUCH 292476*/WARNER BROS	Tapes 'n Tapes	
3	NEW		NICK CAVE & THE BAD SEEDS	DIG!!! LAZARUS DIG!!! ANTI- 86943*/EPITAPH	Fashionable	
4	NEW		NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*	History In The Making	
5	3	3	THE RACONTEURS	CONSOLERS OF THE LONELY THIRD MAN 456060*/WARNER BROS	Trouble In Mind	
6	NEW		THE BREEDERS	MOUNTAIN BATTLES 4AD 2803*/BEGGARS GROUP	Tarde O Temprano	
7	NEW		LEONA LEWIS	SPIRIT SYCO/J 02554*/RMG	ThriveMix Presents: Dance Anthems 2	
8	4	2	VAN MORRISON	KEEP IT SIMPLE EXILE*/POLYDOR 010658*/LDST HIGHWAY	Cloud Cult	
9	4	4	GNARLS BARKLEY	THE DDD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	Mejores Cantos Religiosos	
10	8	5	RICK ROSS	TRILLA SLIP-N-SLIDE/DEF JAM 009536*/DJMG	Los Cuatos De Sinaloa	
11	6	2	THE ROLLING STONES	MARTIN SCORSESE: SHINE A LIGHT (SOUNDTRACK) ROLLING STONES/POLYDOR/INTERSCOPE 0109401GA ⊕	Both Before I'm Gone	
12	NEW		TAPES 'N TAPES	WALK IT OFF XL 338*/BEGGARS GROUP	Feel Good Ghosts (Tea-Partying Through Tornadoes)	
13	NEW		MAN MAN	RABBIT HABITS ANTI- 86942*/EPITAPH	Worrisome Heart	
14	11	2	SUN KIL MOON	APRIL CALDO VERDE 006	Mejores Cantos Religiosos	
15	15	11	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP	Worrisome Heart	

BREAKING & ENTERING

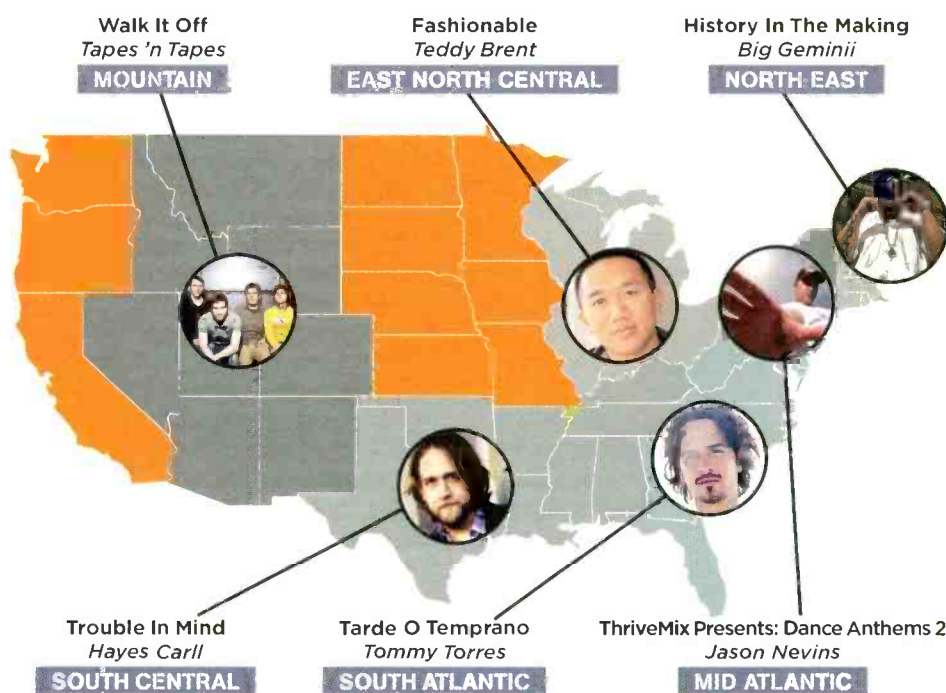
Young duranguense group Ponzoña Musical has scored a hit right out of the gate with its first charting single, "Tal Vez." The song rides 43-39 in its seventh week on Billboard's Hot Latin Songs chart while also climbing 22-20 on Regional Mexican Airplay.



PONZOÑA

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

REGIONAL HEATSEEKER #1s



PROGRESS REPORT

Mudcrutch, "Scare Easy"
When is a 38-year-old band new? Mudcrutch, the original 1970 incarnation of Tom Petty & the Heartbreakers, enjoys a second life as "Scare Easy" vaults 30-15 on Radio & Records' Triple A chart. Band's self-titled set arrives April 29 on Reprise.

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.

WEST NORTH CENTRAL

- 1 Tapes 'n Tapes
Walk It Off
- 2 Cloud Cult
Feel Good Ghosts (Tea-Partying Through Tornadoes)
- 3 Five Finger Death Punch
The Way Of The Fist
- 4 The Sword
Gods Of The Earth
- 5 We The Kings
We The Kings
- 6 For Today
Ekklesia
- 7 Someone Still Loves You Boris Yeltsin
Pershing
- 8 MGMT
Oracular Spectacular
- 9 Ludo
You're Awful, I Love You
- 10 Saving Abel
Saving Abel

PACIFIC

- 1 Living Legends
The Gathering
- 2 MGMT
Oracular Spectacular
- 3 The Grouch
Show You The World
- 4 Jackie Greene
Giving Up The Ghost
- 5 Tapes 'n Tapes
Walk It Off
- 6 Sun Kil Moon
April
- 7 Cut Copy
In Ghost Colours
- 8 The Sword
Gods Of The Earth
- 9 We The Kings
We The Kings
- 10 Crystal Castles
Crystal Castles

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| CD STORAGE CABINETS | | | DOMAIN NAMES |

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BACKBEAT

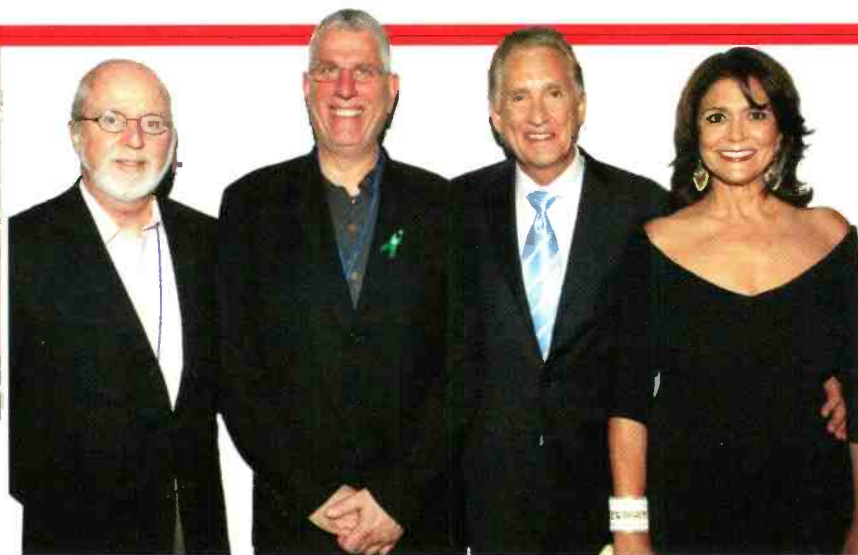


ABOVE: Univision Music Group won the Billboard Latin Music Award for Top Latin Albums label of the year, while its Fonovisa Records won regional Mexican airplay label of the year. Fonovisa Records VP of A&R and East Coast operations **Carlos Maharbiz**, center, and label manager **Jasmin Solis**, right, accepted the awards at the Billboard Bash from Billboard executive director of Latin content and programming **Leila Cobo**.

RIGHT: Billboard and Telemundo executives celebrate backstage at the Heineken Lounge prior to the Billboard Awards. From left are Billboard Entertainment Group senior VP **Gerry Byrne**, Billboard publisher/VP of licensing **Howard Appelbaum**, Telemundo Communications Group president **Don Browne** and Browne's wife, **Maria Jungera-Browne**.



ABOVE: From left at the Billboard Bash are EMI Music Publishing Latin America regional managing director **Nestor Casonú**, who collected the publishing corporation of the year award; Billboard group editorial director **Tamara Conniff**, Billboard executive director of Latin content and programming **Leila Cobo**; and Sony BMG/Day 1 Entertainment managing director **Ruben Leyva**, who collected five label awards, including Hot Latin Songs label of the year.



ABOVE: Online distribution and opportunities were the focus of the "Digital Arena" panel. Standing, from left, are Terra Networks executive director of programming **Angel Sepúlveda**, Batanga president of live and publishing **David Chitel**, Universal Music Group Distribution senior director of marketing/digital **Angela Sanchez** and MySpace VP/managing director for Latin America/U.S. Hispanic **Victor Kong**. Seated are SanDisk senior director of global retail marketing/mobile consumer solutions **Michael Romero** and Billboardenespañol.com managing editor and moderator **Judy Cantor-Navas**.

BELOW: Billboard Latin Music Awards finalist/panelist **Kat DeLuna** shows off her necklace courtesy of the Natural Color Diamond Assn. and Black, Starr & Frost prior to the awards show.

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

It was a mix of glamour and business at the 19th annual Billboard Latin Music Conference & Awards, which took place April 7-10 at the Hard Rock Hotel & Casino in Hollywood, Fla. The event, presented by Heineken in association with Target and SanDisk, attracted nearly 1,000 attendees. The awards show aired live April 10 on the Telemundo network and featured performances by Juanes, Fanny Lu and Juan Luis Guerra. Average viewers topped 2 million, a 13% increase over 2007, according to Nielsen Television Index, and reached 5.5 million unique viewers, according to Nielsen Media Research. Conference highlights included the inaugural Radio Day, which drew programmers and network heads from around the nation; an exploration of Wisin & Yandel's breakthrough business model; and an Enrique Iglesias Q&A, which packed the house.



Pop singer/Grez Production artist **Pablo Cepeda** celebrates his performance at the Radio Mixer presented by Lindoro Entertainment.



ABOVE: Superstar **Enrique Iglesias** is surrounded by photographers prior to his Q&A session, sponsored by Heineken.

BELOW: Sony/ATV Discos Music Publishing VP for U.S. Latin/Latin America **Jorge Mejia** accepts the award for publisher of the year at the Billboard Bash.



ABOVE: The members of Univision Music Group rap act **Kinto Sol**, who won the Latin rap/hip-hop album of the year award, celebrate at the official after-party, hosted by Verizon.

'If the 2010 census is anything like the 2000 census, more and more advertisers will come to the Hispanic space.'

—Univision Radio COO Gary Stone



ABOVE: Target's bull's-eye dog celebrated the Billboard Latin Music Awards.



ABOVE: At the ASCAP Acoustic Showcase are, from left songwriter **Daniel Santacruz**, ASCAP senior VP of Latin **Alexandra Lioutikof**, associate director of Latin/Miami **Karl Avanzini** and director of membership/Puerto Rico **Ana Rosa Santiago**; and songwriter **Yoel Henriquez**.



ABOVE: Debate over cultural identity was lively during the "Urban Moves" panel, sponsored by MTV Tr3s. From left are RikRaf Entertainment president **Rick Valenzuela**, MTV Tr3s/MTV/VH1 Latin America senior VP of music and talent/artist relations **Jesús Lara**, producer **Boy Wonder**, Epic artist **Kat DeLuna**, Warner Music Latina/Atlantic artist **Tego Calderón**, Epic trio the DEY, Billboard executive director of Latin content and programming **Leila Cobo**, Fuerte principal **Jerry Blair** and producer **Sergio George**.



ABOVE: Lindoro Entertainment rapper **Jimmy Flavor** gets the crowd on its feet during his performance at the Radio Mixer presented by Lindoro Entertainment.



ABOVE: Local programming strategies were discussed by programmers from around the nation during Radio Day. From left are WRLX-FM West Palm Beach, Fla., programming/promotions director **Raymond Hernandez**; WYMY-FM Raleigh, N.C., PD/on-air personality **Julie Garza**; KQSP-AM Minneapolis PD **Eddie "Mozkito" Cruz**; and Radio & Records Latin formats editor and moderator **Jackie Madrigal**.

BELOW: Reggaeton stars and Machete artists **Wisin & Yandel** joined brands and sponsors to give insight into their new business model. From left are Zune senior manager of culture marketing **Javier Farfán**, Billboard executive director of Latin content and programming and moderator **Leila Cobo**, Wisin & Yandel manager **Edgar Andino**, SunCom corporate communications manager **Frances Rodriguez**, Wisin & Yandel, PepsiCo International regional marketing platforms manager **Shanna Parra** and Mymobile president/owner **Nestor Ponce de León**.



ABOVE: The members of Puerto Rican rock act and Billboard Latin Music Awards finalist **Black: Guayaba** relax at the Heineken Lounge before performing at the Billboard Bash.

'It may be about touring, it may be about management, it may be about record sales or digital. How are we going to build this together? What can we provide you, the artist? We go back to the artist and say, "What are you going to bring to the table?" It's just a question of making that fit.'

—Sony BMG Norte/Day 1 managing director **Ruben Leyva** on new business deals



ABOVE: Spanish Broadcasting System VP of programming **Pío Ferro**, left, spoke about bilingual programming, while Univision Radio COO **Gary Stone** gave a keynote on the evolution of Latin radio.



BELOW: MTV Tr3s GM **Lucía Ballas-Traynor**, left, and mun2 GM **Alex Pels**, right, discuss the state of Latin youth with Billboard executive director of Latin content and programming **Leila Cobo**.



RIGHT: Navarro Entertainment artists played everything from vallenato to duranguense at the poolside networking cocktail reception. From left are **Julián Gómez**, **Huicho Domínguez**, **Jossie Cordoba** and **Jorge Meza**.



BELOW: Miami-area teens spoke about musical tastes and trends at the teen panel sponsored by mun2. Billboard Latin music correspondent **Ayala Ben-Yehuda** (standing, second from right) and mun2 manager of music scheduling **Robert Isaac** (standing, far right), moderated the session.



ABOVE: Multiple business models and alternatives were discussed at the "Distribution Connection" panel. From left are Alliance Entertainment Corp. senior VP of sales **Michael Donohue**, MusicNet senior VP of content **John Jones**, Universal Music Distribution VP of Latin sales **Nydia Laner**, Amazon content manager for music **Craig Pape**, Select-O-Hits VP **Johnny Phillips**, Univision Music Group VP of sales **Jeff Young** and Billboard director of charts/senior analyst and moderator **Geoff Mayfield**.



Fonovisa artist and Billboard Latin Music Awards finalist **Juan** performs at the Billboard Bash.

TURN THE PAGE FOR MORE



ABOVE: The nation's top morning show personalities talked about broadcasting at the "Morning Radio in the Post-Imus Era" panel. From left are WLEY Chicago's "El Chulo de la Mañana con la Bola" host **Raul Bernal**, WCMQ Miami's "Zona Cero" host **Javier Ceriani**, "El Chulo de la Mañana con la Bola" host **Joaquin "El Chulo" Garza** and WRTO Miami's "El Show de Enrique y Joe" hosts **Enrique Santos** and **Joe Ferrero**.



LEFT: Billboard executive director of conferences and events **Michele Jacangelo** poses for a photo op with **Enrique Iglesias** backstage prior to his Q&A session. PHOTO: MANNY HERNANDEZ/MHPIX



Salsa star **Victor Manuelle** with Billboard executive director of Latin content and programming **Leila Cobo** prior to the Billboard Latin Music Awards.



ABOVE: Latin pop singer **Chayanne** donated memorabilia for the Heineken Latin Music Memorabilia Silent Auction during the Latin Music Conference. Hard Rock bought his memorabilia as a permanent addition to its collection. Proceeds collected from the silent auction will benefit the NALAC Fund for the Arts Heineken Green Ribbon Grant. From left are Heineken senior brand director of multicultural markets **Marime Riancho**, NALAC board chairman **Abel Lopez**, Chayanne, NALAC executive director **María de Leon**, Heineken brand manager of Hispanic markets **Paul Smailes** and Heineken promotions manager **Alex Nuñez**.

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



ABOVE: The members of Fonovisa act and romantic norteño icon **Conjunto Primavera** were honored with Billboard's Lifetime Achievement Award, celebrating their three decades of hits.



Machete Music president **Gustavo López** accepted awards for Latin rhythm airplay and Latin rhythm albums label of the year from Billboard executive director of Latin content and programming **Leila Cobo** at the Billboard Bash.



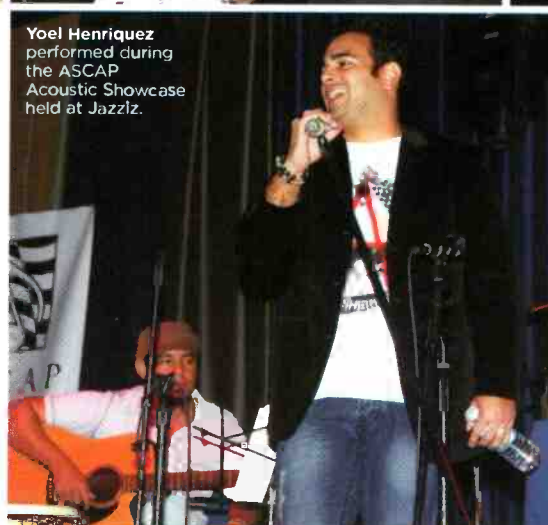
ABOVE: Radio Day kicked off with a panel discussion on Arbitron's Portable People Meter. From left are Arbitron director of multicultural services **Stacie de Armas**, Spanish Broadcasting System/New York VP/marketing manager **Frank Flores**, Billboard executive director of Latin content and programming **Leila Cobo**, Clear Channel Communications VP of programming for the Hispanic division and moderator **Jim Lawson**, Univision Communications executive VP of corporate research **Ceril Shagrin** and Arbitron VP of research policy and communication **Ed Cohen**.



ABOVE: Disa act **La Arrolladora Banda El Limón**, which won the award for regional Mexican airplay song of the year, male group, performed at the Bash.

LEFT: **Daddy Yankee** walks the red carpet at the Billboard Latin Music Awards.

BELOW: Participants in the "New Business Model" panel, from left: Sei Track partner **Amir Agai**, artist **Diana Reyes**, Roptus CEO **Guillermo Rosas**, Ziglaw president/attorney and moderator **Leslie Zigel**, EMI Televisa Music director of legal and business affairs **Oswaldo Rossi**, Sony BMG/Day 1 Entertainment managing director **Ruben Leyva**, DBC Entertainment founder/VP **Gabriel Fregoso** and Billboard executive director of Latin content and programming **Leila Cobo**.



Yoel Henriquez performed during the ASCAP Acoustic Showcase held at Jazziz.



ABOVE: Posing with performing artist **Jossie Cordoba** at the VIP red carpet reception are, from left, Visual Presence's **Flex Herrera**, Cordoba, SanDisk mobile retail marketing manager **David Bullitt**, IntegraLink's **Santiago Bernal** and AEG Live senior VP of partnership marketing **Jay Lotz**.



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