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Polow Da Don

"Lips of an Angel"

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Hall and Oates



written by Brian Howes (SOCAN) and Hinder: Blower

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Kara DioGuardi
Harold Thomas
K'Stuff Publishing
The Clyde Otis Music Group, Inc.
Universal Music-Careers
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Brian Howes (SOCAN)
Mark King
Michael Rodden
Austin Winkler
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Sean Garrett
Polow Da Don
Nicole Scherzinger
Hitco Music
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Songs of Windswept Pacific

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Lawsongs

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Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Warner-Tamerlane Publishing Corp.

Song of the Year & Internet Song of the Year



Hinder

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EMI-Blackwood Music, Inc.

Austin Winkler
Hinder Music Co.

Mark King
published by EMI-Blackwood Music, Inc.

Cody Hanson

Publisher of the Year

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Calvin "Snoop Dogg" Broadus
My Own Chit Publishing

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Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Warner-Tamerlane Publishing Corp.

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Espen Lind (TONO)
Ne-Yo
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Super Sayin' Publishing
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Mark Wilkerson
Ace Young
Floating Leaf Publishing
RG Slide Music Publishing, Inc.
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Polow Da Don
Hitco Music
Songs of Universal, Inc.
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Adam Levine
Mickey Madden
February Twenty-Second Music
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Songs of Windswept Pacific

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Blow The Doors Off The Jersey Shore
Music, Inc.

WHAT HURTS THE MOST (2nd Award)
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Gottahaveable Music
Songs of Windswept Pacific

WHAT I'VE DONE
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Joe Hahn
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Big Bad Mr. Hahn Music
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ON THE COVER: My Morning Jacket photograph by Autumn De Wilde



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360 DEGREES OF BILLBOARD

HOME FRONT

Online

TOUR DIARY

Cult rock duo Sparks is playing all 21 of its albums in their entirety during a monthlong London residency. Drummer Steven Nistor blogs about the once-in-a-lifetime experience at billboard.com/sparks.



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SUSAN BUTLER
Senior Correspondent
Billboard



I'm Down With CRB

In A Thankless Job, The Judges Of The Copyright Royalty Board Perform Admirably

During the last two years, some executives and lawyers have complained very emphatically to me that the three Copyright Royalty Judges are simply not qualified to set commercially feasible rates for compulsory licenses. Considering my feelings about judges in general, the likelihood is quite remote that I would ever be one to argue on behalf of the three judges who make up the U.S. Copyright Royalty Board (CRB). But after observing their activities, reading their decisions and visiting the hearing room, I believe they are the right men for the job.

During the rebuttal phase of the trial over publishing rates this month, I stopped by the hearing room deep within the Library of Congress to observe for a short while. It was an informal setup, but a very formal proceeding. Just like federal court, lawyers must ask permission to approach a witness or hand something to the judges. As I watched the three judges listen to testimony and ask questions, I flashed back to a courtroom in Los Angeles almost 14 years ago when I was a trial lawyer.

That moment is etched as clearly in my mind today as if it happened yesterday. I walked to the front of the courtroom in Los Angeles to argue the motion for summary judgment I prepared for my client. She was suing an indie record label for breach of contract for failing to pay her \$50,000 in license fees. Not only did I want to win the motion, I wanted the court to award her \$750,000 and order all master recordings and copyright ownership returned to her.

But the faith I once felt in the court system and the decisions of judges had long since waned. After arguing cases before federal and state judges nearly every week for a dozen years, I could count on one hand the number of open-minded judges who actually read briefs and written evidence, considered them in a thoughtful way, had the expertise to decide technical business matters and then followed the law closely in making their decisions. I had become so disillusioned with judges that this was to be my last litigation case, and I would instead deal only with contract negotiations and business deals.

On that hot spring day of 1994, the judge asked me questions that proved to me that he had carefully read and understood my arguments. When he

granted the motion (Billboard, June 4, 1994), I wished there were more judges like him.

Despite outcries by some webcasters who face tough decisions by the judges' royalty rate decision last year and the current move by a royalty-collection company to challenge the constitutionality of the judges' appointment (see Legal Matters, page 14), the abilities of the three judges are clearly evident to me.

Chief Judge James Sledge is not a copyright expert. Still, he serves a very

In 2006, I chatted with Sledge for nearly three hours over coffee—a tad too much coffee. We talked about our good and bad experiences in federal courts (he as a judge, me as a trial lawyer). He told me about his work as a member of the Alabama State Council of the Arts and shared his background in running companies through the bankruptcy court. Last year, I formally interviewed him about the way the CRB operates and what he expects from lawyers and parties who come before the judges. I found Sledge to be intelligent, thoughtful and objective, with a true understanding of the importance of the CRB's decisions.

Although I haven't met the other two judges, William Roberts is a copyright expert. He worked as an attorney in the U.S. Copyright Office and taught copyright law. I've spoken with some music industry lawyers who were his students. These lawyers, whose knowledge and understanding of copyright issues I respect, sing Roberts' praises. The third judge, Stanley Wisniewski, holds a Ph.D. in economics. He has more than 30 years' experience as an economist, lawyer and manager.

One need only read the entire webcaster rate decision closely and objectively to recognize that it is well-reasoned and understandable. When the judges decided to deny royalties based on a percentage-of-revenue model, for example, they explained that none of the lawyers had introduced evidence of a fair, workable model. The reader should not forget that the judges also based their decisions on confidential information that cannot be shared with the public.

I look forward to reading the judges' decision on publishing rates this fall. And if an appellate court decides that the judges' appointment was unconstitutional, I have but one wish: that Sledge, Roberts and Wisniewski are reappointed. I am happy to report that I can now count on two hands the number of really good judges I've come across.

● ● ● ● ●
After observing their activities, reading their decisions and visiting the hearing room, I believe the Copyright Royalty Board Judges are the right men for the job.

important function at the CRB. As a former federal judge, he knows how to set up a court-like system to manage and administer hundreds of thousands of pages of pleadings and written evidence that will pass through the CRB. He also knows how to run hearings, keep lawyers in line during those hearings (certainly no easy task) and comply with myriad other regulatory requirements. A source directly involved in interviewing candidates for the positions said last year that this ability was an important consideration in deciding to appoint Sledge.

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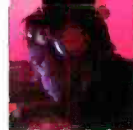
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TUNING IN
Fall TV schedule makes room for music



VOTING BOOTH
Chesney's ACM win raises questions



THE CLUB IS OPEN
Ibiza gets the party restarted



FUN AND GAMES
Mötley Crüe goes digital with 'Rock Band'



THE GREAT CRUSADE
PPL's Nevrkla fights for your copyright

>>>'IDOL' FINALE RATINGS MATCH 2007
The "American Idol" finale, which saw David Cook beat David Archuleta for the title, averaged 30.6 million viewers for the two-hour show, essentially on par with the 30.7 million that "Idol" attracted for the Jordin Sparks win in 2007. It walloped all other competition on the night; the second-place show in the 8 p.m. hour was CBS' "The Price Is Right" prime-time special, which had 7.7 million viewers, and the "Criminal Minds" season finale at 9 p.m., which drew 12.9 million.

>>>LL HEADS FOR 'EXIT'
LL Cool J is gearing up to release his next album, "Exit 13," July 18 via Def Jam. The album will be his last for the label as his contract has come to an end, the rapper told New York radio station WQHT (Hot 97). He signed with the label as a teen and has released 12 albums on Def Jam. Last year, LL Cool J publicly expressed his distaste with how Jay-Z was running the label, and told Hot 97 he's optimistic about the label's fortunes now that Jay-Z has departed.

>>>FLOM 'HONORED'
The music industry "honored" Capitol Music Group chairman/CEO Jason Flom May 21 at a fund-raising roast in New York for the City of Hope cancer research center. The event was hosted by comedian Jeffrey Ross and featured Epic Records president Charlie Walk, rapper Fat Joe and Twisted Sister's Dee Snider, among others.

UP FRONT

DIGITAL BY ANTONY BRUNO

Same As It Ever Was

The Move To MP3 Downloads Isn't Having Much Of An Impact—Yet

On May 20, digital music retailer Napster fulfilled a promise made at the 2008 Consumer Electronics Show and converted its entire library of purchased downloads into unprotected MP3 files.

The company hopes the move will re-engage music fans who so far have shunned any digital music service selling downloads incompatible with their beloved iPod. But more than a year after EMI Music became the first major label to embrace a digital rights management-free strategy, the format shift has yet to make a difference.

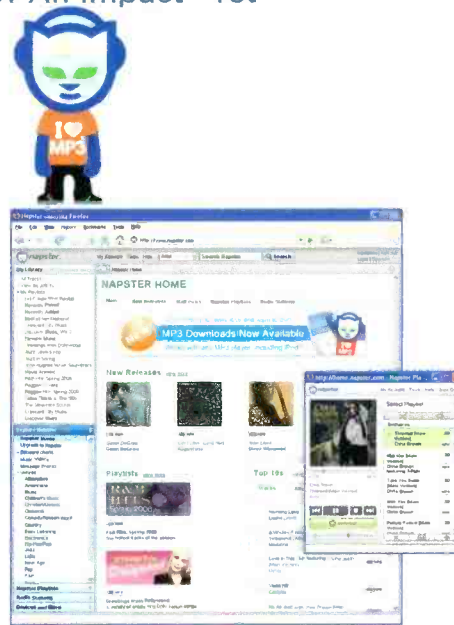
On a label market-share basis, little has changed since EMI announced its MP3 deal with Apple in April 2007. Despite striking DRM-free licensing deals with Amazon, Apple, PassAlong, Puretracks, Rhapsody, Snocap and Wal-Mart, EMI's digital market share actually shrank from 7.9% at year-end 2006 to 7.7% year-end 2007, according to data from Nielsen SoundScan. Its distribution arm, Caroline, meanwhile increased market share from almost 10% after 2006 to 10.8% at the end of 2007. And year-to-date, EMI's digital market share, including Caroline, is 7.72% compared with 8.2% for the same period last year (before its DRM-free strategy was under way).

Of course many other factors contribute to EMI's ranking, not the least of which includes release schedules and an ongoing restructuring following the Terra Firma acquisition. One could argue that EMI's market share may have shrunk even lower had it not been for its MP3 strategy.

But the DRM-free movement has not yet affected the overall market, despite the number of digital retailers now embracing it. Digital music sales grew more slowly last year than the year prior despite seeing the introduction of MP3 music services. Year-end digital downloads in 2007 were up 45%, while in 2006 they grew 65%. Year-to-date downloads are up about 90 million, at slightly



FLO RIDA owns the top-selling digital single of the year so far with 'Low' at 2 million-plus downloads, but growing shifts to MP3 like Napster's aren't making much of an impact in the digital space yet.



more than 400 million compared with 310 million this time last year.

And so far, digital retailers have neither individually nor collectively put a dent in iTunes' dominating 70% market share.

To be sure, some individual retailers have benefited from the strategy. Amazon has not yet disclosed download figures, but analyst firm NPD Group estimates only 10% of its customers are also current or former iTunes customers, suggesting the service is expanding the addressable market for digital music. And Dave Jaworski, CEO of Pass-Along—which operates its own music service as well as that of f.y.e. and a num-

ber of other brands—says sales jumped 20% after introducing MP3s last March, even though the company still lacks DRM-free licensing deals from Sony BMG and Warner Music Group (WGM).

The problem is that these individual gains are too small to make a noticeable difference in a market dominated by iTunes.

"DRM has not made any kind of impact," NPD Group's Russ Crupnick says. "Nothing's changed. The volumes don't seem to be accelerating year over year. From a share standpoint, iTunes still dominates. Nobody else is coming close."

But there is potential. A recent Jupiter Research survey found that more than

50% of subscribers to music services like Napster said they would buy more music if it were sold DRM-free, while 43% of active à la carte music downloaders said the same. Of the overall adult Internet population, 23% said they would buy more music if it lacked any restrictions, many of whom have never bought music online at all.

This discrepancy between intent and action can be chalked up to timing. Amazon only launched its DRM-free service last September and secured its last major-label content deal in January. The company now offers 5.2 million tracks. Napster is the only other DRM-free service to go live with all majors and indies participating. Wal-Mart started selling MP3s last August from EMI and Universal Music Group—shedding any music still containing DRM from the store in April—and only added WGM as a supporting label in May while still negotiating with Sony BMG. Rhapsody has expressed interest in DRM-free sales but to date only has a deal with UMG.

And there are more DRM-free services still pending. MySpace Music is expected to go live this summer with DRM-free downloads from all majors and indies, and free streaming service imeem has yet to make its download intentions known.

As such, it's far too early to write off the impact of DRM—or the lack thereof—as "doesn't really matter," which is the current popular quip. Even iTunes took two years to make its impact felt.

"It's really early days," WGM executive VP of digital strategy and business development Michael Nash says. "Give those guys a year and you'll see them and other entrants into this space collectively start to make a dent. If you have more people selling music, you're going to have more sales. We just need to be more patient and let people develop their businesses."

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BRANDING BY MITCHELL PETERS

>>> JANET PLANS TOUR

Janet Jackson will hit the road for the first time in seven years with the Rock Witchu arena tour through North America. The outing will open Sept. 7 in Vancouver, with subsequent dates scheduled for Montreal, Toronto, New York and Washington, D.C., according to a spokesman for Live Nation, which is organizing the trek. Tickets go on sale June 7. A full itinerary will be announced soon.

>>> PEARLMAN SENTENCED TO 25 YEARS

Boy band mogul Lou Pearlman, who launched Backstreet Boys and 'N Sync, was sentenced to 25 years in prison for swindling investors and major U.S. banks out of more than \$300 million. U.S. District Judge G. Kendall Sharp gave Pearlman the chance to cut his prison time by offering a one-month reprieve for every \$1 million in cash he helps a bankruptcy trustee recover for his victims. His lawyer, Fletcher Peacock, said in a written plea that 25 years amounted to a "sentence to death in prison" for the 53-year-old.

>>> BILL GRAHAM FOUNDATION TO HOST N.Y. BENEFIT

In memory of the legendary promoter, the San Francisco-based Bill Graham Memorial Foundation is holding its first East Coast benefit concert May 27 at the Fillmore New York at Irving Plaza. The concert will feature performances from Dark Star Orchestra, Moonalice, Spin Doctors, Blues Traveler's John Popper and Chan Kinchla, and others. Tickets are available for \$65 via livenation.com. The foundation gives grants in areas of music, arts and education.

BUY LIKE AN EAGLE

American Eagle Outfitters Discounts Tickets To Lure Festivalgoers

Despite a slow economy and soaring gas prices, many concertgoers this summer will spend more than \$200 in ticket fees to attend a multiple-day music festival. But in an effort to provide an affordable ticket price for its 15- to 25-year-old demographic, clothing retailer American Eagle Outfitters will primarily rely on company dollars to underwrite its inaugural New American Music Union festival in Pittsburgh.

American Eagle Outfitters has tapped Red Hot Chili Peppers frontman Anthony Kiedis to help curate the new event, which will feature performances by Bob Dylan & His Band, the Raconteurs, Gnarlz Barkley, the Roots, Spoon, the Black Keys, Black Mountain, the Duke Spirit, NASA and Tiny Masters of Today, with several more acts expected to be announced. The festival, set for Aug. 8-9 at SouthSide Works in Pittsburgh, also will feature 15 college bands that were selected by American Eagle Outfitters scouts who survey college music scenes around the country.

With affordability in mind, admission to the festival for college students is \$25, while non-students will be charged \$49.50. As a bonus, ticket purchases include a commemorative festival T-shirt, which is "something that would normally cost as much as the ticket," American Eagle Outfitters chief

marketing officer Kathy Savitt says.

Tickets for the event went on sale May 16. "We're about halfway sold out," says Savitt, who expects approximately 10,000 concertgoers per day.

So how is it being paid for? Savitt declined to provide specifics about talent and production costs, but says the New American Music Union festival is more about "supporting and celebrating our customers. We're not making a profit on this." Money generated by ticket sales, however, will help offset some of the production costs, she adds.

As for straight ticket value, concertgoers would get more bang for their buck attending the

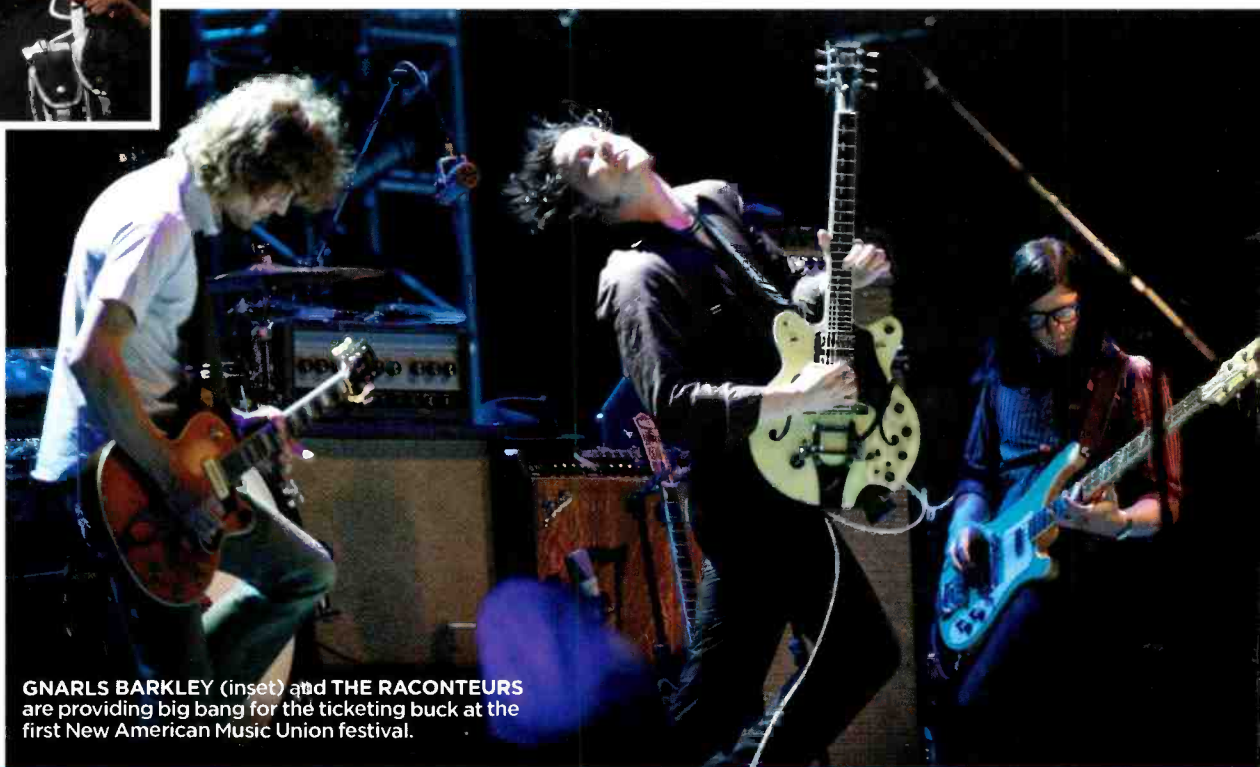
Pittsburgh festival rather than a one-off show for some artists on its bill. For example, a student-priced ticket to the New American Music Union festival would be cheaper than seeing the Raconteurs headline a \$40 show in late May at New York's Terminal 5. Similarly, San Francisco fans would pay the same \$25 ticket price to see Spoon perform at the Fillmore in September as they would at New American Music Union.

Keeping in mind that "we're in the business of selling apparel and accessories," Savitt says the retail chain will use its 900-plus stores in North America to help promote the festival. New American Music Union will also be advertised via American Eagle Outfitters' Facebook and MySpace profiles, as well

as online marketing and advertising campaigns. In the weeks following the event, beginning Aug. 12, performances from the festival will exclusively stream on ae.com.

Meanwhile, American Eagle Outfitters has hired Live Nation to help produce the event at SouthSide Works, a mixed-use area comprising restaurants, retail shops and other businesses, including the headquarters of American Eagle Outfitters. The location is also within close proximity of such colleges as Carnegie Mellon University, the University of Pittsburgh and Duquesne University.

"How unbelievably cheap is this thing priced? It's great," Live Nation Detroit president Rick Franks says.



GNARLZ BARKLEY (inset) and THE RACONTEURS are providing big bang for the ticketing buck at the first New American Music Union festival.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD HOSTS INTERNATIONAL SHOWCASE

Billboard will showcase 11 up-and-coming international bands next month through an expanded association with London's City Showcase week of events.

Billboard will host three nights of live music under its "Global Pulse" banner at this year's new music and arts festival, to be held June 2-6 at various venues across the U.K. capital.

Billboard's Global Pulse night will take place June 2

at the Metro Club, featuring South African Music Award-winning alternative rockers the Parlotones alongside compatriot Camagwini. Rising Canadian indie rock act Land of Talk and Cincinnati-based power-pop act Walk the Moon complete the bill.

The same venue will host a night of music from Down Under June 4, with New Zealand/Australasian acts Ragamuffin, Over the Atlantic, Batrider and Oloverlys all on the bill.

Finally, on June 5,

Sweden's burgeoning rock scene will take center stage at the Borderline, with acts Hell N Diesel, Mustasch and Babylon Bombs booked to perform in association with Swedish indie label Smilodon.

The wider City Showcase program will encompass 16 live music gigs and 13 workshops, including Billboard's "A&R'ing for Success" session June 5 at Gibson Studios.



THE PARLOTONES

City Showcase is a non-profit organization launched in 2003 to expose emerging creative talent. The likes of Amy Winehouse, Keane and Razorlight all gained early exposure at the event.

BILLBOARD, FLUID TEAM FOR MUSIC COMPETITION

Billboard has signed a non-exclusive development deal with Fluid Music to create "Billboard Next," a reality show that would focus on breaking emerging artists.

The pitch to TV networks is two-pronged: Artists would submit performances via the "Billboard Next" Web site, where their work would

be judged and voted on by the public. The most popular performers would then compete on TV for a recording contract.

Associated Talent Management will consult on the show's format, production, licensing and distribution.

"We're thrilled to be working with Fluid Music and ATM to introduce 'Billboard Next,' which will give musicians from all backgrounds and genres a chance to gain exposure for their craft, build a fan base and possibly grab the attention of music moguls, tastemakers and other influencers in the music industry," Billboard publisher Howard Appelbaum says.

TV BY ANN DONAHUE

Upfronts And Center

Music In Play On The Fall TV Schedule

Each spring in New York, the TV networks unveil their upcoming programming slates to advertisers in a weeklong presentation circuit known as the Upfronts. It's big money for the networks—Merrill Lynch analyst Jessica Reif Cohen pins the potential total haul for this year's ad season at \$8.8 billion, and that's down 2% from last year—but the impact of the programming schedule extends far beyond the TV and advertising communities.

Since TV placement has become a critical method of breaking bands, the programming selected for the upcoming season can affect what kind of access artists will have to a TV audience comprising millions of people. For instance, shows with strong narratives and character development—ABC's "Grey's Anatomy" is the standout—are ripe with synch potential. On the opposite end of the spectrum are the cheap-to-produce reality shows—like CBS' upcoming "Greatest American Dog" and ABC's summer program "Wipeout," which seems to consist solely of heavyset people

falling off water slides into the mud—rarely have the emotional context for rich music cues.

In addition, the ad strategies employed by the networks are meaningful to the music industry in terms of marketing and promotion. Will the networks finally make a move to give credit where credit is due in identifying artists used in their shows? And what innovative advertising methods are being developed that could be used to promote a musician's upcoming CD or tour?

The 2008 Upfronts were decidedly a mixed bag; the specter of the three-months-long strike by the Writers Guild of America loomed large over the proceedings, which were definitely more austere and businesslike than they've been in years past. (No marching bands this year.) Add to that the contentious back-and-forth between the studios and the Screen Actors Guild over their contract, which expires June 30, and the mood was definitely dour. (At the ABC Upfront, host Jimmy Kimmel cracked: "Is this the WGA strike post-party or the SAG strike pre-party?")

Doom and gloom aside, here's five highlights from the week that apply to the music industry:



ABC's "Wipeout" pushes comedy's "falling down is always fun" mantra to an extreme. JARROD MILLER, host, is a zoologist who will host CBS' "Greatest American Dog," a new reality show competition where pups and their owners will compete for prizes.

R.I.P. 'MEN IN TREES' (2006-2008)

Let's take a moment to mourn the passing of ABC's "Men in Trees," which the network officially canceled at Upfronts. The quirky comedy, starring Anne



Heche as a recent transplant to Alaska with a radio advice show for the lovelorn, was a good stop for in-the-know music fans. Music supervisor Tricia Halloran and her team at HUM Music in Santa Monica, Calif., used synchs ranging from Sara Bareilles to Neil Diamond and Liz Phair. "We weren't afraid to reach back in time," she says. "These characters are in their 30s and 40s, and they've listened to music their whole lives." Most important for connect-the-dots purposes, the tracks from each episode were listed in full on HUM's Web site, with a link to the artist's own site, MySpace page or even performance videos on YouTube. "All along [the network] really professed to like the show, and I think they did," Halloran says. "But it's a serial—you can't come in in the middle. It needed a steady time slot for people to get attached to it." In April, "Men in Trees" averaged 5.5 million viewers, according to Nielsen Media Research. —AD



HITCH

Turner Entertainment's ads in context: Turner Entertainment—which includes TNT, TBS and TruTV—will roll out a new advertising strategy for its prime-time movies starting in fourth-quarter 2008. An example: Take the scene from the movie "Hitch" where Will Smith's face swells up after an allergic reaction. Right after that scene, Turner could place an ad for an antihistamine. For the past 14 months, Turner has employed a team of researchers in Atlanta to tag its movies so advertisers can have a quick link between subject matter in the film and potential product linkage. And according to Turner Entertainment ad sales/marketing GM Linda Yaccarino, it's only a matter of time before music is included in the database, which tracks the details of thousands of movies in their library. "There's big potential," she says. "Once we get beyond the explicit placement of ads, we'll move into the phase that's more attributive in nature... like soundtracks and music."



THE HILLS

Cross-platform initiatives: The networks now realize online content is a great way to extend their brand—and this means artists now have the means to get more exposure thanks to TV's multimedia initiatives. Of particular note are plans already under way by CBS and MTV: CBS saw a spike in online viewings of its clips and shows after Britney Spears appeared on "How I Met Your Mother" twice this spring, and the network has signed up with Web content provider EQAL Studios to create more online-specific content related to its shows. (Look for "CSI" to get its own webisodes on the network's site.) As for MTV, the cable network is going to blend its shows with its advertisements via a number of experiments in the wake of a study the network commissioned. In short, viewers had more emotional investment in shows like "The Hills" when they visited multiple platforms for the program: TV, online and in the "Virtual Hills" world.



WORST WEEK

New shows of note: While reality is still the go-to genre for networks in a programming pinch, several scripted programs are in development that show potential for song placement. Of particular interest are comedies and comedy-drama hybrids that move away from the traditional, studio-set three-camera approach into a less-staged, naturalistic way of filming. Among the up-and-comers are CBS' "The Ex List," in which a woman tracks down her former romantic entanglements, and "Worst Week," a remake of BBC1's comedy about the Murphy's Law-style string of disasters that follows a groom in the days before his wedding. The CW, known for its success in getting audiences to download music featured in its shows thanks to credit cards that appear at the end of each episode, will debut a reinvention of classic teen soap "90210" as well as "Surviving the Filthy Rich," an adaptation of Zoey Dean's novel.



GREY'S ANATOMY

Back in action: More good news comes in the form of shows that have shown strong musical inclinations and were renewed by the networks. ABC's "Grey's Anatomy" (whose soundtracks for the first three seasons have sold 842,000 albums total, according to Nielsen SoundScan), the CW's "Gossip Girl" (which has ringtones of the show's music available on Verizon Wireless) and "One Tree Hill" (which introduced singer/songwriter Kate Voegelé in a multi-episode arc), and MTV's quasi-reality show "The Hills" (which has seen recent placements from the Kooks, the Ting Tings and Augustana, and linked to their videos on the show's site on mtv.com) will all be back in the coming months.



MAROON 5

Maroon 5 and the CW: Most networks eschewed any outside-the-corporate-family form of entertainment during their presentation. (Fox did have dancers from its show "So You Think You Can Dance" bound around the stage to Madonna's "4 Minutes.") Props to the CW for having Maroon 5 open its presentation with a five-song set. It showed a level of insight the other networks should take note of—in a year when the network made a move to target itself entirely at the 18-34 female audience, it picked a band to open the proceedings that hits the sweet spot of that demographic. Maroon 5 manager Jordan Feldstein says the performance will lead to synchs on several CW shows, including "Gossip Girl" and "90210."

>>> POLOW DA DON HONORED AT BMI AWARDS

Songwriter/producer Polow Da Don earned his first win as songwriter of the year at the 56th annual BMI Pop Awards. Also picking up key awards at L.A.'s Beverly Wilshire Hotel were Hinder, for song of the year ("Lips of an Angel"), and EMI-Blackwood Music, for publisher of the year. Multiple winners also included Nickelback, Christina Aguilera, Fall Out Boy, Snoop Dogg and Universal Music Publishing Group.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Hillary Crosley, Ann Donahue, Gail Mitchell, Mitchell Peters, Chris M. Walsh and Reuters.

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'Nashville Star' (with, from left, host BILLY RAY CYRUS and judges JEWEL, JOHN RICH and JEFFREY STEELE) and 'Can You Duet' (top) will bolster Nashville's reality show presence this summer.

TV BY KEN TUCKER

Alternate Reality

Nashville Steps Up To The Plate With New, Returning Shows

Come this summer and fall, Music Row's already populous music reality show alumni contingent will be growing by a few members. "American Idol" contestants Carrie Underwood, Kellie Pickler, Bucky Covington, Josh Gracin, Phil Stacey and Carmen Rasmusen; "Nashville Star" participants Miranda Lambert, Chris Young and Jason Meadows; "Dancing With the Stars" hooper Julianne Hough; and double diva Diana DeGarmo, who is an alumnus of "Idol" and "Gone Country," will have a few new neighbors after the latest round of reality shows crown new champions.

CMT, GAC and NBC have all made new steps into the burgeoning music reality show market, which is increasingly roping in country acts.

"Nashville Star," which has spent five seasons on USA Network, will debut June 9 on NBC. The show, which will run nine weeks, is getting a big push and a bit of a makeover. While the previous incarnation focused on solo acts, the new version will include duos and trios. Singer/songwriter/producer John Rich, singer/songwriter Jewel (who hosted last year's show and has launched a country career) and songwriter Jeffrey Steele will serve as judge/mentors on the show, and Billy Ray Cyrus will host. Super-producer Dann Huff (Faith Hill, Keith Urban) will do the arrangements for the show. Viewers will pick the winner.

AEG Live, which also handles the "American Idol" tour, is putting together a "Nashville Star" tour and Warner Bros. will sign the winner to a 360 deal and also have right of refusal on the finalists.

Six thousand people showed up for the audition in Nashville, while another 5,000 stood in line in Austin. In all, including video submissions, 45,000 people came for a shot at stardom, up from 20,000 last year, according to show executives.

"Nashville Star" executive producer Howard T. Owens says the bigger crowds are a credit to the power of NBC and its affiliates. "The magnitude of their reach is incredible," he says. "At USA, you don't have affiliate partners." The fact that Cyrus appeared on NBC's "Today" to promote the show didn't hurt either.

Owens says the decision to include more than just solo acts "feels fresh. People haven't seen duos and trios on a music competition. It also feels very endemic to country," he says, citing the Judds, Montgomery Gentry, Brooks & Dunn and

Rascal Flatts as examples. "It feels born out of tradition. It's also a point of differentiation."

Meanwhile, "Gone Country," which Rich hosted, was a big ratings hit for CMT and a second season has already been filmed. The show places unlikely characters in the role of wannabe country stars. However, the first winner of the competition, Julio Iglesias Jr., failed to gain traction at country radio. The new season, which will include Sebastian Bach, Irene Cara and Lorenzo Lamas, will begin airing in August.

CMT's "Can You Duet," which taped last fall and is now airing on the network, will announce its winning duo June 13. The show was produced by FremantleMedia North America, the company behind "American Idol." Judge/mentors include Naomi Judd, vocal coach Brett Manning and hit songwriter Aimee Mayo. Rossi Morreale hosts the show and the winners will get a deal with Sony BMG Nashville.

FremantleMedia North America chief creative officer Eugene Young says that while the network was looking for another "American Idol," he convinced it that it needed a show with "a completely different twist." He found it within his own com-

pany, which had launched a version of "Can You Duet" in Denmark.

"Duets have a long and storied history in country music, and Fremantle created 'American Idol,'" CMT head of development Bob Kusbit says. "If anyone could pull it off, they could." The network is airing 11 one-hour shows.

While some contestants arrived at auditions as a duo, others came solo and found a partner in line. Further separating the show from the pack, judges have split partners and created new pairings.

Meanwhile, GAC senior VP of programming Sarah Trahern says having fans involved in the network's "The Next GAC Star" is "vital. It was part of the decision-making process for us," she says. "How do we involve the fans early in the process and at the end of the show?"

Unlike other shows, "GAC Star" allows hopefuls to submit videos via the Internet or record at various locations throughout the country that are visited by the network's promotional bus—there aren't any in-person auditions.

The show, which is a partnership with Music Nation, is democratic in nature. "Anyone can participate. There's a lot of great country singers out there and the Internet opens a lot of doors," Trahern says. "All they need is access to the Internet and a video camera to participate."

Viewers will vote on the channel's Web site each week to pick a finalist and a panel of judges will do the same. Starting in June, the network will air a half-hour show dedicated to showing

THE TALENT SEEKERS

While they're not reality shows per se, two Nashville country stars are sponsoring talent contests that they hope will help to discover new talent.

Kenny Chesney is looking locally to find opening acts for his Poets & Pirates 2008 Tour. Dubbed the "Big Star Competition" and named for his 2003 hit "Big Star," the contest seeks out a deserving local band to open Chesney's show when it comes to its hometown. One grand-prize winner will be given a tour bus for the final weekend of the tour and open shows in St. Louis, Indianapolis and Tulsa, Okla. That act will also receive \$25,000 and the opportunity to audition for Sony BMG Nashville executives.

Stadium shows will feature a battle of the bands the night before the concert. Arena and auditorium concerts will have similar battles a couple of weeks earlier at a local club.

Meanwhile, John Rich is hosting a monthly "Get Rich" talent search at Nashville club 12th & Porter. In addition to reviewing submissions, Rich and associate Charlie Pennachio scour the Internet and other sources to find deserving talent. Each month, 10 acts perform in front of an industry panel of judges. "Anytime I see an artist out there struggling and I can do something to help them, why wouldn't I do that?" Rich says. "The bigger our business gets, the better it is for everybody. I take personal satisfaction in knowing that I had a hand in helping other people's careers."

On a recent April night, the panel of judges included representatives from Warner Bros., Sony BMG Nashville, ASCAP, the Country Music Assn. and Billboard. Rich put together the show using his own money, and while the winner takes home \$300 and a slot on the next month's show, it's also about exposure. "It dawned on me that there's nowhere in this town that the guy that's parking cars at Loew's Vanderbilt Hotel can get up onstage and do two songs in front of people that can change his life.

"It's a real simple concept. I don't know why somebody hasn't done this before," Rich adds. "I fully intend to see somebody launched out of this thing." —KT

some of the submissions.

In September, the finalists will be flown to Nashville to participate in a two-part finale, with the winner decided by fan voting. "This gives them an opportunity to have a hand in the future of country music," GAC president Ed Hardy says. "It's another way to expand our ability to touch our country fans. Viewer engagement is everything."

The winner will get a recording contract with an as-yet-unspecified label and a GAC-produced video that will air on the network.

Experts agree that the exposure produced by a weekly TV show, particularly one on which fans decide who wins, means finalists come with a built-in fan base. Sony BMG Nashville is home to Underwood, Pickler and Young, and the label group will also sign the winner of "Can You Duet." Chairman Joe Galante says reality shows provide "the opportunity to reach a large audience at one time. If you're successful, you're getting constant exposure for anywhere from eight to 14 weeks, so you're in the public's mind as opposed to just doing a TV show and walking off."

Greg McCarn, VP of marketing at Lyric Street, home to Gracin, Covington and Stacey, says research proves "Idol" viewers are also country radio listeners. "If we go to our radio partners and say, 'This is Bucky Covington and your audience knows who he is,' you immediately have an advantage," he says.

While ratings and ad revenue are the ultimate goal for any TV program, those involved agree that having a winner and/or finalists that go on to successful careers is a plus. "My job is to produce an incredibly compelling show that gets great ratings for NBC," Owens says. "If [we've] done our jobs right, the person who wins will have a bona fide chance to become a legitimate music star."

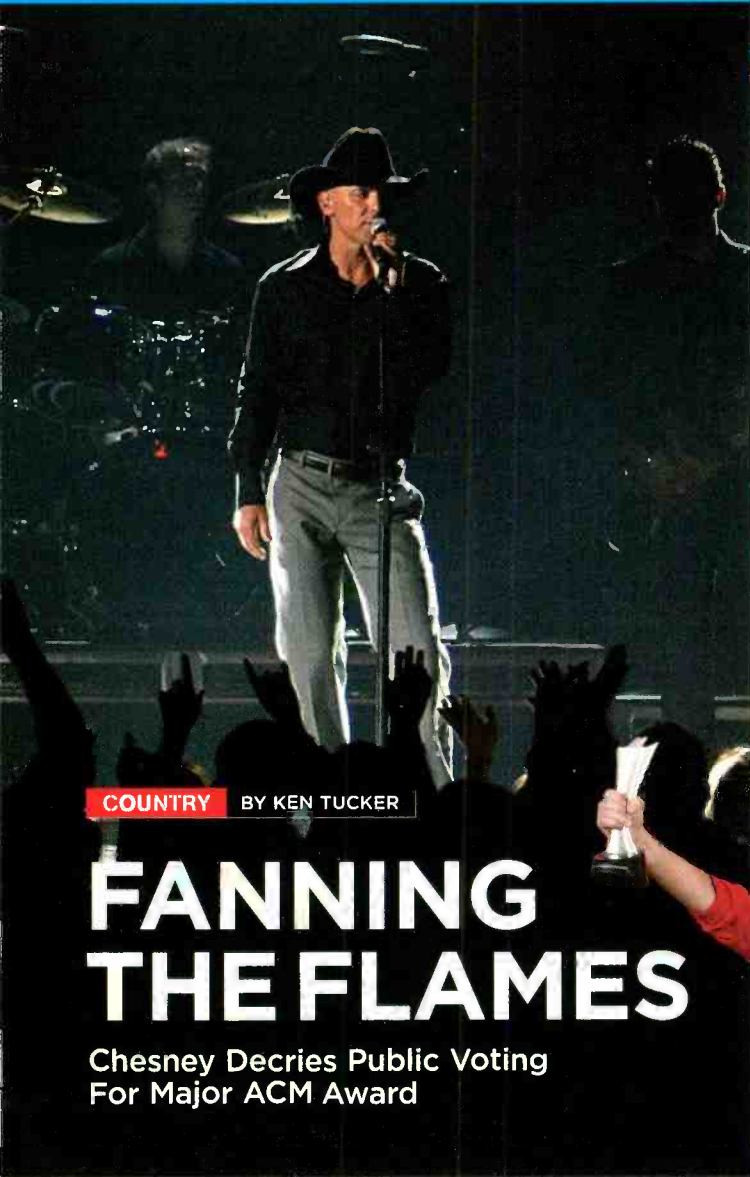
When partnering with a show, Galante says his label hopes the winner "is exactly what you'd want to sign. I know in the case of Chris Young, if he had walked through this door and he had sounded that way, we would have signed him." Young won "Nashville Star" in 2006 when Sony BMG Nashville was that show's label partner.

Lyric Street senior VP of A&R Doug Howard agrees. "It's a brave new world, but it's still about being exposed to talented singers."

Meanwhile, Anastasia Brown, a former "Nashville Star" judge, has written "Make Me a Star," about how to be successful in the music business, including strategies for competing on reality shows. Former "Idol" contestants Bo Bice and Kelly Clarkson are among the artists who contribute to the book.

Brown says reality shows are just "one path down the A&R road. There are so many different ways to get your music heard. [But] if you're an introverted singer/songwriter like Bob Dylan, it's probably not the way you want to go."

One thing's clear: Reality shows are here to stay. "You've got to remember that for people in their 20s and 30s, reality TV shows are as much of their life as Carol Burnett was for me," Kusbit says. "They don't know a world without reality TV." • •



COUNTRY BY KEN TUCKER

FANNING THE FLAMES

Chesney Decries Public Voting For Major ACM Award

While country superstar Kenny Chesney won his fourth straight entertainer of the year honor May 18 at the 43rd annual

Academy of Country Music Awards, tying Garth Brooks' record in the category, he's not happy with a new voting procedure that the ACM put in place this year.

Fans have voted for the video of the year in the the past, but 2008 was the first time that the entertainer award was voted for by fans. "This one is really extra special because long before I had a hit record, the fans came to the shows," Chesney said onstage. "I'm honored to be up here for the fourth year in a row."

Despite his win, Chesney made it clear backstage that he thinks the ACM made a mistake by making the award a fan decision. Calling the process a "sweepstakes," he said, "I think it's complete disrespect of the artist, what they've lowered us to to get entertainer of the year.

It really diminishes the integrity of the music we're making and the work that goes into it. That's what really matters, that's what entertainer of the year really is. It's not about flying somebody to see some shows or giving songs away."

During the week leading up to the show, Rascal Flatts' label, Lyric Street, offered a free exclusive MP3 download to fans who would go to the ACM Web site and vote. The offer was pulled a day later.

"This isn't anything against the act that had put out that MP3 offer, because I love them boys," Chesney said, when asked about the Flatts campaign. "And they deserve to be up here, no doubt about it, but this is an example of how they've made us conduct ourselves to stand up here.

"I do think the fans should be a part of this awards show," Chesney said, "but not the one award every artist sacrifices to achieve."

Rascal Flatts' Gary LeVox had a different take on fan voting. "It's about time," he said backstage. "They're the reason all of us have jobs. Hopefully, it continues." The band took top group honors and was named humanitarian of the year.

Brad Paisley, who was also up for the entertainer award and took home video of the year and male vocalist honors, said he was OK with the change. "It's really fun to see them participate in this,"

he said backstage. "My only thing is that it should be fair. I'll take whatever the academy throws at us."

ACM executive director Bob Romeo says he assured Chesney that the ACM wasn't trying to demean the award. "We're just trying to empower the people that every day vote for you. Every day that goes by people are taking their money and buying CDs and concert tickets. That's voting."

The ACM board "definitely had two different opinions," Romeo says, noting that some were for a new, separate fan-voted award while others supported the idea of letting fans vote for the entertainer prize. "The board said, 'Let's take the shot and open it to the fans,'" he says. "It was a lengthy discussion."

Romeo adds that while the award was voted on by fans, the finalists were picked by ACM members. "They got it down to what we the industry said are the five people that are the best of the best. It's no different than the Democratic Convention—at some point they're going to put forth a candidate. At that point it goes to the vote of the people."

It's hard to argue with the choice of Chesney: He had the top country tour of 2007, grossing more than \$71 million from 55 shows, according to Billboard Boxscore. In 2008 he has grossed \$11 million on eight shows in front of more than 150,000 fans. His album "Just Who I Am: Poets & Pirates," released last September, has sold 1.2 million copies, according to Nielsen SoundScan.



At the 2008 Academy of Country Music Awards, **KENNY CHESNEY** scored entertainer of the year, while **SUGARLAND** won song and record for 'Stay.'



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CAN YOU DUET? COURTESY OF CMT; CHESNEY, ETHAN MILLER/ACMA; SUGARLAND, FREDERICK M. BROWN/ACMA

ALL WET

Pampers Campaign Shows Pitfalls Of Song Placement

It seemed like the perfect placement. On April 7 actress Salma Hayek appeared on "The Oprah Winfrey Show" to discuss a partnership between Pampers and UNICEF to give tetanus vaccinations to women in Third World countries.

During the show, the duo paused to watch an ad detailing the partnership. As Hayek narrates, the ad shows a woman pushing a child in a stroller while walking through a metropolitan city as mothers and their children from Third World countries look appreciatively at her purchase of the specially marked Pampers. Angela McCluskey sings "Dream (Pampers/UNICEF)"—released a week later on iTunes—in the background.

Given that kind of attention—6 million watched Winfrey's show that week, according to Nielsen Media Research—it is surprising that "Dream" has sold significantly less than 1,000 copies, according to Nielsen SoundScan. Proceeds from the song (59 cents from each 99-cent purchase) are donated to the U.S. Fund for UNICEF, P&G spokesman Bryan McCleary says. (P&G did not respond to requests to discuss sales of the song.)

While an appearance on "Oprah" should have generated sales for such an artist as McCluskey, it did not, and several factors likely contributed to that. One, the song was not available for sale until a full seven days after the show aired—an eternity to ask people to wait in today's on-demand society. Second, while the song and video are featured on P&G's pampers.com, the main focus of the Web site is on Hayek; the song and video are not nearly as prominent as she is. Third, there is no chyron identifying the artist and song in the spot.



McCLUSKEY

Originally composed to fit the 60-second spot by Andy Grush for Yessian, a New York music house, the company suggested to ad agency Saatchi & Saatchi in New York and P&G that the song be extended to a full-length track. "It was such a lovely track, and because it was for charity, I suggested perhaps we could create a full-length song and take the proceeds and give them to UNICEF," Yessian executive producer Marlena Bartos says.

Both parties liked the idea, and Grush composed the rest of the music and lyrics in about two weeks.

Dragonlicks, the licensing division of Yessian, acted as a label in order to put it up on iTunes; P&G owns all the publishing and master rights, Bartos says. The video, as well as a link to iTunes, are on pampers.com.

McCluskey is a former vocalist for the Wild Colonials (DGC/Geffen Records) and Têlépopmusik (Capitol/EMI). Previously signed as a solo artist to Manhattan Records/Blue Note, the Scottish singer is currently negotiating a label home for her recently completed album "You Could Start a Fight in an Empty House." She continues to be published by EMI France.

McCluskey donated her services for the ad. She has been featured in ads for American Express, Campbell's Soup, Coca-Cola and Cotton, says her manager Valerie Wilson Morris, owner/president of Vamnation Entertainment (previously known as Val's Artist Management). "She's got a voice that is very unique and compelling in nature and arresting," Morris says.

But the low sales for "Dream" aren't inhibiting P&G's push on the campaign. Several P&G executives went to Africa recently as part of an effort to shoot a documentary about the company's relief efforts. And P&G will continue to make a conscientious effort to put more emphasis on using music as a branding element in its advertising.

"If you look at P&G advertising over the years, many times the winning ad has been about the rational side of the brand," McCleary says. "For example, the ad says, 'Bounty is the quicker picker-upper,' and then has a demo of how much it can hold. This whole other area of emotion, we've come to believe, is equally powerful. What Saatchi has found is that music can make the brand one consumers love and one they identify with." ...

6 QUESTIONS

with TIM WESTERGREN
by ANTONY BRUNO

When the Copyright Royalty Board (CRB) issued its new statutory rate structure for Internet radio broadcasters last year, one of the leading voices opposing the new system was Pandora founder Tim Westergren. The issue has faded from the forefront in the last few months, but in that time Pandora has continued its efforts to negotiate a compromise, as well as strike new partnership deals to expand distribution of the personalized DJ service—the latest with Clear Channel Radio.

Billboard checks in with Westergren on where both efforts stand.

1 What are you doing with ClearChannel and why?

It's a trial that we'll be running on some of their Web sites this summer, where they'll be offering personalized Pandora playlists. Companies like us are always wise to look at new distribution partners. If we can get Pandora in front of more people, that's nothing but good. I would be surprised if Pandora's future doesn't have a fair number of distribution partners like this.

2 CBS Radio is offering a similar personalized DJ service. Any concern about terrestrial radio companies offering more interactive features on their Web sites?

All the terrestrial broadcasters are very actively beginning to implement or planning online extensions. That's all competition for listeners. We pay attention to that and need to react to it. The Clear Channel implementation is run by them—they pay the licensing, they handle the economics of it. The only reason it works is because it's not their main business—they don't pay royalties on over 90% of what they broadcast. So all this leads to a discussion of royalty payments.

3 So on that note, what's the latest on your negotiations over the CRB royalty rates?

Congress pulled together a meeting in [Washington] D.C. of the principal players in this and said, "You need to fix this, and if you don't, we'll legislate." It's now a year later and we've been stuck in this really slow and unproductive negotiation where the RIAA has not been heeding the direction of Congress. This should have been settled six months ago.

We are now at the end of our tether. We hung on because there was reason to believe there would be a fair solution on the table, and now we doubt that. We're preparing a full-scale political campaign to get this rectified. The previous campaign will pale in compar-



ison. It will be an outreach across the entire congressional roster, lobbying to individual senators and congresspeople, putting pressure on all the players on the other sides like large and small labels and artists to recognize the injustice here. The bombers are being rolled out.

4 Lacking new investment or a significant partnership, how much longer can Pandora survive under the

new licensing rates?

Our investors are willing to fund a wholehearted defense and fight to get this issue heard, but they're not going to fund a business that has no long-term future. So this has to be resolved soon.

5 Should terrestrial radio stations have to pay the same kinds of fees that Internet and satellite radio are being asked to pay?

You can't talk about broadcast

rates without dealing with [webcaster royalties] first. If I'm a legislator right now, there's no way I'd give power to this constituency to do to broadcast radio what they're doing to Internet radio. They've shown no level of responsibility with the existing rate that's wrecking Internet radio. I think they should show great pause before giving them that power in the context of broadcast radio.

6 Are you less aggressive about signing up new members or licensing fewer songs in your catalog in response to the higher rates?

We decided to just keep chasing our business, and if we hit the wall, we'll do so going 100 miles an hour. Pandora plays music from more than 50,000 artists now. In a world without statutory rates, that drops by 90% because the bulk of our artists don't have major representation. There's not even a mailing address for them. You see constant announcements of direct deals, and that's just one more nail in the coffin of the indie artist. ...

Thank The Banks

Handleman Lives To Face An Uncertain Future

The Handleman Co. finally scored with its banks, getting the weight of a possible imminent technical default on its credit lines off its back.

Sure, the deal came with a cost—higher interest payments and a reduced line of credit—but in Retail Track's view, that size reduction is not a concern.

The credit line now stands at \$163 million, down from the \$250 million it had prior to its March bank negotiations. Of that amount, \$113.4 million is supplied by Silver Point Finance while GE Capital supplies \$50 million. Previously, Silver Point had provided \$140 million and GE \$110 million.

Prior to receiving a May 15 loan amendment that puts the company on sound footing, Handleman announced in March—while releasing second-quarter fiscal results for the period ending Jan. 31—that it was in violation of a loan covenant. At the end of January, it had drawn down \$90 million from its credit line. But Silver Point's lending formula required \$118 million in assets on hand to secure that amount, and the Troy, Mich.-

based rackjobber had only \$110 million in collateral. It received a waiver until May 31 to negotiate a "cure" to the loan agreement, and during this period vendors were sweating whether the bank would grant Handleman an amendment to the loan or if it would pull the line.

Fortunately, it's the former. In its May 15 8-k filing with the Securities and Exchange Commission, Handle-

●●●●
With bank hurdles cleared, is a Handleman sale in the stars?

man said it had drawn down \$63.3 million from its facility, while sources say it has about \$5 million-\$7 million in cash on hand. But since the amount that Handleman can actually tap depends on the loan's lending formula, and since the amount made available by that formula depends on collateral

like inventory levels and account receivable totals, the nearly \$100 million gap between what's drawn down and the maximum amount of the credit line is useless information.

So where availability stands under the credit line remains a concern. And unfortunately, in its filings with the SEC, Handleman didn't reveal that amount—because the amount changes daily, a spokesman says. In March, though, that didn't stop the company from providing availability data to Billboard. Now, for an updated figure, we will have to wait until the company files its fourth-quarter results. Until then, we have the company's word that it has plenty of liquidity.

A senior financial executive with one of the majors says that the bank deal alleviates his current concerns—at least for the short term. It's the long term that he's worried about—the company, he predicts, has no future. Yet, to Retail Track's view, it's clear that the company will be sold, either in pieces or whole. Already, it announced that it had hired investment banking firm W.Y. Campbell & Co. to explore a sale or other strategic options for its

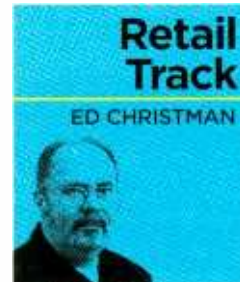
Crave videogame subsidiary, something that it is required to do as part of the amended loan agreement. Sources say Crave is having a pretty good year, so Handleman likely can get the \$70 million it paid for this asset.

Handleman CEO **Al Koch** himself admits that the sale of the entire company is also a possibility, one that he is considering along with other options. In fact, sources suggest that the discussion to sell Handleman is already under way with fellow Wal-Mart rackjobber Anderson Merchandisers—a move that likely would make the giant discounter happy.

Another large wholesaler, though, wonders why Anderson or anyone else would buy Handleman, since he believes the company's business can eventually be had without buying the company. But as I pointed out to that wholesaler, a Handleman acquisition right now likely would have little downside, due to the company's assets—\$116 million in inventory, plus receivables exceeding payables by \$30 million as of Jan. 31.

We'll see where those numbers

stand next month, when Handleman announces its annual results. But with the current stock price at \$1 (if it keeps that up for 30 days, the company will get re-enlisted on the New York Stock Exchange) and 20.5 million shares outstanding, how expensive can the company be? Don't forget, unless it's



Anderson, there's no guarantee that the buyer would retain Wal-Mart as a customer. So given that the current economy makes it a buyer's market and given Handleman's circumstances, most buyers likely would value the company based on the

above assets, not the book value.

Even if a deal to one buyer doesn't happen, other wholesalers have privately admitted to Retail Track a desire to acquire specific assets of Handleman. If Anderson walks, the piecemeal approach likely gets a higher valuation. If the company's investment banker gives me a call, I can tell him which piece to shop to which wholesaler—and I won't even take any vig for the info.

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Challenging The Copyright Royalty Judges

A Lawyer Argues CRJs' Appointment Unconstitutional

Many lawyers laughed when Royalty Logic, a royalty administration company, filed a motion recently challenging, as unconstitutional, the appointment of the three Copyright Royalty Judges to the U.S. Copyright Royalty Board (CRB). Litigators appealing adverse decisions often raise theories that would throw out the baby with the bath water—like arguing that the judges shouldn't be there in the first place—and they rarely succeed. But after I stopped laughing and listened to the arguments, I felt a perfect storm brewing.

Royalty Logic wants to compete with SoundExchange as an authorized agent to administer royalties for noninteractive streaming of sound recordings. During the webcaster rate proceeding last year, the judges refused the company's request. Among other things, the judges wrote that the company was for-profit rather than nonprofit, and it didn't have sufficient label and artist members. Royalty Logic now wants an appellate court to find the entire CRJ setup unconstitutional.

The company's attorney, **Ken Freundlich** with Schleimer & Freundlich in Beverly Hills, Calif., argues that the appointment of three judges appointed to the CRB, which sets royalty rates for all compulsory licenses under federal copyright law, is unconstitutional; the law creating the CRB improperly gives the Librarian of Congress the authority to appoint the judges. Under the Appointments Clause of the U.S. Constitution, he argues, the Librarian of Congress doesn't have the authority to appoint judges.

The idea for this argument, Freundlich says, came from a recent New York Times article written about a law professor who raised the question in connection with judges serving on the Board of Patent Appeals and Interferences.

While this could be a very strong legal argument, two questions immediately came to mind. What does the company hope to gain by essentially arguing that all of the CRB decisions should be null and void? And what would happen to the digital music industry if a court agreed with that argument? He could answer the first question, but he had to think about the second. And therein lies the rub.

WHEN LAWYERS COLLIDE

My personal view is that there are three categories of lawyers whose activities are diametrically opposed in a business environment: litigators, business lawyers and law professors. When they all come together in one business situation, it can be a mess.

Currently, litigators are involved in CRB proceedings over webcaster rates for noninteractive performances (e.g., streams) of sound recordings, cable and satellite rates for those same uses and publishing rates for reproducing compositions in physical goods (i.e., mechanical rates for CDs) and via digital deliveries (downloads, ringtones and others).

As advocates, the litigators want their clients to win and will often appeal unsatisfactory decisions, no matter how long it takes.

Business lawyers, on the other hand, either couldn't or wouldn't convince their clients to agree on rates. So the parties are going through the rate-setting process rather than offering settlements for the judges to adopt.

Then there are law professors. They are often Monday-morning quarterbacks with little or no experience in applying the law to actual business situations. Those who are truly experts in their fields play an important role in shaping, and helping everyone adhere to, democratic principles. But they can sure throw a wrench into business operations.

THE LAW

George Washington University School of Law professor **John Duffy**, as the New York Times reported, wrote an article called "Are Adminis-

trative Patent Law Judges Unconstitutional?" In his article, he argues, very effectively, that the answer to his question is "yes." The same argument may also apply to Trademark Trial and Appeals Board judges as well as the CRJs.

The Appointments Clause (article 2, section 2, clause 2) provides that the president, with the advice and consent of the Senate, shall appoint "officers" of the United States whose appointments are established by law. However, there may be "inferior officers" of the government when Congress passes a law creating their offices. Inferior officers may be appointed by the president alone, by courts of law or by the heads of departments.

U.S. Supreme Court decisions have interpreted this clause in the past. As Duffy points out, an inferior officer is a person in the government who exercises significant authority and is not merely an employee. For example, special trial judges of the tax court were found to be inferior officers, rather than employees, even though they often acted only as an aide to the tax court judge who was responsible for deciding cases.

According to case law, Duffy wrote, a "head of department" would mean one who heads an executive division, like a cabinet-level department, or at least heads of agencies immediately below the president in the structure of the executive branch.

Patents fall under the Department of Commerce, which is an executive agency immediately below the president. The Secretary of Commerce heads that department and, until 2000, appointed patent law judges. Since then,

the director of the Patent and Trademark Office, who is subordinate to the commerce secretary, has appointed the judges. Duffy argues that appointment of judges since 2000 were unconstitutional, and any cases they decided are likely null and void.

The CRB does not fall under any executive agency. It was created in 2005 as part of the Library of Congress, which includes the Copyright Office. The Library of Congress is part of the legislative branch. Its head, the Librarian of Congress, appoints the three CRJs.

Under case law cited by Duffy, it would appear that the CRJs are "inferior officers." But it is unclear who could appoint them under current interpretations of the Appointments Clause since the CRB isn't governed by an executive agency.

WHY OBJECT?

Simply arguing that a law is unconstitutional—or that appointment of the CRJs was unconstitutional—will not change the status quo. Although the law is not entirely clear, it's likely that only a party that has been "injured" by a decision and that is directly subject to the authority of the agency may challenge the structure of that agency, such as the CRB.

Aside from the law, however, who would want to challenge their appointment? Probably very few companies. After all, the law creating the CRB was hammered out by groups representing copyright holders and those who use music under compulsory licenses. They wanted permanent judges, rather than part-time arbitrators, to set royalty rates for compulsory licenses.

In the CRB proceedings held so far, most of the parties have been either copyright holders or companies who license music. Even though some parties may be disappointed in one result, it's unlikely they would want all the CRB deci-

Still, Freundlich says the company is interested in right holders and the bigger picture.

"Obviously we don't want to do something that is going to imperil the industry," he says. "But the alternative [with only SoundExchange] is a monopoly, and that's intolerable. To allow the system to be set up in a forum with one collective is not good for the artist community."

THE STORM

Regardless of the outcome, there is now a shadow of uncertainty hanging over all CRB proceedings that will not be resolved for years.

If the appellate court refuses to hear Royalty Logic's recently filed argument because it was not filed in a timely manner, there will likely be some other party, some other time, who will raise the question. And it won't be fully resolved unless, or until, the U.S. Supreme Court ultimately hears it or refuses to hear an appellate court decision. So perhaps now is the best time to get the party started.

If appointment of the judges were found to be unconstitutional, it could wipe out all CRB decisions. This would leave intact the laws that permit users to license compositions and sound recordings under certain compulsory licenses (i.e., without obtaining specific permission from copyright holders), but only if they pay the statutory royalty rates—rates, if set by the CRB, that would no longer exist.

To correct any error by legislation will take time, perhaps months or years. Then to reset rates through additional two-year proceedings will also take years and many more millions of dollars. SoundExchange, record labels, publishers, cable and satellite companies and digital services won't reveal what they've spent so far in the rate proceedings. But attorneys not directly involved in the proceedings estimate legal fees in the millions of dollars.

Meanwhile, uncertainty in rates has been one



'Obviously we don't want to do something that is going to imperil the industry. But the alternative with only SoundExchange is a monopoly, and that's intolerable.'

—KEN FREUNDLICH, SCHLEIMER & FREUNDLICH



sions thrown out. They may have a good result in another proceeding.

For example, some digital services that offer webcasts of recordings believe rates set were too high, and they are appealing that decision. But many of the same services may ultimately be satisfied with rates for downloads of recorded compositions.

Royalty Logic, however, is not arguing over rates. It's in a unique position to raise this argument. The CRB already denied its request to compete with SoundExchange, so it has little to lose directly if all the CRB decisions were set aside.

important reason that digital music services have yet to flourish to their full potential.

What's the solution? Well, compulsory rates can be negotiated. And right about now, hammering out settlements in rate disputes among music and digital services sounds really good. Then, even if CRB decisions are set aside, the parties would still have their agreed rates to keep doing business. At least until the next professor starts pondering other parts of the Constitution. ...

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ALGEBRA

articles jokingly suggested that wines should start packaging their bottles with CDs, they neglected to take notice of a fine wine and music pairing that already exists.

Kedar Massenburg wanted nothing more than a nice glass of wine after watching one of his artists, a soul singer named **Algebra**, bring down the house at NARM. Luckily for the former Motown exec and current president of Kedar Entertainment, he didn't have to look far for a good bottle to uncork; in addition to heading up a label and management company, Massenburg also has his own line of wines, K'orus.

While hardly the first record exec to try his hand at building other brands, Massenburg may be the first to try to uncork the vino business.

"My No. 1 rule is diversification," Massenburg says. "When I left Motown, I started to look for openings and to find spaces that others were neglecting. Not a lot of other labels were releasing neo-soul albums, so I decided to focus on that musically. And while there are thousands of wine brands, there wasn't one that focused on the African-American community."

Massenburg first learned about the wine business while at Motown, but the opportunities in the space didn't become clear to him until he attended a wine convention and was confronted with a sea of white faces. "People were walking

past me and whispering about what I might be doing there," he says. "Then I remembered a statistic about 10% of all wine consumers being African-American, and I knew there was an opening in the market."

Pursuing that opening has paid off for Massenburg. "I'd say my time is split between music and the wine business, but in terms of revenue, the wine is bringing in more right now," he says. "I am expecting that to change when we release two more albums in the fall."

While Massenburg is clearly passionate about wine, music remains a vital interest and part of his business. Under the Kedar Entertainment umbrella, he has recording, management, publishing and lifestyle branding arms. According to Massenburg, this gives him the flexibility to sign different artists to individualized deals.

"With Algebra and **Chico DeBarge**, I have the standard recording deal, but I have a 360-deal with [R&B singer] **Joe**," he says. "Algebra's record is out right now, and Joe and Chico both have records coming out in September."

"After all the time I spent at Motown, it really drove home the point that major labels are like tractor-trailers," Massenburg says. "While they can carry a lot of product, they can't make a quick U-turn if they need to. Whereas indies have smaller product lines but much more agility and a much lower overhead."

Massenburg's wine business, like his music business, relies on grass-roots marketing. And they have other things in common as well. "Soul music and wine tend to have similar audiences," he says. "I can target my outreach for both products to a particular demographic."

Nonetheless, "the two businesses are fairly discrete ventures," he says. "I'm not going to do any sort of crazy cross-promotion with the wine and the records."

Not all of Massenburg's ventures have made him as happy as his wine and music offerings. "I tried to do a shoe line with Jacob & Co., and I was initially very excited about that," he says. "But then Jacob got in some trouble [owner **Jacob Aron** plead guilty to falsifying records and giving false statements to investigators in October 2007], and that was that. But we did sell 10,000 pairs of shoes before the deal ended."

While the shoe venture didn't pan out, Massenburg is happy with the returns the wine business has given him. "The thing about wine is that it makes money while you sleep," he says. "I was looking at some sales figures, and saw that we sold a thousand cases of wine. Each bottle is \$12.99, the same price as a CD. But a CD is a one-time purchase, whereas people tend to buy the same bottle of wine over and over." ♦♦♦



The Indies
CORTNEY HARDING

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Wine House

Kedar Entertainment's Diversification Strategy

According to a recent survey by **Adrian North** of Heriot Watt University in Edinburgh, Scotland, the music one listens to while consuming wine can have an effect on how a person perceives the taste of the drink. While some experts quoted in subsequent blog posts and newspaper

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,021,342 \$581.55/\$65.25	JAY-Z, MARY J. BLIGE Madison Square Garden, New York, May 2, 6-7	38,678 40,332 three shows	Live Nation, Haymon Entertainment
2	\$2,547,560 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, May 6-7, 10-11	16,870 four sellouts	Concerts West/AEG Live
3	\$2,487,795 \$95/\$45	EDNITA NAZARIO Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 2-4	32,490 34,007 three shows	Gianfi Communications
4	\$1,621,791 (£823,700) \$98.46	CIRQUE DU SOLEIL'S 'DELIRIUM' O2 Arena, London, April 17-19	16,474 16,977 three shows	Live Nation-U.K.
5	\$1,185,575 \$154.50/\$69.50	RUSH Nokia Theatre L.A. Live, Los Angeles, May 6, 8	9,861 12,616 two shows	Goldenvoice/AEG Live
6	\$1,077,819 \$352/\$65.75	JAY-Z, MARY J. BLIGE Atlantic City Boardwalk Hall, Atlantic City, N.J., May 3	9,494 11,784	Live Nation, Haymon Entertainment, in-house
7	\$1,041,319 \$500/\$175/\$150/ \$65	DIANA ROSS, PATTI LABELLE, GLADYS KNIGHT, CHAKA KHAN Radio City Music Hall, New York, May 4	8,099 11,837 two shows	New York Masonic Charitable Media
8	\$991,260 \$75/\$45/\$40	CHRIS ROCK WaMu Theater at Madison Square Garden, New York, May 2-4	16,337 16,382 three shows two sellouts	Live Nation
9	\$954,841 (\$1,020,750 Australian) \$121.51/\$93.45	MATCHBOX TWENTY Tempus Two Winery, Hunter Valley, Australia, April 19	9,626 10,547	Michael Coppel Presents
10	\$941,239 \$95.75/\$59.50	MICHAEL BUBLÉ, NATURALLY 7 Honda Center, Anaheim, Calif., May 10	11,044 sellout	Beaver Productions
11	\$910,237 \$72.50/\$62.50	KENNY CHESNEY, LEANN RIMES Ford Center, Oklahoma City, May 2	13,295 sellout	Varnell Enterprises, The Messina Group/AEG Live
12	\$841,589 (£425,150) \$98.98	CIRQUE DU SOLEIL'S 'DELIRIUM' SECC, Glasgow, Scotland, April 9-10	8,503 10,200 two shows	Live Nation-U.K.
13	\$838,209 \$95/\$59.50	MICHAEL BUBLÉ, NATURALLY 7 HP Pavilion, San Jose, Calif., May 3	9,741 sellout	Beaver Productions
14	\$806,635 \$68.50/\$45.50	KATT WILLIAMS Fox Theatre, Detroit, April 24-26	13,993 14,571 three shows	Live Nation, Olympa Entertainment
15	\$801,160 \$55/\$35	RADIOHEAD Lakewood Amphitheatre, Atlanta, May 8	18,870 sellout	Live Nation
16	\$792,443 \$81/\$46	KANYE WEST, RIHANNA, LUPE FIASCO, N.E.R.D. American Airlines Arena, Miami, May 6	11,252 11,394	Live Nation, in-house
17	\$725,973 \$55/\$32.50	RADIOHEAD Ford Amphitheatre, Tampa, Fla., May 6	16,873 19,438	Live Nation
18	\$724,757 (\$919,999 New Zealand) \$114.23/\$98.47	WESTLIFE, ANNABEL FAY Westpac Arena, Christchurch, New Zealand, May 7	7,741 8,117	Pacific Entertainment
19	\$722,960 (\$778,700 Australian) \$120.60/\$92.75	MATCHBOX TWENTY Adelaide Entertainment Centre, Adelaide, Australia, April 13	7,628 7,962	Michael Coppel Presents
20	\$709,182 (\$770,976 Australian) \$81.73	JACK JOHNSON, MATT COSTA Members Equity Stadium, Perth, Australia, March 29	10,838 25,812	Michael Coppel Presents
21	\$690,095 \$75.50/\$45.50	CHRIS ROCK Gibson Amphitheatre, Universal City, Calif., April 23-24	11,662 two sellouts	Live Nation
22	\$676,425 \$150/\$37.50	BUZZFEET: 3 DOORS DOWN, MY CHEMICAL ROMANCE & OTHERS C.W. Mitchell Pavilion, The Woodlands, Texas, April 26	16,775 sellout	Live Nation
23	\$671,961 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT Ervin J. Nutter Center, Dayton, Ohio, May 10	10,450 sellout	Live Nation
24	\$663,173 \$125/\$29.50	KANYE WEST, RIHANNA, LUPE FIASCO, N.E.R.D. C.W. Mitchell Pavilion, The Woodlands, Texas, May 2	15,713 sellout	Live Nation, in-house
25	\$662,956 \$95.50/\$59.50	MICHAEL BUBLÉ, NATURALLY 7 Santa Barbara Bowl, Santa Barbara, Calif., May 8-9	8,067 two sellouts	Beaver Productions, Moss Jacobs Productions
26	\$649,375 \$85/\$45	MICHAEL BUBLÉ, NATURALLY 7 Cox Arena, San Diego, May 2	8,316 sellout	Beaver Productions, Live Nation
27	\$648,289 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT Allen County Coliseum, Fort Wayne, Ind., May 9	10,270 sellout	Live Nation
28	\$645,331 \$69.50/\$59.50	KENNY CHESNEY, LEANN RIMES Frank Erwin Center, Austin, May 1	11,367 12,418	The Messina Group/AEG Live, C3 Presents
29	\$596,688 \$74.75/\$34.75	KANYE WEST, RIHANNA, LUPE FIASCO, N.E.R.D. Pepsi Center, Denver, April 27	9,990 12,065	Live Nation
30	\$592,866 \$89/\$34	SANTANA, DEREK TRUCKS BAND Chastain Park Amphitheatre, Atlanta, April 25-26	9,259 13,400 two shows	Live Nation
31	\$568,589 \$77/\$47	JERRY SEINFELD Fox Theatre, Atlanta, May 2	8,512 9,284 two shows	JS Touring
32	\$567,097 \$77.50/\$31.50	DEF LEPPARD, STYX, REO SPEEDWAGON Verizon Wireless Arena, Manchester, N.H., April 6	8,726 sellout	Live Nation, Clear Channel Radio, in-house
33	\$524,378 \$147/\$82/\$57	DOLLY PARTON Chicago Theatre, Chicago, May 8-9	5,821 6,843 two shows	Jam Productions
34	\$522,350 \$65/\$50	THE CURE, 6SDAYSOFFSTATIC Allstate Arena, Rosemont, Ill., May 17	9,146 sellout	Jam Productions
35	\$513,969 (\$559,995 Australian) \$110.05	HARRY CONNICK JR. Kings Park, Perth, Australia, March 30	5,394 6,000	Michael Coppel Presents

Matching The Market

Bama Jam Aligns Its Lineup With Its Location

In a well-conceived matchup of market and programming, Alabama real estate developer **Ronnie Gilley** will roll out the first Bama Jam festival June 5-7 in Enterprise, Ala.

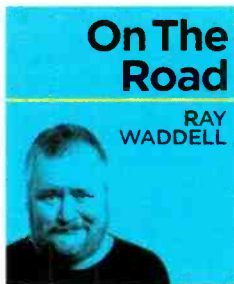
On the bill are such Southern-fried acts as **Lynyrd Skynyrd**, **Hank Williams Jr.**, **ZZ Top**, **Alabama's Randy Owen**, and **the Zac Brown Band**. But the festival's broader palette includes **Little Big Town**, **Ricky Skaggs**, **Old Crow Medicine Show**, **Yonder Mountain String Band**, **the Del McCoury Band**, **Cherryholmes**, **Nanci Griffith**, **the Duhks**, **Miranda Lambert** and **Keller Williams**, and demonstrates a focus on musicianship and onstage chops.

Gilley says he "sort of backed into" the music business about a decade ago. "We built relationships, utilized them with real estate projects in the Southeast and saw some enormous success," he says.

Those relationships led to the Country Crossings project in Houston County, Ala., which Gilley describes as "a massive entertainment community extravaganza, a commercial mixed-

off sluggish, but have "skyrocketed" in the last few weeks.

"They're flying out of here now," Gilley says. "Ticket sales are increasing daily. We're in excess of 10,000 tickets right now a month out, and I think that's pretty incredible for a first-time event. I'll be happy and excited at 30,000, but I think we're going to far exceed 30,000."



On The Road

RAY WADDELL

RAINBOWS? The fallout from **Radiohead's** rain-drenched May 11 sellout at Nissan Pavilion in Bristow, Va., and the Internet-driven firestorm that followed (*billboard.biz*, May 15) is a case study of how local word-of-mouth

quickly becomes national in the digital age.

The Washington, D.C., market was faced with monsoon-like conditions around the show, with an estimated four inches of rain and flooding forcing road closures and maddening traffic conditions. Apparently a significant number of fans—hundreds or thousands, depending on who is estimating—were extremely late or unable to get into the show for a variety of reasons.

Bad concert experiences used to evaporate with the rain in a couple of days, but in today's blogosphere, neither the venue, the promoter nor the band are spared the wrath of fans. One area blogger offered this headline: "Radiohead @ Nissan: You Both Suck."

Radiohead's Web site acknowledged its disappointment that fans weren't happy, but pretty much passed the buck to promoter and Nissan Pavilion owner/operator Live Nation, which offered fans that were turned away tickets to an Aug. 12 show at the Susquehanna Bank Center in Camden, N.J. (near Philadelphia) or tickets to a show of their choice at Nissan Pavilion (subject to availability).

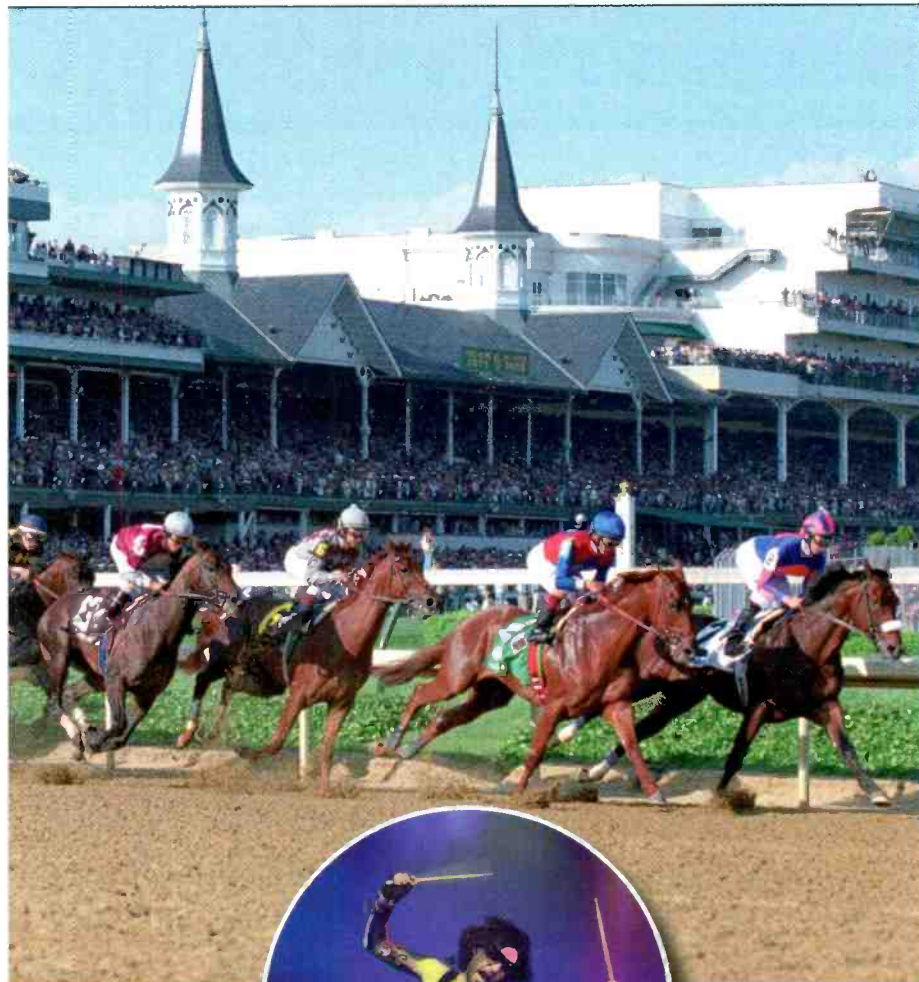
"While we have no control over Mother Nature, we certainly are disappointed that some fans did not make it to the venue," says Live Nation spokesman **John Vlautin**, who added that Live Nation takes customer service "very seriously." Vlautin says that more than 90% of customer complaints have been resolved to customer satisfaction.

Through this, Nissan Pavilion has taken a beating. One online petition with more than 350 signers calls for another Radiohead show in the market, with such comments as, "I would absolutely want to attend another D.C./Baltimore show—as long as it's not at Nissan!" That was one of the kinder messages.

Adding fuel to the fire is Radiohead's self-stated intention of making its summer tour as environmentally friendly as possible. Fans are calling the band on this, with one poster creatively stating, "If you gave even one tiny llama turd about environmental impact, you would never have scheduled a show at a venue 40 miles away from downtown D.C., nowhere near public transportation of any kind."

To my knowledge, this is the first time I've ever used "llama turd" in a column. ...

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ZZ TOP



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Under The Radar

Latin Digital Sales Take Baby Steps Forward

Digital distribution is thought to level the playing field between major-label and independent artists in terms of selling music on a massive scale. But with Latin music's relatively tiny digital sales, one has to look pretty deep to see how things are changing.

Among the top 10 Latin digital albums of 2007, according to Nielsen SoundScan, only two—Manu

Chao's "La Radiolina" and Hector Lavoe's "Originals"—are on indies. The rest, including Juanes' No. 1 digital "La Vida... Es Un Ratico," are on majors.

So far in 2008, Latin digital albums are up 26.5% from where they were at this time last year. But in digital as in physical, sales require a professional push. "Anybody can get their music up, but that's half the battle," says

Erol Cichowski, content manager for Latin/South America at the Independent Online Distribution Alliance.

The company negotiates rates and positioning for about 35 Latin labels via more than 80 partners worldwide (including Sprint's over-the-air download service). IODA's PromoNet allows bloggers, podcasters and social networks to put up authorized tracks and im-

ages for free, in exchange for putting up a click-through option to purchase music from the IODA client.

Many digital sellers "are concentrating on the larger names, so you've got lots of Ricky Martin placements or Shakira or things like that," Cichowski says. "It's our job to educate them."

Sales history (though there isn't a specific benchmark) and production quality make a difference in securing IODA distribution, Cichowski says. But another crucial factor is "seeing how much they are ready to invest in this, or if they are just kind of hoping, like a lot of people are hoping, [that] digital is going to be the savior of your business. That doesn't need to be a monetary investment, but simply an investment like, 'Are you going to be able to supply us with marketing materials?'"

Like other digital distributors, IODA is betting Latin digital's more immediate future on ringtones and mobile track downloads.

Urban bachata act Aventura, whose indie label Premium Latin presses its own CDs for Sony BMG to distribute (as opposed to licensing them to the major), opted to go independent for online and mobile. Though Aventura's digital album sales make up just a blip of its total, four of the group's ringmasters are among IODA's top 15 sellers across all genres.

Single "Mi Corazoncito" has sold 263,000 combined mastertones, music video ringers and mono- and polyphonic ringtones, according to Nielsen RingScan. IODA had the song featured in a Verizon radio commercial that ran in the western United States last year, which also brought in publishing fees and public performance money, Premium Latin director of business affairs Marti Cuevas says.

Better still, Cuevas says, IODA's commission for distribution is 15%, compared with "at least 50%" for a major.

—Ayala Ben-Yehuda

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

Glass Half Full

It's Not All Bad News In The Business Of Latin Music

Salsa star **Victor Manuelle** was galvanized into doing things on his own largely because of a single phrase.

"You must have heard it a million, 500 times this past year," he says. "The industry is in bad shape.' I got fed up listening to that."

Manuelle is not alone. For the past couple of years, the common theme among everyone in the music industry—not just the Latin realm—is a repeating litany of woe: Record sales are down. Piracy is rampant. Kids aren't buying music.

All that is true. But increasingly, industry mavens are criticizing the negativism that has permeated the Latin music scene and instead have proactively taken the stance that this is a time of opportunity.

"People are talking about a crisis, elections [and] immigration, but we're preparing for whatever may come," says **Martin Fabian**, founder of regional Mexican promotion/management company Nueva Gen-

eración Music Group. "We've seen a decline in sales and show attendance of between 30% and 40%. But that means we need to look for different strategies [see story, right]. And we need to concentrate on good songs."

This is the reality of the Latin music market. Sales are down. Precipitously. According to Nielsen SoundScan, for the week ending March 25, sales of Latin music stood at 6.4 million, a 16.5% drop from the 7.6 million reported for the same period in 2007.

According to the RIAA's flash figures (which are estimates and aren't audited), shipments of Latin music, after returns, have fallen by more than 50% for the first three months of the year.

Even taking into account returns after the holidays plus the acquisi-

tion of Univision Music Group by Universal—which leaves product in flux—it is a dramatic downturn.

But, many say, lost sales revenue—and the possibility of losing even more—should not obliterate the opportunities at hand.

Just last week, for example, **Vicente Fernández** broke attendance records at San Francisco's Cow Palace and the Stockton (Calif.) Arena. With tickets selling for as much as \$175, that is no small feat.

In the publishing realm, while nothing makes up entirely for lost sales, performance and synch revenue have risen greatly, Sony/ATV Music Publishing Latin America VP **Jorge Mejia** says. And digital is poised to take off in the United States and Latin America.

There are even bright spots in the sales realm, particularly for those who do not see business as usual.

"We are making music. We are selling albums," **Wisín & Yandel**

manager **Edgar Andino** says. The duo's new album, "Los Extraterrestres," has sold 243,000 copies since its release last November, according to Nielsen SoundScan. "If you start to think, 'Music is doing badly, badly, badly,' well, that's what's going to happen," he adds. "For us, things couldn't be better."

Wisín & Yandel's immediate plans include a deluxe edition of "Los Extraterrestres," due May 27; a current arena tour; and a new video with **Enrique Iglesias**. The duo continues to promote relentlessly and recently granted an interview to radio personality **El Piolín**, who is most commonly associated with the regional Mexican market.

"This is not cookie-cutter anymore," Andino says. "We treat each of our records as if we were coming out for the very first time."

"I see many lights at the end of the tunnel," Mejia adds. "I really think we're privileged to live at a time when the industry is being transformed so completely. At the end of the day, we'll figure it out."

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EN BREVE

REUNITED

In a move that breaks the mold of traditional regional Mexican concert promotion, management/promotion company Nueva Generación Music Group will bring two marquee groups together—Intocable and Los Horoscopos de Durango—for a 40-stop tour of the United States. The Unidos tour is slated to kick off June 13 at the Convention Center in Visalia, Calif., and, as is the case with the traditional regional Mexican "dance" circuit, will visit fairgrounds, theaters and convention centers.

But the tour marks a departure from the circuit because it has co-headliners and it is being marketed as a major pop event, with a Web site, MySpace page and YouTube promotion. It is also being promoted as a brand—Unidos—



LOS HOROSCOPOS DE DURANGO

that is slated to return annually. In addition, instead of simply rotating groups onstage, the acts will share production and warranty costs, as well as a single backline and staging, to ensure lower costs but higher production value.

"We will be charging for a top-of-the-line production," Nueva Generación founder **Martin Fabian** says. "People can go to the Web page, call an 800 number, buy merchandise and albums. We want people to say, 'It was worth it.' We don't want to simply feature the same old dance."

Unidos tickets will fluctuate between \$30 and \$50 depending on the venue and city. Guest acts will include **El Gringo**, who will open many of the shows, and **Banda Pequeños Musical**.

Fabian also manages all the groups on the tour, except Intocable, with which he has a close relationship.

"We've always spoken about concepts, about joining forces and going different places," Fabian says. "We are already planning for an international leg."

The launch of Unidos will coincide with the release of albums by Horoscopos and Intocable. —LC



GLOBAL BY WOLFGANG SPAHR

A Taste Of Finns To Come

Helsinki Acts Wow Berlin

BERLIN—Music Export Finland (Musex) plans to make the Helsinki in Berlin festival an annual event after the success of its inaugural edition.

More than 50 Finnish musicians staged 18 concerts in the German capital April 19-30, at venues ranging from the 250-capacity West Germany Club to the 1,000-capacity Kesselhaus. More than 5,000 fans attended in total, with four shows completely sold out—figures that promoter Martin Rabitz of Berlin-based promoter/booking agent Trinity Concerts, which handled electronica artist Jimi Tenor's sold-out show at the Kesselhaus, says compare favorably to shows by domestic acts of a similar stature.

"Even the more unknown artists got a great crowd response," Rabitz says.

"We're definitely looking into making the event annual," Musex director Ville Kilpeläinen says. "It made Finnish music better-known in Germany and helped to boost exports to that market in the future."

Germany is already the biggest single international market for Finnish music, according to Musex, which says Germany, Switzerland and Austria account for around 20% of export sales by value. Musex declined to break out unit sales, but Finnish rock bands including HIM, Nightwish, the Rasmus and Apocalyptica have

all enjoyed six-figure album sales in Germany in recent years.

Although retail reports no significant sales impact from Helsinki in Berlin, organizers say the event captured the imagination of local media, with special broadcasts on rock stations Radio Eins, Radio Fritz, Star FM and Motor FM, and coverage on regional TV and in such daily newspapers as Berliner Zeitung and Der Tagesspiegel. MySpace and other Internet sites also carried promotions.

"The work was worth it," says Dirk Schade, manager of Berlin-based music fair Popkomm, which helped organize the event and will stage further Finnish showcases and presentations at its 2008 edition. "The Finns played themselves into the awareness of the Berlin people."

Finnish execs who traveled to the event also left impressed. Helsinki-based indie Fullsteam Records CEO Juha Kyyrö says the label used its showcase at the 800-capacity Columbia Club for punk rock act Disco Ensemble to promote its May 9 album release "Magic Recoveries," along with radio and club promotion and an advertising campaign.

Helsinki-based artist management company Hype Productions CEO Tommi Liimatainen says his rock act Negative is negotiating with several labels for a German release after its Columbia Club sellout. Kilpeläinen claims many such deals are in the pipeline, but says it will take several weeks before details emerge.

Musex is one of Europe's most pro-active music export offices, organizing around 10 export projects per year. The next, Finland Fest, takes place May 26-31 in Tokyo and will include showcases and meetings between Finnish and Japanese music companies. Acts scheduled to appear include Negative, Disco Ensemble and rockers Lovex and Sturm und Drang.

Meanwhile, German execs remain convinced that Finnish music will continue to receive a warm welcome in their country.

"Given the long and dark winters, the Finns have far more time to devote to music," says Bochum-based Wolfgang Funk, managing director of Sony BMG-owned Gun Records, home to Lovex and Sturm und Drang. Finnish acts, he says, "will do everything to discover the big wide world."



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GLOBAL BY MARK WORDEN

ITALIAN INVASION

Acts From Italy Strategize For U.K. Success

MILAN—Rome's Julius Caesar launched Italy's first invasion of Britain in 55 BC—and two millennia later, here comes another one.

After recording double-digit growth in 2007—compared with a fifth consecutive year of declining record sales—Italy's live business is eyeing U.K. and European expansion.

Leading the way is Pordenone-based promoter/agency Virus Concerti, whose founder Attilio Perissinotti is setting up a London office.

Italian acts and agents "have become far pushier in seeking foreign gigs," Perissinotti says. "In the 1980s, Italian acts' main ambition would be to write a catchy song and perform it at the Sanremo Festival. But with the local [record] market in crisis, that game plan no longer works."

While domestic artists other than the likes of Andrea Bocelli or Zucchero have yet to conquer Britain, there is a sizable British/Italian community to target. The 2001 census recorded 39,000 Italian-born residents in London alone—40% of the U.K. total. Another estimated 300,000 U.K. citizens are of direct Italian descent.

In Italy, concert promoters trade body Asso-musica says annual ticket sales increased 15.6% to €143 million (\$222 million) in 2007 despite

prices staying stable. In contrast, labels body FIMI says music shipments' trade value fell 17% to €210 million (\$325 million).

But with Italy's economy sliding toward recession, Perissinotti says sluggish early sales for some upcoming major music events mean that "a lot of promoters are quite worried about this summer."

Such domestic uncertainty gives overseas success added attraction. "When a market shrinks, you either change your business model or you try new markets," management company Metatron GM Pietro Camonchia says. Metatron clients playing U.K. shows lately include leading Italian pop/rock act Negramaro plus alternative rock acts Linea 77, the Hormonauts and Casino Royale. And Italian rock legend Vasco Rossi plans "a major European tour next year," according to his label EMI Music Italy.

Fellow Italian rock giant Ligabue played a Virus-organized show April 27 at London's 1,500-capacity Koko venue. That followed Virus' two sold-out October 2007 showcases at North London's 200-capacity Barfly, headlined by the Hormonauts and Casino Royale.

Such venues are far smaller than the those

GLOBAL BY GARY SMITH

Ibiza Rising

Dance Party Island Plots 2008 Comeback

IBIZA—Coinciding with the 20th anniversary of the island's original house music explosion, dance music insiders are predicting a return to clubbing mecca Ibiza's glory days.

"Based on the numbers coming through the door so far, it's going to be the best year ever," says Danny Whittle, brand director of Pacha, the only club already open for this summer's season. "We are getting the sort of volume that we would normally expect in late June."

The Spanish-owned Balearic island, located in the Mediterranean, has had a reputation as a party haven since the hippie era. Dance music arrived on the island in 1988, leading to more than a decade of booming business, during which many of the world's biggest clubs—including Privilege, Space, Eden and Amnesia—set up on the island. But more recently, it has been in decline, mirroring the drop in dance music sales experienced in many markets.

Figures from Inestur, the Balearic Islands Tourism Authority, show foreign arrivals on Ibiza fell 1.7% annually on average between 2001 and 2007. But, as the 2008 season prepares to kick off, arrivals by air are up 3.4% year-on-year, with arrivals from the United Kingdom (up 49%) and Germany (up 13.4%) leading the way. Whittle says advance bookings at Hotel Pacha are up 15% and reservations for the club's VIP area up 25% year-on-year.

Now a wave of optimism is sweeping the island's clubland, despite tough new legislation aimed at curbing Ibiza's 24-hour party image.

In January, local authority the Consell Insular de Ibiza passed laws forcing discotheques

to close between 6 a.m. and 4:30 p.m. and making unlicensed "villa parties" illegal. Fines for infractions range from €600 (\$930) to €600,000 (\$930,000), while clubs flouting the laws face closure for up to three years.

"Leading a normal life on some parts of the island in the summer is very difficult," says councillor Paquita Ribas, who helped draft the legislation. "Noise pollution is a serious problem for a significant percentage of the local population and the fact that it could be non-stop, 24 hours per day, simply had to go."

Steve Hulme, international manager of Pacha Recordings, the club's label offshoot, says the clubbing community is responding positively to the new laws.

"Initially people were crying foul," he says. "But it has had the effect of forcing clubs to pro-



TONG

LINEA 77, HORMONAUTS COURTESY OF METATRON; TONG GONIA STRINGA, DJINXX, KRJUN VAN NORDWIJK



LINEA 7 and THE HORMONAUTS (below) are among the Italian bands looking to build an audience in the United Kingdom.



that Italian acts can play on home turf. Ligabue and Rossi are each headlining Milan's 86,000-capacity San Siro soccer stadium this summer, as is Negramaro, which played a Virus show April 8 at 485-capacity venue Dingwalls.

The club's promotions manager David Messer says Perissinotti approached him following the Barfly dates, setting up shows for two Warner Music Italy acts: singer/songwriter Vinicio Ca-

possela (Feb. 21) and Negramaro. Both sold out and, Warner Italy president/CEO Massimo Giuliano says, "are looking at larger British venues for 2009."

A third Dingwalls show (May 7) featured Mescal Records' folk/rock outfit the Modena City Ramblers. For each date, Messer says, the audiences were "at least 70% Italian."

With Capossela and Negramaro, he adds, "quite a few people came over from Italy, obviously thinking they'd take a couple of days' break in London and see them in a tiny venue."

Messer says he hopes for an ongoing relationship with Virus, while Perissinotti adds that he intends taking Italian acts to Belgium, the Netherlands, Luxembourg and Germany this year.

While Italy's live business considers its overseas potential, some words of caution are offered by promoter Claudio Trotta, founder of Milan-based Barley Arts, which has organized overseas shows for Rossi and Eros Ramazzotti. More recently, Barley Arts toured English-language garage rock act the Styles (H20/Sony BMG) in the Netherlands.

There's now "undoubtedly more interest on the part of international audiences" in Italian acts, Trotta says. "But to succeed abroad, you need to invest considerable resources and work closely with a local promoter who knows the territory."

He adds, "Without developing that sort of relationship, you risk just playing to Italian expats."

Additional reporting by Tom Ferguson in London.

gram incredible talent [as] they now have a limited time to program. That has meant more premier-league DJs being locked in for more dates than ever before."

Highlights of the 2008 season include Dutch trance icon Tiësto's first Ibiza residency at Privilege; house music A-listers like Paul Oakenfold, Basement Jaxx and Swedish House Mafia at Pacha; Pete Tong at Eden; and Ministry of Sound and We Love at Space.

Superclub Manumission's Ibiza Rocks open-air alternative rock shows also return for a fourth year, featuring the Fratellis and the Enemy, with BBC Radio 1 DJ Rob Da Bank saying the gigs illustrate the island's widening appeal.

"I've been doing Ibiza Rocks since it started," he says. "I'd never have thought I'd be playing those kinds of [alternative] records to kids on the beach who are there to watch Arctic Monkeys. But it really suits the island."

Tong's inaugural International Music Summit, held May 28-30, is another breakthrough for the island, with panels and showcases aimed at reviving the dance music industry.

"The event is wholly focused on Ibiza's role as an important hub for new music," Tong says. "It has been for years, but has never really been recognized as such."

Additional reporting by Lars Brandle in London.

ISLAND ANTHEMS

'NO DEPUTY' (PACHA RECORDINGS)

Artist: Richard Grey vs. Bob Marley

Release date: June 16

The first record to be approved by the Marley estate since Bob Marley vs. Funkstar De Luxe's "Sun Is Shining"—a No. 3 U.K. hit in 1999—this features the full Marley vocal from "I Shot the Sheriff." Pacha Recordings international manager Steve Hulme says the track is "causing a lot of commotion in Pacha" as well as bars across Ibiza. "It's also getting great reactions from our partners in Australia, Scandinavia, Italy, France, the U.S., Brazil and South Africa," he adds. Crossover hopes are also high for the Lars F.K. radio edit.

'INCARNATION' (BEDROCK RECORDS)

Artist: DJINXX

Release date: June 23

French producer DJINXX brings a taste of summer with this track, reminiscent of hot house duo AME's sound. "Scores of DJs ask me what this is every time I play it," leading U.K. club/radio DJ John Digweed says. "A sure-fire hit that will be played [at clubs] from Pacha at night to Mambo in the afternoons and early evenings, plus at every party on the island all summer long."



DJINXX

'SHOW' (STEALTH RECORDS)

Artist: Laidback Luke & Tom Stephan

Release date: June (exact date TBA)

This track's dirty beats, infectious synths and massive breakdowns—released on world-renowned DJ Roger Sanchez's Stealth imprint—add up to a sizable summer anthem. "It was one of the biggest tracks for me at the Winter Music Conference this year," says Sanchez, who will host the Release Yourself night at Pacha on Ibiza every Monday during the summer. "We very selectively handed 'Show' out when we were in Miami, thus making it an even more sought-after item." —GS

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DIGITAL BY ANTONY BRUNO

Game Theory

Can Introducing New Music Through Videogames Boost Sales?

Games like "Rock Band" and "Guitar Hero III" have proved their ability to breathe new life into popular classic rock sales. But can they do the same for new music?

Last month, Mötley Crüe decided to find out. The band placed its new single, "Saints of Los Angeles," for sale as a downloadable track on "Rock Band" well in advance of the album's release date, which has now been pushed back to June 24. The only other place to obtain the track was iTunes.

According to data provided by the band's management, Tenth Street Entertainment, the track was downloaded more than 47,000 times via the Xbox 360 version of the game alone in the first week after it became available. ("Rock Band" publisher MTV Networks was unable to independently verify these figures, and total downloads that include the PlayStation 3 version of the game were not available.)

By comparison, the same track received slightly more than 10,000 downloads via digital services like iTunes and Amazon, according to Nielsen SoundScan.

That's a pretty big discrepancy considering that music bought via "Rock Band" can't be transferred to a portable music player or even a computer for later enjoyment. It can only be played via the game.

Tenth Street CEO Allen Kovac shrugs off the gap in sales between formats, pointing out that a sale is a sale.

In an age when piracy remains the primary method of music acquisition, reaching fans where they are willing to spend money is the primary goal.

"We do research on every artist we have, and the research said that the people who bought Mötley Crüe music and tickets play 'Rock Band' and videogames... [so] it was our inclination to go there," he says. "As marketers, it's our job to find the audience. If our audience tells us they're sitting at Xbox and PlayStation, that's our job to do that."

In slightly more than six months, the number of songs downloaded to the "Rock Band" game has surpassed 10 million tracks, according to MTV Networks, while song downloads from "Guitar Hero" passed 15 million, according to Activision. With more than 100 songs available for download via the "Rock Band" platform, that's an average of 100,000 downloads per song sold through the game.

That average, though, is somewhat skewed: Since new songs are added to the "Rock Band" store weekly, tracks available for sale since November have sold more than tracks just added last week. Still, it's an impressive figure.

By all accounts, catalog tracks sell best. Seven of the top 10 best-selling songs available on "Rock Band" are



MÖTLEY CRÜE'S new single has sold more than 47,000 copies via the Xbox 360 version of 'Rock Band.'

catalog titles; the other three are more recent, but still a few years old. Of all the songs available for download on "Rock Band," more than 75% are catalog tracks. The rest is primarily music released within the last year. Only a handful of songs are previously unreleased new music or music from unknown acts using the game to get noticed.

Yet Alex Rigopoulos, CEO of "Rock Band" developer Harmonix, believes the game can do more to promote a new release from either an established or emerging act than months of touring or radio can. "We have confidence that any effort we put into having the right expression to a marketing approach to any individual band will end up working for us," he says. "We can really engage with any label, any publisher and any manager and be flexible."

One such example is new metal act Black Tide. When its "Light From Above" album dropped Nov. 11, 2007, the single "Shockwave" sold only a few hundred copies per week, barely registering on Nielsen SoundScan. The week before being featured as a downloadable song on "Rock Band" on March 11, the single sold 1,000 downloads. Two weeks later, download sales doubled.

Yet sales on "Rock Band" were 10 times that of those on iTunes and other stores. In the six weeks following the "Rock Band" debut, "Shockwave" sold 6,000 digital downloads

via online retailers, compared with an estimated 60,000 downloads via the game.

And "Rock Band" isn't the only game hawking new music. Def Leppard chose to release its new single "Nine Lives" as part of a three-song bundle on "Guitar Hero III" on April 24, along with past hits "Photograph" and "Rock of Ages."

The "Guitar Hero III" download totals are unavailable, but first-week figures from SoundScan show that it sold about 7,000 downloads. The album it was meant to promote, "Songs From the Sparkle Lounge," did only 55,000 physical and digital units combined in its first week.

But Tenth Street's Kovac says "Rock Band" and "Guitar Hero" sales don't necessarily need to convert to album or digital download sales on a one-to-one basis to count as successful. Today's generation of music fans, he says, may only be interested in buying the game version of new music, enabling an interactive experience that has been sorely lacking lately.

"The resurgence of rock has happened because of 'Rock Band' and 'Guitar Hero,'" he says. "And the reason is because of the interaction with the audience. The more music marketing people look at interaction with the audience as opposed to only radio or a video, the more lasting the experience will be and the longer the artists' career will be."

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BITS & BRIEFS

RINGS AROUND THE STARS

AT&T Mobility introduced its "Ringtone A-List" promotion, which details which ringtones various celebrities have chosen for their phone, with links for fans to buy the same. Music acts participating include Panic at the Disco, Colbie Caillat, Sara Bareilles and OneRepublic. The Web site is a new page on the AT&T Mobility site. Each month, different stars of TV, film, music and sports will be featured.

DEMAND NOTES

Cablevision has added the MusicChoice On-Demand network to its stable of free on-demand video programming available to its digital cable subscribers. The MusicChoice service offers a catalog of licensed music videos, as well as a host of original programming such as "Artist of the Month,"

"Fresh Crops" and "Rock U." The VOD service is free to those subscribing to the digital cable service, called iO TV, which has 2.6 million subscribers—about 85% of Cablevision's total customer base.

GOTTA HAVE FAITH

Rock band Kindred Souls is inviting fans to be part of its new music video for the single "Leap of Faith." The group is working with social network Fotki.com—which is accessible in more than 215 countries—to let fans download the single for free. Fans are then asked to upload a photo with a explanation of how it expresses a "leap of faith" on their part. Fans will then be able to vote on their favorite photo submissions, and the band will compile the images into the music video. The band also will donate \$100 to the favorite charity of the person who submits the photo with the most votes.

HOT RINGMASTERS™ MAY 31 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	8	#1 LLOLLOPOP	LIL WAYNE FEATURING STATIC MAJOR
2	2	13	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY
3	3	12	BLEEDING LOVE	LEONA LEWIS
4	6	9	BUST IT BABY PART 2	PLIES FEATURING NE-YO
5	4	13	SEXY CAN I	RAY J & YUNG BERG
6	5	12	TOUCH MY BODY	MARIAH CAREY
7	7	14	NO AIR	JORDIN SPARKS QUET WITH CHRIS BROWN
8	10	5	TAKE A BOW	RIHANNA
9	9	31	LOW	FLO RIDA FEATURING T-PAIN
10	8	13	THE BOSS	RICK ROSS FEATURING T-PAIN
11	11	15	SHE GOT IT	2 PISTOLS FEATURING T-PAIN & TAY DIZM
12	17	3	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD
13	13	74	CRAZY BITCH	BUCKCHERRY
14	18	8	GET SILLY	V.I.C.
15	12	9	DAMAGED	DANITY KANE
16	15	5	HEAVEN SENT	KEYSHIA COLE
17	29	2	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER
18	20	4	FOREVER	CHRIS BROWN
19	14	25	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE
20	19	13	TE QUIERO	FLEX

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

HERO AWAY FROM 'HERO'

So addicted to "Guitar Hero" that you even need to jam out while away from your game console? Then get yer mitts on the Guitar Hero Air Rocker—a package of special guitar picks, belt buckle and wearable mini-amp that allows users to simulate their guitar godness sans an actual guitar.

Waving the pick in front of the belt buckle causes the amp to play the desired chord, synched to the songs stored in the amp. Players control the tempo by how fast they "strum." The set features such songs from the "Guitar Hero" game as "Iron Man," "Smoke on the Water" and "Ace of Spades," among 10 others. An expansion pack of new songs is coming this summer.

Developed by Jada Toys, Guitar Hero Air Rocker is available at Target, Wal-Mart and other retailers for \$30, batteries included. —AB



PPL/VPL
CHAIRMAN/CEO

Fran Nevrkla

The U.K. collecting society head battles for copyright extension and a U.S. performance right.



Under the tenacious leadership of Fran Nevrkla, Britain's Phonographic Performance Ltd. seems to be going from a position of strength to one of power. The international performing rights body will unveil record-busting royalty collections well north of £100 million (\$196 million) when it hosts its annual general meeting June 4 at the British Museum.

But PPL, now in its 74th year of existence, is no dinosaur. Czech-born Nevrkla continues to build a fitter, stronger, faster and smarter system for collecting revenue for its 47,000 performer members and 4,000-plus record company members. The organization now has 41 reciprocal deals for record company broadcasting and public performance rights, and overseas collections are topping the £10 million (\$19 million) mark; five years ago, there wasn't a penny.

Nevrkla has also spearheaded a variety of broader campaigns, most notably the British industry's ongoing battle to extend the term of copyright on sound recordings. And it would seem the exec now has the attention of Britain's government. The country's new culture secretary, Andy Burnham, will give a keynote address at the meeting, marking the first occasion the politician—now almost six months in the role—has held court with the wider U.K. industry.

What action would you like to see from Andy Burnham?

I would like the British government to pin their colors very firmly to the copyright extension issue. I find it utterly indefensible, morally objectionable and completely obscene that in today's world, the performers and record labels who invest in that end product get 50 years from first release. Take the "Sgt. Pepper's" album. All the artwork, photographs, design, logos are protected for life of all those creators plus a further 70 years. But [for] the Beatles' recordings, which were the sole purpose for that package to ever see the light of day, protection stops 50 years after first release. On a bad day, I feel politicians shouldn't need quite so much persuasion. For me, it's a pretty open and shut case of moral and legal justice.

Securing overseas income for PPL members and performers has been one of your top priorities. What do you see as your main battles for the year ahead?

Last year, it was £9 million (\$17 million), another 50% increase from the previous year. And before that, it was a 100% increase from the pre-

vious year. This year it will increase above £10 million (\$19 million) by some margin. But it's not enough, probably one-third of what it should be. In some countries there are genuine obstacles; some countries make it easier for us. It's not flowing in full, but it's more than encouraging. I know that we'll get there.

Are there any particular countries making it difficult for you?

[Laughs] If everyone was willing to cooperate at the same level as SENA in Holland, frankly we would be on £30 million (\$58 million) a year almost overnight. Sadly, even within the [European Union], there are some countries who are extraordinarily difficult about the two-way exchanges of income and repertoire usage. I've always said something will give or there will be a problem. We will make it an immense problem.

Do collecting societies have an image problem?

Yup. Collecting societies have themselves to blame, historically. We all have to do better. There has to be less emphasis on the collecting and more on the distribution and the

service. Some of my counterparts in Europe find it slightly demeaning, because it smelt like being a servant. I have no issue with that. We are the servants to the rest of the industry and I'm proud of that.

How would you expect European artists and labels to benefit if U.S. law is changed so that terrestrial radio broadcasters are no longer exempt from paying royalties to play recordings?

All European and British performers would benefit in relatively immediate terms, depending on how much or how little British and European music is played on U.S. radio. PPL is heavily involved in the U.S. campaign on the basis that you fight with your brothers and cousins, and I hope conversely they will come to my aid when I need them. Our role in [pay-for-play lobby group] musicFIRST is a supportive role. PPL has collected 6,071 signatures [for musicFIRST's petition]. U.S. politicians really hate seeing the famous U S of A on the same page as Iran, Iraq and North Korea in terms of copyright issues. The

next thing is to go out there and change it.

How long does it take for royalties paid outside the United Kingdom to make their way through the collecting societies back to U.K. artists and labels?

Not that long. There are a few issues. Firstly, we have some catch-up to do. Because most of those countries owe us substantial sums of money, and we refuse to just write it off. And it's patchy, there's no uniformity. But now the income is beginning to flow through quicker. We generally report it as soon as we can, usually within weeks. The key is, don't sit on the money and get it out as soon as possible.

What is the most lucrative market right now?

We haven't exploited all the opportunities. We still have to do some fine-tuning of all the various broadcast cable and satellite deals, but we are almost there. Public performance definitely is a huge upside, for which there is an awful lot more to

be done. PPL should be in a position to eventually double the public performance revenues even from the current relatively high level. We hit about £50 million (\$98 million) last year, and that could be £100 million (\$196 million) in the next five or six years. Between PPL and [Video Performance Ltd.] in 2007, we collected just short of £130 million (\$253 million), which is far and away the biggest income collected by any collecting society representing performers and/or record companies in the world. We are making every effort to "plug all the gaps" created by the fast-declining sales of music in physical formats.

What are some of your daily challenges?

We have to deal with a lot of genuine ignorance and lack of information—and outright hostility—in terms of people not wanting to pay for music. People cheat, lie through their teeth and deny using music.

In today's environment, particularly the performers have relatively little else to sell other than firstly, their talent, and secondly, the products of that talent. When you get to old age, the arthritis sets in, the teeth go . . . my God, is that PPL income important! How can it be that, just as you enter old age and you can't play any longer, [that] then it dries up in terms of the PPL rights? You get left high and dry, just as you could do with a little extra cash.

Are you battle-weary from the many campaigns you've led?

Battle-weary? Never. The more obstacles, the more silliness put in my way and the tougher it gets, the more determined I am to never give up. If anyone thinks they'll tire me out and I'll get fed up with it, oh, boy. Absolutely never. . . .

When you get to old age, the arthritis sets in, the teeth go . . . my God, is that PPL income important!

WOLFRING





Some say
MY MORNING JACKET
is the greatest live band
in the world. With an
ambitious new album and a
retooled label behind it, can
MIMJ continue to build on its
old-fashioned success?

by **JONATHAN COHEN**
and **RAY WADDELL**

Standing, from left: **TWO-TONE TOMMY, JIM JAMES** and **BO KOSTER**;
seated, from left, **CARL BROEMEL** and **PATRICK HALLAHAN**

ROLL

PHOTOGRAPH BY AUTUMN DE WILDE

MAY 31, 2008 WWW.BILLBOARD.BIZ

It's 4 a.m.

on the last night of South by Southwest, and Jim James is belting out Rod Stewart's "You're in My Heart." * A few hours earlier, the My Morning Jacket frontman dazzled an intimate crowd at an Austin church with a mostly solo acoustic set, and the full band's three other performances during the week were some of the most acclaimed of the industry confab. * But of all the places James could be right now, it's a cozy terrace suite at Austin's famed Driskill Hotel, surrounded by a few close friends, a bucket of Miller Lites and an iPod, singing and analyzing songs into the wee hours. As he says the following week, "Music is everything." * That guiding principle has helped MMJ—James, "Two-Tone" Tommy (bass), Patrick Hallahan (drums), Bo Koster (keyboards) and Carl Broemel (guitar)—grow from humble roots in Louisville into the American rock band many feel is most likely to take it to the proverbial next level in the weeks and months to come.

Like so many bands that have managed to achieve staying power in a fickle environment, MMJ has developed its touring base and recording career on separate, parallel paths.

Still, "Both are important to us," James says. "We treat them both as equals."

It is true that the best-laid marketing plans are no substitute for enthusiastic word-of-mouth, and the buzz around MMJ is at a fever pitch, both internally and among fans. The reason? Beyond MMJ's ever-building reputation for epic live performances, there's tremendous excitement surrounding the band's fifth album, "Evil Urges," due June 10 via ATO.

In Austin, MMJ played more than half of the material on the new set, which the quintet conceptualized during an intense songwriting session last summer in Colorado and then recorded in Manhattan last winter with co-producer Joe Chiccarelli. A month later when the band played the Coachella festival in Indio, Calif., five of its 11 songs were off the new album, and another five were from its previous studio album, "Z."

And if 2008 is indeed a breakout year for MMJ, it won't be because the band has embarked on a calculated strategy to sacrifice art for commerce. "We've always felt that whatever commercial success was realized would be a residual to appreciation for the music," band manager Mike Martinovich says. "It's never been the band's vision to chase opportunities; they'd run themselves ragged and fear losing touch with their original motivations. We'll leave the marketing plan to our friends at ATO and [PR firm] Girlie Action."

Even with live performances that send fans into orbit and critically acclaimed albums, MMJ has not yet achieved neither widespread arena-headlining status nor platinum success. But the band's camp and its many supporters in the

DOLLARS & CENTS

My Morning Jacket's top five Billboard Boxscores:

THE FILLMORE, SAN FRANCISCO

Dec. 29-31, 2006

Gross: \$130,920

Attendance: 3,819

(two sellouts)

Tickets: \$60, \$27

Promoter: Live Nation

ROSELAND BALLROOM, NEW YORK

Nov. 30, 2006

Gross: \$90,796

Attendance: 3,422 (sellout)

Tickets: \$28

Promoter: Live Nation

WILTERN THEATRE, LOS ANGELES

Jan. 6, 2007

Gross: \$62,802

Attendance: 2,595 (sellout)

Tickets: \$27

Promoter: Live Nation

RIVIERA THEATRE, CHICAGO

Nov. 24, 2006

Gross: \$60,000

Attendance: 2,500 (sellout)

Tickets: \$24

Promoter: Jam Productions

9:30 CLUB, WASHINGTON, D.C.

Nov. 27-28, 2006

Gross: \$60,000

Attendance: 2,400

(two sellouts)

Tickets: \$25

Promoter: I.M.P.

music industry at large seem to cherish MMJ's dark horse status, believing that a band that takes a while to develop is building the solid foundation for a decades-long career.

And if MMJ seems to hang its hat on the concert stage, it never shortchanges studio time. "If you ask any artist today if they would rather sell millions of records or millions of tickets, they would choose to sell millions of tickets, and it seems My Morning Jacket is well on their way to that goal," says Scott Clayton, the band's agent at Creative Artists Agency. "Having said that, my feeling is that once the world hears 'Evil Urges,' it will be clear that this band is achieving great things artistically both in the studio and on the stage."

LIVE IS THE THING

The persistence of MMJ and its team is undeniable; they've kept their eye on the ball in an environment that often does not allow for development during the course of five albums. Throughout this process, the band's reputation has grown steadily.

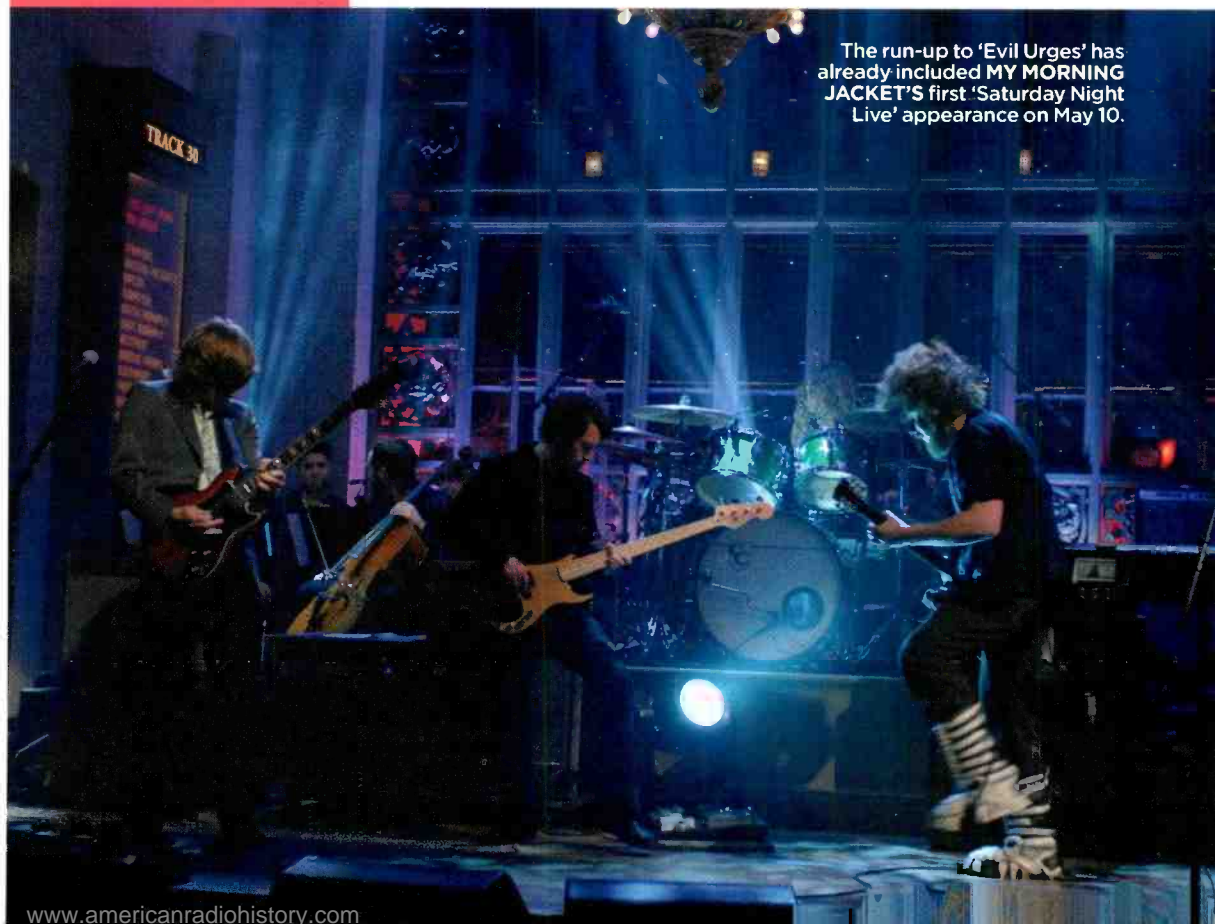
"The press is now regularly tagging My Morning Jacket as 'the greatest live band,' 'best band in the world' or some version of that," Clayton says. "That type of over-the-top hype is usually a concern for any artist, but after seeing these guys perform as many times as I have, I am very comfortable with their ability to live up to those labels."

As the group built its live performance legend, MMJ has shown time and again that it is more than comfortable on a wide range of concert stages, whether it's marathon performances at festivals like Bonnaroo or Lollapalooza, headlining theaters and ballrooms, or sharing bills with a diverse range of acts that includes Guided by Voices, Doves, Foo Fighters, Pearl Jam, Bob Dylan and John Prine.

"I wouldn't say there was a 'strategy' so much as the band is musically nimble and interested in playing with a variety of artists from different genres and generations," Martinovich says. "If there was any one overriding 'strategy' in the early going, it was to follow up a tour where the band opened for someone with a headline run to establish something of their own and not just hope that they were connecting with another audience."

Such a philosophy creates options and challenges for the band's agent. "Since January of 2002, Scott Clayton turned on a dime to work with the band and has had, until this day, an 'as long as it takes, no matter what' perspective that has only helped keep things on the right track," Martinovich says.

More than a few promoters could feel something happening with this band and many bought in. The Austin and Dallas markets are good examples. Promoter Charles Attal of C3 Presents says prior to 2005, the band played Austin's Parish (425 capacity) and Dallas' Gypsy Tea Room (300 capacity). In 2005, it played Austin's La Zona Rosa (1,200 capacity) and almost sold out, and then played Dallas' Gypsy Ballroom (1,200 capacity) and went clean. By 2006, MMJ sold out Austin's Stubb's Bar-B-Q (2,200 capacity), then played Gypsy Ballroom and nearly sold out two nights. On Aug. 24 the band will play Stubb's again, and Attal predicts it will sell out during the on-sale weekend.



The run-up to 'Evil Urges' has already included MY MORNING JACKET'S first 'Saturday Night Live' appearance on May 10.

SNL: DANA EDELSON/NBC; OHONOKOS: DAVE VANN

MY MORNING JACKET went conceptual for 'Okonokos,' its first live CD/DVD.



FIVE ALIVE

My Morning Jacket excels on the live stage, creating "you had to be there" moments with regularity. Below, a sampling of the finest MMJ concert craftsmanship.



'ONE BIG HOLIDAY,' ON 'LATE NIGHT WITH CONAN O'BRIEN' SEPT. 18, 2003

Find it: YouTube
The band's late-night TV debut finds Jim James' face completely obscured by his shoulder-length hair in the midst of headbanging. Conan O'Brien is visibly wowed as he thanks the band afterward, announcing, "Wow! I am buying that record!"

'THE WAY THAT HE SINGS,' SEPT. 19, 2004

Find it: various artists, "Austin City Limits Music Festival: 2004" (Rhino, 2005)
New members Carl Broemel and Bo Koster shine on this strident, major-key rocker, given new life from its studio version on 2003's "It Still Moves."

'GIDEON,' NOV. 11, 2005

Find it: My Morning Jacket, "Okonokos" (ATO, 2006)
Captured in San Francisco for its first live album, MMJ kicks things into the stratosphere on this slow-building standout from its 2005 album "Z." Get the DVD for a wacky subplot involving ill-tempered forest creatures.

'A QUICK ONE (WHILE HE'S AWAY)' (WHO COVER WITH PEARL JAM'S EDDIE VEDDER), SEPT. 19, 2006

Find it: Pearl Jam, "Imagine in Cornice" (Monkeywrench, 2007)
Eddie Vedder took a major shine to MMJ when it supported Pearl Jam in 2006, and by the time the trek reached Torino, Italy, that fall, they were all jamming out on this nine-minute chestnut from the Who's early days.

'CELEBRATION' (KOOL & THE GANG COVER), DEC. 31, 2006

Find it: Archive.org
MMJ indulges its '80s fetish and slays this, complete with the horn lines, during a New Year's Eve blowout in San Francisco. Just as tasty are runs through George Michael's "Careless Whisper," Prince's "I Could Never Take the Place of Your Man" and Lionel Richie's "All Night Long."

—Jonathan Cohen

'The greatest thing about live music is that it's something you can't replicate.'

—JIM JAMES, MY MORNING JACKET

"In the early days, we could really feel that concert promoters were passionate about the music the band played, and they took chances on having them play in larger venues than they could fill just to give the band an opportunity to play with better production," Martinovich says. "I believe that led to a better experience for the band and ultimately for the fans."

Martinovich notes that MMJ has never been a band that judged the quality of a show based on its draw but rather on how well the members felt they played (see Billboard Boxscore chart, page 26). That's not always an easy philosophy to take for promoters seeking profits, but the investment has made MMJ a better band, Martinovich believes.

Attal agrees. "I've watched MMJ build a bigger 'sound' over the years, all the while maintaining their Southern roots and becoming what I believe is one of the top five rock bands in country," he says.

MMJ isn't adding any extra bells and whistles to its 2008 tour, which began May 22 in London and will run through New Year's Eve. But it's clear that demand is higher than ever. A June 20 show at New York's Radio City Music Hall sold out in 22 minutes, and observers are expecting big numbers for an Aug. 21 gig at Red Rocks outside Denver, with support from the Black Keys.

"The greatest thing about live music is that it's something you can't replicate," James says. "It's something very communal, and I think society is lacking that. People are so alienated and trapped in their little cubicles with their computers and texting devices. When you go to a big concert and you're in a room with a bunch of other humans, I think that's really healthy."

URGE TO RECORD

After self-producing its first three studio releases, including its 2003 ATO/RCA debut, "It Still Moves," the band turned to outside producers for "Z" in 2005 and "Evil Urges," with John Leckie and Joe Chiccarelli, respectively, helming the boards. "It Still Moves" has sold 197,000 copies in the United States, according to Nielsen SoundScan, while "Z" has shifted 212,000.

The result has been a true evolution of the band's sound. More adventurous than anything that has come before, the new songs explore falsetto singing ("Evil Urges"), soft rock with a modern twist ("Thank You Too"), disco beats (first single "Touch Me I'm Going to Scream Part 2") and gritty, Prince-tinged funk ("Highly Suspicious"), without skimping on the two-guitar jams ("Aluminum Park," "Remnants") and mellow balladry ("Librarian") of MMJ's past work.

"Joe and John are both two very different people and they work in very different ways, but they're both great policemen," James says. "We go into the studio with the songs done; they're thought-out and ready to go. Always some things end up happening to them while you're recording them that you didn't think would happen to them, but Joe and John, their ears are just fantastic."

These outside producers have brought discipline and constructive criticism to the recording process. "They'll scold us when we've done bad and they'll applaud us when we've done good," James says. "And that's what we really need. You can get all excited and think you've done a great take, but it could be way too fast. Or you could think it was really emotional but it was just kind of slow. It's good to have somebody outside of the band to hear that stuff."

James says "Evil Urges" "took a lot of work. This record was more constantly whittling and carving." Drummer Hallahan adds that the more "simple" songs were the most difficult to nail down.

"The ones that were more intricate, I found those to be much easier," Hallahan says, citing "Sec Walkin'" as an example of the opposite. "You had to remove yourself from any craziness in your head and just focus on this bouncing pattern that takes you through the whole journey."

BIG BUSINESS

ATO has been on a journey of its own, and its transition to a complete indie, apart from RCA, has been a positive development in Martinovich's eyes. "At RCA, there were certainly passionate people who we enjoyed working with, but the band was never really on the 'big-picture radar' there," he says. "With ATO, it's more like asking the band what they're interested in doing musically and then figuring out a way to bring it to the marketplace versus trying to convince the band to alter their vision to accommodate the existing appetites of the marketplace."

Martinovich says ATO co-founder Michael McDonald and GM John Biondolillo act as an extension of the band's management team. "Their first reaction to any of our 'outside the box' thinking is 'How can we get this done?' versus 'That'll never work,'" he says. "They're great people and we wish them the best of luck pushing the MMJ rock up the mountain."

For his part, James has seen enough to know that the music business will always be evolving, and he, too, seems to relish the label's indie status. "They're at a crossroads in their lives and we're kind of at the same crossroads," he says. "We're just really seeing eye to eye on a lot of stuff."

ATO head of radio promotions Rick Brewer says the rollout for "Evil Urges" is the most significant of the band's career, with a national press campaign including major music magazines (Spin, Rolling Stone), TV ("Late Night With Conan O'Brien" and "Saturday Night Live," both before street date) and a "sizable" online campaign.

The band got the ball rolling itself last month, when it made the new album's title track available as a free MP3 download to its mailing list.

With a dearth of hit singles in the MMJ canon, Martinovich says non-commercial radio stations like KCRW Santa Monica, Calif.; KEXP Seattle; WFPK Louisville, Ky.; and WXPB Philadelphia have supported MMJ "in a more long-term, album-oriented way. We hope to continue those relationships while giving ATO Records its greatest shot at exposing the band's music to a broader audience via commercial outlets."

ATO is approaching commercial radio with a two-tiered plan: "I'm Amazed" for the triple A format and the eight-minute "Touch Me I'm Going to Scream Part 2" at modern rock. Brewer says the early response has been "stellar," with the former jumping 27-24 this week on Radio & Records' Triple A tally and the latter inching closer to the band's first appearance on Billboard's Modern Rock chart, thanks to spins at 24 stations.

But Brewer admits that MMJ is still relatively new to commercial radio. "It's crucial to continually educate programmers on their story," he says. "Radio is constantly in need for potential career bands and we have one right under their noses."

THE GLOBAL VIEW

Martinovich says that one of the band's biggest supporters at RCA, Steve Ralbovsky, introduced MMJ's music to Geoff Travis at Rough Trade Records about three years ago. Later, ATO and Chrysalis Publishing reached out to Travis to see if he'd be interested in working with the band.

"With ATO's blessing, we started a dialogue with Rough Trade and immediately knew that they had shared a common head space with ATO in terms of their passion for My Morning Jacket and long-term commitment to seeing things through," Martinovich says.

Additionally, the band's international booking agent, Mike Greek in Creative Artists Agency's London office, is working to ensure MMJ isn't "sprinting in place" when touring in Europe, Martinovich says. "It's tough. The dollar is weak, touring is expensive, and the band has never really been a part of a larger 'trend,' which, in my opinion, is a good thing," he adds. "But it does make it harder to connect when you're from so far away."

As in the United States, MMJ will play a couple of festivals in Europe, then focus on headlining, with a return to Europe in the fall.

Meanwhile, Martinovich says the band has been working with Kenny MacPherson, Jamie Cerreta and Scott Cresto at Chrysalis Publishing since the release of "It Still Moves" in 2003 regarding opportunities for synch licenses. "These opportunities have been successful to varying degrees, but what's most important is that Chrysalis' passion for Jim James' songwriting and My Morning Jacket's music has always been the guiding force for what Chrysalis thinks is good for the music," he says.

Asked if he and the band struggle with the perception of commercializing this music, Martinovich replies, "No opportunity goes unaddressed, but no one opportunity has been force-fed to the band, and for that we're very grateful. The shared vision for this is that hopefully someday there will be an opportunity where both the publisher and the band deem [it] ideal and worthwhile."

The band itself seems to have mixed feelings about its most "commercial" endeavor to date, the use of its song "Mahgeetah" in an Aspen Edge beer com-

'It's never been the band's vision to chase opportunities. They'd run themselves ragged and fear losing touch with their original motivations.'

—MIKE MARTINOVICH,
MMJ MANAGER

mercial in 2004. "We did [the commercial] and I'm kind of almost glad it happened, because it was a really cool learning experience," James says. "We were able to use that money toward some positive things. We gave some of it to the Juvenile Diabetes Foundation."

Today's music business can present tough choices, James admits. "It's a difficult thing, because I grew up coming from a school of music being used in commercials is an evil thing," he says. "It's a really confusing time to be a musician, because it's so hard to make your living and so hard to get your music out there. Sometimes you see music used in creative ways in advertising, and at least some kid out there watching TV is hearing a great song."

And while constant touring has raised MMJ's profile in all segments of the business and increased awareness where it matters—with music fans—"opportunities like being on the cover of Spin magazine or performing on 'Saturday Night Live' have helped increase our visibility," Martinovich says.

But these opportunities are also presenting demands on the band's time and attention that were previously absent. "It's weird, because on one hand, we feel lucky we've had so many opportunities to go out and do stuff," James says.

"There was that period [in 2004] after John [Quaid] and Danny [Cash] left the band when we were all going crazy and all melting down," James says. "We've been through our periods, but we try to talk about it. Everybody's got their significant others and their families. You really have to draw that line in the sand; we'll do this for this month, but then we'll take this month for us. You've got to make time for life. I mean, this is life too. We need more life juice to bring back to this thing."

"Life juice" might have to wait a bit, and as touring ramps up in earnest, James says, "We're just all excited about music. We've never wanted to be a rock band or an R&B band or be one kind of band. We just enjoy celebrating music and having fun with it; making it loud, making it sad and making it funny. We feel lucky that people are excited about hearing the music we make."

VIDEO: For an exclusive video interview with My Morning Jacket, visit billboard.com/mmj.

THE 'A' TEAM

Now A True Indie, ATO Takes Flight

by ED CHRISTMAN

With Radiohead's "In Rainbows" behind it and My Morning Jacket's "Evil Urges" ahead (see story, page 24), ATO Records has quickly become a "must watch" indie label.

It was already a highly sought-after label when it decided to end its joint-venture label deal with RCA last year after a seven-year run. At that point, ATO could have went anywhere and received a big advance.

After all, the label had a great track record since its first release, David Gray's "White Ladder," cracked the multiplatinum milestone, with 2.5 million units sold in the United States, according to Nielsen SoundScan. Since then, the label has broken Spanish duo Rodrigo & Gabriela (a quarter-million in scans), and Patti Griffin, Ben Kweller and Gomez each have ATO albums that have scanned 100,000-plus units.

Since its inception, ATO has issued 54 albums, EPs and videos, scanning some 7.4 million units, or an average of nearly 137,000 units per release in the States.

But rather than signing a new deal with a major label, co-founders Coran Capshaw of Red Light Management, Michael McDonald of Mick Management, Dave Matthews and Chris Tetzeli dipped into their deep pockets to buy back RCA's share in the complete catalog, which sources say set them back in the neighborhood of \$5 million.

To be sure, ATO's success comes as others are scrambling to keep their heads above water.

"The way the industry is moving could be beneficial to a wholly owned, well-funded label," McDonald says. "We felt we had enough faith in ourselves that we decided to take a chance in today's climate."

Besides, leaving RCA has allowed the label to be more entrepreneurial, think outside the box about the digital space and move like a speedboat, says ATO president Will Botwin, who aspires to establish ATO as a "flagship indie label."

The new ATO, with John Blondolillo as GM, got a major early test in December, when it secured U.S. rights for Radiohead's "In Rainbows" after the band distributed it exclusively via the Internet as a name-your-own-price download (Billboard, Jan. 12). ATO created the Phil Costello-steered TBD label to house the band and released the album in physical form Jan. 1. To date, it has sold more than 492,000 copies.

ATO did stick to familiar territory by cutting its own distribution deal with RED, which had distributed many of its developing acts already.

"While the other major-label groups were courting us, we didn't feel like they would



CORAN CAPSHAW'S indie ATO snapped up THOM YORKE of Radiohead.

give us what we have with RED," Botwin says. "We feel like we are important to RED."

The divorce from RCA also gave Red Light and Mick Management extra firepower, in that the beefed-up label infrastructure can be leveraged to work on behalf of managed artists.

"We have the mechanism of ATO as the hub and the boiler room, which has all of these other resources and great people that we can draw on," McDonald says.

Costello adds, "You have to look at Red Light and ATO sharing each other's services. [ATO publicist] Ambrosia Healy may interact with Luke Burland at Warner Bros. Records for the [Red Light-managed] Alanis Morissette publicity campaign, but she also works at ATO and TBD."

In fact, with its artist-friendly managerial slant, artists are likely to view ATO as

a safe haven from most labels, which are increasingly dominated by accountants instead of A&R.

"ATO should be a top destination for any major-label artist that is at the end of their deal and looking at working outside the major-label machine," one industry executive familiar with the company says.

"We run ATO as a record label from a management head space rather than from the traditional label head space," Botwin says. "We can look at it long term, holistically, and ask, 'How does a strategy tie in and fit into building a career?'" That mind-set allows the label to invest long term in artists "it believes in, even when their current project is not hitting on all cylinders."

One example of this thinking was ATO's recent signing of former indie darling Liz Phair. The artist fell on hard times commercially and critically at the tail end of her Capitol tenure and will look to recapture old fans with a 15th-anniversary reissue of her Matador debut, "Exile in Guyville," due June 24. A new studio album is planned before year's end.

ATO is also making inroads with rock trio the Whigs, whose 2005 debut, "Give 'Em All a Big Fat Lip," shifted just 6,000 copies. But the group's latest set, "Mission Control," has already more than doubled that, having shifted 14,000 since its January release.

When talk of the label began, "we felt there was a void for a label that could focus on a few artists and develop great quality careers for them," Botwin says. "As the business goes forward, we think more artists are going to be like Radiohead and take a chance. We want to be a part of the revolution."

THE CREDIT CRUNCH

Done Deals Are Coming Undone And Valuation
Is Dropping. How Will The Biz Respond?

BY SUSAN BUTLER, ED CHRISTMAN and LARS BRANDLE

IS SQUEEZING THE BIZ





It happened very quickly.

During a two-week period last summer, companies that wanted to borrow money to acquire music assets found that the availability of funds from lenders had changed dramatically. Potential buyers were then split into two categories: the haves and the have-nots. ¶ “If you didn’t already have credit committee approval at the highest level, it got difficult,” says Bug Music CEO John Rudolph, who has been involved in many large publishing acquisitions. “If you had it already—if you got through that first window as we did—you’re OK. But the funds aren’t unlimited.” ¶ Before the credit market tightened there had been aggressive lending banks that would take on the entire debt for a deal and then try to get syndicated (find other lenders to share in the debt) or try to find sponsors (like private equity firms) to share the debt. But some of those banks got caught in the credit crunch and couldn’t find others to buy or sponsor that debt at a workable price—and they got stuck with the debt, finding themselves without sufficient liquidity. ¶ Tight credit markets cut down the velocity of deal-making, with fewer deals getting done and seemingly done deals becoming undone. But such a market also affects valuations, bringing prices down, yet requiring buyers to bring more equity to the table before lenders sign on.

MERGERS & ACQUISITIONS IMPACT

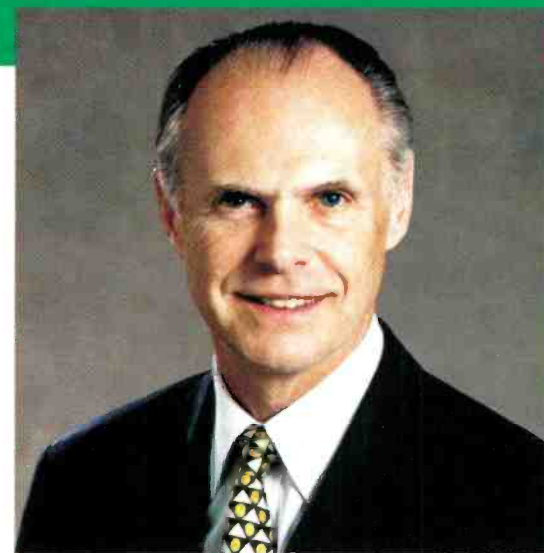
Whereas 18 months ago deals were getting done with as little as 5%-10% equity, today lenders can require buyers to put up one-third of the acquisition price in equity before they would lend the other two-thirds of the purchase price needed to conclude a transaction, says Geoffrey Madden, a partner with New York-based boutique investment advisory/investment banking firm Christman, Peters & Madden.

Renowned deal-striker David Glick, founder of Edge Group, a London-based specialist investment and advisory business for the entertainment and media sector, backs that up by noting that publishing buyout funds

like Stage 3, the Ranch and Crosstown “are all based around taking 1-to-4 equity to debt. And they’re going to find it difficult to get the debt.”

In fact, when classical music publisher Boosey & Hawkes was sold in April for about £126 million (\$248.3 million) to ImagemMusic—the music publishing fund of CP Masters and Dutch pension fund Stichting Pensioenfond ABP—“none of [those] funds were there, and a year ago they would have been at the table,” says Glick, who was “peripherally” involved in the sale. “It’s probably because they couldn’t raise the debt.”

The larger equity requirements for acquisitions hurt return on investment, making buyers more wary of doing deals, unless a compelling valuation is offered.



When all is said and done on the deal-making side of things, it results in a buyer’s market for deep-pocketed investors and cash-rich strategic players, industry financial executives says.

That’s why sellers tend not to come to market at times like this. Currently, the only label assets known to be up for sale are those available through Chapter 11 auctions—TVT and Death Row Records.

OPERATIONAL IMPACT AT LABELS

But the credit crunch can also take its toll operationally, as such conditions tend to make companies more conservative and put them in cost-cutting mode instead of embarking on new growth initiatives.

That’s because banks tend to get more conservative with revolving credit facilities, credit lines that help companies get through slow business periods during the year—or in the case of labels, an uneven release schedule.

Label sources say Berliner Bank’s specialist music and media division has had a change of heart and is reducing its commitment to—and investment in—the recorded-music businesses. In the past, the Deutsche Bank-owned regional financial services institution has given credit lines to back various local label projects. But the institution is now balking on its support, sources say, and will no longer finance any projects related to recorded music.

Berliner Bank would not talk with Billboard for this article.

The volatility of labels’ business models are putting the toughest of squeezes on the recording companies’ credit opportunities. “Because margins are so thin, and there’s pressures all around,” says Patrick Yau, analyst with media investment specialist Ingenious Se-

PUBLISHING IMPACT

Despite the tightened market, there are still buyers actively looking for music publishing assets and lenders who are willing to back them.

“Lenders—whether private lenders or banks—feel much more comfortable with the credit quality of publishing vs. recorded music,” says Rob Wiesenthal, chief strategy officer of Sony Entertainment and executive VP/CFO of Sony Corp. of America. “In terms of the banks, hedge funds and other types of lenders that I speak with, there’s clearly an interest on the publishing side. At the end of the day, if you look at

the billions that these hedge funds have to work, finding someplace that’s safe and annuity-like is a good strategy for at least a portion of the portfolio.”

Indeed, the credit crunch didn’t prevent ImagemMusic, a venture formed by Dutch pension fund Stichting Pensioenfond ABP and publisher CP Masters, from acquiring classical music publisher Boosey & Hawkes last month for £126 million (\$248.3 million)—just two months after spending £77 million (\$150 million) for some Universal Music Publishing

Group assets.

What has changed in the publishing market is valuations. Prices are coming down to where most experts say they should have been in the first place.

Chrysalis Group become perhaps the first music company to publicly blame the credit crunch for derailing its plan to be sold. However, seven sources directly involved at various stages with bids for Chrysalis Music—which terminated discussions with potential buyers last month—insist that the credit crunch had nothing to do with what they were ready to pay for the company. They say the price Chrysalis

wanted—about £175 million (\$341 million)—was just too high for the type of publishing catalog and recorded music the company owns.



WIESENTHAL

Despite the tightening lending market, companies that already have credit or cash are definitely on the prowl.

“We and others are actively looking at opportunities because valuations have clearly come down,” Wiesenthal says. “These are the times in which real value-creation will take place. If you look back historically at times of dislocated markets, it is the time in which people make money.”

—Susan Butler



From left, opposite page: Trans World chairman **BOB HIGGINS**, Edge Group founder **DAVID GLICK** and Christman, Peters & Madden partner **GEOFFREY MADDEN** are on the front lines of the credit crunch.

For the last four years EMI's earnings before interest, taxes, depreciation and amortization have been sliding from a high of £284 million (\$518.6 million) for 2004 to its last publicly announced results of £174 million (\$341.5 million) for the year ended March 31, 2007.

At that profit level, or should profits continue a downward trend, EMI would struggle to make debt interest payments. That's why the company is implementing a restructuring that should yield \$200 million in annual savings, leaving EBITDA at the \$540 million level, if things go according to plan.

RETAIL AND WHOLESALE OPERATIONS

In the retail sector, the credit crunch is rolling out unevenly. One deal has been aborted because of it, while another company is being forced to pay high interest rates. Still other accounts claim they have no problem getting new credit lines, and at lower prices, too.

In the second week of May, Trans World Entertainment founder/chairman Bob Higgins abandoned his November 2007-initiated plan to take the chain private because the deal got too expensive as interest rates rose, according to the chain's executive VP/CFO John Sullivan.

Higgins and Trans World investor Riley Investment Management, which between them owned 57% of the company, offered to pay \$5 per share, or about \$75 million, in a bid to take the chain private. The company planned to finance the deal through its revolving credit facility, which carries an interest rate of LIBOR plus 0.75%.

Since the deal meant making adjustments to the company's revolver, every time the company had a conversation with the bank about using the loan to buy back the stock, it got more expensive, according to Sullivan. The loan might have cost as much as LIBOR plus 2%, and while the company never received a final price on the deal, the interest rate increases finally made it so the "deal no longer made financial sense," Sullivan says. "There is no question you can still borrow money, but at what price?"

The Handleman Co. recently found out the answer to that question. On May 15, the company announced that it had finally negotiated an amendment to the terms of its credit line, something that had been needed since Jan. 31. In March, Handleman announced that it had violated a covenant of its loans with Silver Point, and received a waiver until May 31.

While the threat of the line being pulled is no longer hanging over Handleman's head, its credit lines were reduced to \$163 million from \$250 million. It also is a costlier line since the lenders required a 2% rate increase, according to its filings, but other documentation suggests that the loan might even come at a higher price than that. Previously, the credit line cost Handleman interest rates of 9%-11%, Billboard estimates, but the lines now cost the company a minimum of about 14.5%, according to the loan documentation.

But while Handleman has to pay a higher interest rate, other accounts either recently refinanced or are in the process of doing so, and say they are having no such problem. As part of a deal to acquire the Sofland whole-

sale company, which supplies entertainment software to the U.S. Marine Exchange Service, Allegro Media Services received a \$25 million equity infusion from Canterbury Park Capital, in a deal that makes another \$12 million equity line available for future acquisitions.

As part of the refinancing, the Portland, Ore.-based wholesaler also received a new \$15 million revolving loan facility from U.S. Bank division USB Capital Resources. While he wouldn't give details, Allegro chairman Joe Micallef says the new credit line came with lower interest rates. Moreover, he says the line is not secured by inventory. "We have a rock-solid balance sheet," Micallef says.

Likewise, a senior executive with another music and video wholesaler says his company also is being wooed to switch lenders. "We are talking to a new lender and they are more aggressive than our current lender," the executive says. "They are willing to give us a term loan above and outside our revolver, with a little bit lower interest rates."

RADIO ALSO FEELS THE SQUEEZE

The radio sector isn't immune to the crunch. Two major radio deals have been affected by the credit crunch and a third suffers from investor perception that it will be undone.

San Antonio-based Clear Channel Communications, which announced in November 2006 that it was being taken private by equity groups Bain Capital Partners and Thomas H. Lee Partners, recently agreed to accept a \$36-per-share, or \$17.9 billion, buyout offer after getting sideways with six banks. While lawsuits were filed in Texas and New York alleging the banks were improperly trying to forgo funding the deal, the principals put aside their differences and settled on the lower price, although it still has to meet shareholder approval.

Under the original deal, THL Partners and Bain Capital would have acquired Clear Channel for \$39.20 per share, or \$19.5 billion, and taken on \$7.8 billion of its debt. The banks had agreed to provide more than \$22 billion in financing.

The six banks stood to lose billions of dollars if the deal closed as scheduled June 12 with the original commitment terms. The acquisition agreement initially was reached in November 2006, and the banks revised their commitment letter to fund the deal in May 2007. Since then, the credit-market crunch has made it more difficult for the banks to reduce their risks by selling the debt in the secondary market.

Meanwhile, a deal to buy Atlanta-based Cumulus Media for \$1.3 billion has fallen apart. The company, which owns more than 300 U.S. stations, announced May 12 that its July 23, 2007, deal to be bought by an investor group led by company chairman/president/CEO Lew Dickey with an affiliate of Merrill Lynch Global Private Equity has been terminated.

Under the terms of the original agreement, Cumulus stockholders would have received \$11.75 in cash for each share of Cumulus common stock, a 40% premium at the time. The stock price hovered around \$4.75 in early afternoon trading May 15. The investor group has agreed to pay Cumulus a deal termination fee of \$15 million.

"Our business remains fundamentally sound, and we intend to continue to operate it aggressively and explore opportunities to create and deliver value for our shareholders," Dickey said in a statement.

Cumulus said its board intends to explore, in the "very near term," a new stock buyback plan to provide liquidity opportunities to stockholders. ■■■

Additional reporting by Ken Tucker.

curities, "it makes lenders quite wary of financing deals for music labels. Without a doubt, labels are having greater problems getting the cash."

Currently, the biggest topic of conversation on whether labels are getting the cash needed to operate effectively revolves around EMI's debt load. After raising another \$250 million in equity in January, Terra Firma's \$8 billion buyout of the company now has cost \$3 billion in equity and \$5 billion in debt.

The latter component has gotten a lot of press recently, thanks to speculation that EMI lender Citibank chose not to syndicate the loan when it put together a \$12 billion debt package. Depending on which press report you read, the EMI debt supposedly can't be syndicated to other lenders because it is now overpriced; or Terra Firma overpaid in general for EMI; or the company is underperforming financial goals and can't afford to pay for layoffs; or all of the above. Sources in EMI's camp say this speculation is incorrect.

If EMI can't deliver in the immediate future, will it have enough cash to grow the business? EMI's \$5 billion in debt carries about a 7% interest and is light on financial covenants, a source familiar with the situation says. Tripping such covenants generally requires a waiver and then an amendment and usually comes with a higher cost. EMI may not have to worry about that, but its loan is likely a variable-interest-rate loan, meaning that its interest payments will shrink or grow depending on how interest rates fluctuate.

At 7% interest on \$5 billion in debt, EMI's annual interest payments will cost \$350 million annually. But if the London Interbank Offered Rate (LIBOR) should rise one percentage point, at 8% its annual debt service would cost \$400 million.



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MUSIC

ROCK BY EVIE NAGY

STILL HER OWN MANN

DIY Model Continues To Pay Dividends For Singer/Songwriter

Aimee Mann named her new release “@#%&! Smilers” as a tongue-in-cheek protest of people who constantly prod others to put on a happy face, even when they don’t feel like it. But as Mann herself admits, her seventh solo album, due June 3 on her own SuperEgo Records, is one of her most “smiley” works to date.

And why shouldn’t it be? The singer/songwriter has enjoyed more than two decades of ongoing success, much of it through her own toil as a pioneer of the now thriving do-it-yourself model of the music business. “Smilers” is the former ‘Til Tuesday vocalist’s fifth release on SuperEgo, which she founded with manager and longtime collaborator Michael Hausman in 1999 after negotiating a contract release from Geffen.

While the themes on “Smilers” aren’t universally cheerful—Mann masters wistfulness and dissatisfaction on songs like the synth-laced “Thirty One Today”—there’s a musical playfulness throughout that culminates in closer “Ballantines,” a piano-bar romp with trombones. The variety is a deliberate departure from 2005’s “The Forgotten Arm,” a musical “novella” about a relationship headed for trouble.

“I think because the last record was a concept album and had a narrative that went through the whole record, I was in the mood to do something completely different and make every song its own thing,” Mann says. “So if it needed horns, great. If the next song was just acoustic guitar and sounds like Neil Young, great.” Mann praises the versatility of producer Paul Bryan, who she says “almost physically can’t do certain

things if they’re not really good.”

Hausman says that Mann’s desire for this level of creative control was a major factor in her decision to leave the major-label system. “Her decision was based on creative reasons,” Hausman says, “and I gave her the confidence that from a business standpoint, she could make a living.”

Boosting this confidence was Mann’s success with the 1999 “Magnolia” film soundtrack, as well as the pair’s early grasp of how to leverage the then-nascent power of the Internet to reach fans. “We had been collecting e-mail addresses since the mid-’90s, as soon as people started using e-mail,” Hausman says. “By the time Aimee went solo, I think we had 10,000 e-mails.” Mann then offered free downloads to promote 2000’s “Bachelor No. 2 (Or the Last Remains of the Dodo),” “which no one else was doing then,” Hausman says. That album has sold 230,000 units, according to Nielsen SoundScan; 2002 follow-up “Lost in Space” sold 232,000 and hit No. 35 on the Billboard 200.

Hausman admits it’s harder to be as cutting edge in the current environment. “We didn’t go for a radical model like Radiohead did, [with] fans setting their own price,” he says. “Aimee needs to sell records and make a profit. Her touring is very strong, but it’s not superstar touring. So we need the record company model to work.”

And it does work, he says, largely because independence means control. “For example, we’re now doing Aimee’s records internationally ourselves,” through Alternative Distribution Alliance Global, he says. “I like [former international label] V2, but now I’m directly hiring the teams in the different territories, and I get much more accurate information. The feedback is instantaneous and we can adjust our thinking accordingly.”

To promote “Smilers,” SuperEgo will offer exclusive bonus tracks for different download services and hold a make-your-own-video contest on YouTube for the single “Freeway.” On the physical side, a limited edition will come with

a 32-page screw-bound book of illustrations commissioned for each song.

Mann will also tour through the end of the year, including her acclaimed Christmas variety show that features comedy and video in addition to music. Mann says that although it’s hard to make money on the road, it may be another key to staying ahead of the curve.

“Everybody can make a record on Garage Band, everybody has a MySpace page,” she says. “I think maybe people who play live well are going to raise their heads above the fray.

Making a record is more smoke and mirrors, but playing live, you really have to know what you’re doing.” ♦♦♦



SHERYL NIELDS

LATEST BUZZ

>>>MILEY MANIA

On her hit Disney Channel show, she's Hannah Montana. But on her upcoming album, she's just Miley Cyrus. The teen superstar will release the first full-length album under her own name, "Breakout," July 22 via Hollywood Records. First single "7 Things" was one of the most added at U.S. top 40 radio last week, garnering 255 spins. It is also enjoying some airplay at adult top 40. "7 Things" was produced by John Fields and written by Cyrus with Antonina Armato and Tim James.

>>>NAS SAYS IT ALL

Nas' controversially named new album, "N*gger," has been changed to an untitled project and will be released July 1 via Def Jam. "It's important to me that this album gets to the fans," the rapper says. "It's been a long time coming. I want my fans to know that creatively and lyrically, they can expect the same content and the same messages."

>>>IN THE SPOTLIGHT

Academy Award-winning actress/former "American Idol" contestant Jennifer Hudson will release her debut album, a self-titled affair, in September via Arista Records. The first single, "Spotlight," will hit U.S. radio June 9 and be available for sale via digital outlets the following day. "Spotlight" was written by Ne-Yo, who co-produced along with Stargate. Additional contributors include Timbaland, Robin Thicke, the Underdogs, Diane Warren and Christopher "Tricky" Stewart.

>>>HIGH TIME

Diana Ross' 1970 album "Everything Is Everything" will be released on CD for the first time June 17 via Hip-O-Select/Motown. Beyond the album's original 11 tracks, the new edition includes previously unreleased covers of the Beatles' "Something" and "What Are You Doing the Rest of Your Life?" from the film "The Happy Ending," plus alternate versions of "Ain't No Sad Song" and "Baby It's Love."

Reporting by Jonathan Cohen and Hillary Crosley.



JAL

WORLD BY NIGEL WILLIAMSON

'War' And Remembrance

World Music Favorite Jal Makes U.S. Solo Bow

Sudanese child-soldier-turned-rapper Emmanuel Jal admits that he had to tone down the lyrics of his new album, "Warchild."

"If I described everything I've seen and done, the record would be too harrowing," the 28-year-old says.

The autobiographical songs on "Warchild"—released internationally through Sonic360 May 13 in the United States (where it's distributed by Fontana/Universal) and a day earlier in the United Kingdom/Europe—still tell a horrific story.

By the age of 8, Jal was fighting in the Sudan People's Liberation Army, carrying an AK-47 rifle bigger than he was. After five years as a soldier in Sudan's bitter civil war, he escaped the SPLA in 1993, when a British aid worker smuggled him into Kenya and sent him to school. Songs like "Forced to Sin" and "Shadow of Death" detail his experiences so directly and disturbingly that one wonders what the uncensored versions might have sounded like.

"Warchild" is Jal's third album but his international solo debut, following 2004's "Gua," a gospel/rap set self-released only in Kenya, and 2005's "Ceasefire" (Riverboat Records/World Music Network), a collaboration with traditional Sudanese Muslim singer Abdel Gadir Salim. Distributed in the United States through Universal, "Ceasefire" attracted considerable attention in world music circles and has sold slightly less than 4,000 units in the States, according to Nielsen SoundScan.

"Warchild" moves Jal into more main-

stream hip-hop territory, but he distances himself from the genre's image. One song on the album is called "No Bling," while "50 Cent" is a direct appeal to the rapper to be a better role model. "Hip-hop artists have to take responsibility," Jal says. "I wanted to talk to him, but that wasn't possible, so I wrote him a song."

A U.K. resident since 2005, Jal flew to the States on April 27 for promotion in Los Angeles and New York, where he attended the U.S. premiere of a documentary film about his life, also called "Warchild," at the Tribeca Film Festival.

Select live dates, booked worldwide by Creative Artists Agency, are being planned and Jal is confirmed to play Nelson Mandela's 90th birthday concert June 27 in London's Hyde Park, alongside Eminem, Queen and Annie Lennox.

Although details of the U.S. campaign are not yet finalized, Sonic360 founder Chris Allison says the power of Jal's lyrics is key to his global appeal.

"It was something we had to get behind," Allison says. "His message has the rawness and conviction of early hip-hop, mixed with the charisma of a young Bob Marley."

"I'm not turning away from the world music audience which has supported me," Jal says. "There's still an African influence in my music. I don't try to sound American. I rap like an African, because that's what I am. In the song 'Warchild,' I say I survived for a reason: to tell my story. I believe that. I feel a responsibility to do these songs and tell the world what is happening in my country."

ROCK BY MICHAEL D. AYERS

Accidental Harmonies

Hospital Stay Leads To New Spiritualized Albums

After battling pneumonia for nearly six months, Spiritualized principle Jason Pierce felt lost. Before he went into the hospital, he'd laid down a good chunk of what would eventually become his sixth album, but finishing it proved a challenge. "It's very difficult to work on something again that you didn't intend to," Pierce says. "It didn't seem contemporary anymore. Not musically, but where I was in my life."

That changed once he met filmmaker Harmony Korine ("Kids," "Julien Donkey-Boy") at a Daniel Johnston show in London. Backstage, Pierce and Korine struck up a conversation—and a friendship—that would lead Pierce back into the studio to work on the score for Korine's next film, "Mr. Lonely."

"I was completely lost when I came out, and I had this record that sounded like a collection of songs that made no sense," Pierce says. "By working on his record, which is just about sound and atmospheres, it put me in a place where it bled into my record."

Pierce now finds himself with two releases this spring. The score to "Mr. Lonely," recorded under his moniker J. Space-man, was released April 22. Pierce contributes nine cuts, while the rest is filled out by avant-folk trio Sun City Girls.

Meanwhile, due May 27 via Fontana/Universal is "Songs in A&E." (A&E is the abbreviated form of "Accident & Emergency,"

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>JUMPING AGAIN

After a five-year absence, German techno act Scooter has leaped back onto the U.K. charts. The band's "Jumping All Over the World" (All Around the World/Universal Music TV) topped the Official U.K. Charts Co. May 17 album listing—the band's highest U.K. showing since "Push the Beat for This Jam" (Sheffield Tunes) hit No. 6 in 2002. Its last chart album, "The Stadium Techno Experience," reached No. 20 in 2003.

"This is insane," Hamburg-

based Scooter frontman H.P. Baxxter says. "Such a success in the home country of music has always been our dream."

The album—Scooter's 13th studio set—was released Nov. 30, 2007, in Germany, and has sold more than 100,000 units there, according to its Edel-distributed German label Kontor Records, headed by band manager Jens Thele. "This proves all the experts wrong who say Scooter-style techno is out," Thele says. "This genre is more current than ever." Thele adds that Kontor is negotiating with

SCOOTER



JAL: TIM BRET-DAY; SPIRITUALIZED: FONTANA/UMG; SCOOTER: COURTESY OF KONTORRECORDS; OPEITH: OLLE CARLSON



PIERCE

what the United States just refers to as "emergency rooms.")

"Songs in A&E" contains six melodic bridges in between the actual songs, which are overtly dedicated to Korine. Although a majority of the material was written before his hospital stay, "Songs in A&E" reflects Pierce in a rather delicate state.

He's always been a firm believer in questioning human relationships, alongside the entanglements of love, religion and death. But the music reflects a less abrasive Spiritualized—feedback and heavy reverb have been replaced with softer arrangements, highlighting violins and acoustic guitars, ultimately casting Pierce's voice in an almost angelic-

sounding warmth.

In the States and the United Kingdom, Spiritualized has gathered a feverish cult following, one that both markets hope to capitalize on this summer, primarily around the act's live show. "Songs in A&E" will have four releases: the digital and CD versions will hit first, followed by a deluxe CD and a double gatefold vinyl version in June. Promotional tie-ins are in the works with Last.fm in conjunction with an in-store performance May 26 at London's Rough Trade East. There is also the possibility of rebranding an out-of-use ambulance with album artwork and taking it on the festival circuit.

A hefty U.S. tour is planned for July through September, which will be Spiritualized's first stateside trek this decade.

"There's a real interest from them to spend some time in the U.S.," says Tsunami Label Group managing director Adam Katz, who's been tapped to head up marketing in the States. "There's a lot of pent-up demand. He's one of those guys who [for] those that are into it are really into it."

For Pierce, he's just happy that his hospital stay accidentally led him in a new direction. "It was great to be with someone as crazy and focused as Harmony, at a time when I had neither," Pierce says. "It was hugely liberating to be in the studio where I was working with music, but I didn't have to front it."

Additional reporting by Tom Ferguson.

labels for the U.S. release of the Scooter catalog.

Universal Music TV managing director Brian Berg says U.K. shipments of the licensed-in album, which includes a bonus "greatest hits" CD, have passed 100,000. "We hope to be platinum [300,000 shipments] by [the third quarter]," he adds.

Scooter, published by Warner/Chappell and booked by Boese & Friends in Hamburg, prepped the album's release with the eight-date U.K. arena/theater Clubland Live tour in March with compatriot Cascada and U.K. act Ultrabeat.

—Wolfgang Spahr

>>> FRESH BLOOD

Critical acclaim for Najwajejan's 1998 trip-hop debut album "No Blood" (Subterfuge) hinted at a promising long-term career for the Spanish duo of vocalist Najwa Nimri and multi-instrumentalist Carlos Jean.

However, after sales failed to match the critics' enthusiasm, the pair drifted apart. Both released solo albums, but Nimri largely concentrated on her successful film career while Jean produced leading Spanish artists Bebe, Bunbury, Alejandro Sanz and Miguel Bosé.

Now Najwajejan is back, with

"Till It Breaks" on Capitol/EMI Spain, which peaked at No. 16 May 2 on the Promusicae/Media Control Gfk chart. "Working together again brought out our musical intensity," Nimri says. "We cried, we laughed, we got drunk."

Jean adds, "With Najwa I find things that I don't reach by myself. This record is on the frontier of obscurity, totally different to everything I've done before."

EMI Spain marketing director Juana Romero says the album "oozes personality and will be recognized as a classic within a few years." European releases are planned through the summer, he adds.

Najwajejan's publisher is Warner/Chappell; live bookings are through Madrid-based Aire de Música, and the act plans to tour Spain this summer.

—Howell Llewellyn

>>> RUSH HOUR

Despite their tracks regularly turning up on U.K. and U.S. TV synchs—from the BBC's soccer flagship "Match of the Day" to UPN/CW TV series "Veronica Mars"—indie-pop outfit the Delays remains "the best-kept secret in British music."

So says Universal Music U.K. imprint Fiction Records man-

aging director Jim Chancellor. "People have heard their music but don't necessarily know who is playing," he says. "The key [now] is to join the dots and let people know what they're listening to."

Chancellor signed the quartet after it split from Rough Trade, which had released its first two U.K. top 40 albums, "Faded Seaside Glamour" (2004) and "You See No Colours" (2006).

Third album "Everything's the Rush," released May 5, entered the Official U.K. Charts Co. listing at No. 26. "It's a brilliant crossover record, spanning indie rock to pop," he says. "We know it won't be easy to work, but the bull's-eye is enormous."

The Delays kicked off a 12-date U.K. tour booked by Helder Skelter May 7 and will play summer festivals before heading to Europe.

Overseas release plans are not yet finalized, says Chancellor, who adds, "They have a good following in Mexico and the U.S., where they opened for Franz Ferdinand [in 2004]. We'll aim to hit those markets, but the U.K. is our first priority."

The Delays' publishing is through Zomba Music.

—Steve Adams

METAL BY CHRISTA TITUS

A Little Louder

Opeth Makes A Big Move With New Roadrunner Set

Swedish band Opeth's rise on the Billboard 200 has been a slow one, but its new set, "Watershed" (June 3, Roadrunner), could be a turning point in heightening the act's U.S. presence.

The metal group's last Roadrunner album, 2005's "Ghost Reveries," entered and peaked at No. 64 on the Billboard 200—a massive leap from 2003's "Damnation" (Koch), which arrived at No. 192—its highest mark on the chart. "Damnation" has sold 72,000 copies in the United States, according to Nielsen SoundScan; "Ghost Reveries" has moved 94,000. It has taken until now for Opeth's 2002 album "Blackwater Park" to sell almost as many copies (93,000) as "Reveries."

The band's radio play is minimal. However, it does get spins on such college stations as

Led Zeppelin-esque opening track "Coil" pairs singer/guitarist Mikael Åkerfeldt with drummer Martin Axenrot's girlfriend Natalie Lorichs for a duet. It's an abrupt shift to the next song, the darker, intense "Heir Apparent," where Åkerfeldt drops his vocals into a death metal roar.

Asked to compare "Watershed" with "Ghost Reveries," Åkerfeldt says, "It's a bit more fucked up, insane." He feels the record "is a lot like an Eagles album: slicker and more produced."

Another vital component of the marketing campaign is releasing "Watershed" in three versions: standard, a special edition and a vinyl limited-edition double-EP. The vinyl format—which contains expanded artwork, a double-sided poster and a bonus CD with MP3s of the album's tracks—"is going like hotcakes"



OPEETH

WSOU (Seon Hall Pirate Radio) South Orange, N.J., and metal speciality shows like "Hard Attack" on Sirius, so Roadrunner is servicing lead single "Porcelain Heart" to metal radio. Mainly, Opeth's following has spawned from coverage in the metal press and by headlining theater tours and joining such metal package outings as 2005's Sounds of the Underground.

Touring will again be crucial to pushing "Watershed," as Opeth is performing alongside labelmate Dream Theater, 3 and Between the Buried and Me on the Progressive Nation tour, which began April 29 in Mexico City. The outing puts the act in front of a variety of demos in the prog realm: tech-loving, older males (Dream Theater), younger fans of hardcore (Between the Buried and Me) and more traditional (3).

The musical lineup fits Opeth's style of lengthy songs that mix aggressive, heavy passages with delicate, melodic parts, making it one of the most unique bands straddling the line between progressive music and metal.

Suzi Akyuz, product manager for Opeth at Roadrunner, says one reason "Porcelain Heart" was chosen as the lead single is because it's "a more accessible track to the other audiences and they can sort of turn their heads and they'll realize it's not just metal; it's much more than metal."

On "Watershed" the quintet pushes the two opposites to even further extremes. Serene,

through a pre-order initiative set up with the End Records, Akyuz says. The special edition has a CD/DVD configuration and bonus tracks; strong focus was placed on the packaging, which is designed like a sealed envelope. The special and standard editions are enhanced with the Open Disc feature, which lets fans register to access exclusive Opeth-related offers for the next year.

Roadrunner is taking advantage of the Dream Theater/Opeth synergy by releasing a viral series of interviews on opeth.com with Åkerfeldt and Dream Theater drummer Mike Portnoy. Members of both bands are also getting together in the coming weeks to form a hybrid group to record songs from their respective catalogs, along with some covers, as a special one-off collaboration.

The new album appears internationally June 2, preceded by a May 26 digital release in Europe. According to Roadrunner senior VP of international Wally van Middendorp, the marketing focus "is on print advertising, supported by heavy touring activities." Following signing sessions at music store Fame in Amsterdam (June 3) and the Virgin Megastore in Paris, Opeth plays the first of 23 European festival shows this summer June 5 at Switzerland's Huttwill Rock Sound.

Additional reporting by Tom Ferguson.



SCHEINMAN

POP BY MICHAEL D. AYERS

Double The Scheinman

New York Jazz Vet Issues Two Albums At Once

For nearly a decade, Jenny Scheinman has been a fixture in the downtown New York jazz scene, adding her violin and string arrangements to numerous live gigs and records. But she's more than that.

If you picked up Lucinda Williams' 2007 release "West," you've heard Scheinman. Same goes for Norah Jones' 2002 mega-album "Come Away With Me" and Bill Frisell's "The Intercontinentals." Yet her success has been mainly in the composer/contributor realm, which, as composer/contributors can testify to, isn't always what the public notices.

Of course, that could all change in the weeks ahead. Following 2005's "12 Songs" (Cryptogramophone), "Crossing the Field" is a collection of newly composed instrumentals that Scheinman wrote mostly in a two-day spurt while vacationing in Hawaii. "Field" highlights the interplay between Scheinman and her cast—30 players contributed at various points—exemplifying her range as a violinist. She's playful with Jason Moran on the swingy "Hard Sole Shoe" but remains delicate, almost fragile, on the sweeping, melodic "Ana Eco."

But Scheinman has a secret weapon: a killer voice. "Jenny Scheinman," her vocal debut, will be released in conjunction with "Crossing the Field." Rather than jazzy, the music is pure Americana, recalling her rustic upbringing in

a remote part of Northern California.

"Partly, it was done just for fun. As a dare," Scheinman says lightheartedly, but utilizing words was a risk she was willing to take. "I don't think I'll be able to get my violin playing to have that connection with an audience. The reaction you get when you sing words to people—the risk you take and the payoff you get emotionally—is a very different experience."

Koch, which signed Scheinman last year, will release both albums May 27, although "Crossing the Field" will be digital-only at first. It will then see a limited vinyl release this summer, with a physical CD due in October.

Scheinman will celebrate the releases with a June 11 show at New York's Joe's Pub, backed by an all-star band featuring guitarist Tony Scherr and drummer Anton Fier. She also performs on camera in the upcoming David Arquette-directed film "The Butler's in Love," a release date for which has yet to be announced.

"Hopefully, the attention Jenny's receiving for her music and this release strategy will create greater awareness of the instrumental project and set it up more effectively for the physical retail launch in the fall," Koch VP of jazz/adult Chuck Mitchell says. "Bottom line, listening to Jenny is what you'd call 'serious fun.' If we can get that message across, sales will follow." ...



NOZUKA

ROCK BY CORTNEY HARDING

Teen Spirit

From Baio To Barnes & Noble, Justin Nozuka Bares His Soul

Don't call Justin Nozuka a typical teen pop star—after all, he talks about promotional strategy with the ease most of his peers talk about, well, prom.

In support of his April 15 debut release, "Holly," 19-year-old singer/songwriter Nozuka will be featured as a VH1 You Oughta Know and a Barnes & Noble "Discover" selection, and is currently Clear Channel's artist of the Month. Released on Glassnote Records, the album has sold 8,000 copies, according to Nielsen SoundScan, and rises 29-27 on Billboard's Heatseekers chart. His single "After Tonight" has sold 30,000 copies.

"I was riveted the first time I saw him perform," Glassnote Records founder Daniel Glass recalls. "Here was a 17-year-old singing incredibly topical songs, and he had these fantastic guitar skills and a soulful, versatile voice. I pur-

LATIN BY LEILA COBO

In Good Company

After Bacilos Breakup, Villamizar Turns To New Sound, Strategy

Bacilos gained notoriety as a group that blended pop and tropical influences into one distinctive, catchy and often danceable mix. The concept struck a chord, with Bacilos' 2002 hits "Caraluna" and "Mi Primer Millón" peaking at No. 18 and No. 16, respectively, on Billboard's Hot Latin Songs chart. Likewise, album "Caraluna" and 2005's "Sin Verguenza" won Latin Grammy Awards in the best pop album, duo or group category.

But after three studio releases, the trio—Jorge Villamizar, André Lopes and José Javier Freire—split up last year.

Now, lead singer/songwriter Villamizar is launching his solo career by taking a different sonic and commercial direction.

His self-titled debut album, which arrived May 20 on Warner Music Latina (Bacilos' former label), will be largely supported by Internet and alternative means rather than a major radio push. And Villamizar describes the overall sound of the album, produced by tropical/electronic musician Richard Blair (known for his group Side-stepper), as that of a "groovy troubadour."

"Bacilos was a group that always mutated, but its essence was two types of acoustic music," he says. "One was 'Mi Primer Millón' and the whole party band thing. The other was my facet as a singer/songwriter. On this album, I clearly took that [latter] route."

Likewise, for Warner the challenge is to position Villamizar as a solo artist with a distinct persona. Bacilos' U.S. sales never reflected the group's critical acclaim or radio success, with "Caraluna" selling a respectable 58,000 copies, according to Nielsen SoundScan, but "Sin Verguenza" topping off at 13,000.

Abroad, Bacilos was a driver of the movement later labeled "tropi/pop," a mix of tropical and pop whose proponents include such well-known acts as Cabas and Fonseca,

and local Colombian acts like Sanalejo.

With his solo debut, Villamizar wanted to veer away from the Latin identity he established as a Colombian living in the United States and opt for a more mainstream sound.

"We want to launch a new platform for him with his new style of music," Warner Music Latino marketing director Albert Ramirez says. "It's a bit of a hybrid between world and pop. We now have to establish a specific genre of listener that will be his core fan."

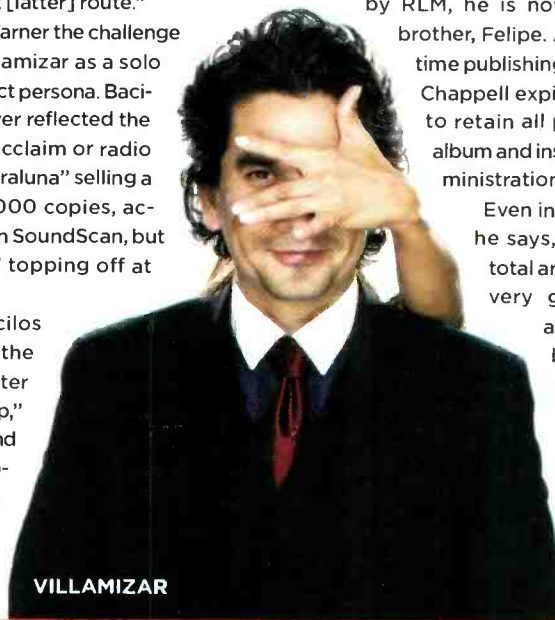
Warner's early efforts have centered on a steady stream of weekly webisodes that can be seen via iTunes, YouTube and Villamizar's My-Space page.

The single "Ninguna" has been sent to radio and is getting early airplay on Latin pop stations, particularly in the Southwest and on the West Coast, although it has yet to enter the Billboard charts.

Starting the first week of July, Warner is planning a promotional/concert tour featuring Villamizar and Warner acts Tommy Torres and Jesse & Joy. The tour comprises 10 stops at nightclubs with capacities of 500-1,000 in Texas and Southern California.

For Villamizar, the change from Bacilos to soloist goes beyond sound. Long managed by RLM, he is now handled by his brother, Felipe. And, after his long-time publishing deal with Warner/Chappell expired, he has chosen to retain all publishing for this album and instead look for an administration deal.

Even in making his album, he says, Warner gave him total artistic freedom. "I'm very grateful and very attached to my label," he says. "Artists often feel pressured to wear what's fashionable. And I was basically left alone but with support: moral and financial." ...



VILLAMIZAR

sued him all over the world because I wanted him to sign so badly."

When asked about his plan for kicking off his career, Nozuka answers like an old industry pro. "I did a record on my own about a year-and-a-half ago, and I knew I didn't want to sign a deal right off the bat, so I got a good lawyer and a manager and toured first," he says sagely. This type of thinking and patience would be impressive for a musician at any age, but it's especially noteworthy because Nozuka was barely out of high school when he assembled his dream team.

"We saw Justin perform at Glass' house, and we were impressed with how far beyond his years he was," VH1 executive VP of talent and music programming Rick Krim says. "We put him in a promo for our Scott Baio show ['Scott Baio Is 46 and Pregnant'], and the response was incredible."

Glass plans to make re-creating Nozuka's intimate performances a key part of the marketing plan. "I want people to see him in small settings, because so many of the people who have embraced him this far first saw him that way," he says.

For his part, Nozuka doesn't want to stay in front of small crowds for too long. "I'm really interested in bringing quality art to a big audience," he says. ...

THE BILLBOARD REVIEWS

ALBUMS

POP

JENNY SCHEINMAN

Jenny Scheinman
Producer: Tony Scherr
Koch

Release Date: May 27

★ Even though she has released four instrumental albums, Jenny Scheinman is one of those names known mostly by aficionados who've checked out the credits on releases by Norah Jones, Lucinda Williams and others to whom she's brought her distinctive violin work. Scheinman's self-titled vocal debut should certainly up that name recognition. The 11-track set—released alongside a new instrumental outing, "Crossing the Field"—has an agreeable, "Look at everything I can do" quality, from her high and lonesome take on Bob Dylan's arrangement of the traditional "I Was Young When I Left Home" to the restrained, jazzy look at Tom Waits' "Johnsburg, Illinois." The album may be a little too pure and stark to bring her a Jones-style crossover, but it should certainly make her more than just a support player.—GG

ROCK

THE FUTUREHEADS

This Is Not the World
Producer: Youth

Nul Records

Release Date: June 3

★ Not so long ago, it looked like the Futureheads were a thing of the past. Dropped by Warner after a disappointing second album, "News and Tributes," it looked like all their particular future held was a downward spiral. But this self-released third record sees them right back on form. Kicking off with terrific lead single "The Beginning of the Twist"—already a top 20 hit in the United Kingdom—it's a fast and furious, back-to-basics punk-pop record that retools the spirit of their self-titled debut to 2008 specs. True, there's not much in the way of light and shade, but with great songs like "Radio Heart" and "Broke Up the Time" up their sleeves, they finally possess songs as instant as their legendary cover of Kate Bush's "Hounds of Love."—MS

SPIRITUALIZED

Songs in A&E

Producer: Jason Pierce
Spaceman/Fontana

Release Date: May 27

★ Jason Pierce's sixth album as Spiritualized tows his usual load of strange melodies and fuzzy feedback, but he pushes those tendencies to the back as he dips deep here into gothic

USHER

Here I Stand

Producers: various
Jive

Release Date: May 27

After a four-year break, Usher's fifth set is bursting with grown man, true-to-life tales like leaving his player ways behind ("Before I Met You"), falling in love ("Something Special," "Lifetime" and the title track), making love ("This Ain't Sex") and having a child ("Prayer for You," featuring a weeping Usher Raymond V, his new baby son). Grown-up relationships drive "His Mistakes," about a woman who is scarred by a past fling, the piano-and-drum-laden "Best Thing" featuring Jay-Z and "What's a Man to Do," which finds Usher belting about loving two women at once. Still, tracks like the naughty "Love in This Club," the sensual "Trading Places" ("You get on top/tonight I'm on the bottom") and the Danja-produced "Appetite," about his desire for sex, confirm



VIDEO: For exclusive video interviews with Usher, visit billboard.com/usher.

Usher still hasn't lost his young boy charm.—MC

Americana. Inspired by a live tour he did last year flanked by backing singers and a seven-piece string section, tracks from "A&E" orbit just outside of gospel (the haunting funeral march "Death Take Your Fiddle") and touch on the blues (the dark and rhythmic "Yeah Yeah"). The remaining songs are peaceful and pretty, with quiet orchestras floating behind tidal verses that crash and ebb like ocean waves. Pierce ties the dark to the light with poetic folk ballads like closing lullaby "Goodnight Goodnight," making "A&E" a strange and pleasing concoction of old and new.—LJW

HIP-HOP

DAME GREASE

Goon Musik
Producer: Dame Grease
Babygrande

Release Date: May 27

Producer-cum-rapper Dame Grease's debut solo set is reminiscent of a lost Diplomats or an early Lox album without the plausibility. While Grease's lyrics aren't that breathtaking, his dark and buzzing beats are tolerable. On most of the tracks, Grease is flanked by several new MCs, including Messiah, Meeno, Bigga and Tony Wink. Former Diplomats member Max B, of "We Fly High" fame, awkwardly sings the chorus on "Connecticut Kush," the catchiest song here,

while Grease unconvincingly rhymes that he's rich. On "Lennox Ave Boyz," Grease commits to disc his belief that he'll "keep on winning" while "the world keeps spinning, these ho's keep grinning and the grams keep selling," but it just doesn't ring true. Maybe Grease has been selling drugs to keep the lights on, but where'd he find the time?—HC

COUNTRY

JULIANNE HOUGH

Julianne Hough
Producer: David Malloy
Mercury Nashville

Release Date: May 20

★ While "American Idol" has produced its share of stars, Julianne Hough is the first artist to emerge from "Dancing With the Stars," the hit show on which she has made a name for herself as a two-time champion. Her solid debut proves she's also capable in the recording studio. "That Song in My Head" does just what the title implies—it sticks in your head, as does "You, You, You." While the set is mostly G-rated, "Hide Your Matches" is filled with smoking sensuality. On "Hello," she admonishes a pal for her bad choices in men while "Help Me, Help You" finds her assisting a friend struggling with alcohol addiction. Some of

Nashville's top songwriters contributed and Hough handles their offerings with the grace and style that "Dancing With the Stars" viewers have come to expect.—KT

STEVE AZAR

Indianola
Producer: Steve Azar
Dang/Ride Records

Release Date: May 27

▶ Coming onto the country scene in 1996, Steve Azar struggled to break through on major label Mercury. But listening to his new self-released set one gets the sense that this is the album he's always wanted to make. Ultimately listenable, the at-times-rocking, at-times-bluesy, at-times-country collection fits Azar and the listener as comfortably as an old shoe. Named for the Mississippi birthplace of B.B. King, the set includes "Flatlands," which with its greasy slide guitar speaks to Azar's Delta roots. "Crowded" finds Azar bemoaning urban sprawl, while "The River's Workin'" is a working man's anthem that conjures John Mellencamp, Bob Seger and Jackson Browne. "You're My Life," written with Radney Foster, could have been a hit for the Traveling Wilburys. Comparisons aside, this is an album that only Azar, with his varied influences, could make.—KT

CHRISTIAN

TENTH AVENUE NORTH

Over and Underneath
Producers: Jason Ingram,
Rusty Varenkamp, Phillip LaRue

Reunion Records

Release Date: May 20

▶ Grace is a gift from God, but faith is sometimes a struggle, and all too often Christian music fails to explore that reality. It's easier to serve up platitudes than explore pain and confusion, but lead vocalist/songwriter Mike Donehey doesn't shy away from wrestling with the complexities of being a Christian. Donehey is not only a revelation as a songwriter, but also as a vocalist with a warm, heartfelt delivery that brings out the best in every song. "By Your Side" is a beautiful ballad that reminds us God is always near, while "Hallelujah" is a gorgeous worship song. The hit single "Love Is Here" is a perfect introduction to this extraordinary project. This potent combination of music and lyrics adds up to the year's best Christian debut.—DEP

CHRIS SLIGH

Running Back to You
Producers: Brown Bannister,
Will Owsley, Stephen Leiweke
Brash Records

AL GREEN

Lay It Down

Producers: Al Green, James Poyser, Ahmir "Questlove" Thompson
Blue Note

Release Date: May 27

At this point, if you're Al Green, messing around with your formula isn't so much unlikely as it is pure madness; it'd be like AC/DC deciding to add bassoons. Even the highly touted input of the Roots' Questlove (producing with James Poyser, both in place of Green's longtime go-to Willie Mitchell) results more in decoration than innovation. It's not the new-blood-fueled revelation some might have hoped for, but who cares. Green's voice remains lithe magic, and he's brought in such contemporary all-stars as Anthony Hamilton (on the album's two best tracks, "You've Got the Love I Need" and the slinky title song), John Legend and Corinne Bailey Rae for help. Questlove's drums get a little boost in the mix, and Poyser's B3 lightly brushes each song's cheeks. But when it comes to Green, what more needs to be said? The reverend preaches on.—JV



CYNDI LAUPER

Bring Ya to the Brink

Producers: various

Epic

Release Date: May 27

During the course of 25 years, Cyndi Lauper has certainly played the singing minstrel, but also revealed deep lyrical introspection as an observer of society's foibles. On "Brink," she craftily meshes the two personas. Melodically, Lauper still just wants to have fun, with jaunty dancefloor jams (she traveled the world to work with beat masters Basement Jaxx, Digital Dog, Peer Astrom, Scum-Frog and Rich Morel), but after a twirl under the disco ball, listeners have the opportunity to explore layers underneath. "Same Ol' Story" is among Lauper's most inviting melodies ever, as she talks about how folks hold others to a different set of values than their own. "Raging Storm" is a thunderous blast, until you observe its thoughtful theme of aligning life priorities. There's an overall retro feel to the production that will no doubt delight minions, but those same faithful are old enough to appreciate meaning behind the melodies.—CT



THE BILLBOARD REVIEWS

SINGLES

Release Date: May 6

▶ Among the parade of "American Idol" contestants in recent years, Chris Sligh has been a stand-out, not only because of his vocal talent, but for his quick wit and abundance of personality. Those same qualities make his Brash debut a solid winner. Sligh has an intriguing way of approaching faith from a fresh viewpoint that infuses the songs with warmth and substance. "Empty Me" is an autobiographical tune that puts the "Idol" experience in perspective with Sligh's desires and beliefs, and "Vessel" is an eloquent song about simply wanting to be used by God to make a difference. Fans he earned on "Idol" and previously as a member of the band Half Past Forever will be happy to see Sligh deliver on that early promise and take his career to the next level with this well-crafted collection.—*DEP*

WORLD

ORCHESTRA BAOBAB

Made in Dakar

Producer: Nick Gold

World Circuit/Nonesuch

Release Date: May 20

★ This iconic Senegalese band last released "Specialists in All Styles" in 2002, marking a return from an extended hiatus. "Made in Dakar" is an 11-song mix of new tunes and previously recorded songs that the band has retracked in grand fashion. Several of the tunes have all but vanished, so to find them again here is a major thrill. The album offers a great retrospective on Orchestra Baobab and no shortage of stylistic turns.

"Ami Kita Bay" is a combination of the mbalax style and salsa, while "Aline" is a classic Congolese rumba. "Ni-jaay" is a quintessential Orchestra Baobab groove highlighted by Youssou N'Dour and Assane Mboup on vocals and the distinctive sound of Issa Cissoko's tenor sax. Also note the unmistakable Cuban feel of the tune "Cabral."—*PVV*

ELECTRONIC

BOOKA SHADE

The Sun & the Neon Light

Producer: Booka Shade

Get Physical

Release Date: May 27

▶ Much like Matthew Dear's excellent "Asa Breed," German duo Booka Shade's second full-length unexpectedly merges the minimal electro for which it is best-known with a dusty kind of song-based acoustic folk. The result is simple and sparse, but more satisfying than heavier-handed electronic projects. "Control Me" and "Psychameleon" feel like stripped-down Depeche Mode, with vocalist (and Booka member) Walter Merziger in a tin can instead of a Dave Gahan echo chamber. None of the instrumentals reach the dizzy heights of 2006 international hit "Body Language," which convinced dancefloor hold-outs of electro's propensity for beauty. But "Charlotte" comes close, pounding an irresistible synth riff over Casiotone keys. The title track might sound like the "Doo-gie Howser" theme song on PCP, but more often than not, Booka proves that even the most tech-nerdy electronic music has a melodic heritage.—*KM*

POP

KAT DeLUNA FEATURING BUSTA RHYMES

Run the Show (3:34)

Producer: RedOne

Writers: K. DeLuna, RedOne, J. Sewell-Ulep

Publishers: AOI/Delunatunes/Sony/ATV, BMI; J Sewell, ASCAP

Epic

▶ Kat DeLuna is shaping up to be two for two when it comes to summer dance anthems. "Run the Show," the second single from debut album "9 Lives," is a fiery follow-up to last year's breakout "Whine Up." While the track was originally released months ago, it's now gaining fuel following its use in promo spots for Fox TV's "So You Think You Can Dance"—with Shaka Dee pulled off and replaced for radio by rapper Busta Rhymes, while a Spanish mix adds reggaeton mainstay Don Omar. DeLuna delivers a focused, layered vocal as distinctive as her previous hit, while Busta plays off DeLuna's Spanglish jam with typical bravado. "Am I Dreaming," slated as the third single, was snatched back when "Show" began to run and—with executive producer Akon now stripped on—waits in the wings as a worthy contender. Sounds like it could be the summer of the Kat.—*MM*

METRO STATION

Shake It (3:02)

Producers: S*A*M, Sluggo

Writer: Metro Station

Publishers: EMI April/Metro Station Music Red/Columbia

▶ Dance hipsters and punk-rock indie freaks alike are checking in to Metro Station's "Shake It," a song that sounds like it could play all night at dance-a-thons, sports arenas, strip clubs or dance-floors. The track is progressive, adrenaline-pumping fun with addicting, anthemic vocals from Trace Cyrus (Billy Ray's son) and Mason Musso. A helluva ride.—*MM*

R&B

BUN B FEATURING SEAN KINGSTON

That's Gangsta (3:55)

Producer: J.R. Rotem

Writers: B. Freeman, S. Kingston

Publishers: various

Rap-A-Lot/Asylum

▶ As Texas rap duo UGK, Bun B and the late Pimp C let everyone know that the South had something to say, years before OutKast's Andre 3000 did. On the first single from sophomore solo set "Il Trill," Bun proclaims what being gangsta means to him: a person of loyalty, humility and philanthropy. Sean Kingston's appearance on the chorus seems a bit out of place, but doesn't decrease the overall impact. Bun's stern Southern drawl couldn't be more believable, and the tireless devotion and sheer skills he puts forth in his rhymes are second to none. The legacy of UGK continues. Pimp C would be proud.—*SR*

COUNTRY

KENI THOMAS

Shreveport 2 LA (3:54)

Producer: Keni Thomas

Writers: B. Montana, M. Plume

Publishers: various

RMB Records

★ A former Army Ranger, Keni Thomas was one of the soldiers who survived the battle in Somalia that inspired the film "Black Hawk Down."

DAVID COOK

Time of My Life (3:34)

Producer: Steve Lipson

Writer: R. Hamm

Publisher: 19 Entertainment

19

Despite its weary template, "American Idol" season seven managed to peak with a jaw-clencher: Which David will win? With a comfortable margin of 12 million votes, America got it right, as rocker David Cook was deemed the prize winner May 21. Unfortunately, he is saddled with victory anthem "Time of My Life," the same sort of goopy ballad that has beleaguered every Idol, but he delivers it with enough gritty panache to at least propel it beyond its clichéd thematic and melodic makeup. Despite the show reminding over and over about how much talent pervaded this season, most among the top 12 face an uphill climb in the real world. Cook is a star, as is earnest runner-up David Archuleta and too-early castoff Michael Johns. The real competition begins when we hear what these pageant finalists deliver post-reality series. Time will tell.—*CT*

david cook



The military's loss is country music's gain as Thomas is an engaging vocalist and insightful songwriter with tons of personality onstage and off. This catchy single is a terrific introduction to his finely crafted sophomore album "Gunslinger." "Shreveport 2 LA" is a Billy Montana/Mike Plume-penned number with a picturesque lyric about a man traveling cross-country to rendezvous with the woman he loves. It boasts an

adhesive singalong chorus and sounds tailor-made for a summer day. If any new artist deserves a shot at the big time, it's this talented guy, who has more than paid his dues.—*DEP*

ROCK

THE ANIX

This Game (3:06)

Producer: Tomas Costanza

Writers: B. Smith, T. Costanza, C. Yarbber

Publisher: not listed
Chamberlain Records

★ The fondly embraced nostalgia vogue for the '80s usually better serves bands that launched during that decade than those inspired by it. Los Angeles-based Anix is that rare act that might benefit from the trend, given that it's forging another chapter in synth rock. "This Game" is a focus track from "Demolition City," an addictive record uniting next-gen new wavers and emo devotees. The effervescent keys of "This Game" lightly bubble and fizz before tipping their hat to "People Are People"-era Depeche Mode, then culminate in an after-midnight techno zenith at the chorus. The Anix's advantage of 20 years hindsight and improved technology also protect it from the clunky synth productions that now heavily date the trio's heroes. Don't be surprised if you hear this band played alongside 30 Seconds to Mars on late-night top 40.—*CLT*

NEW KIDS ON THE BLOCK

Summertime (3:25)

Producers: Nasri Atweh, Adam Messinger

Writers: H. Abdulbamad, N. Atweh, D. Wahlberg

Publishers: various

Interscope

It's not often that a pop reunion draws the consumptive mania that New Kids on the Block is. Understandably, few boy bands have had as much impact on a generation: By 1988, NKOTB was a global phenom, launching merchandising to newfound heights, with nine consecutive top 10 singles in two years, before momentum deflated in 1994. All five original members—Donnie Wahlberg, Danny Wood, Joey McIntyre, Jordan Knight and Jonathan Knight—now in their mid- to late 30s, are in the game for a new album and tour. Ironically, first single "Summertime" melodically and thematically sounds much like "Summer Girls," a top 20 hit in 1999 for rival boy band LFO. It's all right, but enough of a youthful reminder for millions of nostalgic (and financially able) 30-something fans to at least fuel thousands of iTunes downloads of the group's "Greatest Hits" (plenty of videoclips are also available). Whether or not this particular song connects at radio, New Kids' return is a pop culture event—and certain cash cow. It's also good clean fun, and that never goes out of fashion.—*CT*



LEGEND & CREDITS

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

CONTRIBUTORS: Tina Benitez, Mariel Concepcion, Hillary Crosley, Gary Graff, Kerri Mason, Michael Menachem, Deborah Evans Price, Shad Reed, Mark Sutherland, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel, 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.



POP BY KAMAU HIGH

STILL THE CHAIRMAN

Sinatra Compilation Enjoys Huge Debut Week

Frank Sinatra is having a very good week. Buoyed by a cavalcade of marketing and advertising surrounding multiple products tied to the 10th anniversary of his death, "Nothing but the Best" (Reprise), a collection of remastered classics, debuts this week at No. 2 on the Billboard 200 with sales of 99,000 copies, according to Nielsen SoundScan.

The last time Sinatra debuted so high was in 1993 with the No. 2 hit "Duets," which went on to sell 3.2 million copies.

Sinatra's name and works are all over the media landscape of late. Warner Home Video is releasing 22 of his films, including "Ocean's Eleven," "The Man With the Golden Arm" and "Anchors Aweigh." Turner Classic Movies, backed by a ubiquitous advertising campaign, is showing Sinatra movies and musical specials throughout the month of May hosted by his children Nancy, Tina and Frank Jr. And Life Books put out an updated version of "Remembering Sinatra: 10 Years Later."

Sirius Satellite Radio, which has a channel dedicated to Sinatra, broadcast a 90-minute program about the new album with interviews and commentary. In addition, the U.S. Post Office issued a commemorative stamp bearing the same Sinatra image used on the album cover.

The 22-track disc had strong sales in chain retail (27,000), mass merchants (33,000) and such nontradi-

tional outlets as Nordstrom and Starbucks (23,000), while digital had a much smaller share, with 10,000 copies sold.

"They're contemporizing a classic star and associating him in a modern context. That revives interest and drives people to find out more about that artist," says Dean Crutchfield, a branding expert formerly with Wolff Olins, a branding company in New York.

The avalanche of material stems from a partnership between Warner Music and the Sinatra family under the banner Frank Sinatra Enterprises. Announced late last year, the agreement gives FSE the sole right to license Sinatra's likeness and image. And the large amount of content is not without its critics.

"FSE wanted to commemorate Sinatra's life and his great body of work. There are so many facets to Sinatra's body of work it was essential for it to be represented in a synergistic and comprehensive way. And FSE feels the success of the record represents that," FSE co-president Jimmy Edwards says. "All these partnerships helped increase his profile, but Frank sells Frank."

Newbury Comics buyer Natalie Waleik predicts the album will be a steady seller but is disappointed it did not come out before Mother's Day. "I think it would have sold a ton more if it did," she says.

FSE does have marketing efforts tied to Father's Day with retail positioning through circulars.

BEAUTY AND THE 'BEAST'

Atlanta Rapper Is In The Right Place At The Right Time

When Atlanta rapper V.I.C. took a gig at a local barbershop, he never imagined it'd lead him to meet the person who'd eventually help him launch his rap career.

Noted producer Mr. Collipark and his brother got haircuts at a shop two doors down from where V.I.C. worked. "I always saw them in the neighborhood," the 21-year-old rapper says. "I would always give them CDs over the years, but one day I handed them the right one at the right time. The next day [Collipark] came to my job and said he wanted to manage me, and promised me a deal by the end of the year."

Collipark kept his word. A few days later, V.I.C. signed to Collipark's Young Mogul Entertainment label, and by August 2007 he was picked up by Warner Bros.

V.I.C. is now prepping the release of his debut album, "Beast" ("Because I'm a beast on the mic, I'm a beast on the stage, and I'm a beast in the sheets," he says of the title), due late August or early September. The set was produced by Collipark and the Package Store.

Hurricane Chris, Avant, Pitbull, E-40, Bun B, DJ Unk, Big Kuntry, gospel singer Canton Jones, Polow Da Don, Jermaine Dupri and Soulja Boy make guest appearances on the project.

The first single, the Soulja Boy-produced "Get Silly," entered Billboard's Hot R&B/Hip-Hop Songs chart eight weeks ago and is now No. 21 on the tally. Polow and Dupri are set to appear on the track's remix, which will be serviced to radio and online sites in the coming weeks. The album also features the female-appreciation track "Wifey Type"; the religious-driven "My Faith"; and "Bop," pegged as the second single.

Warner Bros. marketing director Cassandra Ware says a national online marketing campaign will begin this month. It includes a "Get Silly" contest in which fans can submit videos via vicgetsilly.com and V.I.C.'s MySpace page to win a personal visit from the rapper. In addition, a stateside tour alongside Soulja Boy, dubbed the 17 and Under tour, is in the works.

"I want the world to see a very humble, well-rounded person who is able to succeed without resorting to any illegal means," V.I.C. says. "I want them to see someone that did it with hard work and faith." —Mariel Concepcion



ROAD WARRIORS

Take it from Cab frontman Alex DeLeon: A little chutzpah and loyalty to your favorite band can take you a long way. "People think that we got signed because we were friends with Panic at the Disco, but that's not really true," he says. "I was a longtime fan of Panic, and when I gave them our demo tape after a show, they remembered me. Then I got a call saying we were going to fly out to California to open a secret Fall Out Boy show."

It's a long way from playing coffee shops and opening secret shows to the top of Billboard's Heatseekers chart, where the band debuted in the May 17 issue and is No. 31 this week, with 11,000 copies of its debut, "Whisper War," sold, according to Nielsen SoundScan. The band's label, Fueled by Ramen, is relying on its tried-and-true formula of building bands slowly and putting them on the road nonstop.

"We had them on the Cobra

Starship tour, and now they are out with Metro Station," Fueled by Ramen president John Janick says. "We plan on having them on the road for the rest of the year."

Janick is also working the band online, with an extensive viral video campaign. As far as an MTV-ready video goes, the band is waiting until June to shoot its first one. "They did a walk-on at 'TRL,' but we're not working them over there quite yet," he says. "We've had success with building grass-roots support on the road first before taking bands to radio and TV, and we're doing the same for the Cab."

"We don't want to be one-hit wonders," DeLeon says. "I think it's really good for us to take it slow and focus on building our careers. When we signed to Fueled by Ramen, we knew what we were getting into; everyone told us to just work hard and tour like crazy." —Cortney Harding



THE CAB

SINATRA: COURTESY OF THE FRANK SINATRA FAMILY COLLECTION; V.I.C.: KEVIN "KT" TERRELL; THE CAB: TANMAR LEVINE



COUNTRY BY KEN TUCKER

SOLO SUCCESS

NEWFIELD

Trick Pony's Newfield Shows Her Softer Side

Heidi Newfield, former lead singer for Trick Pony, is glad she wrote her debut solo single when she did and not when she first thought about it. "Johnny & June," No. 32 on Billboard's Hot Country Songs chart, is, as the title suggests, a song about long-lasting love, like that of the late Johnny Cash and June Carter Cash.

While she hadn't co-written with Deanna Bryant and Stephony Smith before, they knew that Cash had appeared on Trick Pony's first album and that Newfield had been friends with the couple. And while Newfield and former bandmates Ira Dean and Keith Burns had an idea for a song about the famous couple years earlier, they never wrote it. "This was meant to be," she told Bryant and Smith when they proposed the idea to her.

After departing Trick Pony in 2006, Newfield set out to find three things: the right manager, the right producer and the right songs for her solo debut.

After signing with Red Light Management, where she works with Greg Hill and former Sony Nashville chief John Grady, her producer search began.

Tony Brown (George Strait, Reba McEntire) topped her list. "He goes in and builds a record around that artist, and it sounds like that artist," she says. "He made Wynonna sound like Wynonna and he made Lyle Lovett sound like Lyle Lovett."

But when Grady suggested they approach Brown, Newfield was skeptical. "He's working with Brooks & Dunn and Reba and George Strait. There's no way he'd have time for me," she told Grady. Yet after an initial meeting, Brown signed on. "I wanted to dig a little deeper musically and he loved that," Newfield says. "I felt like we really made a connection."

While she's proud of her work with Trick Pony, Newfield says she wanted to spread her wings. "We were known for one thing: that rowdy, barroom, honky-tonk sound. I love what we did, but we painted ourselves into a corner musically," she says.

"I wanted to show people a softer side, but I also wanted to keep an edge and still rock. I wanted it to be a little more intimate and a little more personal."

Newfield's album, "What Am I Waiting For" (Curb), is tentatively scheduled for late-summer release. Even though she wrote or co-wrote six of the 10 cuts, she says her philosophy was to let the best song win. "I hoped that I could write or co-write all of them or some of them, but if I didn't get to write any of them, then so be it."

Country KRTY San Jose, Calif. PD Julie Stevens says Newfield has been a favorite at the station since her Trick Pony days. But she was skeptical when she heard Newfield was recording a solo album, since Trick Pony's biggest chart hits, "Pour Me" and "On a Night Like This," came seven years ago. "Frankly, we had no hopes for this song," Stevens says. "We were not expecting anything." That changed when she actually heard "Johnny & June." "We loved it right off the bat," Stevens says, noting that listeners seem to love it too, as it's already one of the station's top-researching songs. •••



TIME OF 'NEED'

R&B singer Jazmine Sullivan's latest single, "Need U Bad," is ushering in a second act for an artist who's only 21. The track jumps 75-56 on this issue's Hot R&B/Hip-Hop Songs tally, and her distinctive, gravelly alto has been an easy sell to radio, especially in her Philadelphia hometown.

"Jazmine touches the heart and soul of Philadelphia," urban WPHI PD Colby Tyner says. "Her sound is classic. This city appreciates the realness and she has a uniquely credible sound."

Sullivan initially signed to Jive as a teen in 2003, where she worked on an ill-fated album with producer Missy Elliott. Sullivan was dropped by 2004 because she didn't fit into Jive's pop-leaning roster, but eventually signed to J Records in 2007. Her as-yet-untitled debut is slated for a Sept. 16 bow, and she's working with producers like Salaam Remi and Jack Splash.

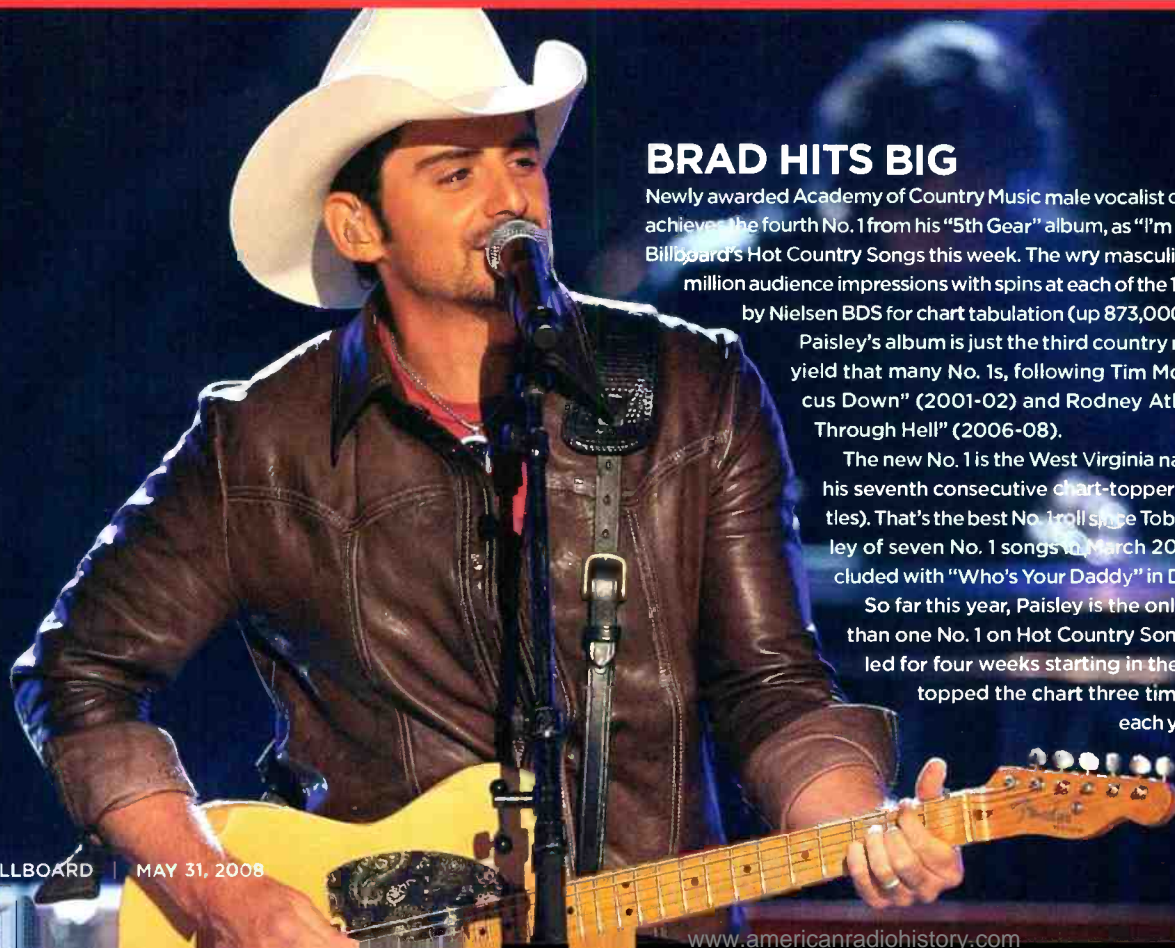
"I'd be lying if I said her success was the genius of the marketing and promotional department," J VP of urban marketing Carolyn Williams says. "Programmers are naturally gravitating toward 'Need U Bad.' People are looking for something new, and Jazmine is perfect."

Williams feels Sullivan's music is tailor-made for licensing. "We know that Jazmine's sound is special," she says. "You don't just listen to it—you feel it. We plan to utilize her music as a cross-marketing opportunity rather than limiting her to a hip-hop/soul artist."

While a video for "Need U Bad" takes shape and the song makes its debut at digital retail, J is bolstering Sullivan's online presence by relaunching her MySpace page and Web site, jazminesullivanmusic.com.

"Jazmine's buzz is definitely starting to happen," Williams says. "We'll have intimate listening sessions for tastemakers soon. We're keeping her as visible as possible." —Hillary Crosley

NEWFIELD: ERICK ANDERSON; PAISLEY: ETHAN MILLER/ACMA



BRAD HITS BIG

Newly awarded Academy of Country Music male vocalist of the year Brad Paisley achieves the fourth No. 1 from his "5th Gear" album, as "I'm Still a Guy" shifts 2-1 on Billboard's Hot Country Songs this week. The wry masculine anthem draws 29.4 million audience impressions with spins at each of the 108 stations monitored by Nielsen BDS for chart tabulation (up 873,000 impressions).

Paisley's album is just the third country release this decade to yield that many No. 1s, following Tim McGraw's "Set This Circus Down" (2001-02) and Rodney Atkins' "If You're Going Through Hell" (2006-08).

The new No. 1 is the West Virginia native's 11th to date and his seventh consecutive chart-topper (excluding holiday titles). That's the best No. 1 roll since Toby Keith launched a volley of seven No. 1 songs in March 2001, a streak that concluded with "Who's Your Daddy" in December 2002.

So far this year, Paisley is the only artist to claim more than one No. 1 on Hot Country Songs. His "Letter to Me" led for four weeks starting in the Feb. 2 issue. He also topped the chart three times in 2007 and twice each year in 2006 and 2005.

—Wade Jessen

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BRITISH BELLES

>> The entrance of "Rockferry" at No. 4 on the Billboard 200 makes Duffy the third female British newcomer to have her chart debut bow in the top 10 since the beginning of 2007, following Amy Winehouse and Leona Lewis.

WEA MONOPOLY

>> Warner Music Group and its distributor, WEA, lock the top three on the Billboard 200 for the first time since the Sept. 21, 1991, issue. The power trio: Atlantic Group's Death Cab for Cutie and Jason Mraz, at Nos. 1 and 3, respectively, and at No. 2, a Frank Sinatra set on Reprise.

Billboard JAPAN

RISING SUN

>> The Billboard Japan Hot 100, launched in February by Hanshin Contents Link, finds a larger audience now with an English translation of the chart added to billboard.com and billboard.biz. Like the original Hot 100, the list is built on sales and radio data.

CHART BEAT

>> Ten years after his death, Frank Sinatra remains a potent force on the Billboard 200, where his greatest-hits collection "Nothing but the Best" (Reprise) bows at No. 2. Along with "Duets," which spent three weeks in the runner-up spot in 1993, "Nothing but the Best" is the highest-ranking Sinatra album since "Strangers in the Night" went to No. 1 in 1966. Billboard started publishing a weekly album chart March 24, 1956, and the following week, Sinatra's "Songs for Swingin' Lovers" debuted, eventually peaking at No. 2. While Sinatra had been recording albums prior to the introduction of the survey, his span of charted albums is now expanded to 52 years and two months, almost the longest possible span any artist could achieve.

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

DEATH CAB FOR CUTIE: AUTUMN DE WILDE

Billboard

CHARTS

Wider Window For Digital Albums; Cab Rides High

A couple of years ago, when an increasing array of digital-only releases became apparent on Top Digital Albums, I polled distribution company presidents as to whether these titles should appear on the Billboard 200. "The market isn't ready for that quite yet," one said.

Welcome to "yet." Effective next issue, digital-only albums and EPs will be eligible to appear on most album sales charts, the most noteworthy exception being Top R&B/Hip-Hop Albums, as our urban sales charts continue to be determined by a core subset of retail stores that concentrate in those genres.

Since the Nov. 17, 2007, issue, when a revision in Billboard policy allowed proprietary albums like the Eagles' Wal-Mart-exclusive "Long Road out of Eden" or John Legend's Target-only "Live From Philadelphia" to chart on the Billboard 200, the digital-only releases were the only category excluded from most Billboard album lists.

The exclusion wasn't tied to bias or a lack of awareness that such titles exist, but rather a need to reach consensus with labels and digital merchants on which digital bundles should be considered albums and which

should be tracked as singles.

Problematic tracking anomalies have been smoothed, and, with feedback from the industry, Billboard's charts team and our colleagues at Nielsen SoundScan have drafted guidelines that specifically differentiate singles and albums.

A detailed list of those chart rules is available from Nielsen SoundScan or from Billboard Research (research@billboard.com), but the overriding parameters are simple. Singles are defined as including no more than four songs. (But, in consideration of remixes, there is no restriction on number of tracks.) And, generally speaking, a single should be titled the same as one of the songs it contains. Bundles that vary from those criteria will be tracked as EPs or albums and will be eligible for our album charts.

An ironic twist in these brave new times is that the criteria that we will now apply to differentiate downloaded singles from albums are largely

similar to the chart rules Billboard adopted for physical product in the '90s. Call it validation.

Going forward, Billboard's Hot Singles Sales chart will include digital singles and physical singles, regardless of whether a digital offering is sold in physical form, and those sales will consequently inform the Billboard Hot 100 and the Pop 100.

TAXI RIDE: Can Death Cab for Cutie still be described as an indie rock band with two major-label releases stashed in its meter? Regardless of how you answer that question, you can now safely describe this Seattle quartet with the words "chart-topping."

With 144,000 copies sold in its first week, 38% of those digital downloads, Cutie's second Atlantic-distributed album easily leads the Billboard 200.



DEATH CAB FOR CUTIE

In fact, the band's "Narrow Stairs" is the only album to surpass 100,000 copies this week, a mark just missed by new Frank Sinatra retrospective "Nothing but the Best" (99,000).

The band's last album, its first through Atlantic, held prior career marks for peak position and sales week when "Plans" bowed at No. 4 on the big chart in 2005 with 89,000 sold. An earlier album, "Transatlanticism," peaked at No. 97 in 2003, while two sets before that dented Top Heatseekers: "The Photo Album" in 2001 and "You Can Play These Songs With Chords" in 2002. Those three Barsuk releases were sold by Warner Music Group's independent arm, Alternative Distribution Alliance.

2 x 1 = 3: Mississippi band 3 Doors Down appears in line for its fourth top 10 album, and its second consecutive No. 1, given the looks of Nielsen SoundScan's Building chart on May 21.

The indicator list, built on unweighted sales from nine leading chains, puts the opening-day total for self-titled "3 Doors Down" at 45,000.

An almost identical Wednesday Building total for Foo Fighters' "Echoes, Silence, Patience & Grace" led to a first-week sum of 168,000, while a Building sum of 42,000 led Matchbox Twenty's "Exile on Mainstream" to a full-week total of 131,000.

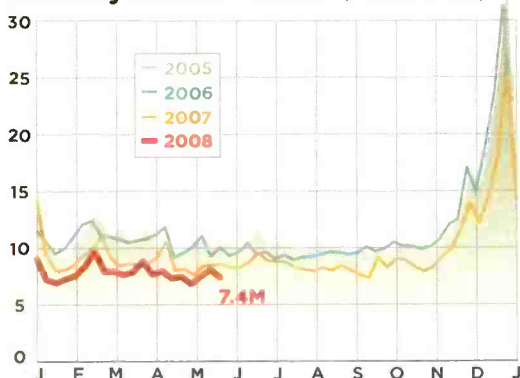
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,433,000	1,184,000	19,664,000
Last Week	8,120,000	1,137,000	19,670,000
Change	-8.5%	4.1%	0.0%
This Week Last Year	8,594,000	947,000	15,019,000
Change	-13.5%	25.0%	30.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	177,147,000	157,374,000	-11.2%
Digital Tracks	325,099,000	418,851,000	28.8%
Store Singles	802,000	609,000	-24.1%
Total	503,048,000	576,834,000	14.7%
Albums w/TEA*	209,656,900	199,259,100	-5.0%

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

DIGITAL TRACKS SALES

'07	325.1 million
'08	418.9 million

SALES BY ALBUM FORMAT

CD	158,875,000	132,717,000	-16.5%
Digital	17,746,000	23,987,000	35.2%
Cassette	150,000	42,000	-72.0%
Other	376,000	628,000	67.0%

For week ending May 18, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2007	2008	CHANGE
Current	105,721,000	87,608,000	-17.1%
Catalog	71,426,000	69,766,000	-2.3%
Deep Catalog	50,430,000	49,669,000	-1.5%

CURRENT ALBUM SALES

'07	105.7 million
'08	87.6 million

CATALOG ALBUM SALES

'07	71.4 million
'08	69.8 million

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

MAY 31 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	DEATH CAB FOR CUTIE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BARSUK/ATLANTIC 452796/AG (18.98)	Narrow Stairs		1
2	NEW	1	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
3	NEW	1	JASON MRAZ ATLANTIC 446508/AG (18.98)	We Sing. We Dance. We Steal Things.		3
4	NEW	1	DUFFY MERCURY 010822*/IDJMG (11.98)	Rockferry		4
5	6	3	LEONA LEWIS SYCO 02354/RMG (18.98)	Spirit		5
6	5	2	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		6
7	1	-	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		7
8	3	1	MADONNA WARNER BROS. 421372 (18.98)	Hard Candy		8
9	2	-	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		9
10	NEW	1	KEITH SWEAT KEIA/ATCO 106556/RHINO (18.98)	Just Me		10
11	11	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift		11
12	NEW	1	10 YEARS UNIVERSAL REPUBLIC 010979/UMRG (11.98)	Division		12
13	13	9	VARIOUS ARTISTS SONY BMG EMU/UNIVERSAL ZOMBA 22781 SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		13
14	9	-	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		14
15	7	-	GAVIN DEGRAW J 06291/RMG (18.98)	Gavin DeGraw		15
16	8	-	JOSH GROBAN 143 REPRISE 412668/WARNER BROS. (27.98 CD/DVD) +	Awake Live		16
17	12	4	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		17
18	4	-	CLAY AIKEN S19/RCA 28089/RMG (18.98)	On My Way Here		18
19	17	13	SOUNDTRACK FOX RHINO 410236*/AG (13.98)	Juno		19
20	15	16	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		20
21	19	19	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		21
22	26	14	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks		22
23	18	23	JORDIN SPARKS 19 JIVE 18752/ZOMBA (18.98)	Jordin Sparks		23
24	25	39	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride		24
25	21	22	JAMES OTTO RAYBOW/WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		25
26	NEW	1	SOUNDTRACK WALDEN MEDIA 007472/WALT DISNEY (18.98)	The Chronicles Of Narnia: Prince Caspian		26
27	34	26	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla		27
28	24	7	PORTISHEAD GO! DISCS/MERCURY 011141*/IDJMG (13.98)	Third		28
29	14	18	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		29
30	27	29	DAUGHTRY RCA 89866/RMG (18.98)	Daughtry		30
31	47	47	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus		31
32	33	20	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) +	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert		32
33	32	24	NATASHA BEDINGFIELD PHONOGEM/EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine		33
34	10	-	LUIS MIGUEL WARNER LATINA 503996 (18.98)	Complices		34
35	29	32	ALICIA KEYS MBK J 11513*/RMG (18.98) +	As I Am		35
36	46	17	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		36
37	23	15	CARLY SIMON HEAR 30662/CONCORD (18.98)	This Kind Of Love		37
38	28	6	THE ROOTS DEF JAM 011138*/IDJMG (13.98)	Rising Down		38
39	20	10	TIM MCGRAW CURB 19086 EX (14.98)	Greatest Hits: Limited Edition		39
40	NEW	1	CHERISH SHO NUFF 00806/CAPITOL (16.98)	The Truth		40
41	41	83	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		41
42	NEW	1	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS 8185/STARBUCKS (13.98)	The Second Wave		42
43	31	34	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		43
44	16	-	TYE TRIBBETT & G.A. INTEGRITY/COLUMBIA 16114/SONY MUSIC (15.98)	Stand Out		44
45	40	40	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		45
46	22	35	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		46
47	50	62	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		47
48	45	46	MARY J. BLIGE MATRIARCH GEFEN 010313*/IGA (13.98) +	Growing Pains		48
49	54	52	KEYSHIA COLE CONFIDENTIAL/IMANI GEFEN 009475*/IGA (13.98)	Just Like You		49
50	74	82	GREATEST GAINER RADIOHEAD TBO 21622*/ATO (13.98)	In Rainbows		50

At No. 26, the mostly score album, which includes songs from Regina Spektor (pictured) and Switchfoot, bows with 16,000.

Radiohead's "In Rainbows" (No. 50; 12,000) has its best sales week since March, thanks to continued sales spikes owed to its U.S. tour.

If it's a week with an increase for Kate Voegelé, it must mean she had another guest turn on "One Tree Hill." The album more than doubles, up 153%.

The set, released exclusively through Wal-Mart and Sam's Club, is his top charting studio album since "18 Til I Die" hit No. 31 in 1996.

Starbucks compilation (13,000) boasts such acts as the Cure (pictured), the Ramones, XTC and Generation X.

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	12	RODNEY ATKINS	155	THE BEATLES	158
BRYAN ADAMS	80	ATMOSPHERE	65	NATASHA BEDINGFIELD	33
TRACE ADKINS	62	AUGUSTINA	115	REGINA BELLE	119
CLAY AIKEN	18	AVENGED SEVENFOLD	146	DIERKS BENTLEY	14
GARY ALLAN	193			MARY J. BLIGE	48
APD/CALYPTICA	150			MARIAH CAREY	6
ATREYU	178	ERYKAH BADU	109	ANDREA BOCELLI	157
		SARA BAREILLES	55	BOONDOX	113
		BARENAKED LADIES	112		

GARTH BROOKS	57	KENNY CHESNEY	47	DAUGHTRY	30
CHRIS BROWN	52	CINEMATIC SUNRISE	196	DAY26	165
MICHAEL BUBLE	48	KEYSHIA COLE	49	DEATH CAB FOR CUTIE	1
BUCKCHERRY	86	ELVIS COSTELLO	49	DEF LEPPARD	56
		THE IMPOSTERS	117	GAVIN DEGRAW	15
		COUNTING CROWS	95	RAHEEM DEVAUGHN	110
		SHERYL CROW	159	NEIL DIAMOND	7
		MILEY CYRUS	32	DOKKEN	133
		DUFFY	4	THE DREAM	73
				DANITY KANE	64

EAGLES	96	FIVE FINGER DEATH PUNCH	161	FOXY BROWN	83
EMMURE	141	FLO RIDA	118	KIRK FRANKLIN	184
ESTELLE	111	FLIGHT OF THE CONCHORDS	36	FROM FIRST TO LAST	175
		FLOTTING MOLLY	183		
		FLO RIDA	195		
		FLYLEAF	79		
		FOG FIGHTERS	167		
		FINGER ELEVEN	153		

ENRIQUE IGLESIAS	98	IRON MAIDEN	58	JUAN GABRIEL & ANA GABRIEL	174
				JANEKE	143
				JANEKE	152
				JANEKE	152
				JANEKE	152
				JANEKE	152
				JANEKE	152
				JANEKE	152

LEDS	180	LADY ANTEBELLUM	59
LED ZEPPELIN	116	MANA	61
LEONA LEWIS	144	MAROON 5	69
LIL MAMA	142	MATCHBOX TWENTY	179
LINKIN PARK	53		

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 102 adult contemporary stations and 89 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

MAY 31 2008

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	3	11	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
3	4	16	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
4	2	14	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	5	16	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
6	6	14	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
7	7	19	LOVE SONG	SARA BAREILLES (EPIC)
8	10	7	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
9	11	8	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
10	8	12	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)
11	12	11	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
12	13	9	4 MINUTES	MAADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
13	20	6	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)
14	14	31	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
15	9	24	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
16	15	13	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
17	22	10	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
18	29	4	BYE BYE	MARIAH CAREY (ISLAND/DJMG)
19	25	4	LOVE IN THIS CLUB, PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
20	17	13	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBOW/WARNER BROS. NASHVILLE/WRN)
21	16	18	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	19	37	NO ONE	ALICIA KEYS (M&M/J.RMG)
23	18	9	THE WAY THAT I LOVE YOU	ASHANTI (THE INC. UNIVERSAL MOTOWN)
24	21	36	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
25	26	14	LOVE IS A BEAUTIFUL THING	PHIL VASSAR (UNIVERSAL SOUTH)

1,287 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
2	5	7	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
3	3	28	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
4	2	39	LOVE SONG	SARA BAREILLES (EPIC)
5	4	23	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
6	7	18	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	6	32	SORRY	BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)
8	10	14	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)
9	9	18	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	8	22	SAY	JOHN MAYER (AWARE/COLUMBIA)
11	12	9	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
12	11	22	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA/ATLANTIC)
13	13	43	PARALYZER	FINGER ELEVEN (WIND-UP)
14	15	8	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
15	14	33	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
16	17	12	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN/CAPITOL)
17	19	9	NEW SOUL	YAEL NAIM (TOT OU TARD/ATLANTIC)
18	18	15	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
19	16	12	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
20	20	10	MERCY	DUFFY (MERCURY/IDJMG)
21	23	5	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
22	24	4	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
23	22	8	4 MINUTES	MAADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
24	26	8	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
25	21	14	SAID IT AGAIN	MARIE DUGBY (HOLLYWOOD)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 LOVE SONG	SARA BAREILLES (EPIC)
2	2	42	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
3	3	19	LOST	MICHAEL BUBLE (143/REPRISE)
4	4	29	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	6	47	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
6	5	21	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
7	8	20	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
8	10	6	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
9	7	41	WHO KNEW	PINK (LAFACE/ZOMBA)
10	9	21	NO ONE	ALICIA KEYS (M&M/J.RMG)
11	11	19	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)
12	12	16	IN MY ARMS	PLUMB (CORB REPRISE)
13	16	11	SAY	JOHN MAYER (AWARE/COLUMBIA)
14	15	12	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
15	14	15	BUSY BEING FABULOUS	EAGLES (EPIC)
16	13	14	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)
17	18	11	FALL	KIMBERLEY LOCKE (CORB REPRISE)
18	17	13	FORGIVE ME	CNOTE (J&H ENT)
19	19	6	AWAKE	JOSH GROBAN (143/REPRISE)
20	20	6	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (JIVE/ZOMBA/INTERSCOPE)
21	22	4	I THOUGHT I'D SEEN EVERYTHING	BRYAN ADAMS (BADMANN)
22	21	8	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)
23	23	6	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
24	25	3	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	24	8	FIND YOUR OWN WAY HOME	RED SPEEDWAGON (SPEEDWAGON MAILBOAT)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	
2	2	13	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
3	3	9	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
4	4	13	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
5	5	8	4 MINUTES	MAADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
6	8	12	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
7	7	19	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
8	9	14	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
9	10	4	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
10	11	20	SAY	JOHN MAYER (AWARE/COLUMBIA)	
11	13	4	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
12	12	10	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
13	38	4	MERCY	DUFFY (MERCURY/IDJMG)	
14	6	2	VIVA LA VIDA	COLDFEEL (CAPITOL)	
15	16	7	SHAKE IT	METRO STATION (RED INK/RED COLUMBIA)	
16	14	8	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	
17	40	2	I KISSED A GIRL	KATY PERRY (CAPITOL)	
18	-	1	LOVE IN THIS CLUB, PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	
19	15	7	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)	
20	27	10	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
21	20	17	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
22	22	28	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
23	19	4	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
24	26	8	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
25	41	25	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	
2	2	13	RISE ABOVE THIS	SEETHER (WIND-UP)	
3	3	7	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
4	5	2	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	
5	8	11	GIVEN UP	LINKIN PARK (WARNER BROS.)	
6	10	4	DISCIPLINE	NINE INCH NAILS (THE NULL CORPORATION/RED)	
7	11	7	LET IT DIE	FOO FIGHTERS (ROSWELL RCA/RMG)	
8	6	8	SALUTE YOUR SOLUTION	THE RAconteurs (THIRD MAN/WARNER BROS.)	
9	9	9	I WILL POSSESS YOUR HEART	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
10	14	3	VIOLET HILL	COLDFEEL (CAPITOL)	
11	4	17	FALLING DOWN	ATREYU (HOLLYWOOD)	
12	13	8	INSIDE THE FIRE	DISTURBED (REPRISE)	
13	12	13	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
14	7	29	PSYCHO	HUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
15	15	33	BELIEVE	THE BRAVERY (ISLAND/DJMG)	
16	16	42	THE PRETENDER	FOO FIGHTERS (ROSWELL RCA/RMG)	
17	18	16	SO HAPPY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
18	20	9	ADDICTED	SAVING ABEL (SKIDDCC/VIRGIN/CAPITOL)	
19	17	14	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	
20	19	14	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (20-20 ENT. JIVE/ZOMBA)	
21	28	2	DEVOUR	SHINEDOWN (ATLANTIC)	
22	23	9	LOVE ME DEAD	LUDD (REDBIRD/ISLAND/DJMG)	
23	24	13	TIME TO PRETEND	MGMT (COLUMBIA)	
24	25	11	THE WESTERN WORLD	PENNYWISE (M&M/SPACE)	
25	26	5	SOMEONE LIKE YOU	SAFETYSUIT (UNIVERSAL MOTOWN)	

See below for complete legend information.

MAY 31 2008 POP Billboard

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	9	9	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
3	3	25	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
4	4	13	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	10	10	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
6	5	9	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
7	7	16	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
8	8	17	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
9	9	12	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
10	11	8	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
11	10	29	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
12	12	30	LOVE SONG	SARA BAREILLES (EPIC)
13	13	25	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	14	29	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
15	16	25	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
16	18	21	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	15	14	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
18	23	4	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
19	21	12	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
20	20	10	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
21	27	19	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
22	17	27	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
23	22	23	SAY	JOHN MAYER (AWARE/COLUMBIA)
24	24	17	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
25	25	14	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
26	31	5	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
27	45	5	MERCY	DUFFY (MERCURY/DJMG)
28	26	26	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
29	35	3	I KISSED A GIRL	KATY PERRY (CAPITOL)
30	29	12	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
31	81	2	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)
32	19	2	VIVA LA VIDA	COLDPLAY (CAPITOL)
33	32	22	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
34	49	6	THERE'S NOTHIN	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC)
35			LOVE IN THIS CLUB, PART II	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
36	40	8	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO & BIG GATES/SLIP-N-SLIDE/ATLANTIC
37	34		FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
38	33	6	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
39	39	4	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
40	36	2	IF I NEVER SEE YOUR FACE AGAIN	MARON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
41	47		LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)
42	48	5	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
43			HALLELUJAH	KATE VOEGELE (MYSPEACE/INTERSCOPE)
44	43	11	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
45	42	2	MOVE SHAKE DROP	DJ LAZ FEAT. FLO RIDA & CASELY (VIP)
46	44	8	PARTY PEOPLE	NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)
47	41	2	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
48	46	24	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
49	55	6	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)
50	56	5	CLOSER	NE-YO (DEF JAM/DJMG)

For a complete listing of the Pop 100, check out www.billboard.biz

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. POP 100 AIRPLAY: Legend located below chart. HOT SINGLES SALES: The top-selling retail-available physical singles, as compiled by Nielsen SoundScan. This data is used to compile both the Hot 100 and Pop 100. TOP MUSIC VIDEOS: The top-selling retail-available music videos, as compiled by Nielsen SoundScan. HOT VIDEOCLIPS: Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. VIDEO MONITOR: Rotating playlists from 12 channels. All charts © 2008, Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	2	23	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
3	3	13	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
4	4	12	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
5	10	10	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
6	6	9	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
7	10	9	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
8	13	6	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
9	11	26	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
10	8	20	LOVE SONG	SARA BAREILLES (EPIC)
11	9	24	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	11	29	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
13	12	22	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
14	15	13	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
15	20	8	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
16	19	13	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
17	21	12	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
18	17	16	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
19	22	6	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
20	14	14	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
21	18	16	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
22	16	24	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
23	23	8	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
24	26	4	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
25	31		FOREVER	CHRIS BROWN (JIVE/ZOMBA)

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	3	#1 4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
2	1	2	WATER CURSES	ANIMAL COLLECTIVE (DOMINO)
3	6	8	SHINE	ANNA NALICK (EPIC)
4	3	2	RINGER	FOUR TET (DOMINO)
5	5	3	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
6	4	6	THE LIFE	PRODIGY (A&O/VOX)
7			GO SPEED RACER GO	ALI DEE AND THE DEEMPRESSIONS (RAZOR & TIE)
8	11	7	WE FLY	AG (WRECKLESS ENTERTAINMENT)
9	12	10	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
10	14	24	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
11			INSIDE OUT	TEMAR UNDERWOOD (KING'S MOUNTAIN)
12	18	45	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
13	19	62	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
14	21	91	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
15	16	6	DON'T YOU EVAH	SPOON (MERGE)
16	24	5	RINGTONE	ENVY (V5)
17			MACHINE GUN	PORTISHEAD (GO'DISCS/MERCURY/IDJMG)
18	20	15	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
19	22		LIKE ME	BLU MANDELLA (MAGIC MAN/K.E.S.)
20	9	9	NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
21	7	2	NOTHING WITHOUT YOU	GARNEY (THE DAS LABEL/INTERSCOPE)
22	25	36	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
23	29	15	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
24	15	7	HEY SHAWTY	KING B FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
25	31	47	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	2	23	#1 LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
2			ARDE EL CIELO	WEA LATINA VIDEO/WARNER MUSIC VISION 491388 (17.98 DVD)	Mana	
3	3	14	THE ADVENTURES OF MIMI	IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
4	4	2	PARA SIEMPRE	SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
NEW			LIVE AT MONTREUX 2004	EAGLE VISION/EAGLE ROCK 39169 (14.98 DVD)	Korn	
6	5	7	****: LIVE IN PHOENIX	FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
7	7	5	ROCK OF AGES	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44824 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
8	6	13	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
9	8	26	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18197 (14.98 DVD)	Beyonce	
10	1	3	UP CLOSE WITH JOSH GROBAN	143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 474172 EX (5.98 DVD)	Josh Groban	
11	11	27	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
12	10	209	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
13	RE-ENTRY		ALIVE: MUSIC & DANCE	GARDEN CITY 4619 (15.98)	John Tesh	
14	13	26	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
15	9	7	HOW TO BE A MEGASTAR LIVE!	RHINO HOME VIDEO/WARNER MUSIC VISION 447292 (19.98 DVD)	Blue Man Group	
16	12	25	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN	JIVE ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	5
17	35	8	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
18	16	6	LIVE FROM PHILADELPHIA	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 711228 (14.98 DVD)	John Legend	
19	22	66	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	MANHATTAN EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
20	23	34	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
21	14	9	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
22	17	3	INDESCRIBABLE	SIXSTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
23	30	32	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (19.98 DVD)	Elton John	
24	RE-ENTRY		LIVE AT MONTREUX 1986	EAGLE VISION/EAGLE ROCK 39125 (14.98 DVD)	Eric Clapton	
25	29	265	PULSE	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY (LAFACE/ZOMBA)
2	12	5	MERCY	DUFFY (MERCURY/IDJMG)
3	3	4	TEENAGE LOVE AFFAIR	ALICIA KEYS (MCA/J/RMG)
4	2	8	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
5	8	2	CLOSER	NE-YO (DEF JAM/IDJMG)
6	5	6	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE (WARNER BROS.)
7	7		REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	9	5	HEAVEN SENT	KEYSHIA COLE (MCA/GEFFEN/INTERSCOPE)
9	NEW		DON'T TOUCH ME (THROW DA WATER ON 'EM)	BUSTA RHYMES AFTERMATH/INTERSCOPE
10	14	10	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
11	4		POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
12	4	11	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
13	23	2	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
14	10	5	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
15	17	6	THE WAY THAT I LOVE YOU	ASHANTI THE INC./UNIVERSAL MOTOWN
16	NEW		BUST IT BABY (PART 2)	PLIES FEAT. NE-YO & BIG GATES/SLIP-N-SLIDE/ATLANTIC
17	NEW		TRUE LOVE	ANGELS AND AIRWAVES (SURE! ONE/GEFFEN/INTERSCOPE)
18	NEW		GAME'S PAIN	THE GAME FEATURING KEYSHIA COLE (GEFFEN/INTERSCOPE)
19	NEW		I RUN THIS	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
20	13	5	PARTY PEOPLE	NELLY FEATURING FERGIE (DERRTY/UNIVERSAL MOTOWN)
21	NEW		IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
22	6	3	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
23	24	2	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
24	NEW		ANOTHER TRY	JOSH TURNER FEAT. TRISHA YEARWOOD (MCA NASHVILLE)
25	RE-ENTRY		YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
VH1		
1	DUFFY	MERCY
2	MADONNA FEAT. JUSTIN TIMBERLAKE	4 MINUTES
3	LEONA LEWIS	BLEEDING LOVE
4	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR
5	NATASHA BEDINGFIELD	POCKETFUL OF SUNSHINE
6	3 DOORS DOWN	IT'S NOT MY TIME
7	USHER FEAT. YOUNG JEEZY	LOVE IN THIS CLUB
8	GAVIN DEGRAW	IN LOVE WITH A GIRL
9	COLBIE CAILLAT	REALIZE
10	RIHANNA	TAKE A BOW
GAC		
1	LADY ANTEBELLUM	LOVE DON'T LIVE HERE
2	BRAD PAISLEY	I'M STILL A GUY
3	TAYLOR SWIFT	PICTURE TO BURN
4	RASCAL FLATTS	EVERY DAY
5	TRACE ADKINS	YOU'RE GONNA MISS THIS
6	JEWEL	STRONGER WOMAN
7	BLAKE SHELTON	HOME
8	JAMES OTTO	JUST GOT STARTED LOVIN' YOU
9	PHIL VASSAR	LOVE IS A BEAUTIFUL THING
10	SUGARLAND	STAY
FUSE		
1	DEATH CAB FOR CUTIE	I WILL POSSESS YOUR HEART
2	LIL WAYNE FEAT. STATIC MAJOR	LOLLIPOP
3	RACONTEURS	SALUTE YOUR SOLUTION
4	MADONNA FEAT. JUSTIN TIMBERLAKE	4 MINUTES
5	USHER FEAT. YOUNG JEEZY	LOVE IN THIS CLUB
6	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA	THERE'S NOTHIN
7	NELLY FEAT. FERGIE	PARTY PEOPLE
8	LINKIN PARK	GIVEN UP
9	AVENGED SEVENFOLD	AFTERLIFE
10	PARAMORE	THAT'S WHAT YOU GET

Billboard R&B/HIP-HOP

MAY
31
2008

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	KEITH SWEAT IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 KEIA/ATCO 106556/RHINO (18.98)	Just Me		1
2	1	5	MARIAH CAREY ISLAND 010272*/DJMGM (13.98)	E=MC2		1
3	2	3	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		1
4	3	11	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMGM (13.98)	Trilla	●	1
5	NEW	1	FOXY BROWN BLACK ROSES 5030/KOCH (17.98)	Brooklyn's Don Diva		1
6	NEW	1	CHERISH SHOWUFF 00806/CAPITOL (18.98)	The Truth		1
7	7	34	KEYSHIA COLE CONFIDENTIAL IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	■	1
8	6	22	MARY J. BLIGE Matriarch/Geffen 010313*/IGA (13.98) ⊕	Growing Pains		1
9	NEW	26	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		1
10	5	3	THE ROOTS DEF JAM 011138*/DJMGM (13.98)	Rising Down		1
11	11	23	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMGM (13.98)	Love/Hate		5
12	12	7	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
13	10	18	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
14	9	13	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	■	3
15	NEW	1	REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines		15
16	19	23	GREATEST GAINER ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		2
17	NEW	28	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	■	2
18	21	20	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City		4
19	8	2	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life		8
20	18	24	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	●	3
21	17	16	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	●	1
22	NEW	1	LIL SCRAPPY REAL TALK 49 (17.98)	Prince Of The South		22
23	15	10	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin		2
24	13	28	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
25	27	30	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/DJMGM (11.98)	Self-Made		1
26	23	19	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		1
27	14	6	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine		1
28	20	21	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		4
29	24	15	RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	All I Feel		1
30	28	22	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	●	4
31	37	31	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		1
32	22	29	JANET ISLAND 010735*/DJMGM (13.98) ⊕	Discipline		1
33	31	32	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	■	4
34	35	39	RIHANNA SRP/DEF JAM 008968*/DJMGM (13.98)	Good Girl Gone Bad	■	3
35	36	4	SCARFACE J PRINCE/RAP-A-LOT 4 LIFE 99351/RAP-A-LOT (12.98)	The Best Of Scarface		16
36	25	17	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
37	33	22	PRODIGY AAD 40701/VOX (17.98) ⊕	H.N.I.C. Pt. 2		1
38	NEW	1	PASTOR TROY SICNE'S.NET 47 (17.98)	ATL: A-Town Legend		38
39	40	34	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096*/JLG (14.98) ⊕	When Life Gives You Lemons, You Paint That Shit Gold		13
40	30	34	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
41	44	33	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		1
42	26	5	LIL MAMA FAMILIAR FACES JIVE 12331/ZOMBA (17.98) ⊕	VYP: Voice Of The Young People		5
43	34	40	KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
44	36	36	BIZZY BONE AFTER PLATINUM 7935 (15.98)	A Song For You		28
45	42	48	CHRISSETTE MICHELE DEF JAM 008774/DJMGM (10.98)	I Am		1
46	39	37	MARIO 3RD STREET J 21569/RMG (18.98)	Go		1
47	47	7	VARIOUS ARTISTS MTS 29/RBC (13.98)	We The Best		1
48	41	35	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple		1
49	46	41	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	●	1
50	29	38	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come		12
51	42	48	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMGM (13.98)	Graduation	■	2
52	43	42	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMGM (13.98)	American Gangster	■	1
53	NEW	1	KIDZ IN THE HALL MAJOR LABEL 2075/DUCK DOWN (16.98)	The In Crowd		53
54	49	18	BRIAN CULBERTSON GRP 010927/VG (13.98)	Bringing Back The Funk		18
55	52	52	SHEEK LOUCH O-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	45	33	MJG REAL TALK 48 (17.98)	MJG : Pimp Tight		33
57	48	50	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	●	1
58	53	51	SOULJA BOY TELLE'M COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
59	NEW	1	8BALL AND MJG SUAVE HOUSE II 5078/KOCH (17.98)	We Are The South (Greatest Hits)		59
60	61	58	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		3
61	54	45	TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans		20
62	55	62	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
63	62	41	NE-YO DEF JAM 008697*/DJMGM (13.98)	Because Of You	■	1
64	60	54	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		1
65	51	55	JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		4
66	NEW	1	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 481660/RAP-A-LOT (12.98)	The Best Of Devin The Dude		66
67	NEW	1	MAX MINELLI LSR 5072/KOCH (13.98)	The Remedy		67
68	64	67	THE JACKA OF THE MOBB FIGAZ AND BERNER BERN DNE 4454 (16.98)	Drought Season		55
69	56	57	JIM JONES KOCH 5073 (17.98)	HARLEMs American Gangster		1
70	50	2	TECH N9NE PRESENTS KRIZZ KALIKO STRANGE 45/RBC (18.98)	Vitiligo		50
71	57	53	BABY D BIG OOMP 5065/KOCH (17.98)	A-Town Secret Weapon		53
72	59	47	9TH WONDER & BUCKSHOT DUCK DOWN 2070* (16.98)	The Formula		47
73	70	71	GUCCI MANE CZAR/SONICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		1
74	59	42	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	●	3
75	81	70	ALGEBRA KEDAR 00001 (13.98)	Purpose		56

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

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	3	73	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 18 WKS LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	
2	1	10	JEFF HEALEY RUF 1126	Mess Of Blues	
3	8	39	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	
4	2	4	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83674/TELARC	Night Train To Nashville	
5	4	6	MARCIA BALL ALLIGATOR 4922	Peace, Love & BBQ	
6	5	8	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	
7	NEW	1	ROBERT CRAY MERCURY 011058/UME	Live At The BBC	
8	7	17	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	
9	16	16	BACK DOOR SLAM BLIX STREET 10087	Roll Away	
10	9	69	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
11	13	13	OTIS TAYLOR TELARC BLUES 83667/TELARC	Recapturing The Banjo	
12	10	6	MICHAEL BURKS ALLIGATOR 4923	Iron Man	
13	12	1	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
14	14	5	THE LEGENDARY RHYTHM & BLUES REVUE DELTA GROOVE 121	Command Performance	
15	RE-ENTRY	1	SEAN COSTELLO DELTA GROOVE 120	We Can Get Together	

 BETWEEN THE BULLETS rgeorge@billboard.com

FAMILIAR NAMES RETURN TO LIST

A trio of artists make long-awaited returns to Top R&B/Hip-Hop Albums, led by Keith Sweat, who crowns the list with "Just Me," the singer's first studio album since 2002. Sweat last reigned with a self-titled album in 1996, the last of five consecutive chart-toppers for him that began in 1988 with "Make It Last Forever." At No. 5, Foxy Brown celebrates her chart homecoming with "Brooklyn's Don Diva," her

first album in seven years. Though it's her fourth consecutive top 10, Brown has publicly disapproved of the project and plans to revamp and rerelease it next month. And Regina Belle makes her first arrival since 2002 with debut gospel album "Love Forever Shines" at No. 15. She also pulls the Hot Shot Debut on Top Gospel Albums at No. 3.

—Raphael George



SWEAT

MAY 31 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 LLOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	8	11	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
3	6	6	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
4	5	11	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
5			TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
6	3	13	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)
7	8		TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)
8	15		LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
9	9	16	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)
10	4		LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
11			THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
12	16	8	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
13	10	16	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
14	11	18	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)
15	17	12	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)
16	15	18	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)
17	14	29	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
18	21		GET SILLY V.I.C. (YOUNG MUGUL/WARNER BROS.)
19	18	30	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
20	19	32	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)
21	23	18	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)
22	22	34	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
23	24	24	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
24	20	33	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
25	27	37	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	26	16	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
27	25	38	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)
28			GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
29	28		MUSIC FOR LOVE MARIO (3RD STREET/J/RMG)
30	37		A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
31	30	25	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
32	32	16	SOMETIMES ANGIE STONE (STAX/CMG)
33	33	6	FOOLISH SHAWTY LO (D4L/ASYLUM)
34	30	4	BYE BYE MARIAH CAREY (ISLAND/IDJMG)
35	34	13	THE RIVER NOEL GOUDIN (EPIC)
36	3		LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
37	43	10	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
38	39	24	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
39	6		CLOSER NE-YO (DEF JAM/IDJMG)
40			GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
41	29	30	DEY KNOW SHAWTY LO (D4L/ASYLUM)
42	58	15	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)
43	38	31	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
44	31	26	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
45	7	6	I'VE CHANGED JAHHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)
46	1		THAT'S GANGSTA BUN B FEAT. SEAN KINGSTON (RAP-A-LOT 4 LIFE/ASYLUM)
47	53	3	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
48	48	39	NO ONE ALICIA KEYS (MBK/J/RMG)
49	67	2	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)
50	45	28	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	#1 I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
2	2	34	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
3	1	31	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)
4	7	22	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
5	6		HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
6	5	32	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
7	4	28	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
8		22	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
9	8	14	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
10	12	18	SOMETIMES ANGIE STONE (STAX/CMG)
11	13	16	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)
12	1	16	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)
13			THE RIVER NOEL GOUDIN (EPIC)
14	10	30	MY LOVE JILL SCOTT (HIDDEN BEACH)
15	15	21	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
16	4		TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)
17	10	5	I'M CHEATIN' OWELE (RT/KOCH)
18	16	16	SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)
19			LET GO LALAH HATHAWAY (STAX/CMG)
20	21	7	I'VE CHANGED JAHHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)
21	20	7	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)
22	22	6	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)
23	17	15	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)
24	25	9	LOVE IS YOU CHRISSETTE MICHELE (DEF JAM/IDJMG)
25	23	13	FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 LLOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	3	10	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
3	2	16	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
4	4	17	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
5	5	5	GET SILLY V.I.C. (YOUNG MUGUL/WARNER BROS.)
6	6	35	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
7	7	29	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
8	9		FINER THINGS DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)
9	10	6	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
10	13	4	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
11	15	3	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
12	19		GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
13	11	18	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
14			DEY KNOW SHAWTY LO (D4L/ASYLUM)
15	18		FOOLISH SHAWTY LO (D4L/ASYLUM)
16	2		THAT'S GANGSTA BUN B FEAT. SEAN KINGSTON (RAP-A-LOT 4 LIFE/ASYLUM)
17			LIFE OF DA PARTY SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)
18			PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)
19	17		NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)
20			LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
21	1	21	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
22			PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)
23	3		I LIKE THE WAY SHE DO IT G UNIT (G UNIT/INTERSCOPE)
24	1		LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)
25	24		DON'T STOP BABY BASH FEAT. KEITH SWEAT (ARISTA/RMG)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 LLOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	14	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
3	4	15	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
4	3		SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)
5	5	14	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
6	6	11	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
7	8	1	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
8	7	11	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)
9	9	14	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
10	10	10	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)
11	14	5	BYE BYE MARIAH CAREY (ISLAND/IDJMG)
12	12	10	FINER THINGS DJ FELLI FEL FEAT. KANYE WEST, JERMAINE DUPRI, FABOLOUS & NE-YO (SO SO DEF/IDJMG)
13	11	18	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
14	17	5	CLOSER NE-YO (DEF JAM/IDJMG)
15	13	36	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
16	20	3	LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
17	18	5	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)
18	19	6	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
19	15	24	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
20	16	24	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
21			DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
22	32	3	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
23	29	4	LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)
24	24	5	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)
25	33	5	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)

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	
☆ KEYSHIA COLE Heaven Sent INTERSCOPE (82.1)	3
CHRIS BROWN Take You Down ZOMBA (80.8)	7
TREY SONGZ Last Time ATLANTIC (86.7)	9
USHER FEAT. BEYONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.2)	10
THE-DREAM I Luv Your Girl IDJMG (80.7)	12
ALICIA KEYS Teenage Love Affair RMG (84.4)	15
☆ V.I.C. Get Silly WARNER BROS. (66.4)	18
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	21
MARIO Music For Love RMG (81.7)	29
MARIAH CAREY Bye Bye IDJMG (73.8)	34
NE-YO Closer IDJMG (66.5)	39
☆ RIHANNA Take A Bow IDJMG (69.0)	61
☆ BIG BOI FEAT. ANDRE 3000 & RAEKWON Royal Flush ZOMBA (84.1)	73
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (65.0)	-
RHYTHMIC AIRPLAY	
LIL WAYNE FEAT. STATIC MAJOR Lollipop UNIVERSAL MOTOWN (75.2)	1
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (66.8)	3
MARIAH CAREY Bye Bye IDJMG (74.3)	11
NE-YO Closer IDJMG (73.1)	14
USHER FEAT. BEYONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)	16
RIHANNA Take A Bow IDJMG (73.9)	17
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	24
☆ V.I.C. Get Silly WARNER BROS. (66.7)	36
CHRIS BROWN Take You Down ZOMBA (77.3)	-
☆ ALICIA KEYS Teenage Love Affair RMG (82.2)	-
KARINA 16 @ War IDJMG (66.1)	-
☆ KEYSHIA COLE Heaven Sent INTERSCOPE (82.6)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 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. **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	2	5	#1 I'M STILL A GUY <small>F. ROGERS (K. LOVELACE, B. PAISLEY, L. MILLER)</small>	Brad Paisley	ARISTA NASHVILLE	1	1
2	3	6	LOVE IS A BEAUTIFUL THING <small>M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)</small>	Phil Vassar	UNIVERSAL SOUTH	2	2
	1	31	JUST GOT STARTED LOVIN' YOU <small>J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)</small>	James Otto	RAYBAY/WARNER BROS./WRN	1	1
4	6	7	EVERY DAY <small>D. HUFF, RASCAL FLATTS (J. STEELE, A. MORENO)</small>	Rascal Flatts	LYRIC STREET	4	4
5	8	8	LOVE DON'T LIVE HERE <small>P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)</small>	Lady Antebellum	CAPITOL NASHVILLE	5	5
6	5	2	I SAW GOD TODAY <small>T. BROWN, G. STRAIT (R. CLAWSON, M. C. FISWELL, W. KIRBY)</small>	George Strait	MCA NASHVILLE	1	1
7	10	10	LAST NAME <small>M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)</small>	Carrie Underwood	ARISTA-ARISTA NASHVILLE	7	7
8	9	9	BETTER AS A MEMORY <small>B. CANNON, K. CHESNEY (S. CARUSO, E. L. GOODMAN)</small>	Kenny Chesney	BNA	8	8
9	4	3	PICTURE TO BURN <small>N. CHAPMAN (T. SWIFT, L. ROSE)</small>	Taylor Swift	BIG MACHINE	9	9
10	11	11	BACK WHEN I KNEW IT ALL <small>B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)</small>	Montgomery Gentry	COLUMBIA	10	10
11	12	12	HOME <small>B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)</small>	Blake Shelton	WARNER BROS./WRN	11	11
12	13	13	TRYING TO STOP YOUR LEAVING <small>B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley	CAPITOL NASHVILLE	12	12
13	16	19	GOOD TIME <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson	ARISTA NASHVILLE	13	13
14	15	16	SHE'S A HOTTIE <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith	SHOW DOG NASHVILLE	14	14
15	14	14	STRONGER WOMAN <small>J. KILCHER, J. RICH (J. KILCHER, M. GREEN)</small>	Jewel	VALORY	13	13
16	19	20	KRISTOFFERSON <small>B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)</small>	Tim McGraw	CURB	16	16
17	17	18	ANOTHER TRY <small>F. ROGERS (C. STAPLETON, J. SPILLMAN)</small>	Josh Turner Featuring Trisha Yearwood	MCA NASHVILLE	17	17
18	20	21	GUNPOWDER & LEAD <small>F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)</small>	Miranda Lambert	COLUMBIA	18	18
19	23	24	EVERY OTHER WEEKEND <small>R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)</small>	Reba McEntire	MCA NASHVILLE	19	19
20	22	23	AIR POWER I STILL MISS YOU <small>J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)</small>	Keith Anderson	COLUMBIA	20	20
21	21	22	WE WEREN'T CRAZY <small>B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)</small>	Josh Gracin	LYRIC STREET	20	20
22	27	37	GREATEST GAINER PUT A GIRL IN IT <small>T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYS LIP)</small>	Brooks & Dunn	ARISTA NASHVILLE	22	22
23	24	26	LEARNING HOW TO BEND <small>M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)</small>	Gary Allan	MCA NASHVILLE	23	23
24	18	17	IT AIN'T NO CRIME <small>M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)</small>	Joe Nichols	UNIVERSAL SOUTH	16	16
25	25	25	THIS IS ME YOU'RE TALKING TO <small>G. FUNDIS (K. ROCHELLE, T. L. JAMES)</small>	Trisha Yearwood	BIG MACHINE	25	25
26	26	30	I CAN SLEEP WHEN I'M DEAD <small>D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)</small>	Jason Michael Carroll	ARISTA NASHVILLE	26	26
27	29	29	HOLLER BACK <small>B. BEAVERS (S. NIELSON, T. JAMES)</small>	The Lost Trailers	BNA	27	27
28	30	32	LIFE IN A NORTHERN TOWN <small>NOT LISTED (N. LAIRD, C. CLOWES, G. GAERIEL)</small>	Sugarland Feat. Little Big Town & Jake Owen	MERCURY	28	28
29	32	31	THAT SONG IN MY HEAD <small>D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)</small>	Julianne Hough	MERCURY	29	29
30	34	36	DO YOU BELIEVE ME NOW <small>J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)</small>	Jimmy Wayne	VALORY	30	30

Hootie & the Blowfish lead singer advances to the top 40 with first country single, drawing 2.4 million impressions at 51 monitored stations.

With spins at all but one of the 108 stations monitored for this list, single gets Airpower nod in its 16th chart week.

Up 3.6 million impressions, duo's spirited ode to feminine influence earns Greatest Gainer.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	28	27	SOME THINGS NEVER CHANGE <small>J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)</small>	Sara Evans	RCA	25	25
32	33	33	JOHNNY & JUNE <small>T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)</small>	Heidi Newfield	ASYLUM-CURB	3	3
33	31	26	IF YOU DIDN'T LOVE ME <small>W. KIRKPATRICK (C. LEVOX, W. MOBLEY, J. SELLERS)</small>	Phil Stacey	LYRIC STREET	2	2
34	36	35	COUNTRY MAN <small>J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)</small>	Luke Bryan	CAPITOL NASHVILLE	34	34
35	37	39	GOOD FRIEND AND A GLASS OF WINE <small>D. HUFF (L. RIMES, D. BROWN, B. DALY)</small>	LeAnn Rimes	ASYLUM-CURB	35	35
36	43	42	YOU CAN LET GO <small>S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)</small>	Crystal Shawanda	RCA	36	36
37	44	47	RELENTLESS <small>M. KNOX (J. P. WHITE, J. LEBLANC)</small>	Jason Aldean	BROKEN BOW	37	37
38	38	38	MIDNIGHT SUN <small>A. REYNOLDS (J. L. NIEMAN, R. BROWN, G. BROOKS)</small>	Garth Brooks	PEARL/BIG MACHINE	35	35
39	42	45	DON'T THINK I DON'T THINK ABOUT IT <small>F. ROGERS (D. RUCKER, C. MILLS)</small>	Darius Rucker	CAPITOL NASHVILLE	39	39
40	40	40	I'M DONE <small>J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)</small>	Jo Dee Messina	CURB	39	39
41	41	44	ALL I EVER WANTED <small>M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)</small>	Chuck Wicks	RCA	41	41
42	39	41	ROCKS IN YOUR SHOES <small>J. STOVER (E. WEST, D. BERG, A. TATE)</small>	Emily West	CAPITOL NASHVILLE	39	39
43	45	43	IN COLOR <small>THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)</small>	Jamey Johnson	MERCURY	42	42
44	48	49	WHEN IT RAINS <small>J. J. LESTER, E. HERBST (J. YOUNG)</small>	Eli Young Band	REPUBLIC SOUTH/UNIVERSAL SOUTH	44	44
45	46	46	INVISIBLY SHAKEN <small>T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH)</small>	Rodney Atkins	CURB	43	43
46	47	48	HIS KIND OF MONEY (MY KIND OF LOVE) <small>J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR)</small>	Eric Church	CAPITOL NASHVILLE	46	46
47	49	50	I'M ABOUT TO COME ALIVE <small>F. LIDDELL, M. WRUCKE (P. MONAHAN, J. STAFFORD, S. UNDERWOOD, C. COLIN, R. HOTCHKISS, C. BENNETT)</small>	David Nail	MCA NASHVILLE	47	47
48	54	-	LOVE REMEBERS <small>P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)</small>	Craig Morgan	BNA	48	48
49	HOT SHOT DEBUT	1	TO LIFE <small>J. CLEMENT (D. TYLER, K. LERAY)</small>	Eddy Arnold	RCA	49	49
50	51	56	I'LL WALK <small>M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)</small>	Bucky Covington	LYRIC STREET	50	50
51	55	52	BEST MISTAKE I EVER MADE <small>B. CHANCEY (K. FOWLER, B. POUNDS)</small>	Kevin Fowler	EQUITY	51	51
52	58	-	NO AIR <small>N. CHAPMAN (J. E. FAUNTLERDY II, E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS)</small>	Rissi Palmer	1720	52	52
53	50	55	LET ME LOVE YOU <small>LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY)</small>	Lonestar	LONESTAR/COS	50	50
54	52	53	CRAZY DAYS <small>B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)</small>	Adam Gregory	NSA/MIDAS/NEW REVOLUTION	52	52
55	RE-ENTRY	2	OUT THE WINDOW <small>B. GALLIMORE (M. GREEN, A. MAYO, C. LINDSEY, H. LINDSEY)</small>	Ashley Gearing	CURB	55	55
56	NEW	1	SOUNDS SO GOOD <small>B. CANNON (A. SHEPHERD)</small>	Ashton Shepherd	MCA NASHVILLE	56	56
57	53	-	NO LOVE SONGS <small>S. HENDRICKS, C. CAGLE (G. G. TEREN III, C. WISEMAN)</small>	Chris Cagle	CAPITOL NASHVILLE	57	57
58	57	58	THINGS A MAMA DON'T KNOW <small>T. KEITH (B. CLARK, L. ROSE, M. NARMORE)</small>	Mica Roberts Featuring Toby Keith	SHOW DOG NASHVILLE	55	55
59	RE-ENTRY	1	SHOULD'VE SAID NO <small>N. CHAPMAN (T. SWIFT)</small>	Taylor Swift	BIG MACHINE	59	59
60	RE-ENTRY	2	ALL SUMMER LONG <small>KID ROCK, R. CAVALLO (R. J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELLI, R. WACHTEL, W. ZEVON)</small>	Kid Rock	TOP DOG/ATLANTIC	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					
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	1	DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	12	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	23
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	2	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	14	TRISHA YEARWOOD This Is Me You're Talking To BIG MACHINE (85.8)	25
RASCAL FLATTS Every Day LYRIC STREET (91.4)	4	TIM MCGRAW Kristofferson CURB (89.0)	16	JIMMY WAYNE Do You Believe Me Now VALORY (81.5)	30
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	7	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	17	SARA EVANS Some Things Never Change RCA (85.0)	31
KENNY CHESNEY Better As A Memory BNA (84.8)	8	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	18	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	36
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	10	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	19	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	39
BLAKE SHELTON Home WARNER BROS. (81.5)	11	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	20	JO DEE MESSINA I'm Done CURB (83.3)	40
		JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	21	ERIC CHURCH His Kind Of Money CAPITOL NASHVILLE (88.1)	46

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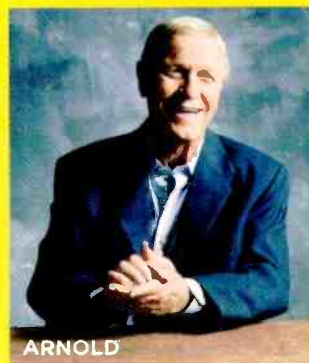
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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

RADIO EXTENDS ARNOLD'S CHART REACH

Country Music Hall of Fame member Eddy Arnold returns to Hot Country Songs for the first time in 25 years, as "To Life" snares the Hot Shot Debut at No. 49. Arnold becomes the only country artist in history to bow with a new track in each of the past seven decades, starting when "Each Minute Seems a Million Years" peaked at No. 5 in June 1945, on a chart then known as Billboard's Most Played Juke Box Folk Records. Arnold's most recent Hot Country Songs ink came with "The



ARNOLD

Blues Don't Care Who's Got 'Em" in March 1983. His country chart history touched the '90s when a duet with LeAnn Rimes of his signature song, "Cattle Call," spent two weeks on Billboard's Top Country Singles Sales in December 1999. Intended as a 90th-birthday tribute, label promotion of "To Life" began the week before Arnold died May 8 at age 89 (see Mileposts, page 60). Arnold topped the country singles chart 28 times between 1947 and 1968. —Wade Jessen

MAY 31 2008 **LATIN Billboard**

HOT LATIN SONGS™					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist
1	1	1	28	#1 TE QUIERO 7 WKS. #1 DOMINGUEZ (F.DANILO GOMEZ)	Flex EMI TELEVISION
2	2	2	8	SI NO TE HUBIERAS IDO F OLVERA (M A SOLIS)	Mana WARNER LATINA
3	3	3	15	DONDE ESTAN CORAZON C PAUCAR E IGLESIAS (E IGLESIAS, C SOROKIN)	Enrique Iglesias UNIVERSAL LATINO
4	13	11	7	GREATEST GAINER PEGADITO T TORRES, O WARNER, L LEVIN (T TORRES)	Tommy Torres WARNER LATINA
5	10	8	8	HASTA EL DIA DE HOY D CASTRO (G RAMIREZ FLORES)	Dareyes De La Sierra DISA
6	4	4	26	GOTAS DE AGUA DULCE G SANTADOLLA, JUANES (J E ARISTIZABAL)	Juanes UNIVERSAL LATINO
7	7	9	18	TE LLORE C PRIMAVERA (R BARBA)	Conjunto Primavera FONOVISA
8	6	6	10	CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO
9	5	7	36	ME ENAMORA B SANTADOLLA, JUANES (J E ARISTIZABAL)	Juanes UNIVERSAL LATINO
10	9	5	17	AHORA ES NOT LISTED (J L MORERA, LUNA, L VEGUILLA, MALAVE, E F PADILLA, V MARTINEZ)	Wisn & Yandel MACHETE
11	8	10	14	LA DERROTA J SEBASTIAN (J SEBASTIAN)	Vicente Fernandez SONY BMG NORTE
12	12	16	20	SOBRE MIS PIES R CAMACHO (I CHAVEZ, ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA EDIMONSA
13	11	30	16	SIN TU AMOR O URBINA JR, R URBINA R AVITIA (J LUGARDO DEL TORO, O SANCHEZ)	Alacranes Musical UNIVISION
14	21	17	13	AMANTES ESCONDIDOS L E PAVAN (W CASTILLO)	German Montero UNIVISION
15	16	13	23	ESTOS CELOS J SEBASTIAN, J R CARDENAS (J SEBASTIAN)	Vicente Fernandez SONY BMG NORTE
16	14	14	14	TOMAME O DEJAME A LIZARRAGA, J LIZARRAGA (J C CALDERON)	Banda El Recodo FONOVISA
17	18	25	4	A PUNTO DE LLORAR NOT LISTED (M X MUÑOZ, G FLORES)	Los Rieleros Del Norte FONOVISA
18	RE-ENTRY	18	18	PERDONAME PREDICADOR (E MOSQUERA, A VARGAS)	La Factoria UNIVERSAL LATINO
19	17	24	5	YO NO SE PERDONARTE L FONS, N SCHAJRIS (L FONS, N SCHAJRIS, C BRANT)	Victor Manuelle KIVAY VM
20	15	15	28	EL VASO DERRAMA EL POTRO DE SINALOA (I CHAVEZ, ESPINOZA PAZ)	El Potro De Sinaloa MACHETE
21	23	21	13	YO QUIERO M DOMM, TEMAS (M DOMM, E GRENCI)	Camila SONY BMG NORTE
22	20	18	17	POR QUIEN ME DEJAS A RAMIREZ CORRAL (C SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA EDIMONSA
23	24	34	11	INOLVIDABLE NOT LISTED (I CHAVEZ, ESPINOZA PAZ)	Jenni Rivera FONOVISA
24	30	23	4	TU ADIOS NO MATA R MUNDI, R MARTINEZ (D VILLARREAL)	Intocable EMI TELEVISION
25	22	29	7	SI TU TE ATREVES L MIGUEL, M ALEJANDRO (M ALEJANDRO)	Luis Miguel WARNER LATINA

HOT LATIN SONGS™					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist
26	26	26	8	PERMITAME M MASIS (I FELICIANO, L VEGUILLA, MALAVE, M E MASIS)	Tony Dize WY MACHETE
27	19	22	9	TE AMO A TERRAZAS, V TERRAZAS (M A SOLIS)	Los Horoscopos De Durango UNIVISION
28	28	33	11	AMIGA POR FAVOR G GLESS (G GLESS)	Pedro Fernandez MACHETE
29	29	31	11	ENREDAME B OSSA (J F FONSECA)	Fonseca EMI TELEVISION
30	39	46	11	SUFFIRAS C CABRAL, JUNIOR (J R MARTINEZ, S SALINAS)	Palomo DISA
31	34	35	11	ERES A BACUERO (J E FONSECA)	Alejandro Fernandez SONY BMG NORTE
32	35	28	12	LA VECINA NOT LISTED (A RIVERA, C COLON, J SANTANA, J BARBOSA)	Angel & Khriz VI MACHETE
33	36	32	12	LLEGASTE TU NOT LISTED (J EDUARDO HUERTA UECKE, T JOY HUERTA UECKE)	Jesse & Joy WARNER LATINA
34	HOT SHOT DEBUT	1	1	VIVE Y DEJAME VIVIR NOT LISTED (NOT LISTED)	Cuisillos MUSART / BALBOA
35	27	20	14	AHORA ENTENDI J CALDERON (J CALDERON MUNUZURI, Y GAXIOLA)	Yuridia SONY BMG NORTE
36	43	47	11	COMO YO J L GUERRA SEJAS (J L GUERRA SEJAS)	Juan Luis Guerra Y 440 EMI TELEVISION
37	31	37	13	RUMBO AL SUR LOS TIGRES DEL NORTE (F VALDEZ LEAL, R ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA
38	33	36	11	SIN PERDON H ACOSTA (A CELEDON)	Hector Acosta VENEMUSIC
39	50	-	1	PERDONO Y OLVIDO P AGUILAR (L GARCIA)	Pepe Aguilar EMI TELEVISION
40	32	40	7	DE QUE ME PRESUMES R MELENDEZ (R MELENDEZ)	Lupillo Rivera ASL
41	25	27	8	DONDE ESTAN ESOS AMIGOS NOT LISTED (NOT LISTED)	Ei Chaval MAS
42	RE-ENTRY	42	42	EMPEZAR DESDE CERO NOT LISTED (NOT LISTED)	RBD EMI TELEVISION
43	NEW	43	43	YA NO LOORES (LET ME LOVE YOU) GIE (A GARCIA)	Baby Boy 786 SIENTE
44	RE-ENTRY	44	44	EL DIA DE TU SUERTE (HOY) H J TORRES DONATO (R L PORRATA PAGAN)	N'Klabe NU LIFE / MACHETE
45	NEW	45	45	QUIEN DIJO AMIGOS L FONSI JEEVE (L FONSI C BRANT)	Ana Isabelle LA CALLE / UNIVISION
46	38	-	7	TE AMO ALIADOS DE LA SIERRA (F DONTIVEROS FIRMAN)	Aliados De La Sierra ASL
47	NEW	47	47	PA'LANTE NOT LISTED (NOT LISTED)	Willy Chirino LATHUM
48	49	48	3	NO TE VAYAS J M LUGO (D ALFARNO)	Gilberto Santa Rosa SONY BMG NORTE
49	RE-ENTRY	49	49	ME MUERO NOT LISTED (N JIMENEZ A AVILA)	Diana Reyes OBC
50	RE-ENTRY	50	50	TAL VEZ M CHAPA, L F LEYVA (F DE VITA)	Ponzona Musical ASL



Singer's fifth Hot Latin Songs appearance as lead artist becomes his highest ranked to date. Song sails on a 33% audience increase with adds in Los Angeles, San Antonio, Puerto Rico and Springfield, Mass.

Adds in Texas and in Chicago send Dareyes De La Sierra's first hit 10-5 on a 25% audience gain. Song also tops Regional Mexican Airplay.

Cuisillos' 10th Hot Latin Songs entry is this week's highest debut as "Vive Y Dejame Vivir" jumps on at No. 34.

TOP LATIN ALBUMS™					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title
1	1	2	2	#1 LUIS MIGUEL 3 WKS. WARNER LATINA 503996 (18.98)	Complices
2	2	2	26	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre
3	3	1	1	MANA WARNER LATINA 481788 (17.98) ⊕	Arde El Cielo
4	4	3	1	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08
5	5	4	15	FLEX ASTERISCO/SDAD 15221 EMI TELEVISION (13.98)	Te Quiero
6	7	6	13	MARCO ANTONIO SOLIS FONOVISA 353133 UG (10.98)	La Mejor... Coleccion
7	6	5	3	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489 SONY BMG NORTE (14.98)	Los Gabriel...Cantan A Mexico
8	8	7	19	WISIN & YANDEL MACHETE 010292 (16.98)	Wisn Vs. Yandel: Los Extraterrestres
9	10	9	33	CAMILA SONY BMG NORTE 79272 (14.98) ⊕	Todo Cambio
10	9	8	1	VICENTE FERNANDEZ DISCOS 605 07405 SONY BMG NORTE (16.98) ⊕	Historia De Un Idolo
11	12	11	27	AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605 PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕	Y Que Quede Claro
12	11	10	30	JUANES UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Raico
13	13	-	2	CUISILLOS MUSART 5050 BALBOA (15.98)	Vive Y Dejame Vivir
14	16	16	19	GRUPO NUEVA VIDA MULTIMUSIC 11523 (6.98)	Mejores Cantos Religiosos
15	14	13	26	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489 SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos
16	20	14	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISION 09677 (14.98)	Planeta Kumbia
17	18	12	4	TONY DIZE WY 010736 MACHETE (14.98)	La Melodia De La Calle
18	21	21	11	AKWID UNIVISION 311070 UG (12.98)	La Novela
19	30	29	4	GREATEST GAINER GRUPO MONTEZ DE DURANGO DISA 721161 UG (12.98)	Vida Mafiosa
20	24	20	18	LA FACTORIA UNIVERSAL LATINO 008062 (12.98)	Nueva Metas
21	26	19	13	K-PAZ DE LA SIERRA DISA 725617 UG (14.98) CD/DVD ⊕	En Vivo Desde El Auditorio Nac
22	22	18	16	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas
23	25	22	46	VARIOUS ARTISTS LA CALLE 330050 UG (12.98)	Bachata # 1s
24	15	32	15	LUPILLO RIVERA ASL 730081 MACHETE (12.98)	Tiro De Gracia
25	19	15	11	LOS TIGRES DEL NORTE FONOVISA 353188 UG (12.98)	Raices

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title
26	36	34	36	LA ARROLLADORA BANDA EL LIMON DISA 721121 UG (12.98)	Y Que Quede Claro
27	32	28	2	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live
28	33	24	8	DIANA REYES OBC 8700 (11.98)	Insatisfecha
29	29	23	1	DUELO UNIVISION 311263 UG (12.98)	Historias De Valientes
30	34	26	9	EL TRONO DE MEXICO OBC 8701 (11.98)	Cruzando Fronteras
31	27	25	1	MJ MACHETE 011151 (10.98)	Mi Sentimiento
32	HOT SHOT DEBUT	1	1	JERRY RIVERA DISCOS 605 29496/SONY BMG NORTE (14.98) ⊕	Amores Como El Nuestro...Los Exitos
33	40	31	11	LOS HOROSCOPOS DE DURANGO UNIVISION 311271 UG (12.98)	Ayer Hoy Y Siempre
34	28	27	1	K-PAZ DE LA SIERRA DISA 721130 UG (12.98)	Capaz De Todo Por Ti
35	17	17	17	PEDRO FERNANDEZ MACHETE 011108 (11.98)	Dime Mi Amor
36	35	30	1	CAIFANES/JAGUARES SONY BMG NORTE 22877 (14.98)	De Caifanes A Jaguares
37	41	35	14	LOS TUCANES DE TIJUANA UNIVISION 311175 UG (13.98)	20 Aniversario
38	37	38	52	ALACRANES MUSICAL UNIVISION 311054 UG (12.98)	Ahora Y Siempre
39	50	36	7	VARIOUS ARTISTS FONOVISA 353170 UG (10.98)	30 Corridos: Muy Perrones
40	59	72	6	PAGE SETTER DISA 721149 UG (11.98)	Con Banda
41	47	43	17	LOS BUKIS FONOVISA 353283 UG (10.98)	30 Recuerdos Inolvidables
42	44	67	12	MARC ANTHONY SONY BMG NORTE 11924 (16.98)	El Cantante (Soundtrack)
43	42	40	7	ALEJANDRO FERNANDEZ DISCOS 605 17948 SONY BMG NORTE (16.98) ⊕	15 Años De Exitos
44	53	51	18	CARDENALES DE NUEVO LEON DISA 724120 UG (12.98)	25 Aniversario: Edicion Limitada
45	58	47	1	TIERRA CALI VENEMUSIC 65349/UNIVERSAL LATINO (12.98) ⊕	Grandes Exitos Originales
46	70	60	38	EL CHAPO DE SINALOA DISA 729333 UG (8.98)	15 Autenticos Exitos
47	45	37	1	CONJUNTO PRIMAVERA FONOVISA 353487 UG (12.98)	Que Ganas De Volver
48	57	-	1	ESPINOZA PAZ ASL 730073 MACHETE (10.98)	El Canta Autor Del Pueblo
49	43	39	1	JOSE ALFREDO JIMENEZ DISCOS 605 28976/SONY BMG NORTE (12.98)	Y Sigue Siendo El Rey... Sus Duetos
50	46	42	31	LOS TEMERARIOS AFG SIGMA FONOVISA 352162 UG (12.98)	Recuerdos Del Alma

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title
51	65	41	11	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 724121 UG (12.98)	Letras Montadas Y Armadas
52	63	49	7	VARIOUS ARTISTS TITANO 1032 (9.98)	18 Exitos: Sonidero Hits Vol. 3
53	55	46	33	EL TRONO DE MEXICO SKALONA 074532 UNIVERSAL LATINO (11.98)	Fuego Nuevo
54	66	52	18	BELANOVA UNIVERSAL LATINO 009868 (13.98)	Fantasia Pop
55	RE-ENTRY	55	55	GRUPO MONTEZ DE DURANGO DISA 724115 UG (12.98)	Agarrese!
56	51	73	11	JUAN LUIS GUERRA Y 440 EMI TELEVISION 86392 (14.98)	La Llave De Mi Corazon
57	64	50	16	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora
58	38	56	24	ANDREA BOCELLI SUGAR SIENTE 653534 UNIVERSAL LATINO (18.98)	Lo Mejor De Andrea Bocelli: Vivere
59	54	69	11	ALEXIS & FIDO SONY BMG NORTE 06187 (14.98)	Sobrenatural
60	72	75	11	PATRULLA 81 DISA 721139 UG (12.98)	A Mi Ley
61	49	58	24	SIN BANDERA DISCOS 605 19791/SONY BMG NORTE (16.98) ⊕	Hasta Ahora
62	RE-ENTRY	62	62	K-PAZ DE LA SIERRA DISA 729313 UG (8.98)	15 Autenticos Exitos
63	68	48	16	EL POTRO DE SINALOA MACHETE 006497 (11.98)	Los Mejores Corridos
64	48	-	12	GILBERTO SANTA ROSA SONY BMG NORTE 12033 (16.98)	Contraste
65	62	62	51	XTREME LA CALLE 340011 UG (13.98)	Haciendo Historia
66	61	68	9	RICARDO ARJONA SONY BMG NORTE 16225 (14.98)	Quien Dijo Ayer: Special Edition
67	56	33	18	BANDA EL RECODO MASTEROO 50587 (6.98)	30 Pegaditas: Puros Comidos Y Rancheras
68	73	-	42	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007
69	60	57	16	IVY QUEEN UNIVISION 311140 UG (13.98)	Sentimiento
70	RE-ENTRY	70	70	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings
71	67	54	31	LOS TUCANES DE TIJUANA UNIVISION 311110 UG (10.98)	La Mejor... Coleccion: De Corridos
72	52	61	18	JOSE ALFREDO JIMENEZ SONY BMG NORTE 06009 (10.98)	Tesoros De Coleccion: 30 Grandes Canciones
73	RE-ENTRY	73	73	BRAZeros MUSICAL DE DURANGO DISA 729318 UG (5.98)	Linea De Oro: La Abeja Miop...
74	74	44	5	LA APUESTA SERCA 6885 (11.98)	10 Exitos De Oro
75	23	71	13	EDNITA NAZARIO SONY BMG NORTE 11621 (14.98)	Real

LATIN

LATIN AIRPLAY		
POP™		
THIS WEEK	LAST WEEK	TITLE
1	1	SI NO TE HUBIERAS IDO MANA (WARNER LATINA)
2	2	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	TE QUIERO FLEX (EMI TELEVISION)
4	3	CADA QUE... BELANOVA (UNIVERSAL LATINO)
5	7	PEGADITO TOMMY TORRES (WARNER LATINA)
6	5	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
7	6	ME ENAMORA JUANES (UNIVERSAL LATINO)
8	9	SI TU TE ATREVES LUIS MIGUEL (WARNER LATINA)
9	9	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	11	YO QUIERO CAMILA (SONY BMG NORTE)
11	15	ERES ALEJANDRO FERNANDEZ (SONY BMG NORTE)
12	14	LLEGASTE TU JESSE & JOY (WARNER LATINA)
13	10	AHORA ENTENDI YUNIDIA (SONY BMG NORTE)
14	12	ENFREDAME FONSECA (EMI TELEVISION)
15	13	NO PUEDO OLVIDARLA MARCO ANTONIO SOLIS (FONOVISA)

LATIN ALBUMS		
POP™		
THIS WEEK	LAST WEEK	ARTIST
1	1	LUIS MIGUEL COMPLICES (WARNER LATINA)
2	2	MANA ARDE EL CIELO (WARNER LATINA)
3	3	ENRIQUE IGLESIAS 95/08 (UNIVERSAL LATINO)
4	4	MARCO ANTONIO SOLIS LA MEJOR COLECCION (FONOVISA/UG)
5	5	CAMILA TODO CAMBIO (SONY BMG NORTE)
6	6	JUANES LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
7	8	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
8	7	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
9	9	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ PLANETA KUMBIA (EMI TELEVISION)
10	11	CAIFANES/JAGUARES DE CAIFANES A JAGUARES (SONY BMG NORTE)
11	14	ALEJANDRO FERNANDEZ 15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
12	17	BELANOVA FANTASIA POP (UNIVERSAL LATINO)
13	12	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SENTE/UNIVERSAL LATINO)
14	15	SIN BANDERA HASTA AHORA (DISCOS 605/SONY BMG NORTE)
15	16	RICARDO ARJONA QUEN DIJO AYER: SPECIAL EDITION (SONY BMG NORTE)

RHYTHM™		
THIS WEEK	LAST WEEK	TITLE
1	2	AHORA ES WISIN & YANDEL (MACHETE)
2	13	EL PERDEDOR AVENTURA (PREMIUM LATIN)
3	4	PERDONAME LA FACTORIA (UNIVERSAL LATINO)
4	3	PERMITAME TONY DIZE (WY/MACHETE)
5	1	TE QUIERO FLEX (EMI TELEVISION)
6	5	EL DIFICIL DE LA GHETTO (CMG/SRC/UNIVERSAL MOTOWN)
7	8	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
8	7	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
9	10	MOVE SHAKE DROP DJ LAZ FEATURING FLO RIDA & CASELY (VIP)
10	15	YA NO LLORES (LET ME LOVE YOU) BABY BOY (786/SENTE)
11	9	LOW FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)
12	6	SOBRENATURAL ALEXIS & FIDO (SONY BMG NORTE)
13	12	SEXY MOVIMIENTO WISIN & YANDEL (MACHETE)
14	11	DROP IT AND ROCK IT MR. CRIMINAL (HI POWER)
14	14	TU TE LAS TRAE YOMO (BLACK PEARL)

RHYTHM™		
THIS WEEK	LAST WEEK	ARTIST
1	1	FLEX TE QUIERO (ASTERISCO/SDAO/EMI TELEVISION)
2	2	WISIN & YANDEL WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
3	3	TONY DIZE LA MELODIA DE LA CALLE (WY/MACHETE)
4	4	AKWID LA NOVELA (UNIVISION/UG)
5	5	LA FACTORIA NUEVA METAS (UNIVERSAL LATINO)
6	6	MJ MI SENTIMIENTO (MACHETE)
7	7	ALEXIS & FIDO SOBRENATURAL (SONY BMG NORTE)
8	8	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
9	9	DON OMAR KING OF KINGS (VI/MACHETE)
10	10	ANGEL & KHRIZ SHOWTIME (VI/MACHETE)
11	12	DADDY YANKEE EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
12	13	AKWID GREATEST EXITOS (HEADLINERS/UNIVISION/UG)
13	11	EL CHIVO CICATRICES (AZTEC SOULS/VIRUS)
14	14	DON OMAR KING OF KINGS LIVE (VI/MACHETE)
15	-	MIGUELITO EL HEREDERO (LOS CANGR/EL CARTEL/MACHETE)

REGIONAL MEXICAN™		
THIS WEEK	LAST WEEK	TITLE
1	2	HASTA EL DIA DE HOY DAREYES DE LA SIERRA (DISA)
2	1	LA DERROTA VICENTE FERNANDEZ (SONY BMG NORTE)
3	4	SOBRE MIS PIES LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	3	SIN TU AMOR ALACRANES MUSICAL (UNIVISION)
5	5	TE LLORE CONJUNTO PRIMAVERA (FONOVISA)
6	11	AMANTES ESCONDIDOS GERMAN MONTERO (UNIVISION)
7	6	TOMAME O DEJAME BANDA EL RECORD (FONOVISA)
8	8	A PUNTO DE LLORAR LOS RIELENOS DEL NORTE (FONOVISA)
9	12	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (DISA)
10	7	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
11	10	POR QUIEN ME DEJAS LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
12	13	INOLVIDABLE JENNI RIVERA (FONOVISA)
13	17	TU ADIOS NO MATA INTOCABLE (EMI TELEVISION)
14	9	TE AMO LOS HOROSCOPOS DE DURANGO (UNIVISION)
15	16	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)

REGIONAL MEXICAN™		
THIS WEEK	LAST WEEK	ARTIST
1	1	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
2	2	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
3	3	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	CUISILLOS VIVE Y DEJAME VIVIR (MUSART/BALBOA)
5	12	GRUPO MONTEZ DE DURANGO VIDA MAFIOSA (DISA/UG)
6	9	K-PAZ DE LA SIERRA EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
7	8	LOS CUATES DE SINALOA Puros EXITOS CHACAS (SONY BMG NORTE)
8	5	LUPILLO RIVERA TIRO DE GRACIA (ASL/MACHETE)
9	7	LOS TIGRES DEL NORTE RAICES (FONOVISA/UG)
10	16	LA ARROLLADORA BANDA EL LIMON Y QUE QUEDA CLARO (DISA/UG)
11	14	DIANA REYES INSATISFECHA (DBC)
12	11	DUELO HISTORIAS DE VALIENTES (UNIVISION/UG)
13	15	EL TRONO DE MEXICO CRUZANDO FRONTERAS (DBC)
14	18	LOS HOROSCOPOS DE DURANGO AYER HOY Y SIEMPRE (UNIVISION/UG)
15	10	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)

Billboard DANCE

MAY
31
2008

HOT DANCE CLUB PLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	2	8	#1 POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC	
2	1	6	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BRDS.	
3	5	6	BREAK THE ICE BRITNEY SPEARS JIVE/ZOMBA	
4	4	9	DANCE LIKE THERE'S NO TOMORROW PAULA ABUL & RANDY JACKSON DREAM MERCHANT 21/CMG	
5	7	9	LEAVIN' JESSE MCCARTNEY HOLLYWOOD	
6	9	7	DISCO LIES MOBY MUTE	
7	3		WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON WITH AKON LEGACY/EPIC	
8	11	9	THIS IS NOT REAL LOVE GEORGE MICHAEL & MUTA EPIC	
9	15	5	WHAT'S DONE IS DONE TRACY YOUNG FEATURING CEEVOX FEROSH	
10	8	9	TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG	
11	7		BLEEDING LOVE LEONA LEWIS SYCO/JRMG	
12	17	5	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE	
13	7		TURN IT UP MARK PICCHIOTTI PRESENTS BASSTOY BLUEPLATE	
14	10	13	THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETWORK	
15	6		DAYLIGHT KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA	
16	29	2	SAME OLD FUCKING STORY CYNOL LAUPER EPIC	
17	14	14	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC	
18	19	8	THE RIGHT LIFE SEAL WARNER BRDS.	
19	20	19	RELAX, TAKE IT EASY MIKA CASABLANCA/UNIVERSAL REPUBLIC	
20	12	10	ME TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY	
21	23		FUNPLEX THE B-52S ASTRALWERKS/CAPITOL	
22	27	6	ALL I SEE KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL	
23	21	14	LOVELIGHT ROBBIE WILLIAMS EMI	
24	31	5	SHAKE IT ANAE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY	
25	30	6	ROCK WITH U JANET ISLAND/IDJMG	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
26	26	10	WORK IT DJ KILO CARRILLO MUSIC	
27	34	3	POWER PICK STAND BY ME MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY	
28	22	14	BREAKAWAY DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS	
29	24	12	DROP THAT BEAT TWISTED DEE HAMMER	
30	16	14	BREAK YOU RALPH FALCON FEATURING THE WEATHER GIRLS NERVOUS	
31	28	11	A&E GOLDFRAPP MUTE	
32	37	4	CRAZY CHANTAL CHAMANDY NINEMUSE	
33	31	5	EVERYTHING IS BEAUTIFUL STATIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC	
34	41	3	SET U FREE PLANET SOUL STRICTLY RHYTHM	
35	43	3	SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN	
36	45	2	GREAT DJ THE TING TINGS COLUMBIA	
37	40	4	LOVE REVOLUTION LEE GENESIS HERGER PLATTERS/MUSIC PLANT	
38	49	2	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
39	44	3	I GOT AWAY RANDY FREISS MMSP	
40	48	2	KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY	
41	33	7	I FEEL UPSIDE DOWN THE ONES A TOUCH OF CLASS/PEACE BISQUIT	
42	32	11	DRUM NATION MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE	
43	39	11	FOOL (IF YOU THINK IT'S OVER) NEMESIS RISING CURB/REPRISE	
44	50	2	WHERE THE MUSIC TAKES YOU ARI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUR	
45	NEW		FALL KIMBERLEY LOCKE CURB/REPRISE	
46	25	13	EVERYBODY UP ALTAR FEATURING JEANIE TRACY SILVER LABEL/TOMMY BOY	
47	NEW		MY LIFE CHRIS THE GREEK PANAGHI DJG/JRA	
48	NEW		STAMP YOUR FEET DONNA SUMMER BURGUNDY	
49	NEW		LITTLE MISS OBSSIVE ASHLEE SIMPSON WITH TOM HIGGINS/DJ GEFFEN/INTERSCOPE	
50	46	10	I CAN HEAR THE MONEY LENA DAUMAN	

TOP ELECTRONIC ALBUMS™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	CERT.
1	1	9	#1 GNARLS BARKLEY THE ODD COLOURS/DOWNTOWN/ATLANTIC 4502067/AG	
2	3	35	METRO STATION METRO STATION RED INK 10521/COLUMBIA	
3	2	3	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN	
4	4		NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*	
5	7	16	HANNAH MONTANA HANNAH MONTANA 2: NON STOP DANCE PARTY WALT DISNEY 001106	
6	6	39	M.I.A. KALA XL/INTERSCOPE 009659*/IGA	
7	5	2	ARMIN VAN BUUREN IMAGINE ARMADA 1666/ULTRA	
8	8	7	MOBY LAST NIGHT MUTE 9383*	
9	11	5	M83 SATURDAYS=YOUTH MUTE 9384	
10	10	6	CUT /// COPY IN GHOST COLOURS MODULAR.050	
11	12	19	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
12	9	17	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636	
13	17	22	VARIOUS ARTISTS HIGH SCHOOL MUSEUM 2: NON STOP DANCE PARTY WALT DISNEY 001089	
14	16	4	VARIOUS ARTISTS ULTRA.TRANCE 08 ULTRA 1669	
15	14	6	JASON NEVINS THRIVEMIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE	
16	NEW		PENDULUM IN SILICO ATLANTIC 511089/AG	
17	13	3	PUSCIFER V IS FOR VIAGRA: THE REMIXES PUSCIFER 9	
18	22	24	DAFT PUNK ALIVE 2007 VIRGIN 09841	
19	15	7	KYLIE MINOGUE X ASTRALWERKS/CAPITOL 14780	
20	18	9	CRYSTAL CASTLES CRYSTAL CASTLES LIES 200962/LAST GANG	
21	23	45	JUSTICE CROSS (B) LANGER/BECAUSE 224892/VICE	
22	19	11	CASCADA PERFECT DAY ROBBINS 75079	
23	NEW		PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
24	RE-ENTRY		VARIOUS ARTISTS PULSE: PLATINUM EDITION RAZOR & TIE 89179	
25	24	2	THE BIRTHDAY MASSACRE LOOKING GLASS METROPOLIS 80545	

HOT DANCE AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / PROMOTION LABEL
1	1	9	#1 BLEEDING LOVE LEONA LEWIS SYCO/JRMG	
2	2	9	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BRDS.	
3	3	6	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC	
4	5	5	DAMAGED DANITY KANE BAD BOY/ATLANTIC	
5	6	6	BREAK THE ICE BRITNEY SPEARS JIVE/ZOMBA	
6	4	16	I CAN'T HELP MYSELF BELLATRIX FEATURING SOPHIA MAY NERVOUS	
7	6	15	NOW YOU'RE GONE BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA	
8	7	29	LET ME THINK ABOUT IT IDA CORR LIFTED/KICK/DISCO/WAX/WARNER BRDS.	
9	10	28	ANTHEM FLO & PERI FEATURING ERIC LUMIERE ULTRA	
10	13	5	DISCO LIES MOBY MUTE	
11	9	14	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
12	16	4	ROCK WITH U JANET ISLAND/IDJMG	
13	17	5	TOCA'S MIRACLE 2008 FRAGMA ULTRA	
14	15	10	DEEP AT NIGHT ERCOLA VS. HEIKKI L. NERVOUS	
15	19	2	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE	
16	14	12	LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM	
17	NEW		TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG	
18	NEW		TAKE A BOW RIHANNA SRP/DEF JAM/IDJMG	
19	21	2	FIX ME VELVET ROBBINS	
20	NEW		DON'T STOP BELIEVIN' GEORGE LAMOND ROBBINS	
21	23	3	CLOSER NE-YO DEF JAM/IDJMG	
22	17	12	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC	
23	NEW		LEAVIN' JESSE MCCARTNEY HOLLYWOOD	
24	NEW		LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR CASH MONEY/UNIVERSAL MOTOWN	
25	NEW		AMERICAN BOY ESTELLE FEAT. KANYE WEST HDME SCHOOL/ATLANTIC	

HITS OF THE WORLD **Billboard**

MAY
31
2008

THIS WEEK		LAST WEEK		(SDUNDSKAN JAPAN)		MAY 20, 2008	
1	NEW	1	NEW	SUPERFLY	SUPERFLY (FIRST LTD VERSION) WARNER		
2	NEW	2	NEW	SUPERFLY	SUPERFLY WARNER		
3		2		HIKARU UTADA	HEART STATION EMI		
4	NEW			TSUYOSHI NAGABUCHI	LOVE FOR LIFE		
5		3		MADONNA	HARD CANDY WARNER BROS.		
6	NEW			VARIOUS ARTISTS	HIME TORA BEST AVEV TRAX		
7	NEW			YUTAKA MIZUTANI	TIME CAPSULE (FIRST LTD VERSION CD/DVD) AVEV TRAX		
8		1		PERFUME	GAME TOKUMA		
9		10		VARIOUS ARTISTS	DANCE HALL LOVERS SEASON 5 EMI		
10		5		HY	HEARTY HIGASHIYAKENA		

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE)		MAY 20, 2008	
1	NEW			SEFYU	SUIS-JE LE GARDIEN DE MON FRERE? BECAUSE		
2		2		FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA		
3		1		MADONNA	HARD CANDY WARNER BROS.		
4		3		DUFFY	ROCKFERRY A&M		
5		5		AMY WINEHOUSE	BACK TO BLACK ISLAND		
6		4		PORTISHEAD	THIRD GO BEAT! ISLAND		
7		7		ALAIN BASHUNG	BLEU PETROLE BARCLAY		
8		8		RENAN LUCE	REPENTI BARCLAY		
9		6		ERA	REBORN MERCURY		
10		9		GRAND CORPS MALADE	ENFANT DE LA VILLE AZ		

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		MAY 19, 2008	
1		1		MADONNA	HARD CANDY WARNER BROS.		
2		4		JOVANOTTI	SAFARI MERCURY		
3		2		VASCO ROSSI	IL MONDO CHE VORREI CAPITOL		
4		3		AFTERHOURS	I MILANESI AMMAZZANO IL SABATO UNIVERSAL		
5		6		AMY WINEHOUSE	BACK TO BLACK ISLAND		
6		9		GIANNA NANNINI	GIANNA BEST POLYDOR		
7	NEW			DANIELE SILVESTRI	MONETINE SONY BMG		
8		7		CAPAREZZA	LE DIMENSIONI DEL MIO CAOS VIRGIN		
9		11		LEONA LEWIS	SPIRIT SYCO		
10		8		R.E.M.	ACCELERATE WARNER BROS.		

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		MAY 20, 2008	
1		1		4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2		2		MERCY	DUFFY A&M		
3		3		BRING EN HEI	BASCHI UNIVERSAL		
4		4		THIS IS THE LIFE	AMY MACDONALD VERTIGO		
5		5		AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC		

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		MAY 20, 2008	
1	2			MADONNA	HARD CANDY WARNER BROS.		
2	3			AMY MACDONALD	THIS IS THE LIFE VERTIGO		
3	1			GOELAE	TAETTOO - BEST OF BAERNOUETSCH EMI		
4	NEW			MR. DA-NOS	THE ONE AND ONLY TBA		
5	4			DUFFY	ROCKFERRY A&M		

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		MAY 18, 2008	
1	NEW			NEIL DIAMOND	HOME BEFORE DARK COLUMBIA		
2	NEW			PENDULUM	IN SILCO WARNER BROS.		
3		1		SCOOTER	JUMPING ALL OVER THE WORLD SHEFFIELD TUNES		
4		3		DUFFY	ROCKFERRY A&M		
5		2		MADONNA	HARD CANDY WARNER BROS.		
6	NEW			JAY SEAN	MY OWN WAY 2POINT9/JAYDED		
7		7		SCOUTING FOR GIRLS	SCOUTING FOR GIRLS EPIC		
8		14		GABRIELLA CILMI	LESSONS TO BE LEARNED ISLAND		
9		8		PLATTERS	THE VERY BEST OF UMTV		
10	NEW			FRANK SINATRA	NOTHING BUT THE BEST REPRISE		

THIS WEEK		LAST WEEK		(ARIA)		MAY 18, 2008	
1		1		ANDRE RIEU/MIRUSIA	WALTZING MATILDA UNIVERSAL		
2		2		DAMIEN LEITH	CATCH THE WIND: SONGS OF A GENERATION SONY BMG		
3	NEW			GABRIELLA CILMI	LESSONS TO BE LEARNED ISLAND		
4		3		MADONNA	HARD CANDY WARNER BROS.		
5		5		LEONA LEWIS	SPIRIT SYCO		
6		7		THE PRESETS	APOCALYPSO MODULAR		
7		6		CARL RISELEY	THE RISE MERCURY		
8		4		KASEY CHAMBERS/SHANE NICHOLSON	RATTIN' BONES LIBERATION		
9		11		KATE CEBERANO	SO MUCH BEAUTY MERCURY		
10		10		MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE		

THIS WEEK		LAST WEEK		(PRDMUSICAE/MEDIA)		MAY 21, 2008	
1	NEW			MANOLO GARCIA	SALDREMOS A LA LLUVIA SONY BMG		
2		1		LUIS MIGUEL	COMPLICES WARNER BROS.		
3	NEW			CAMELA	LABERINTO DE AMOR EMI		
4		2		ROSARIO	PARTE DE MI VALE		
5		7		EL ARREBATO	MUNDOLOGIA EMI		
6		3		MANA	ARDE EL CIELO WARNER BROS.		
7		5		EL CANTO DEL LOCO	PERSONAS SONY BMG		
8		6		MONICA NARANJO	TARANTULA SONY BMG		
9	NEW			FRANK SINATRA	NOTHING BUT THE BEST RHINO		
10		4		MADONNA	HARD CANDY WARNER BROS.		

THIS WEEK		LAST WEEK		(YLE)		MAY 21, 2008	
1		1		4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2		2		EI HASSUMPAA	RISTO RAPPAJAJA EMI		
3		3		LACK OF DIVINE INSPIRATION	KINETIK CONTROL BONNIER		
4		5		MERCY	DUFFY A&M		
5		11		MISSA MIEHET RATSASTAA	TERASBETONI WARNER		

THIS WEEK		LAST WEEK		(YLE)		MAY 21, 2008	
1	NEW			VON HERTZEN BROTHERS	LOVE REMAINS THE SAME DYNASTY		
2	NEW			DIABLO	ICAROS FULLSTEAM		
3		1		DISCO ENSEMBLE	MAGIC RECOVERIES FULLSTEAM		
4		4		DUFFY	ROCKFERRY A&M		
5		5		STELLA	LOYTAJA SAA PITAA ELEMENTS		

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		MAY 20, 2008	
1	NEW			IN EXTREMO	SAENGERKRIEG UNIVERSAL		
2		2		AMY WINEHOUSE	BACK TO BLACK ISLAND		
3		3		ICH + ICH	VOM SELBEN STERN POLYDOR		
4		1		MADONNA	HARD CANDY WARNER BROS.		
5		4		UDO LINDENBERG	STARK WIE ZWEI WARNER		
6		6		DUFFY	ROCKFERRY A&M		
7		8		DIE AERZTE	JAZZ IST ANDERS HOT ACTION		
8		7		DER W.	SCHNELLER, HOEHER, WEIDNER 3 R		
9		5		BEATSTEAKS	KANONEN AUF SPATZEN WARNER		
10		11		BEFOUR	WE STAND UNITED POPN'ROLL		

THIS WEEK		LAST WEEK		(NIELSEN BOS/SOUNDSKAN)		MAY 31, 2008	
1	NEW			DEATH CAB FOR CUTIE	NARROW STAIRS BARSUK/ATLANTIC/WARNER		
2		1		MADONNA	HARD CANDY WARNER BROS./WARNER		
3	NEW			DUFFY	ROCKFERRY MERCURY/UNIVERSAL		
4		4		LEONA LEWIS	SPIRIT SYCO/J SONY BMG		
5		2		GAROU	PIECE OF MY SOUL COLUMBIA/SONY BMG		
6		5		SARAH McLACHLAN	RARITIES, B-SIDES, AND OTHER STUFF 2 NETTWERK		
7	NEW			IRON MAIDEN	SOMEWHERE BACK IN TIME: THE BEST OF 1980 - 1989 EMI		
8		3		NEIL DIAMOND	HOME BEFORE DARK COLUMBIA/SONY BMG		
9		9		MARIAH CAREY	E=MC2 ISLAND/UNIVERSAL		
10		6		ARIANE MOFFATT	DANS TOUS LES SENS AUDIOGRAM/SELECT		

THIS WEEK		LAST WEEK		(BIMSA)		MAY 20, 2008	
1	NEW			LUIS MIGUEL	COMPLICES WARNER BROS.		
2		1		VICENTE FERNANDEZ	PARA SIEMPRE SONY BMG		
3		9		MANA	ARDE EL CIELO WARNER BROS.		
4		2		ENRIQUE IGLESIAS	95-08 EXITOS DELUXE UNIVERSAL		
5		3		JONAS BROTHERS	JONAS BROTHERS UNIVERSAL		
6		4		TIMBIRICHE	VIVO EN VIVO EMI TELEVISION		
7		19		MADONNA	HARD CANDY WARNER BROS.		
8		7		XIMENA SARINANA	MEDIOCRE WARNER		
9		8		EMMANUEL	RETRO EN VIVO UNIVERSAL		
10		6		ALEJANDRO FERNANDEZ	15 ANOS DE EXITO SONY BMG		

THIS WEEK		LAST WEEK		(ULTRATOP/GFK)		MAY 21, 2008	
1		1		4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2		2		NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA		
3		5		ALLO LE MONDE	PAULINE CAPITOL		
4		4		DANGEROUS	M. POKORA FT. SEBASTIAN/TIMBERLAND CAPITOL		
5		7		IL AVAIT LES MOTS	SHERYFA LUNA ULM		

THIS WEEK		LAST WEEK		(ULTRATOP/GFK)		MAY 21, 2008	
1		1		FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA		
2		2		MADONNA	HARD CANDY WARNER BROS.		
3		4		RENAN LUCE	REPENTI BARCLAY		
4		19		GAROU	PIECE OF MY SOUL COLUMBIA		
5		5		CHRISTOPHE MAE	MON PARADIS WARNER		

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSKAN INTERNATIONAL)		MAY 31, 2008	
1		1		4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2	NEW			TAKE A BOW	RIHANNA SRP/DEF JAM		
3	NEW			THAT'S NOT MY NAME	THE TING TINGS COLUMBIA		
4		2		MERCY	DUFFY A&M		
5		3		AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC		
6		8		LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY/LAFACE/ZOMBA		
7		4		VIOLET HILL	COLDPLAY PARLOPHONE		
8		7		HEARTBREAKER	WILL.I.AM WILL.I.AM INTERSCOPE		
9		6		BLACK AND GOLD	SAM SPARROW ISLAND		
10		9		WEARING MY ROLEX	WILEY ASYLUM/WARNER		
11		10		LOW	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC		
12		5		VIVA LA VIDA (NEW EDIT)	COLDPLAY PARLOPHONE		
13	NEW			WARWICK AVENUE	DUFFY A&M		
14	NEW			LOVE SONG	SARA BAREILLES EPIC		
15		12		VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA		
16		11		CRY FOR YOU	SEPTEMBER CATCHY TUNES/FAMILY TREE		
17		15		PROPANE NIGHTMARES	PENDULUM WARNER		
18		13		STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE		
19		19		BETTER IN TIME	LEONA LEWIS SYCO		
20		18		PARTY PEOPLE	NELLY FT. FERGIE DERTY/UNIVERSAL MOTOWN		

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSKAN INTERNATIONAL)		MAY 31, 2008	
1	NEW			POP (H)ATE(S) ITSELF	IWATSW GAEA		
2		2		LACK OF DIVINE INSPIRATION	KINETIK CONTROL BONNIER/BONNIER AMIGO		
3		4		4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
4		5		MERCY	DUFFY A&M		
5		1		DISKO	PINTANDWEFALL GAEA		
6		3		VIVA LA VIDA (NEW EDIT)	COLDPLAY PARLOPHONE		
7	RE			HOME COMING	KANYE WEST FT. CHRIS MARTIN ROC-A-FELLA/DEF JAM		
8	RE			DANGEROUS	M. POKORA FT. TIMBALAND & SEBASTIAN CAPITOL		
9	RE			CRUSHCRUSHCRUSH	PARAMORE FUELED BY RAMEN		
10		9		WORK	KELLY ROWLAND MUSIC WORLD/COLUMBIA		

THIS WEEK		LAST WEEK		(MAHASZ)		MAY 16, 2008	
1		1		NEGYVEN	AKOS FEHER SOLYOM		
2	NEW			4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
3		2		MINDEN MOST KERDODIK EL	AKOS FEHER SOLYOM		
4							

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 21, 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	12	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
5	NEW	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
6	4	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
7	NEW	TAKE A BOW RIHANNA SRP/DEF JAM
8	5	SUMMER LOVE MARK MEDLOCK SONY BMG
9	27	VIOLET HILL COLDPLAY PARLOPHONE
10	8	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
11	9	C'EST CHELOU ZAHO CAPITOL
12	11	HEARTBREAKER WILL I AM FT. CHERYL COLE WILL I AM/INTERSCOPE
13	10	LOW FLO RIDA FT. T-PAIN P&O BOY/ATLANTIC
14	18	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
15	17	WITH YOU CHRIS BROWN JIVE/ZOMBA

ALBUMS

THIS WEEK	LAST WEEK	MAY 21, 2008
1	1	MADONNA HARD CANDY WARNER BROS.
2	2	DUFFY ROCKFERRY A&M
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	NEW	NEIL DIAMOND HOME BEFORE DARK COLUMBIA
5	4	PORTISHEAD THIRD ISLAND
6	NEW	IN EXTREMO SAENGERKRIEG UNIVERSAL
7	5	SCOOTER JUMPING ALL OVER THE WORLD SHEFFIELD TUNES
8	NEW	PENDULUM IN SILICO WARNER BROS.
9	8	AMY MACDONALD THIS IS THE LIFE VERTIGO
10	9	ICH + ICH VOM SELBEN STERN POLYDOR
11	NEW	FRANK SINATRA NOTHING BUT THE BEST REPRISE
12	6	LEONA LEWIS SPIRIT SYCO
13	19	AMY WINEHOUSE FRANK ISLAND
14	7	R.E.M. ACCELERATE WARNER BROS.
15	14	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 21, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	2	MERCY DUFFY A&M
3	4	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
4	3	LOVE SONG SARA BAREILLES EPIC
5	5	WITH YOU CHRIS BROWN JIVE/ZOMBA
6	7	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
7	6	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
8	10	VIOLET HILL COLDPLAY PARLOPHONE
9	8	BLEEDING LOVE LEONA LEWIS SYCO
10	9	I'LL BE WAITING LEWNY KRATIVZ VIRGIN
11	13	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC
12	14	BETTER IN TIME LEONA LEWIS SYCO
13	12	TOUCH MY BODY MARIAH CAREY ISLAND
14	11	IN MY ARMS KYLIE MINOGUE PARLOPHONE
15	15	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC

SALES DATA COMPILED BY

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	125	FLYLEAF	#1	FLYLEAF A&M/OCTONE 650005/IGA	●
2	1	18	SARA GROVES		TELL ME WHAT YOU KNOW SPONGE/IND 84302/PROVIDENT-INTEGRITY	
3	3	38	CASTING CROWNS		THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	●
4	4	6	VARIOUS ARTISTS		WOW HITS 1 SOUV. BMG MUSIC/PROVIDENT-WORD-CURB/EMI CMG 10879/PROVIDENT-INTEGRITY	
5	7	6	P.O.D.		WHEN ANGELS & SERPENTS DANCE INO/COLUMBIA 4240*/PROVIDENT-INTEGRITY	
6	6	33	VARIOUS ARTISTS		WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
7	8	22	KIRK FRANKLIN		THE FIGHT OF MY LIFE F0 YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
8	5	7	CECE WINANS		THY KINGDOM COME PURESPPRINGS GOSPEL/EMI GOSPEL 4966/EMI CMG	
9	NOT SHOT DEBUT		JOE COCKER		HYMN FOR MY SOUL FANTASY 30398/CONCORD	
10	10	7	HILLSONG		THE I HEART REVOLUTION: WITH HEARTS AS ONE INTEGRITY 4370/PROVIDENT-INTEGRITY	
11	18	7	MARTHA MUNIZZI		CHANGE THE WORLD MARTHA MUNIZZI 38610	●
12	9	14	NATALIE GRANT		RELENTLESS CURB 79025/WORD-CURB	
13	18	85	SKILLET		COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
14	13	26	MERCYME		ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY	●
15	19	5	GAITHER VOCAL BAND		LOVIN' LIFE GAITHER MUSIC GROUP 2746/EMI CMG	
16	12	2	CHRIS SLIGH		RUNNING BACK TO YOU BRASH 0042/WORD-CURB	
17	24	94	RED		END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	●
18	NEW		SHOWBREAD		ANOREXIA TOOTH & NAIL 6226/EMI CMG	
19	NEW		SHOWBREAD		NERVOSA TOOTH & NAIL 1472/EMI CMG	
20	27	19	GRUPO NUEVA VIDA		MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	
21	22	7	HAWK NELSON		HAWK NELSON IS MY FRIEND! BEC TOOTH & NAIL 5346/EMI CMG	
22	15	30	STEVEN CURTIS CHAPMAN		THIS MOMENT SPARROW 6393/EMI CMG	
23	14	38	POINT OF GRACE		HOW YOU LIVE WORD-CURB 887090	
24	21	34	DAVID CROWDER BAND		REMEDY SIXTEEN SPARROW 2684/EMI CMG	
25	37	4	GREATEST GAINER		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS ROCK OF AGES GAITHER MUSIC GROUP 2771/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	26	65	TOBYMAC		(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	●
27	23	33	NICOLE C. MULLEN		SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
28	11	9	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP WILBERG)		CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
29	30	42	VARIOUS ARTISTS		GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
30	28	3	PURENRG		HERE WE GO AGAIN FERVENT 887321/WORD-CURB	
31	29	12	PILLAR		FOR THE LOVE OF THE GAME ESSENTIAL 10869/PROVIDENT-INTEGRITY	
32	20	33	VARIOUS ARTISTS		SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
33	17	15	VARIOUS ARTISTS		HOW GREAT THOU ART: ISRAEL FAVORITES FROM THE GRAND OLE OPRY: LIVE OPRYRCA NASHVILLE 2038/PROVIDENT-INTEGRITY	
34	RE-ENTRY		JOHN TESH		ALIVE: MUSIC & DANCE: MUSIC FROM THE SHOW GARDEN CITY 4618	
35	RE-ENTRY		GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND		TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
36	31	12	LEELAND		OPPOSITE WAY ESSENTIAL 10854/PROVIDENT-INTEGRITY	
37	35	11	NEEDTOBREATHE		THE HEAT ATLANTIC 236924/WORD-CURB	
38	32	31	AMY GRANT		GREATEST HITS SPARROW 2797/EMI CMG	●
39	34	41	THIRD DAY		CHRONOLOGY: VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	●
40	39	11	FIREFLIGHT		UNBREAKABLE FLICKER 10866/PROVIDENT-INTEGRITY	
41	44	15	PASSION WORSHIP BAND		PASSION: GOD OF THIS CITY SIX STEPS/SPARROW 5422/EMI CMG	
42	36	7	JARS OF CLAY		GREATEST HITS ESSENTIAL 10880/PROVIDENT-INTEGRITY	
43	25	39	VARIOUS ARTISTS		SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY/TIME LIFE 19404/PROVIDENT-INTEGRITY	●
44	43	11	THE AFTERS		NEVER GOING BACK TO OK INO 4306/PROVIDENT-INTEGRITY	
45	47	15	CANTON JONES		KINGDOM BUSINESS ARROW UMG 4234091/EMI CMG	
46	40	3	MEREDITH ANDREWS		THE INVITATION WORD-CURB 887410	
47	RE-ENTRY		MATT MAHER		EMPTY & BEAUTIFUL ESSENTIAL 10857/PROVIDENT-INTEGRITY	
48	41	29	VARIOUS ARTISTS		INTEGRITY'S WORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
49	RE-ENTRY		TRIN-I-TEE 5:7		T57 SPIRIT RISING 0402/MUSIC WORLD	
50	RE-ENTRY		THOUSAND FOOT KRUTCH		THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	●

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	TYE TRIBBETT & G.A.	#1	STAND OUT INTEGRITY/COLUMBIA 16114/SONY MUSIC	●
2	2	46	MARVIN SAPP		THIRSTY VERITY 09433/ZOMBA	
3	NOT SHOT DEBUT		REGINA BELLE		LOVE FOREVER SHINES PENDULUM 300208500	
4	3	14	VARIOUS ARTISTS		WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA	
5	5	23	KIRK FRANKLIN		THE FIGHT OF MY LIFE F0 YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
6	4	7	CECE WINANS		THY KINGDOM COME PURESPPRINGS GOSPEL 84966/EMI GOSPEL	
7	6	34	SHEKINAH GLORY MINISTRY		JESUS KINGDOM 3093/BOOKWORLD	
8	7	7	MARTHA MUNIZZI		CHANGE THE WORLD MARTHA MUNIZZI 38610	●
9	11	11	GREATEST GAINER		VARIOUS ARTISTS VOICES: THE ULTIMATE GOSPEL COLLECTION (W/SONY BMG CUSTOM MARKETING GROUP) 221207/EMI LIFE	
10	8	5	DORINDA CLARK-COLE		TAKE IT BACK GOSPO CENTRIC 10027/ZOMBA	
11	9	57	NICOLE C. MULLEN		SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
12	10	37	ISRAEL & NEW BREED		A DEEPER LEVEL LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	●
13	15	15	CANTON JONES		KINGDOM BUSINESS ARROW 4234091	
14	13	58	THE CLARK SISTERS		LIVE... ONE LAST TIME EMI GOSPEL 81094	●
15	20	33	RICKY DILLARD & NEW G		THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
16	22	35	TRIN-I-TEE 5:7		T57 SPIRIT RISING 0402/MUSIC WORLD	
17	16	17	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP		EMBRACING THE NEXT GENERATION TEHILLAH 6951/LIGHT	
18	14	17	THE BROOKLYN TABERNACLE CHOIR		I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC	
19	12	28	SHIRLEY CAESAR		AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT	
20	NEW		ALVIN SLAUGHTER		OVERCOMER INTEGRITY/COLUMBIA 28131/SONY MUSIC	
21	19	32	VARIOUS ARTISTS		GOTTA HAVE GOSPEL! 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
22	21	34	DONNIE MCCLURKIN		THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
23	17	68	VARIOUS ARTISTS		WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	●
24	18	54	VARIOUS ARTISTS		WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA	
25	31	93	LECRAE		AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	24	59	J MOSS		V2... PAJAM GOSPO CENTRIC 87214/ZOMBA	
27	25	10	NORMAN HUTCHINS		SPONTANEOUS PRAISE VOLUME ONE IR 020	
28	23	37	LEE WILLIAMS AND THE SPIRITUAL QC'S		SO MUCH TO BE THANKFUL FOR MCG 7056	
29	RE-ENTRY		YOUTHFUL PRAISE FEATURING JJ HAIRSTON		EXALTED... LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT	
30	NEW		HAROLD RAYFORD		ALWAYS THERE TYSCOT 984167/TASEIS	
31	26	66	DEWAYNE WOODS & WHEN SINGERS MEET		INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 65333/ZOMBA	
32	38	11	FLAME		OUR WORLD: REDEEMED THE SEQUEL CROSS MOVEMENT 30030	
33	29	54	BISHOP G.E. PATTERSON		HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
34	41	29	DEITRICK HADDON PRESENTS VOICES OF UNITY		TOGETHER IN WORSHIP TYSCOT 984160/TASEIS	
35	27	70	PATTI LABELLE		THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO	
36	34	34	MARVIN WINANS		ALONE BUT NOT ALONE PURESPPRINGS GOSPEL 86278/EMI GOSPEL	
37	43	37	BEVERLY CRAWFORD		LIVE FROM LOS ANGELES JDI 1271	
38	28	15	JONATHAN NELSON FEATURING PURPOSE		RIGHT NOW PRAISE INTEGRITY/COLUMBIA 28860/SONY MUSIC	
39	32	16	JEFF MAJORS		SACRED MAJOR 7TH MUSIC ONE 753171	
40	36	35	BYRON CAGE		LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
41	35	16	THE BLIND BOYS OF ALABAMA		DOWN IN NEW ORLEANS TIME LIFE 19548	
42	39	11	MYRON WILLIAMS		MADE TO WORSHIP FLOW 8040	
43	RE-ENTRY		JOE LINDSEY		EVERYBODY OUGHTA PRAISE HIM LEGACY INTERNATIONAL 25958	
44	30	14	THE CLARK SISTERS		THE BEST OF THE CLARK SISTERS: ENCORE DEXTERITY SOUNDS/RHINO CUSTOM PRODUCTS 419452/RHINO	
45	40	54	YOLANDA ADAMS		THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
46	50	35	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR		WELCOME TO THE CITY TYSCOT 984159/TASEIS	
47	33	14	CLINT BROWN		FALL LIKE RAIN TRIBE 2008	
48	46	32	FRED HAMMOND		THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
49	42	35	VARIOUS ARTISTS		THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
50	RE-ENTRY		TRIN-I-TEE 5:7		HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY GOSPO CENTRIC 11291/SONY BMG	

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER **GC** Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA gold certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multi-platinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

MAY 31 2008 ALBUMS

SALES DATA
COMPILED BY

nilsen
SoundScan

TOP INDEPENDENT™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	4	#1 FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)	
2	3	1	VARIOUS ARTISTS THE SECOND WAVE RHINO CUSTOM PRODUCTS 8185/STARBUCKS (13.98)	
3	5	21	GREATEST GAINER RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)	●
4	1	28	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/OVO) Ⓢ	5
5	NEW		FILTER ANTHEMS FOR THE DAMNED PULSE 90108 (16.98)	
6	3	4	ATMOSPHERE WHEN LIFE GIVES YOU LEMONS: YOU PAINT THAT SHIT GOLD RHYMESAYERS ENTERTAINMENT 0096*/LIG (14.98) Ⓢ	
7	NEW		BRYAN ADAMS 11 BADMAN 4259 EX (12.98)	
8	NEW		FOXY BROWN BROOKLYN'S DON DIVA BLACK ROSES 5030/KOCH (17.98)	
9	NEW		OLD 97'S BLAME IT ON GRAVITY NEW WEST 6147 (16.98) Ⓢ	
10	4	28	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
11	8	16	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	
12	6	51	SOUNDTRACK ONCE UPON A TIME IN THE WEST 10586*/COLUMBIA (13.98) Ⓢ	●
13	NEW		BOONDOX KRIMSON CREEK PSYCHOPATHIC 4400 (12.98)	
14	NEW		REGINA BELLE LOVE FOREVER SHINES PENDULUM 300208500 (14.98)	
15	10	3	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)	
16	11	6	RAY J ALL I FEEL DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	
17	NEW		EMMURE THE RESPECT ISSUE VICTORY 449 (13.98)	
18	14	6	NINE INCH NAILS GHOSTS I•V THE NULL CORPORATION 26* (16.98)	
19	17	3	APOCALYPTICA WORLDS COLLIDE 20-20 ENT. 21580/JIVE (13.98) Ⓢ	
20	13	4	STORY OF THE YEAR THE BLACK SWAN EPIPHANY 86928 (16.98)	
21	3	3	MINDLESS SELF INDULGENCE IF UCR 099/THE END (15.98) Ⓢ	
22	12	2	MINT CONDITION E-LIFE CAGED BIRD 3836/IMAGE (18.98)	
23	18	39	SIXX: A.M. THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
24	16	2	SOUNDTRACK IRON MAN LIONS GATE 20016 (15.98)	
25	30	11	FLOGGING MOLLY FLOAT SIDEONEDUMMY 1348* (16.98)	
26	NEW		CINEMATIC SUNRISE A COLORING STORYBOOK AND LONG PLAYING RECORD (EP) EQUAL VISION 147 EX (8.98)	
27	24	7	VARIOUS ARTISTS WE THE BEST MTS 29/RBC (13.98)	
28	NEW		LIL SCRAPPY PRINCE OF THE SOUTH REAL TALK 49 (17.98)	
29	NEW		KIDZ IN THE HALL THE IN CROWD MAJOR LABEL 2075/DUCK DOWN (16.98)	
30	20	12	DOLLY PARTON BACKWOODS BARBIE DOLLY 925 (13.98)	
31	23	4	WHITESNAKE GOOD TO BE BAD NITE/AMHAMMER 9813*/SPV (17.98)	
32	9	2	THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT DOMINO 181* (13.98)	
33	31	16	BULLET FOR MY VALENTINE SCREAM AIM FIRE 20-20 ENT./JIVE 21393*/ZOMBA (16.98)	
34	26	5	CHILDREN OF BODOM BLOODDRUNK SPINEFARM 310/FONITANA INTERNATIONAL (14.98) Ⓢ	
35	34	34	INGRID MICHAELSON GIRLS AND BOYS CABIN 24 03/DIGITAL SIGNAL (11.98)	
36	35	29	SHEKINAH GLORY MINISTRY JESUS KINGDOM 3003/BOOKWORLD (17.98)	
37	RE-ENTRY		PENNYWISE REASON TO BELIEVE MYSPACE 10013* (12.98)	
38	19	2	TECH N9NE PRESENTS KRIZZ KALIKO VITLIGO STRANGE 45/RBC (18.98)	
39	32	9	SHE & HIM VOLUME ONE MERGE 324 (15.98)	
40	15	2	ARMIN VAN BUUREN IMAGINE ARMADA 1666/ULTRA (17.98)	
41	44	7	MARTHA MUNIZZI CHANGE THE WORLD MARTHA MUNIZZI 38610 (17.98 CD/DVD) Ⓢ	
42	33	4	PRODIGY H.N.I.C. PT. 2 AAO 40701/VOX (17.98) Ⓢ	
43	38	4	TANTRIC THE END BEGINS SILENT MAJORITY 430844/ILG (15.98)	
44	NEW		THE MYRIAD WITH ARROWS, WITH POISE KOCH 4443 (15.98)	
45	37	11	THE BLACK CROWES WARPAINT SILVER ARROW 01*/MEGAFORCE (15.98)	
46	36	6	VARIOUS ARTISTS PUNK GOES CRUNK FEARLESS 30108 (14.98)	
47	29	3	9TH WONDER & BUCKSHOT THE FORMULA DUCK DOWN 2070* (16.98)	
48	25	2	CHRIS SLIGH RUNNING BACK TO YOU BRASH 0042 (13.98)	
49	42	5	THRICE THE ALCHEMY INDEX, VOL. 3 & 4: AIR & EARTH VAGRANT 480 (13.98)	
50	43	51	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)	●

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TOP DIGITAL:** Release sold as a complete bundle through digital download services. **WORLD:** See charts legend for rules and explanations. **BILLBOARD BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [Billboard.com](http://billboard.com) websites. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	NEW	1	#1 DEATH CAB FOR CUTIE BARSUK ATLANTIC /AG	Narrow Stairs	1	
2	NEW		JASON MRAZ ATLANTIC /AG	We Sing, We Dance, We Steal Things.	3	
3	NEW		DUFFY MERCURY /DJMG	Rockferry	1	
4	NEW		FRANK SINATRA REPRISE /WARNER BROS.	Nothing But The Best	2	
5	NEW		SOUNDTRACK WALDEN MEDIA /WALT DISNEY	The Chronicles Of Narnia: Prince Caspian	26	
6	2	3	MADONNA WARNER BROS.	Hard Candy	8	
7	1	2	GAVIN DEGRAW J /RMG	Gavin DeGraw	15	
8	6	21	SOUNDTRACK FOX RHINO /AG	Juno	19	●
9	4	6	LEONA LEWIS SYCO J /RMG	Spirit	1	
10	9	6	SOUNDTRACK ATLANTIC /AG	PS. I Love You	81	
11	RE-ENTRY		RADIOHEAD TBD /ATO	In Rainbows	51	●
12	NEW		10 YEARS UNIVERSAL REPUBLIC /UMRG	Division	12	
13	RE-ENTRY		KATE VOEGELE MYSPACE/INTERSCOPE /IGA	Don't Look Away	76	
14	18	5	FLOBOTS UNIVERSAL REPUBLIC /UMRG	Fight With Tools		
15	10	5	MARIAH CAREY ISLAND /DJMG	E=MC2		

TOP WORLD™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART				
1	1	11	#1 CELTIC THUNDER CELTIC THUNDER: THE SHOW CELTIC THUNDER 001/DECCA			
2	2	68	CELSTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG			●
3	3	12	THE HIGH KINGS THE HIGH KINGS MANHATTAN 21344/BLG			
4	4	34	SOUNDTRACK THE DARJEELING LIMITED FOX 9240/ABKCO			
5	5	47	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE			
6	8	7	VARIOUS ARTISTS IN THE NAME OF LOVE: AFRICA CELEBRATES U2 SHOUT! FACTORY 10608/SONY BMG			
7	11	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: AFRICAN PARTY PUTUMAYO 276			
8	6	64	THE STARLITE SINGERS IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY			
9	7	30	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173			
10	12	75	LOREENA MCKENNETT AN ANCIENT MUSE DUINLAN ROAD/VERVE 007920/VG			
11	9	8	CHAMBAO CON OTRO AIRE SONY BMG NORTE 720220			
12	13	31	MANU CHAO LA RADIOLINA BECAUSE 68496*/NACIONAL			
13	NEW		HABIB KOITE & BAMADA AFRIKI CUMBANCHA 5			
14	15	17	DENGUE FEVER VENUS ON EARTH M80 101*			
15	14	2	RUPA & THE APRIL FISHES EXTRAORDINARY RENDITION CUMBANCHA 7/PUTUMAYO			

I LIKE LIBRARIES MOST ADDED FROM: .biz		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	9	#1 BLEEDING LOVE LEONA LEWIS (SYCO/J RMG)
2	8	4	FOREVER CHRIS BROWN (JIVE/ZOMBA)
3	20	3	VIOLET HILL COLDPLAY (CAPITOL)
4	—	1	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)
5	14	2	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)
6	3	9	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
7	7	7	LOLLIPOP LIL WAYNE FEATURING STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
8	2	9	TOUCH MY BODY MARIAH CAREY (ISLAND/DJMG)
9	—	1	NO SUNLIGHT DEATH CAB FOR CUTIE (ATLANTIC)
10	—	1	BIXBY CANYON BRIDGE DEATH CAB FOR CUTIE (ATLANTIC)
11	—	1	CATH DEATH CAB FOR CUTIE (ATLANTIC)
12	6	9	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)
13	—	1	GRAPEVINE FIRES DEATH CAB FOR CUTIE (ATLANTIC)
14	—	1	TALKING BIRD DEATH CAB FOR CUTIE (ATLANTIC)
15	21	8	MERCY DUFFY (MERCURY/DJMG)

TOP HEATSEEKERS		ARTIST	Title	PEAK POSITION
THIS WEEK	LAST WEEK	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	HOT SHOT DEBUT	#1 BOONDOX PSYCHOPATHIC 4400 (12.98)	Krimson Creek	
2	3	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station	
3	2	SAVING ABEL SKIDDL0 06053/VIRGIN (12.98)	Saving Abel	
4	NEW	EMMURE VICTORY 449 (13.98)	The Respect Issue	
5	4	MGMT COLUMBIA 19512/SONY MUSIC (11.98)	Oracular Spectacular	
6	10	GREATEST GAINER FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
7	11	FLOBOTS FLOBOTS/UNIVERSAL REPUBLIC 15179/UMRG (13.98)	Fight With Tools	
8	NEW	CINEMATIC SUNRISE EQUAL VISION 147 EX (8.98)	A Coloring Storybook And Long Playing Record (EP)	
9	NEW	KIDZ IN THE HALL MAJOR LABEL 2075/DUCK DOWN (16.98)	The In Crowd	
10	1	THE LAST SHADOW PUPPETS DOMINO 181* (13.98)	The Age Of The Understatement	
11	NEW	DEICIDE EARACHE 60358 (16.98)	'Till Death Do Us Part	
12	5	ARMIN VAN BUUREN ARMADA 1666/ULTRA (17.98)	Imagine	
13	NEW	THE MYRIAD KOCH 4443 (15.98)	With Arrows, With Poise	
14	9	9TH WONDER & BUCKSHOT DUCK DOWN 2070* (16.98)	The Formula	
15	NEW	SAFETYSUIT UNIVERSAL MOTOWN 010978/UMRG (11.98)	Life Left To Go	
16	25	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
17	4	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage	
18	NEW	LOCAL H SHOUT! FACTORY 31085 (15.98)	Twelve Angry Months	
19	6	CHRIS SLIGH BRASH 0042 (13.98)	Running Back To You	
20	8	TOKYO POLICE CLUB SADDLE CREEK 116* (13.98)	Elephant Shell	
21	13	CUISILLOS MUSART 5050/BALBOA (15.98)	Vive Y Dejame Vivir	
22	NEW	SHOWBREAD TOOTH & NAIL 06226 (13.98)	Anorexia	
23	NEW	SHOWBREAD TOOTH & NAIL 21472 (13.98)	Nervosa	
24	17	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
25	20	M83 MUTE 9384 (15.98)	Saturdays=Youth	

Six-time Grammy Award-winning producer bows with his second set to chart on Heatseekers, shifting 2,000.

Not to be confused with the similarly named comedy act, this duo also lands at No. 53 on Top R&B/Hip-Hop Albums.

Companion albums, designed to be purchased together, are conceptual releases tied to a short story included with the sets.

THIS WEEK	LAST WEEK	WEEKS ON CRT	ARTIST	Title	PEAK POSITION
26			NO AGE SUB POP 772* (13.98)	Nouns	
27	29	2	JUSTIN NOZUKA GLASSNOTE 0102 (11.98)	Holly	
28	19	6	CUT /// COPY MODULAR 050 (10.98)	In Ghost Colours	
29	NEW		T BONE BURNETT NONESUCH 450300/WARNER BROS. (18.98)	Tooth Of Crime	
30	NEW		BRYAN SCARY & THE SHREDDING TEARS BLACK AND GREENE 007 (11.98)	Flight Of The Knife	
31	15	3	THE CAB DECAYDANCE 442364/FUELED BY RAMEN (13.98)	Whisper War	
32	21		THE SWORD KEMADD 071* (12.98)	Gods Of The Earth	
33	NEW		STICK TO YOUR GUNS CENTURY MEDIA 8485 (12.98)	Comes From The Heart	
34	35	5	JAMES MCMURTRY LIGHTNING ROD 9502 (16.98)	Just Us Kids	
35	22	4	TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans	
36	25	8	LA FACTORIA UNIVERSAL LATIN 008062 (12.98)	Nueva Metas	
37	34	12	LUDO REDBIRD/ISLAND 009497/DJMG (9.98)	You're Awful, I Love You	
38	43	13	BON IVER JAGJAGUAR 115* (14.98)	For Emma, Forever Ago	
39	16	5	HAYES CARLL LOST HIGHWAY 010452* (9.98)	Trouble In Mind	
40	24	14	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98)	Puros Exitos Chacas	
41	NEW		WE ARE SCIENTISTS VIRGIN 21322/ASTRALWERKS (12.98)	Brain Thrust Mastery	
42	32	30	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD)	Party	
43	42	3	BABY D BIG DIMP 5065/KOCH (17.98)	A-Town Secret Weapon	
44	38	1	FERRAS CAPITOL 68706 (12.98)	Aliens & Rainbows	
45	18	2	MINDI ABAIR 23/PEAK 30637/CONCORD (18.98)	Stars	
46	30	6	JASON NEVINS THRIVEDANCE 90782/THRIVE (18.98)	ThriveMix Presents: Dance Anthems 2	
47	46	9	THE KILLS DOMINO 164* (13.98)	Midnight Boom	
48	26	4	ELBOW FICTION/GEFFEN 011063/IGA (9.98)	The Seldom Seen Kid	
49	41	13	JO JO JORGE FALCON TITANIO 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
50	NEW		PENDULUM ATLANTIC 511089/AG (13.98)	In Silico	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CRT	ARTIST	Title	PEAK POSITION
1	HOT SHOT DEBUT		#1 DEATH CAB FOR CUTIE NARROW STAIRS BARSUK/ATLANTIC 452796/AG		
2	1	3	PORTISHEAD THIRD GO! DISCS/MERCURY 011141*/DJMG		
3	NEW		DUFFY ROCKFERRY MERCURY 010822*/DJMG		
4	NEW		OLD 97'S BLAME IT ON GRAVITY NEW WEST 6147		
5	4	3	THE ROOTS RISING DOWN DEF JAM 011138*/DJMG		
6	NEW		JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS. ATLANTIC 448508/AG		
7	5	4	ATMOSPHERE WHEN LIFE GIVES YOU LEMONS, YOU PAINT THAT SHIT GOLD RHYMESAYERS ENTERTAINMENT 006*/JIG		
8	8	4	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP		
9	3		MADONNA HARD CANDY WARNER BROS. 421372		
10	12	8	THE RACONTEURS CONSOLERS OF THE LONELY THIRD MAN 456060* WARNER BROS.		
11	13	7	THE BLACK KEYS ATTACK & RELEASE NONESUCH 292476* WARNER BROS.		
12	NEW		10 YEARS DIVISION UNIVERSAL REPUBLIC 010979/UMRG		
13	NEW		FRANK SINATRA NOTHING BUT THE BEST REPRISE 438652/WARNER BROS.		
14	6	2	ELVIS COSTELLO AND THE IMPOSTERS MOMOFUKU LOST HIGHWAY 011109*		
15	3		MUDCRUTCH MUDCRUTCH REPRISE 455868/WARNER BROS.		

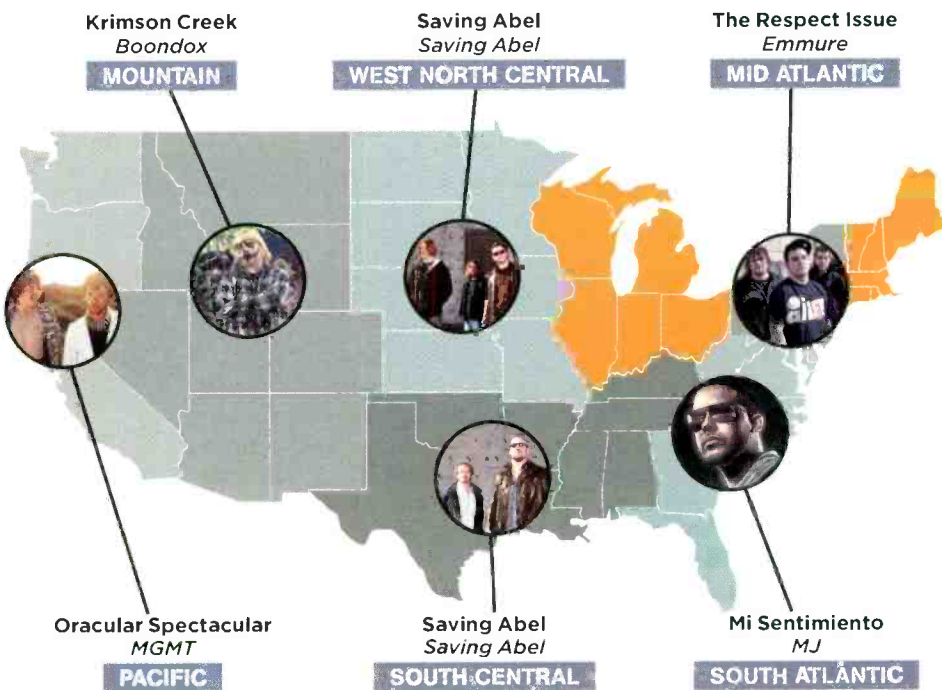
BREAKING & ENTERING

Los Angeles-based guitar/drums duo No Age, named after a 1989 SST compilation, helps take punk into the new millennium with its debut album, "Nouns," which is No. 26 on Top Heatseekers. Find out what these vegan noisemakers will be up to next at billboard.com/breaking.



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

REGIONAL HEATSEEKER #1s



PROGRESS REPORT

Tracy Young Featuring Ceevox, "What's Done Is Done"
Superstar DJ/remixer/producer Tracy Young earns her first top 10 single as an artist with "What's Done Is Done" rising 15-9 on Hot Dance Club Play. In the past, she has remixed No. 1 dance hits for such artists as Madonna and Rihanna.

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 Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseeker title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer co-ops and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NORTH EAST	
1	Boondox Krimson Creek
2	Emmure The Respect Issue
3	Metro Station Metro Station
4	MGMT Oracular Spectacular
5	Deicide 'Till Death Do Us Part
6	T Bone Burnett Tooth Of Crime
7	Flobots Fight With Tools
8	Local H Twelve Angry Months
9	The Last Shadow Puppets The Age Of The Understatement
10	Saving Abel Saving Abel

EAST NORTH CENTRAL	
1	Boondox Krimson Creek
2	Local H Twelve Angry Months
3	Saving Abel Saving Abel
4	Metro Station Metro Station
5	Five Finger Death Punch The Way Of The Fist
6	Cinematic Sunrise A Coloring Storybook And Long Playing Record (EP)
7	Emmure The Respect Issue
8	MGMT Oracular Spectacular
9	Kidz In The Hall The In Crowd
10	Flobots Fight With Tools

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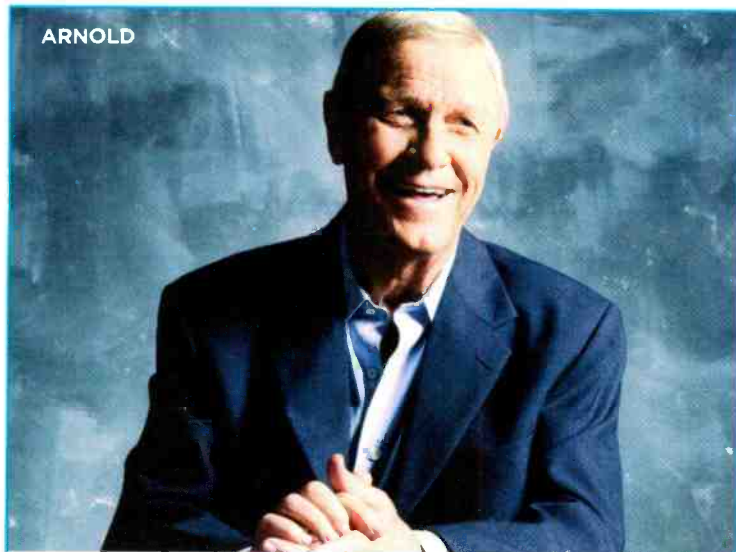
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ARNOLD



Eddy Arnold: 1918-2008

Country Music Hall of Famer Eddy Arnold died May 8. He was 89. Arnold is considered the top country artist ever in terms of overall chart performance in Billboard.

Known as the "Tennessee Plowboy," Arnold enjoyed pop and country hits, including "Make the World Go Away," "I Want to Go With You," "Turn the World Around," "I Really Don't Want to Know" and "You Don't Know Me." He notched 28 Billboard No. 1 country singles between 1947 and 1968, and had 92 top 10 hits—including 67 in a row, more than any other artist.

Arnold's 1947 song "I'll Hold You in My Heart" spent 21 weeks at No. 1, and "Bouquet of Roses" logged 19 weeks atop the chart in 1948. In the entire year of 1948, only one non-Arnold title topped the country chart.

Richard Edward Arnold was born May 15, 1918, on a farm in Chester County, Tenn. After playing on the radio in Jackson, Tenn., he left for St. Louis, where he landed a radio job while playing clubs at night. He gained his first real radio stardom at WMPS Memphis, where he worked for six years. It was during the period 1940-43 when, as the lead singer for Pee Wee King's Golden West Cowboys, he gained the nickname Tennessee Plowboy.

Arnold went solo in 1944. His first chart hit was 1945's "Each Minute Seems Like a Million Years." He hired Colonel Tom Parker, who would later manage Elvis Presley, as his manager in 1948.

One of the first country artists to work in Las Vegas, Arnold was also a pioneering country TV performer. "Eddy Arnold Time," a series made in Chicago, appeared in 1955, and "The Eddy Arnold Show," shot in Springfield, Mo., followed in 1956, according to the Encyclopedia of Country Music.

He revitalized his career in the '60s by adding strings to his music, a controversial move for a country artist at the time. In 1966, at age 48, Arnold was elected to the Country Music Hall of Fame. He remains the youngest inductee to receive the honor.

Arnold announced his retirement from the stage in 1999, although he continued to record.

His 100th album, "After All This Time," was released in 2005 on RCA. A cut from it, "To Life," has been released to country radio to commemorate his 90th birthday, a move that was planned before his death. The song debuts at No. 49 on Hot Country Songs this issue with airplay coming from country stations in Chicago, Philadelphia, Minneapolis, Seattle, Detroit, Boston and Los Angeles, among other markets.

Sony BMG Nashville chairman Joe Galante had a long relationship with Arnold. "He had a unique influence on the way I thought about what makes an artist and how I can help them," he said. "The last time I saw him a few weeks ago, he wanted to make another record. There was a special kind of happiness about him whenever he talked about music, and that is how I will remember him."

Arnold's wife of 66 years, Sally Gayhart Arnold, died in March. He is survived by their children, Richard Edward Jr. of Nashville and Jo Ann Pollard of Brentwood, Tenn.

A public funeral service was held May 14 at Nashville's Ryman Auditorium.

—Ken Tucker and Wade Jessen

DEATHS

Dottie Rambo, 74, gospel legend, died May 11 in a bus accident in Mt. Vernon, Mo., while en route to a concert in Texas.

An icon whose influence extended far beyond gospel music circles, Rambo is credited with penning more than 2,500 songs recorded by numerous artists, including Elvis Presley, Barbara Mandrell, Bill Monroe, Johnny Cash, Whitney Houston, Jerry Lee Lewis and Dolly Parton.

Born Joyce Reba Luttrell, Rambo grew up in Morganfield, Ky. She began writing songs when she was only 8 years old and by age 10 was singing on local radio. She became a Christian at age 12, a decision that wasn't supported by her father. He issued an ultimatum: Give up Christian music or leave. So Rambo hit the road and began performing in churches, forming a group called the Gospel Echoes.

Even early in her career, Rambo's songwriting was a calling card. While still in her teens, she signed a publishing deal with then-Louisiana governor/recording artist Jimmie Davis. She got her first big break signing a deal with Warner Bros. Records. She later recorded for many years with the Nashville-based Benson Co.'s Heartwarming label.

In 1968, she won a Grammy Award for best soul gospel performance for her album "It's the Soul of Me," stirring controversy as a white artist winning a category always dominated by blacks. That year, Billboard named her trendsetter of the year.

Rambo's appeal knew no racial, musical or geographical bounds. In 1999, she netted the Dove Award for best traditional gospel song for "I Go to the Rock," performed by Houston on the soundtrack to "The Preacher's

Wife." She also dueted with Parton on her 2003 comeback hit "Stand by the River."

During the late '80s and early '90s, Rambo battled a debilitating back injury and went through a divorce. But in recent years, her health had improved and she was active again, touring and recording. She had completed a new project, "Sheltered," which is slated for release by Daywind. The album features the last recording by Porter Wagoner, and Rambo had planned to dedicate the disc to him.

Through the years, Rambo earned numerous honors. She was a member of the Gospel Music Hall of Fame as a solo artist and as a member of the Rambos. In 1994, the Christian Country Music Assn. presented her with the Songwriter of the Century Award, and also gave her the Pioneer Award in 2003. She received the ASCAP Lifetime Achievement Award in 2000. She was inducted into the Kentucky Music Hall of Fame in 2006. Last year she was inducted into the Nashville Songwriters Hall of Fame.

"Dottie taught me the importance of really loving people and to really appreciate the gift of a song and what the lyrics really mean to life," says Dusty Wells, Rambo's previous manager and now Word Distribution senior director of national accounts. "Dottie Rambo lived what she sang and she sang what she lived. I'm a better person today because of Dottie Rambo."

Rambo is survived by her sister, Nellie Slaton; two brothers, Jerry and Freddie Luttrell; a daughter; three grandchildren; and one great-grandchild. A memorial service was held May 19 at Nashville's Christ Church.

—Deborah Evans Price



John Rutsey, 55, a founding member of seminal Canadian rock band Rush, died May 11.

Rutsey played drums with Rush from 1968 to 1974, as well as on the band's self-titled debut album, but departed soon afterward.

In an obituary published in the Toronto Star, his family said his death was caused by "complications from his lifelong affliction with diabetes." Some news reports said Rutsey died from a heart attack in his sleep.

According to Rush's official biography, Rutsey was supposed to write the lyrics for the band's first album, but grew dissatisfied with his attempts and never completed them. He was replaced by Neil Peart, who remains as the band's drummer/lyricist.

Giuseppe Campi, 79, founder of Creazioni Artistiche Musicali, died April 18 of complications from a liver condition in Rome.

Campi founded CAM, an independent music publisher/record label based in Rome that specializes in film soundtracks, more than 45 years ago. The company is credited with several Academy Award-nominated and -awarded Federico Fellini films, such as "La Dolce Vita," "Amarcord," "Otto E Mezzo" and "Il Postino."

The company's roster of composers includes Nino Rota, Ennio Morricone, Nino Oliviero and Riz Ortolani, Armando Trovaioli and Carlo Rustichelli.

Previous to Campi's involvement in the music publishing business, he founded Sorrisi e Canzoni TV, a popular Italian TV guide, in 1952.

Campi is survived by his wife, Claudia; two daughters, Francesca and Maria Grazia; a son, Agostino; and two grandchildren.

LonPaul Ellrich, 37, noted Indiana musician, died May 7 in Indianapolis.

Ellrich played or worked on projects from an array of Indiana acts, including Sardina, the Mysteries of Life, the United States Three, June Panic, Some Girls, Jorma Whitaker, the Panoply Academy and the Impossible Shapes.

But he's probably best-known for his work in Marmoset, one of the more beloved bands on (and one of the earliest signees to) Bloomington, Ind., label Secretly Canadian. The group's most recent album, "Florist Fired," was released last year.

"Though most knew him as an amazingly subtle and musical drummer, LP was very much a Swiss army knife," a tribute on Secretly Canadian's Web site reads. "He could sing, play guitar, break out a fucked-up keyboard part, it didn't matter. His primary instrument was his sheer taste in music and unending—sometimes to a fault—need to realize what he was hearing in his brain."

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Welk Music Group elevates **Fred Jasper** to senior director of TV/film. He was licensing director.

EMI Commercial Development Group names **Dominic Pandiscia** VP/GM of EMI Global Music Services. He was senior VP of sales at Capitol Music Group.

Provident Label Group ups **Brian Dishon** to VP of national promotions. He was senior director.

Valley Entertainment promotes **Brandon Intelligator** to VP of corrective institution sales. He will continue to serve as A&R/royalty administrator.

PUBLISHING: BMI promotes **Michael Crepezzi** to executive director of performing rights. He was senior director.



JASPER

CREPEZZI

VAN DER WAL

BERGAN

TOURING: Red Entertainment Group names **Robert Rowland** director of booking for the Northeast territory. He previously oversaw all Northeast talent buyers and Midwest clubs at Talent Consultants International.

European online ticketing company Seatwave names **Aksel van der Wal** CFO. He was CFO of the global business development unit at Vodafone.

The European Arenas Assn., which represents 26 arenas from 19 countries, has elected a new board: **Jos van der Vegt** (president), **Gil Carneiro de Almeida** and **Aivar Sirelpuu** (VPs) and **Linda Bull** (executive director).

TV/FILM: Video/music network Music Choice promotes **Rick Bergan** to senior VP of distribution. He was VP.

RELATED FIELDS: Licensing consulting company Rights-Flow Entertainment Group names **Jacob Goldstein** chief information and financial officer. He was chief technology and information officer for Havas' North American Diversified Agencies Group.

Rock Ridge Music names **Bobby Capps** A&R consultant/staff producer. He will continue to serve as keyboardist for rock band 38 Special.

—Edited by Mitchell Peters



ASCAP LATIN MUSIC AWARDS

ASCAP celebrated its 16th annual Latin Music Awards May 16 at the Ritz Carlton in Miami Beach. Stars at the glitzy event included Marco Antonio Solís, who won the songwriter of the year award; Vanguard Award winners Black:Guayaba; and recording artists and composers including Olga Tañón, Gilberto Santa Rosa, Tito Nieves, Tommy Torres and Johnny Pacheco. Salsa star Victor Manuelle was honored with the Golden Globe Award and serenaded with live performances by Omar Alfanno and Sergio George. PHOTOS: COURTESY OF ARNOLD TURNER

ABOVE: Four stars, four friends, four awards, from left: Victor Manuelle; Marco Antonio Solís; Olga Tañón, whose song "Flaca o Gordita" was a winner in the tropical category; and salsa singer Tito Nieves, who recorded Solís' songs this year.

BELOW: Sony/ATV Music Publishing took home the publisher of the year award, with 43 tracks on ASCAP's most-played list. From left are ASCAP CEO John LoFrumento, Sony/ATV Music president Danny Strick, Sony/ATV Music Publishing-U.S. Latin and Latin America VP Jorge Mejia, Sony/ATV Music Publishing-U.S. Latin senior director of creative Claribel Cuevas, ASCAP senior VP of Latin Alexandra Lioutikof and ASCAP executive VP Todd Brabec.

RIGHT: The members of Puerto Rican rock band Black:Guayaba were honored with ASCAP's Vanguard Award for their efforts in helping shape the future of Latin music.



GOODWORKS

METALLICA PULLS IN \$375,000 FOR MUSIC SCHOOL

Metallica's intimate benefit concert May 14 at Los Angeles' 2,300-capacity Wilmet Theatre raised more than \$375,000 for the city's Silverlake Conservatory of Music. "We were very pleased and it exceeded our expectations," conservatory director of development Bill White says. The benefit was pulled together at the last minute to help raise funds for the nonprofit conservatory, which was co-founded by Red Hot Chili Peppers bassist Flea, who joined Metallica onstage for "Fight Fire With Fire." Money raised will go toward the conservatory's programs and operations, along with scholarships for low-income students who can't afford instruments and music lessons. "How many people in here have been saved by music?" Metallica singer/guitarist James Hetfield asked a packed audience. "Metallica is very proud to be here for the cause." The band's nearly two-hour set included such hits as "For Whom the Bell Tolls," "Fuel," "Master of Puppets," "... And Justice for All," "Enter Sandman" and "Seek and Destroy."



Jade Jagger, right, poses with DJ Mark Ronson, who spun at the launch party for the Belvedere Jagger Dagger at VIP Room at the Cannes Film Festival.



Robert Plant and Allison Krauss along with T Bone Burnett performed May 16 in Stockholm. The two artists received platinum awards for their album "Raising Sand" (produced by Burnett) from Universal Music Sweden. From left are Live Nation promoter Thomas Johansson, Plant, Burnett, Krauss and International Talent Booking agent Rod MacSwain. PHOTO: COURTESY OF MICHAEL JOHANSSON



Nashville favorite Walk the West sold out the Exit/In with its May 9 reunion show. From left are Pioneer Coach president **Doug Rountree**, Walk the West's **Paul Kirby**, Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**, and Walk the West's **John Golemon** and **Richard Ice**.



2008 ACADEMY OF COUNTRY MUSIC AWARDS

The Academy of Country Music held its 43rd annual awards May 18 in Las Vegas at the MGM Grand Arena (see story, [page 11](#)). Among the night's big winners were Kenny Chesney (entertainer of the year), Miranda Lambert (album of the year for "Crazy Ex-Girlfriend") and Sugarland (single and song of the year for "Stay"). The show, which was broadcast on CBS, included eye-popping performances and special effects. Top new female artist Taylor Swift ended her performance by being drenched with a heavy downpour of water, while Lambert finished in a flurry of sparks. Sugarland fooled fans by "falling" off the back of the set only to quickly reappear unharmed. Top male and female vocalists Brad Paisley and Carrie Underwood feted the late Eddy Arnold with a touching rendition of "What's Going On in Your World," while Chesney and George Strait teamed on their hit "Shiftwork." Top duo Brooks & Dunn were joined by the show's host, Reba McEntire, for "Put a Girl in It."

1 Sony BMG Nashville was on a roll, receiving seven major awards. **Kenny Chesney** and **Brad Paisley** were both double winners, with Chesney claiming his fourth consecutive entertainer of the year trophy along with vocal event ("Find Out Who Your Friends Are"), while Paisley walked away with top male vocalist for the second

year and also won for video of the year ("Online"). **Carrie Underwood** was named top female vocalist for the second year in a row, and **Miranda Lambert** was honored with album of the year for "Crazy Ex-Girlfriend." Brooks & Dunn claimed top vocal duo and extended their lead as the most-awarded act in ACM history. From left at Sony BMG Nashville's post-show dinner celebration are Sony BMG Nashville executive VP **Butch Vaughn**, **Ronnie Dunn**, Underwood, **Kix Brooks**, Lambert, ACM show host **Reba McEntire**, Paisley, Chesney, Sony BMG Nashville chairman **Joe Galante** and Sony BMG Nashville executive VP of A&R **Renee Bell**. PHOTO: COURTESY OF TYLER POWELL/CHRISTIE'S PHOTOGRAPHIC STUDIOS

2 From left, **Taylor Swift**, Big Machine Records president/CEO **Scott Borchetta** and top new male vocalist **Jack Ingram** celebrate after the 43rd annual ACM Awards.

3 Universal Music Group Nashville's after-party celebrated **George Strait's** birthday and Sugarland's multiple wins. From left are UMG Nashville chairman **Luke Lewis**, Strait and Strait's wife, **Norma**.

4 From left at the Trailer Choir party at **Toby Keith's I Love This Bar & Grill** are Trailer Choir's **Crystal Hoyt** and **Big Vinny**, Keith, Harrah's Las Vegas president **Don Marrandino** and Trailer Choir's **Butter**.



Billboard senior editor **Jonathan Cohen**, center, is flanked by the Black Keys' **Patrick Carney**, left, and **Dan Auerbach** after the band's sold-out May 15 show at New York's Terminal 5. PHOTO: COURTESY OF LAVINIA JONES WRIGHT

INSIDE TRACK

THE MAN, THE MYTH, THE LEMMY

The life and career of Mötörhead frontman Lemmy Kilmister is being celebrated in a new documentary, tentatively titled "Lemmy." Slated for a 2009 release, the film promises fans more access than ever before to Kilmister's life and includes interviews with past and present bandmates and such peers/admirers as Slash, Dave Grohl, Mick Jones (the Clash), Alice Cooper, Steve Vai and wrestling superstar Triple H. Director/producers Greg Olliver and Wes Orshoski (a Billboard contributor) are shooting the film on a combination of high-definition video and super 16mm film. "If we were in the 17th century, you don't think he'd be a pirate?" Cooper asks. "Everything he delivers is sincere and authentic. Nobody told him to do anything that

he wasn't completely natural and comfortable doing," Vai adds. A distribution deal hasn't yet been inked, but a teaser clip, featuring onstage footage and such amusing backstage segments as Kilmister testing out a bass amp at deafening volume and telling dirty jokes, is available at [lemmymovie.com](#).



KILMISTER



From left, Recording Academy president/CEO and MusiCares Foundation president **Neil Portnow**, MusiCares' From the Heart Award honoree **Slash**, Stevie Ray Vaughan Award honoree **Alice Cooper** and performer/presenter **Steven Tyler** at the fourth annual MusiCares MAP FundSM benefit concert. The event, held May 9 at the Music Box @ Fonda in Hollywood, supports the MusiCares MAP Fund, which provides members of the music community access to addiction recovery treatment regardless of their financial situation. PHOTO: COURTESY OF THE RECORDING ACADEMY AND LESTER COHEN/WIREIMAGE.COM

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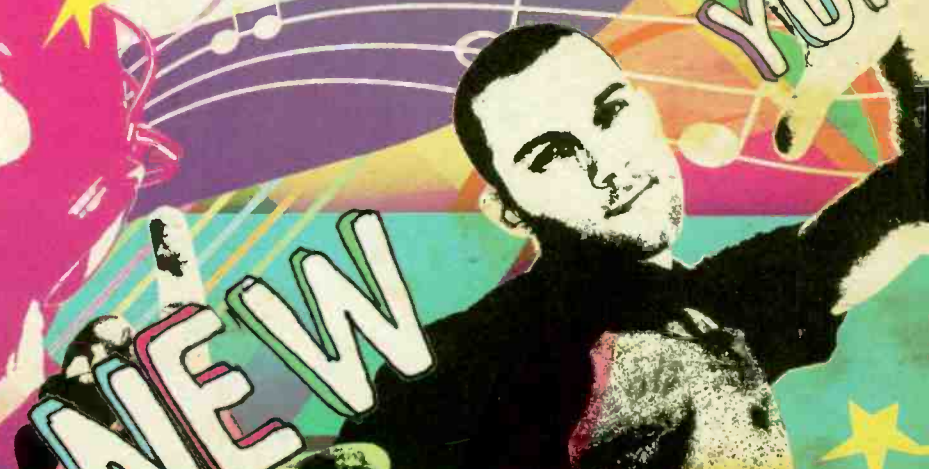
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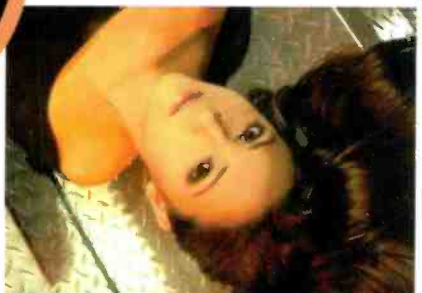


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