

de lo tanto que te amo

# namor

a nueva reina de la Musica Pop-Latina es taliana, de raíces cubanas.

'Damela Si' primeros lugares de popularidad en Italia y Puerto Rico. Anamor esta cautivando el corazón de Europa y América Latina.

A la venta ya en su tienda favorita.

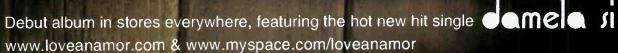


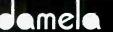












## Billboard ON THE CHARTS ARTIST / TITLE JACK JOHNSON / SLEEP THROUGH THE STATIC THE BILLBOARD 200 38 RHONDA VINCENT / TOP BLUEGRASS 46 LANG LANG TOP CLASSICAL ANDREA BOCELLI/ TOP CLASSICAL CROSSOVER 51 TAYLOR SWIFT / TOP COUNTRY 46 JACK JOHNSON / SLEEP THROUGH THE STATIC TOP DIGITAL 52 HANNAH MONTANA / HANNAH MONTANA 2: NON-STOP DANCE PARTY TOP ELECTRONIC 49 LEVON HELM TOP HEATSEEKERS 53 JACK JOHNSON / SLEEP THROUGH THE STATIC TASTEMAKERS NORTHEAST: LEVON HELM MOUNTAIN: FIVE FINGER DEATH PUNCH REGIONAL HEATSEEKERS 53 JACK JOHNSON / SLEEP THROUGH THE STATIO TOP INTERNET MICHAEL BUBLE / 51 TOP JAZZ HERBIE HANCOCK / TOP CONTEMPORARY JAZZ CAMILA / TOP LATIN 48 MICHAEL JACKSON / TOP POP CATALOG ALICIA KEYS / TOP B&B/HIP-HOP 43 BOB MARLEY / TOP REGGAE 43 SINGLES ARTIST / TITLE COLBIE CAILLAT ADULT CONTEMPORARY 41 TIMBALAND FEATURING ONEREPUBLIC / ADULT TOP 40 RODNEY ATKINS / HOT COUNTRY 47 CELEDA / HOT DANCE CLUB PLAY 49 IDA CORR / HOT DANCE AIRPLAY 49 FLO RIDA FEATURING T-PAIN / HOT DIGITAL SONGS 41 FLO RIDA FEATURING T-PAIN HOT 100 40 FLO RIDA FEATURING T-PAIN / HOT 100 AIRPLAY 41 THE WHITE STRIPES / HOT SINGLES SALES 42 ENRIQUE IGLESIAS HOT LATIN SONGS 48 FOO FIGHTERS MODERN ROCK 41 FLO RIDA FEATURING T-PAIN / **POP 100** FLO RIDA FEATURING T-PAIN POP 100 AIRPLAY 42 KEYSHIA COLE / HOT R&B/HIP-HOP KEYSHIA COLE / HOT R&B/HIP-HOP AIRPLAY 44 FLO RIDA FEATURING T-PAIN / HOT RAP SONGS ALICIA KEYS / R&B/ADULT 44 VER SEE ME AGAIN CHRIS BROWN / RHYTHMIC 44 THIS WEEK ON .blz NORTH MISSISSIPPI ALLSTARS / TOP BLUES KIRK FRANKLIN / TOP CHRISTIAN VARIOUS ARTISTS TOP GOSPEL EAGLES / TOP INDEPENDENT FLO RIDA FEATURING T-PAIN / HOT RINGMASTERS RODRIGO Y GABRIELA / TOP WORLD CELINE DION / LIVE IN LAS VEGAS: A NEW DAY TOP MUSIC VIDEO SALES FLO RIDA FEATURING T-PAIN / HOT VIDEO CLIPS TOP DVD SALES SNOW RUDDIES FAMILY GUY PRESENTS BLUE HARVEST TOP TV DVD SALES VIDEO RENTALS THE BRAVE ONE

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VOLUME 120, NO. 9







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ON THE COVER: Snoop Dogg photographed by Estevan Oriol.

360 DEGREES OF BILLBOARD

# HOME FROM

# Events

X360: CALL OF DUTY 4: MODERN WARFARE

GAME RENTALS

# **MUSIC & MONEY**

Billboard's Music & Money
Symposium unites the best
minds from the music, legal
and fiscal communities.
This year features a keynote
from BMG Label Group's
Clive Davis and Charles
Goldstuck. For more, go to
billboardevents.com.

# MOBILE ENTERTAINMENT

8

The official mobile entertainment event of CTIA includes Content Super-Sessions on mobile music, video and gaming and keynotes with RealNetworks' Rob Glaser and Mathew Knowles. Register at billboardevents.com.



# LATIN

Billboard's Latin Music
Conference & Awards
features a Q&A with
Enrique Iglesias, a case
study with Wisin & Yandel,
the Billboard Bash, a fullday program on Latin radio
and the Billboard Latin
Music Awards. Details at
billboardevents.com.

# Pay To Play

# Seeking U.K. Parity With American Copyright Term

BY PETE WISHART

The call had come through late. It was our big break. I had flown back from Canada the night before but I hadn't counted on the other 70,000 people trying to get to the gig.

I can still see myself running through the streets of Edinburgh, Scotland, due onstage with Runrig in half an hour as the support band for U2 on the Joshua Tree tour. As the cheer went up from the capacity crowd at Murrayfield, I thought my career as a musician was made.

Twenty years later I find myself on the other side of the fence, in a unique position of being able to support musicians young and old. As a member of Parliament in Westminster, England, I am presenting a bill to extend copyright for performers and producers.

For too long, our musicians have been the poor relations in the music industry. Throughout Europe, their copyright is limited to 50 years from the release of the record, whereas the composers enjoy copyright for the whole of their life, plus a further 70 years.

My bill, the Copyright in Sound Recordings and Performers' Rights (Term Extension) Bill 2008, proposes extending musicians' and producers' rights to 95 years, the term that was decided in the United States in 1998. [Ed. note: The U.S. Copyright Act protects sound recordings for the following terms: (1) if the recording is a work made for hire, the

shorter of 95 years after published or 120 years after created; or (2) if not a work made for hire, for the life of the "author" plus 70 years.]

There is broad support for this move among politicians, all quarters of the music industry and 37,000 musicians.

We have been given a further boost by the announcement in Brussels that the European Commission will propose legislation to extend copyright to 95 years for musicians throughout Europe. Charlie McCreevy, commissioner for the Internal Market and Services, made this announcement Feb. 14 and expects to bring legislation to the table in June. The French government has already said that it will push through the new law when it assumes the presidency of the European Union in July.

Of course, in the States it was another musician-turned-politician who secured the very generous 95 years that Americans enjoy. Known simply as the Sonny Bono Act, the late lawmaker's tireless work on this issue has been a great inspiration to me. I now hope to follow his example in securing justice

"But don't you stand to gain from this yourself, Wishart?" I hear the more cynical readers protest. And as a former musician, notionally I might—but I never had the big hit that would secure more than pennies in the future. I'm doing this because in the 20 years I spent in the music business with Runrig and Big

Country, I saw many more poor musicians than rich ones. The majority of musicians here live on less than \$30,000 per year. There is no such thing as a minimum wage for the jobbing musician.

The creative industries will soon take over from the financial sector as the most



valuable part of our economy. We, therefore, have got to treat everyone involved fairly. "Money can't buy me love," Paul McCartney sang sagely all those years ago, but it is the way we can reward all those artists who have given us so much pleasure through the decades.

Pete Wishart is a member of Parliament and the Scottish National Party. He is a former member of rock bands Runrig and Big Country.

# FEEDBACK

.com BILLBOARD.COM POLL Who gets your vote for best original song in a motion picture at the Academy Awards?

l didn't

songs. 28%



"That's How You Know" from "Enchanted"; music by Alan Melike.....by Stephen Schwartz by Alan Menken, lyric

"Happy Working Song" from "Enchanted"; music by Alan Menken, lyric

by Stephen Schwartz 4 "So Close" from

"Enchanted"; music by Alan Menken, lyric by

Stephen Schwartz 9%

www american radiohistory com

"Raise It Up" from "August Rush"; music and lyric by Jamal Joseph, Charles Mack and Tevin Thomas 2

# FOR THE RECORD

In the Feb. 23 Executive Turntable, the new VP at Disney Music Publishing Creative should have been identified as Barbara Vander Linde

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.



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# >>>ABP, CP MASTERS

SNAG UNIVERSAL

CATALOGS Universal Music Publishing Group's sale of assets to gain European Commission approval for its **BMG Music** Publishing acquisition is complete. Dutch pension fund ABP and Netherlandsbased publisher **CP Masters BV** bought Rondor U.K., Zomba U.K., 19 Music, 19 Songs and BBC Catalog. Universal will subpublish the catalogs outside Europe, while ABP/CP Masters' ImageMusic will subpublish the Zomba U.S. catalog in the United Kingdom and Europe.

# >>>CENTURY. CAROLINE **RENEW DEAL**

Caroline Distribution, EMI Music's U.S umbrella for indie music, has renewed its deal with Century Family, parent company of indie metal label **Century Media** Records. The company's releases for 2008 include albums from Lacuna Coil, God Forbid and In This Moment.

## >REPORT: **DIGITAL TO SURPASS CD** SALES IN FIVE **YEARS**

Digital music sales will surpass CD sales in five years. according to a Forrester Research report. Forrester predicts digital sales will grow by 23% per year through 2012, when they will reach \$4.8 billion in annual sales. CD sales will slide to \$3.8 billion in 2012, it savs.



Publishing, marketing blend in new venture



SBS makes music biz



Genre is resurgent at BRIT Awards



Downloading, burning stations back at retail



Chris Lighty talks new biz models

# 12 16 21

RETAIL BY ANN DONAHUE

# Byte-Sized Gains

# Digital Sales Add To Awards Show Haul

The Grammy Awards sales afterglow is burning brightly, with Amy Winehouse's "Back to Black," Herbie Hancock's "River: The Joni Letters" and the official "2008 Grammy Nominees" album resonating with buyers the week after the awards show.

"Black" jumped 24-2 on the Billboard 200, selling 115,000 copies, almost a 370% jump from the prior week, while the Grammy nominees album saw a 40% gain to No. 4 on strength of 72,000 in sales.

The biggest percentage jump, however, went to Hancock's "River," which leapt an astonishing 967% to round out the top five. The album of the year winner moved 54,000 copies.

"I think when you win album of the year, you always get some kind of significant jump," says Bruce Resnikoff, president/ CEO of Universal Music Enterprises, Verve's parent company. "But what really happened here is that the retail world saw it as a great jazz album, and now it's being promoted much more effectively as a wonderful album, instead of being pigeonholed."

Also holding strong was Alicia Keys' "As I Am," which remained at No. 3, but tallied a 36% increase in sales to 109,000

As originally indicated in the sales week that ended Feb. 10, the night of the Grammy ceremony, show viewers quickly went online to buy music from nominated or winning artists. Indeed. Winehouse and Hancock came in at Nos. 2 and 3, respectively, on the Top Digital Albums chart (see chart, this page).

"This record has really shown that it can tap into both markets-both the brick and mortar and the digital side," Resnikoff says. Hancock "appeals to a very large range of consumers; some albums appeal to youth, some to older demographics. I think this has both."

Winehouse's first album, "Frank," also re-entered the digital chart at No. 24 with 3,000 copies sold. Kanye West's "Graduation" saw a 53% sales jump, with slightly less than 3,000 digital copies sold, placing it just below the threshold of the chart.

Of particular note, however, were the digital sales of songs performed during the ceremony, indicating that the viewing audience was ready and willing to plunk down some cash upon hearing their favorites performed live.

Rihanna's "Don't Stop the Music"—which she performed on the telecast in a medley with the Time-was already ensconced near the top of the Hot Digital Songs chart. But post-Grammys, she managed to build upon her position by jumping 12% and landing at No. 2 with 135,000 downloads. Keys' "No One" got a boost from No. 11 the week before the

In the aftermath of the Grammys, Herbie Hancock showed particular strength in the digital arena, with almost 30% of his sales coming from online, SOURCE: Nielsen So Album Sales ■Amy Winehous 'Back to Black' ■Herbie Hancock 'River: The Joni Letters'

AMY WINEHOUSE'S Grammy performance was via satellite from London. Post-Grammys, HERBIE HANCOCK earned his largest sales week since SoundScan began tracking data in 1991.

show to No. 5 the week after. with 85,000 downloads, and West's "Stronger" jumped from No. 33 to No. 21 on digital sales of 48,000

Winehouse's "Rehab," which closed her beamed-live-from-London set at the awards show, leapt up 234%, moving from No. 60 to No. 8, and selling 77,000 digital copies.

Like Winehouse, the Foo Fighters saw digital and physical gains, on the album and singles sides. The band's "Echoes, Silence, Patience & Grace" moved 33,000 copies, a 160% jump from the previous week that landed it at No. 22 on the Billboard 200; the album sold 4,000 digital copies. In addition, track "The Pretender," which was performed as the "My Grammy Moment" feature on the show as an arrangement by John Paul Jones, sold 30,000 singles digitally, a 71% increase.

"When they're showcased

that way, it inevitably winds up making an impact on people,' RCA Music Group senior VP of marketing Aaron Borns says. "It's been a great week for them —they won [Grammys for best rock album and hard rock performance], they played a soldout show at Madison Square Garden. It's a good time in the land of Foo Fighters.'

And, seemingly appropriate for the 50th Grammy Awards show, a number of artists saw gains on the Top Pop Catalog Albums chart. After performances on the show by the cast of Cirque du Soleil's "Love" and by artists from director Julie Taymor's tribute film "Across the Universe," two Beatles albums landed in the top 50, with "1" landing at No. 10 and "Sgt. Pepper's Lonely Hearts Club Band" at No. 50. (The deluxe soundtrack for "Across the Universe" also made gains on the Top Digital Albums chart, landing at No. 4 with almost 11,000 copies sold, representing a 45% jump from the previous week.)

In addition, Tina Turner and Beyoncé's version of "Proud Mary" and John Fogerty's appearance as one of the Grammy closers seemed to give a boost to Creedence Clearwater Revival's "Chronicle: The 20 Greatest Hits," which saw a 29% sales jump on the pop catalog chart, selling 7,000 copies.

"Four of the top five on the Billboard 200 are from Universal-it was an incredible night," Resnikoff says. "But in general, it was very uplifting when you look at the overall state of the business, thanks to the recognition and the sales boost that results from that."

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# >>>PRIMARY WAVE, SERLETIC FORM VENTURE

Primary Wave Music Publishing has entered a copublishing venture with producer Matt Serletic and his company, Emblem Music Group, Under the deal, Primary Wave and Emblem will work together to build a creative home for songwriters, with a particular focus on discovering and developing new talent. Primary Wave will also provide marketing and administrative

# >>>BROWNE SET **FOR ASCAP** CONFAB

Jackson Browne has been tapped to speak on the opening day of the third annual **ASCAP I Create Music** Expo, to be held April 10-12 at the Renaissance Hollywood Hotel in Los Angeles. The conference will feature workshops, keynote speeches, master classes, song critiquing, networking events, technology demonstrations and artist performances. An official schedule of events will be released in late

# >>>'IDOL' **PERFORMANCES** FIND A HOME AT **ITUNES**

"American Idol" fans will find salvation at Apple's iTunes Music Store, which now offers downloads of every performance from the top 24 semifinalists. Starting March 12, songs will be 99 cents, while videos of the final 12 contestants will be \$1.99. iTunes will also allow consumers to pre-order tracks from a given contestant for automatic download the day after "Idol" airs. The iTunes deal is part of a move to get more immediate content out to the "Idol"obsessed fan.



PUBLISHING BY ANN DONAHUE

# **HOW SWEET** ITIS

# Indie Music Publisher Teams With Marketing Mavens

EverGreen Copyrights and Hunnypot Unlimited have joined for a music publishing, placement and marketing venture that will sign 20 acts to develop in the coming year.

It's seemingly a win-win deal for both companies: EverGreen, which has the catalogs of Tupac Shakur, MC Hammer and Rykomusic/Warlock Music, among 80,000 other copyrights, can now rely upon Hunnypot's contacts in the music supervision world to get these artists placements in film and TV shows. And Hunnypot, long-known for its tastemaker parties and online radio show, can tap into EverGreen's established administrative backbone.

EverGreen/Hunnypot will be led by John Anderson, co-owner of Hunnypot Unlimited and former senior VP of film. TV and creative at Windswept Music Publishing, who will retain the title of CEO and head of creative services/lifestyle. His Hunnypot partner, PJ Bloom, a music supervisor whose credits include "CSI: Miami" and "Nip/Tuck," will serve as COO/head

"Hunnypot really is the premier A&R resource for indie and alternative bands," says David Schulhof, co-CEO of EverGreen copyrights and former VP of motion picture music for Miramax. "They have access to great new bands for us, and we have a lot of leverage for indie artists looking for outlets. We want to breathe new life into the business.

EverGreen/Hunnypot will be based in Los Angeles and will represent thirdparty music publishing copyrights, catalogs, master recordings and entire

music companies for placement, marketing and management consultation. In addition, the company will form a digital music label.

"Most major publishing companies are buying into existing revenue streams," Bloom says. "No one's doing development or grass-roots marketing. We have what it takes and a relationship with the place-

ment and the synch world. Others on the Hunnypot masthead, including director of creative services/lifestyle Manny Montiel and manager of creative services/lifestyle Stacee Coleman, also will be brought in to work on the EverGreen/Hunny-

The initiative is funded entirely by EverGreen Copyrights, including the backing for overhead costs, publishing advances and marketing services.

pot venture.

"Lots of bands have the creative chops, but they don't have the backroom people they need to get paid," Bloom says. "This allows us to offer what bands usually need to farm out: lawyers, business affairs, the administrative backbone."

Several bands have already jumped onboard the new venture, including hard-driving trio Victorian English Gentlemens Club, electro-punk DJ duo the Bloody Beetroots and Chicago hip-hop up-and-comer the Movement.

The alliance between the two companies has already produced results. The Bloody Beetroots' music has been placed in episodes of "CSI: Miami," and the band is about to embark on a U.S. tour that includes stops at South by Southwest and the Winter Music Conference in Miami. EverGreen act Supreme Beings of Leisure, as part of promoting its Feb. 12 Rykodisc release, "11i," has appeared on the Hunnypot radio show and at the organization's live music events.

"The deal is just a great way for the songwriter to meet the music executive on real sorts of terms—by sharing music," Anderson says.

BY ED CHRISTMAN and CORTNEY HARDING

# TVT's Next Tune

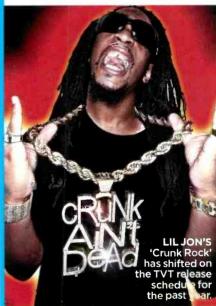
# Label Working To Maximize Creditors' Return

TVT Records' Feb. 19 Chapter 11 filing gives founder/owner Steve Gottlieb an opportunity to restructure debt and build a profitable company going forward.

But how TVT's future plays out may depend on the dynamics between its senior secured lender, New Yorkbased hedge firm D.B. Zwirn, and the label's unsecured creditors.

"I believe our history of innovative marketing, creative branding and artist discovery are as much in demand today as ever before and that we will emerge from this reorganization a stronger entity." Gottlieb said in a statement. He adds that the label will continue to work current and new projects.

In addition to reducing overhead the company cut staffing from 59 to 24 right before it filed-Gottlieb says TVT is considering a wide range of future strategic options. They include selling its separate distribution platform and mulling a possible venture with new digital content companies or other entertainment entities.



TVT filed for Chapter 11 protection because it was unable to post a \$5 million bond to stave off an immediate judgment enforcement for \$4.6 million in damages awarded to Slip-N-Slide Records, in a dispute over what Slip-N-Slide claims is a Pitbull record.

In a statement about the filing, TVT pointed out that from 2001 to 2006 it was named Billboard's No. 1 U.S. independent label. It also said the reorganization is not expected to impede promotion of Pitbull's "Boatlift" album or the launch of the single "Drop" track from Ying Yang Twins. Other new projects are in the works from Canadian rock hand Default, Memphis rapper Yo Gotti, U.K. act the Holloways and indie rock group Ambulance LTD.

Artists, however, sent mixed signals on the news, with Pitbull saying

the bankruptcy filing was "glorious."

"It's no secret Ying Yang Twins didn't always see eye to eye with TVT." group manager Quayshaun says. "But we look forward to working with them on the new album, which comes out in June."

Teedra Moses adds, "I appreciate Steve Gottlieb and all he did, but I've been trying to put an album out for a while, and my intentions are to move on regardless." (Artist contracts generally are not invalidated by Chapter 11 filings, observers note.)

TVT's album market share has dwindled from 0.85% in 2004 to 0.15% in 2007, according to Nielsen Sound-Scan. Making matters worse, TVT lost \$171 million on net revenue of \$13.4 million in the year ended Dec. 31, 2006, according to unaudited financial statement included in court documents.

The company's balance sheet listed assets of \$17.9 million and total liabilities of \$40.8 million, giving TVT Records a negative net worth of \$22.9 million, as of Dec. 31.

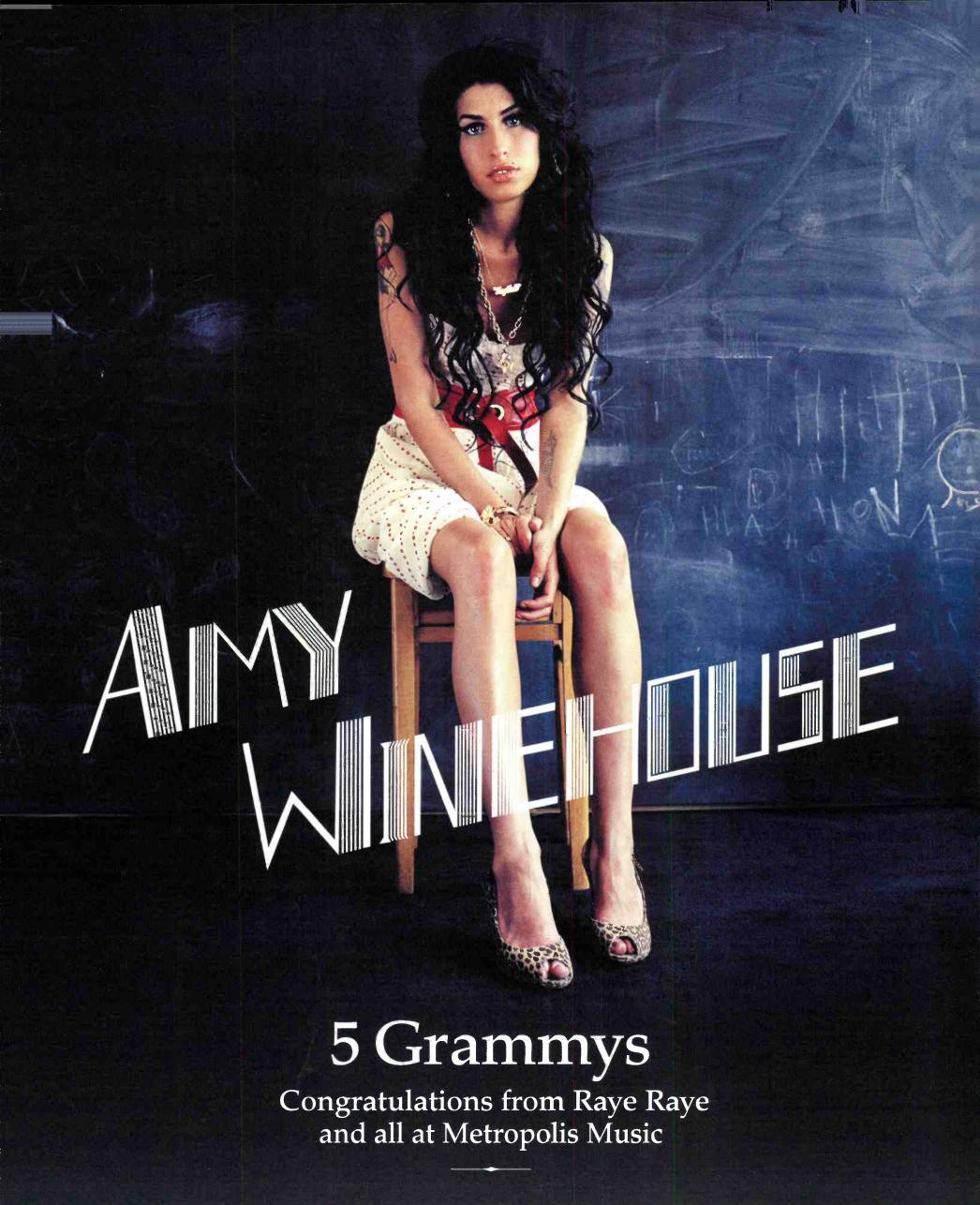
According to the court documents, the label has two separate senior secured loans, but only one secured lender, D.B. Zwirn. Sources say that two years ago. D.B. Zwirn supplied the company with a \$30 million loan, which is secured by all the debtor's assets, including the publishing company.

But all that shows up on TVT's balance sheet; D.B. Zwirn provided TVT \$6.73 million. In a related-party loan, TVT Music-the wholly owned publishing company that is not included in the Chapter 11 filing—lent its parent label \$10.5 million. But that amount was subordinated to the blanket lien held by Bernard National Loan, an affiliate of D.B. Zwirn, according to sources.

D.B. Zwirn owns 33.1% of TVT Music Enterprises, a subsidiary of TVT Music, and it holds a convertible note, which would give it 51.9% ownership of the publishing arm, and leave TVT with 48.1%, according to court documents.

So far, D.B. Zwirn has been working with Gottlieb in trying to navigate TVT's way out of its financial difficulties, sources say, noting that it will provide TVT debtor-in-possession financing. In December, it gave the blessing for potential TVT suitor BTP Acquisitions to negotiate a settlement with Slip-N-Slide. But those talks ended in January when BTP decided either it couldn't strike a deal with Slip-N-Slide or one with Gottlieb.

Additional reporting by Hillary Crosley and Mariel Concepcion.



20.1%

# UPFRONT

# >BMI FETES HALL & OATES

Daryl Hall and John Oates will be honored as BMI Icons at the performing right organization's 56th annual Pop Awards, scheduled for May 20 The ceremony, to be held at the Regent **Beverly Wilshire Hotel** in Los Angeles, will feature a musical tribute to the duo, which has won a combined 24 BMI Pop Awards during its

# >>>IDJMG. **FLYCELL** PARTNER FOR MOBILE SERVICE

Island Def Jam Music Group has launched the first label-centric mobile subscription service in a deal with mobile/online media company Flycell, IDJ Mobile offers subscribers exclusive online and mobile content, including ringtones, graphics and games, along with label news, artist mobile blogs and sweepstakes for backstage concert passes and other

# >>BICKNELL **SPLITS WITH WILLIAM MORRIS**

Ed Bicknell, head of international music for the William Morris Agency, has announced that he is leaving the company to return to "civilian life." WMA worldwide head of music Peter Grosslight will continue to closely oversee the international music operation, working with senior music staff Tony Goldring, David Levy, Solomon Parker and Russell Warby.

Compiled by Mitchell Peters. Reporting by Ayala Ben-Yehuda, Lars Brandle, Susan Butler, Jonathan Cohen. Cortney Harding, Jennifer Netherby. Mitchell Peters and Ray Waddell.



analysis on your mobile device, go to mobile.bllboard.biz LATIN BY LEILA COBO

# Casting A Wide Network

SBS Expands Into The Music Business

As record companies have increasingly experimented with the 360-degree concept in the past year, Latin music labels including Sony BMG Norte and Universal Music Latin America have been at the forefront. expanding the scope of deals they sign with their acts to en- LOS ANGELES compass management, touring and sponsorships.

Now, a major media company is looking to do the same.

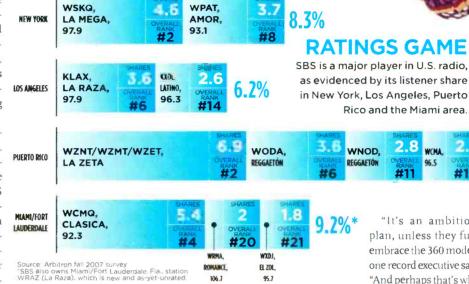
Spanish Broadcasting System, the media conglomerate that owns the powerful SBS Spanish-language radio network, the newly launched Mega TV station and Web site Lamusica.com, is integrating its entertainment division in order to offer artists not only promotional platforms, but also branding opportunities via its relationships with advertising agencies and major sponsors.

To further complement its platform, SBS will start its own publishing division, which will initially house music created for its many TV and radio shows. The company plans to partner with various labels in joint ventures to produce and release physical and digital product as well, and it is considering opening a management division.

"From the perspective of a multimedia platform, we can be ideal support or a partner for the labels in the marketplace," SBS Entertainment managing director Oscar Llord says. "Along with the advertiser and ad agency relationships, it really creates a very big and powerful tool to be able to develop talent. And everybody benefits from the live performance arena, sponsorships, music sales, publishing, merchandising and endorsements.

The SBS Entertainment model differs from those of other Latin multimedia companies in the market-most notably Univision, Televisa and Venevision—in that it is crafted specifically to serve the music industry.

This distinction reflects the network's history of producing and promoting massive, radio-



linked music events. In markets where SBS dominates the airwaves, such as Puerto Rico and New York (where La Mega [WSKQ] has long been No. 2 among all metro-area stations), such events have given the company considerable clout.

Until now, SBS has merely cross-promoted acts between its shows and its stations, as so many other broadcasters do. The expanded division will specifically seek out deals with established and up-and-coming artists and their labels.

At the same time, it will seek out opportunity for SBS talent -such as TV hosts Alexis Valdés and Jaime Bayly and radio hosts Javier Ceriani and Polito Vega-who may want to branch out into other ventures. Examples might include personality-driven and -endorsed compilations, or personal studio albums released as a joint venture with a label

"It's very interesting because of the many platforms they offer," says Bruno Del Granado, who handles Ricky Martin. But Del Granado doesn't see SBS as a competitor to the many labels that already have management and sponsorship divisions in place. Instead, he says, SBS' extension allows it to propose 360 deals much like AEG or Live Nation has done.

"It's an ambitious plan, unless they fully embrace the 360 model," one record executive says. "And perhaps that's what

they're aiming for: a kind of Live Nation but with the strength of a powerful radio network."

Rico and the Miami area.

Llord, for his part, has owned at least two indie labels: RTP, which was bought by Sony Discos in the late 1990s, and, most recently, Ole, which shut down last year and most of whose artist contracts were sold to Universal. Most famously, Llord was chairman of Sony Discos from 1996 to 2003. during which time Sony Discos' parent company, Sony Corp., also owned the Telemundo network

"I've had firsthand opportunity to see how you can get benefits out of combining the

content being developed by the label and developing marketing plans in conjunction with a powerful media player," Llord says. "It's becoming increasingly difficult to break a new act. I hope that with our operation here now, this is something we can accomplish together."

SBS talent like ALEXIS VALDÉS should benefit from the

expanded

As it turns out. Llord's conversations with SBS chairman/ CEO Raul Alarcon, who has long wanted to expand into music, precede his Sony days, but the timing had never been right.

Now, Llord, along with Lucas Piña, a former label marketing and promotion executive now in charge of artist relations for SBS, are meeting with labels to review upcoming priority releases and discuss possible marketing plans involving SBS multimedia and sponsor platforms.

As part of a new strategy, priority releases will now go first through Llord at the entertainment division. In turn, Llord will work in conjunction with SBS programming head Pio Ferro to set up and coordinate all of the moving parts of each plan.

"As we see physical sales diminishing, labels need an entity that will not only give them promotional exposure but also bring corporate dollars to the process," Llord says.

"I think it's the right time to develop more strategic alliances," Warner Music Latina VP of marketing Gabriela Martinez adds. "There are no formulas in this new market, so we have to look for allies and be ever more creative for the consumer."

# INSIDE THE SBS EMPIRE

Spanish Broadcasting System bills itself as the "largest publicly traded, Hispanic-controlled media and entertainment company in the United States." Founded in 1983, the company has long been known as a radio powerhouse. SBS owns and controls 20 stations in six key Latin markets: New York, Miami, Los Angeles, Chicago, San Francisco and Puerto Rico. While this is far less than many other major networks, their combined clout, in tandem with key properties (see below), makes them invaluable for Latin labels. A look at the SBS media machine:

# **RADIO**

SBS' radio assets include WSKQ (Mega 97.9 FM), the secondmost-listened-to station in New York, according to Arbitron numbers. SBS also owns Puerto Rico's WZNT (La Zeta). the No. 2-rated station on the island. On Jan. 5, SBS launched Miami's first regional Mexican station, WRAZ (La Raza 106.3).

# INTERNET

Lamusica.com: A bilingual entertainment portal with emphasis on music.

Mega.TV: The companion site to the Mega TV station.

# LIVE ENTERTAINMENT

Through its live entertainment division, SBS organizes 16-20 live events per year,

which drew a combined attendance of 125,000 in 2007.

Mega TV: Launched in 2007 as a local Miami station, Mega TV can now be seen nationwide via DirecTV. As of the end of February, Mega will also be seen in Puerto

8 | BILLBOARD | MARCH 1, 2008



# WE PROUDLY CONGRATULATE OUR 2008 GRAMMY AWARD WINNERS

# **HERBIE HANCOCK**

Album Of The Year: River: The Joni Letters
Best Contemporary Jazz Album: River: The Joni Letters

# **AMY WINEHOUSE**

Record Of The Year: "Rehab"
Song Of The Year: "Rehab"
Best New Artist
Best Pop Vocal Album: Back To Black
Best Female Pop Vocal Performance: "Rehab"

# MICHAEL BUBLÉ

Best Traditional Pop Vocal Album: Call Me Irresponsible

# THE WHITE STRIPES \*

Best Alternative Music Album: Icky Thump Best Rock Performance By A Duo Or Group With Vocals: "Icky Thump"

# KANYE WEST

Best Rap Album: Graduation
Best Rap Solo Performance: "Stronger"
Best Rap Performance By A Duo Or Group: "Southside"
Best Rap Song: "Good Life"

# **VINCE GILL**

Best Country Album: These Days

# PATTI AUSTIN

Best Jazz Vocal Album: Avant Gershwin

# **ALEJANDRO SANZ**

Best Latin Pop Album: El Tren De Los Momentos

# **JUAN LUIS GUERRA**

Best Tropical Latin Album: La Llave De Mi Corazon

# LOS TIGRES DEL NORTE

Best Norteño Album: Detalles Y Emociones

# STEPHEN MARLEY

Best Reggae Album: Mind Control

# **ALICIA KEYS**

Best R&B Song: "No One"
Best Female R&B Vocal Performance: "No One"

# RIHANNA

Best Rap/Sung Collaboration: "Umbrella"

# JAY-Z \*

Best Rap/Sung Collaboration: "Umbrella"

# WILLIE NELSON

Best Country Collaboration With Vocals: "Lost Highway"

# COMMON

Best Rap Performance By A Duo Or Group: "Southside"

# PRINCE

Best Male R&B Vocal Performance: "Future Baby Mama"

# LUPE FIASCO

Best Urban/Alternative Performance: "Daydreamin"

# JILL SCOTT

Best Urban/Alternative Performance: "Daydreamin"

# **EAGLES**

Best Country Performance By A
Duo Or Group With Vocals: "How Long"

# **BRAD PAISLEY**

Best Country Instrumental Performance: "Throttleneck"

# **HENRY KRIEGER**

Best Song Written For Motion Picture, Television Or Other Visual Media: "Love You I Do" (Dreamgirls)

# **BURT BACHARACH**

Lifetime Achievement Award Recipient

\* Shared Representation

NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI

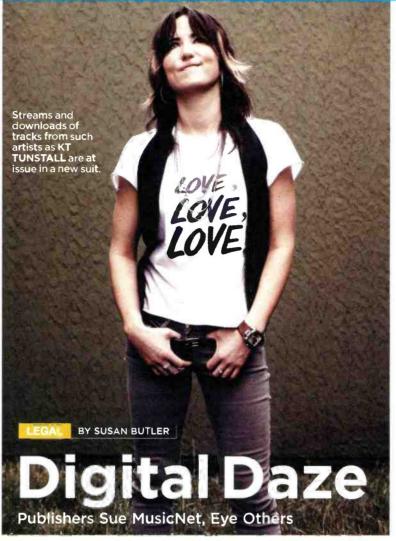
usic publishers have upped the ante in the dispute over compulsory license rates. As the rate-setting trial continues at the U.S. Copyright Royalty Board, three members of the National Music Publishers' Assn. (NMPA) have filed a class action lawsuit for copyright infringement against MusicNet, one of the CRB parties. And now, some publishers are watching Real-Networks' activities to decide whether that service should be the next defendant.

Nine publishers under the umbrellas of Sony/ATV Music Publishing, Peer International and MPL Music Publishing on Feb. 13 sued MusicNet d/b/a MediaNet Digital. The company provides a technology platform and digital music for other companies to offer to consumers. The publishers claim that MusicNet failed to secure licenses for the rights to "reproduce and distribute" songs via interactive (on-demand) streams and limited downloads after its original record label owners sold the company to Baker Capital in 2005

Before then, MusicNet had agreed-under a deal made between the RIAA and the Harry Fox Agency (HFA) in 2001—to pay for (and not to challenge) these rights when rates were eventually set. A company spokeswoman says that MusicNet is now waiting for rates to be set by the CRB.

"That's disingenuous," Sony/ATV chairman/CEO Marty Bandier says. "The agreement we reached with the industry said that we would allow them to proceed without a rate. We didn't know if it would become a business, and we didn't want to be accused

of impeding their growth. We all agreed that at some point in the future, we would have a rate set, it would be retroactive and we would be paid. Along comes MusicNet at the 11th hour after using the rights we granted for such a long period of time, and they take a totally different view. It's so opportunistic."



The suit follows a series of moves by digital services' trade group the Digital Media Assn., which many publishers view as a shift in position over publishers' rights in interactive streams

Aside from the 2001 agreements—and similar deals made

since then with others including RealNetworks and Napster-the NMPA and DiMA in 2006 hammered out a legislative bill covering rights to reproduce and distribute compositions via streams and downloads. But the bill was derailed after an anonymous letterwriter helped divide the songwriter and publisher communities' support for the bill, which also gave the National Assn. of Broadcasters time to enter the fray with objections (Billboard, Oct. 21, 2006)

Two months later, the NMPA, the RIAA and DiMA filed briefs with the CRB with their proposed compulsory license rates. DiMA was the only party that didn't propose a rate for interactive streams, which implied that the digital services were going to argue that they only needed a performance license.

In response, HFA stopped negotiating a new license deal with MusicNet that covered reproduction rights. MusicNet, then and now, claims that its original license is still in effect, but the company was negotiating a new deal "in good faith."

Then DiMA requested the CRB to have the Register of Copyrights decide whether an interactive stream falls under a compulsory license—even though some DiMA-member companies had agreed not to challenge that right.

Sony/ATV, Peer, EMI Music Publishing and others instructed HFA to no longer license their music for interactive streams. If services like RealNetworks offer interactive streams of new music not licensed by the publishers, sources say the company could be sued for infringement.

The publishers' suit, filed in a federal District Court in New York, asks the court to award damages and declare the publishers' rights in interactive streams and limited downloads for songs including KT Tunstall's "Black Horse & the Cherry Tree," Juanes' "La Camisa Negra" and Martina McBride's "Baby, It's Cold Outside."

TOURING BY RAY WADDELL

# **GIVE PEACE A CHANCE**

# Marquee Acts Eyed For Worldwide Concert Series

The mission of World Peace One is nothing if not ambitious: Bring peace to the world through a 10-year global campaign of concerts, education and government advocacy.

"Our mission is ending all war at the end of our 10-year period," WP1 founder Douglas Ivanovich says. "We know it's a daunting challenge, but mobilizing 90% of the world that wants peace and no more part of war, terror, violence or conflict is a very powerful process."

Ivanovich-who has a background in business development, finance, executive management, communications, event production and broadcasting-has already enlisted an impressive array of governments and has the endorsement of Claes Nobel, senior member of the Nobel Peace Prize family.

The initiative will begin with

a series of concerts May 17 in Beijing; Istanbul, Turkey; London; Johannesburg; and Miami, as well as the United Arab Emirates, Portugal, Brazil, Puerto Rico, Colombia, India and possibly other locations.

Ivanovich says WP1 is in discussions with such marquee acts as U2, Madonna, Led Zeppelin and Aerosmith to perform, as well as top international acts like Reyna Reyna, Tarkan, Tamara Day and Jane Zhang.

The WP1 team includes Artie Kornfeld, one of the original founder/producers of Woodstock, and Paul Flattery, a producer/director for Live Earth, as well as other such experienced event producers as Tommy Trbovich, Michael Blum and co-executive producer Lawrence Freiberg, formerly of Concerts West.

Government participation is a big part of the mission. "We are opening relationships not with promoters per se, but with governments," Ivanovich says. "And in my 30 years of activism and 20 years in broadcasting and entertainment, I have

never seen such a response from world leaders, parliamentarians, government officials and dignitaries as we're seeing with WP1.

Of course, while government endorsement for such an ambitious global project is critical, governments and politicians are decidedly not promoters, agents and producers. When that's pointed out to Ivanovich, he responds, "We are in discussions with some very high-level agents and promoters, and we are planning now to consolidate these relationships

in various parts of the world. We are also in serious discussions with Live Nation and other promoters, and we're about to consummate our relationships, so I won't mention their names until we do." Ivanovich did cite the involvement of well-known Latin promoter Arie Kaduri of NYK Concerts.

Ivanovich says WP1 is nailing down the venues and offering artists choices of where they want to perform. "We are going to have at least seven major international venues where we can house anywhere from 65,000 people up to several hundred thousand," he says. "As we lock down these venues-we'll have some of them and probably all of them in the next 20-30 days -we're forging these relationships with agencies in Europe, Asia and the United States.

# **ENGAGE AND SUSTAIN**

Ivanovich says WP1 is a multifaceted project, far more than just concerts. The vision includes broadcast, Internet, mobile and educational initiatives designed to engage people in an ongoing way.

WP1 is also entering the merchandising game with the Peace Culture brand and the launch of the WP1 shopping mall, featuring official

> patented signature WP1 jackets by Kaptain Designs.

> > Funding comes

from private sources, donations, contributions and corporate sponsors, Ivanovich says. "The challenge for a project like this, or any project that supports a nonprofit global cause and mission of this kind, is that we want to make sure that enough money goes to the cause," he says. "If we were interested in giving the money away to promoters, we would have all the money in the world already. But we're

not interested in giving away

75% of the money. We would like the nonprofit to receive at least 50%-75% of the money."

One major objective is inciting governments to establish departments of peace to counterbalance departments of war. "It's extremely important to know that music and entertainment are our vehicle and chief ambassador, but these programs are critical to our mission and purpose and to achieving our objectives," Ivanovich says.

WP1 has about 100 people around the world working on this project, and having a humanitarian of such international stature as Nobel on the team is clearly an ace in the hole. "Working towards peace is the family legacy," Nobel says. "Our intention is to transform the world, this crazy society that we have, to one that is better, safer and saner. We can help do this through World Peace One. We can send a signal of hope and good will, and that change can take place. That is our mission.

GLOBAL BY BERWIN SONG

# Make Room For Google

# **Industry Awaits** Company's China Strategy

BEIJING—Industry insiders say Google has partnered with the Yao Ming-founded online music provider Top100.cn, as the U.S. company ramps up its efforts to compete in China's Internet market.

Neither party has yet confirmed the agreement, but Billboard understands the

Web in China Unconfirmed media reports also suggest Sony and EMI will take part in the service (billboard.biz, Feb. 6). Labels body IFPI had not commented by press time.

While accurate stats are hard to find, analysts credit Baidu with around 70%-75% of search engine traffic in China, while Google has 15%-20%. Mark Natkin, managing director of IT and telecommunications at Bei-

Bean says. "[Previously] no one has been able to advertise around [search engines that provide] music," he says, "because they have been illegal."

Warner Music Asia Pacific VP of new media and business development Ken Cheung says, "We welcome any serious players to work with us on building the digital music business. As Baidu has chosen the illegal path, there are certain limitations



Baidu is more popular, in part, because of their option for deep-linking.

-MARK NATKIN, MARBRIDGE

partnership will allow users to legally listen to and download licensed music files for free on PCs and nonmobile devices.

It is widely seen as a counterstrike to dominant search engine Baidu's popular music search function, which provides "deep-links" to sites offering unauthorized music

70%-75%

Estimated search engine traffic by Baidu in China

"There will be a clear link to music search from the front page of Google.cn, and people will be able to both stream and download music from an impressively large repertoire," says one person familiar with the arrangement. "Advertising will appear on the [silent] streaming dialogue box, and on the download progress box."

Universal Music confirms that it has held talks with Google and Top100.cn to provide music via the jing-based consultancy Marbridge, suggests that rather than making Google more competitive with Baidu, the deal may instead put it on the same level as smaller dedicated online music providers such as Sina Music or Aigo Music. Those each claim 300,000 registered users.

On whether the partnerwould increase

> Google's standing against Baidu, it's "a little too little," Natkin says. "Baidu is more popular, in part, because of their option for deep-

linking. The total volume [of music Google will have] will be much less than what Baidu has.

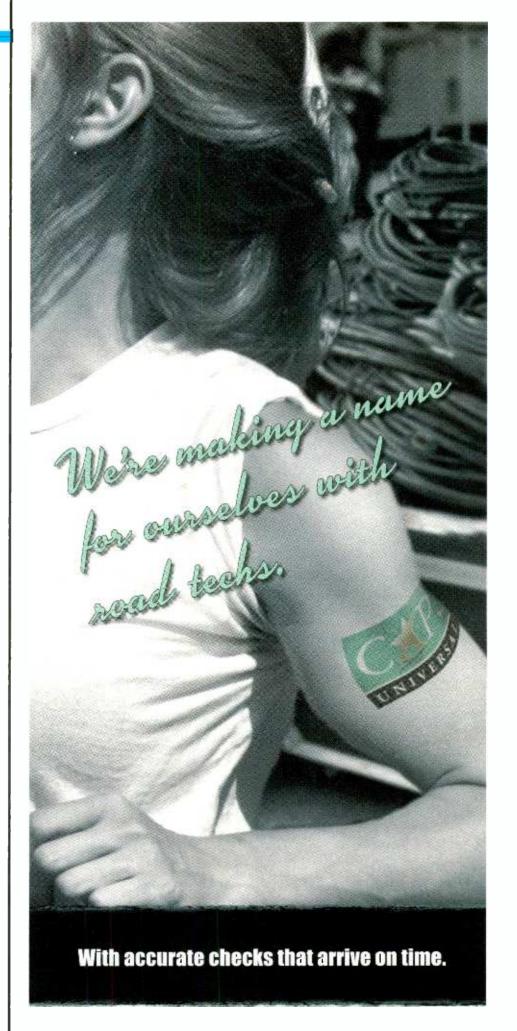
Additionally, the partnership may be more than simply increasing Google's usership. "It's all about the monetization of online traffic," says William Bao Bean, a partner at SoftBank China.

Partnering with a licensed music provider such as Top100.cn also provides Google with plenty of business options over Baidu, on their services in terms of marketing, monetization and usability.

However, Baidu's deeplinking approach was recently upheld by the Chinese courts (billboard.biz, Dec. 20) and many observers do not believe the Google/Top100 partnership will overly concern the Chinese search leader. Baidu execs were unavailable for comment.

As one industry insider puts it, "Google hopes it can woo away users who feel a pang of guilt at downloading pirated music, or are vexed by getting MP3s of inconsistent quality from Baidu—but very clearly [music] is one of the most attractive offerings that Baidu has. As for the record industry, there's really not much of a precedent for free, adsupported music that's search-driven in China.

"It will be very interesting," he adds, "to see how Google and Top100 are able to monetize streaming and download traffic through advertising, and whether they'll figure out how brands and bands correlate."





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# AdAppeal

# Grammys Would Do Well To Recognize **Tunes From Commercials**

During the final award presentation at this year's Grammy Awards, when Quincy Jones read Herbie Hancock's name as the recipient of album of the year for "River: The Joni Letters," he thrust his hands wide apart and said, "Unbelievable . . . that's unbelievable, man."

I fully agreed. Even as a jazz fan, sometimes player and student of the genre for several years. I couldn't believe the Recording Academy had actually done this. Were the 13,000 or so voting members out of their minds, or were they just tired of going with the mainstream pop flow?

Here's hoping the academy maintains its adventurous streak. Minutes before I sat down to write this piece, I was leaked a letter from a fine organization called the Assn. of Music Producers. AMP represents about 100 music production companies in the United States and literally thousands of member composers and producers, who create and record music for not only film and TV but also commercials and promos.

The letter was a proposal to the academy to add two new categories to the Grammy roster: best original song in a commercial and best original score in a commercial. The letter further added that these new categories could live well within the existing Grammy field for film/TV/visual media.

A special moment in music history has arrived, the letter argues-a time when the walls surrounding record labels, advertisers, brands and artists, entertainment and marketing have all

This is irrefutable. I would add/argue/propose that maybe the academy consider a category of best music use in an ad, and

With a flailing record industry in full effect, many of the significant recording "players" of the academy world have migrated to the branding music world. Thus, in effect, the Grammys can continue to support their industry.

With the dissolution of meaningful radio, advertisements—whether on TV, in cinema or on the Web-are bridging music from artists big and small.

known and not, to the masses. Feist's breakout via an Apple commercial is a most relevant, current example of this. But how many more can you name without really thinking?

Some of the biggest artists are creating music specifically for ads, in partnership with brands, and they are just beginning to be nominated for Grammys. Nas, KRS-One and Kanye West, along with producer Rick Rubin, earned a nod for the Nike ad track "Better Than I've Ever Been." And the Lifehouse song "From Where You Are," created specifically for an Allstate ad, debuted at No. 61 on the Billboard Hot 100 last fall.

The brands, like Wal-Mart, Target and Apple, are becoming key distributors of recorded music in the States

As younger people embrace mobile and digital technology as their sole means of gathering information, communicating and accessing their entertainment, it'll be the music from ads and brands that blare and/or purr through their headphones. Why not stay in tune with the future consumers of music?

The advertisers are the underwriters of the Grammys. "American Idol," the Super Bowl, "Lost," "Law and Order" and so on. And as the music in their ads gets better and better, people are seeking the songs out on the Web, buying them, posting them and sharing them. Why not create a symbiotic relationship between all parties, and in turn help the Grammys stay current?

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



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

GLOBAL BY LARS BRANDLE

# Pop Goes The BRITs

# Ratings Surge As Lewis, McCartney Perform

LONDON-Pop went bang at the 2008 BRIT Awards. The resurgent genre claimed the lion's share of the limelight at the British record industry's main event, edging out the alternative rock bands that have made all the noise in recent vears.

And, in a boost for organizon ITV1 proved a ratings hit. grabbing an average audience of 6.1 million (24% share), up from 5.3 million (22%) last year and 4.1 million (20%) in 2006.

"The ratings were excellent," says Ged Doherty, chairman of the BRITs committee and chairman/CEO of Sony

The two-hour program peaked at 7 million viewers for Leona Lewis' 9 p.m. performance, while 5.6 million tuned in for Paul McCartney's highlight-filled closing set. up from 4.2 million at the close the prior year. "We

managed to bring a lot more attention to the show upfront," Doherty adds. "And the Arctic Monkeys showing up-they snubbed us in the past-tells me that we are getting it right and making the awards more credible."

The Monkeys retained the two big awards they won in 2007, best British group and best British album for "Favourite Worst Nightmare" (Domino), while Foo Fighters clinched international group and international

album for "Echoes, Silence, Patience & Grace" (RCA).

But it was Take That that grabbed the following days' headlines. having cemented its status as the comeback king of British pop with the British live act category and the public-voted British single honor for "Shine." In the latter category, the former boy band beat out

Britain's top two best-selling singles of 2007, Lewis' "Bleeding Love" and Mika's "Grace Kelly," both of which were performed live at the BRITs.

"Pop never went away." says Richard Griffiths, head of Modest Management, which guides Lewis' career, "It just so happens that a number of really great pop records were made last year-Mika, Take That, Leona. They can be completely mutually sustainable."

Mika's "Life in Car-

toon Motion" (Casablanca/Island) has sold 1.3 million, Take That's "Beautiful World" (Polydor) has shifted 2.3 million, and Lewis' "Spirit" (Syco) has scanned 1.6 million, according to the Official U.K. Charts Co.

Universal Music Operations president David Joseph is confident pop still has a voice in Britain, despite the disappearance of such traditional media outlets as weekly TV show "Top of the Pops" and Smash Hits magazine.

forms for pop," he says. "A few years ago, there were probably eight to 10 pop magazines and six to seven TV opportunities a week on which you could put a band on. But now a lot of that has shifted online. On bands like Take That or Girls Aloud I don't think there are promotional problems right now. [but] you have to work it in different ways."

Other pop winners at the gala at London's Farls Court included Kylie Minogue (international female solo artist), Mika (British breakthrough act) and Kate Nash (British female solo artist).

The BRITs committee will

"There are different platgather in the coming weeks to debrief on this year's event, Doherty says, while retailers hope the increased TV ratings will lead to a big boost in sales. Early signs were looking good, with HMV U.K. & Ireland head of music Rudy Osorio saying that BRITs performers including Lewis, Minogue, Adele, Mark Ronson, Amy Winehouse and McCartney enjoyed immediate sales boosts, with lifts of 30%-50% registered in the day

following the show.

The final figures will be watched by beleaguered record executives with interest. with some giving warning that the labels may review their involvement in the flagship event if overall sales don't rise significantly in the wake of the ceremony.

"How long is it economically sustainable for record companies to pay the levels they are paying for their artists to be on the show, when sales spikes after the show may not be as dramatic as it used to be?" Chrysalis Music CEO Jeremy Lascelles asks. "We might have a very different BRIT Awards in years to come."





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GLOBAL BY STEVE McCLURE

# **New King** n Town

# Avex Hit No. 1 As Sony Japan Slumps

TOKYO—Sony's long reign as Japan's undisputed No. 1 label is over. According to SoundScan Japan, Tokyo-based independent label Avex Marketing had a market share of 15.4% in 2007, while Sony Music Entertainment (Japan) (SMEJ) had 15%. In 2006, Sony was No. 1 with 15.9% and Avex No. 2 with 13.8%. It's the first time since SoundScan Japan began releasing market-share data in 1998 that Sony has not claimed the top spot.

"We were able to be No. 1 because we could provide highvalue-added products," an Avex representative says. He cites male vocal group Exile's album "Love" as an example: The "integrated entertainment version" of the set—with concert footage, a "special animation DVD" and bonus tracks—has sold more than 1.5 million copies since its Dec. 12 release.

"Avex has out-A&R'd and marketed Sony," one Tokyo-based industry source says. "Avex's 'three queens'—[pop singers] Namie Amuro, Ayumi Hamasaki and Kumi Koda—are all still going

According to SoundScan Japan, Hamasaki accounted for 7.3 billion yen (\$65 million) of retail sales in 2007, with Koda bringing in 3.3 billion yen (\$30.5 million) and Amuro 2.5 billion yen

Another contributing factor in Sony's drop was last year's sharp overall decline in international-repertoire shipments,





which fell 23% in volume and 17% in revenue, according to the Recording Industry Assn. of Japan (RIAJ). Industry sources estimate 90% of Avex's revenue comes from domestic repertoire, while the latest figures available for Sony show 77% of

sales came from local artists.

One Tokyo-based industry source says Sony is paying the price for not replacing such departed superstars as Oasis, Mariah Carey and Michael Jackson on its roster and "not delivering" on newer artists like Sara Bareilles and Kat DeLuna.

SoundScan Japan collates physical sales data from 3,500 music retailers including some online CD stores, but not amazon.co.jp, which now ranks as one of Japan's top five music retailers.

"The proportion of digital music distribution is rising year by year," a Sony representative says. "Record companies' marketing capabilities should be gauged by combined sales of packaged software and tunes distributed digitally."

The RIAJ says it will release 2007 digital-shipments data by the end of February, which industry observers expect will help the Japanese market record marginal overall growth for 2007, despite shipments of physical product dropping 8% in volume and 4% on a wholesale-value basis.

Sony's decline has been in the cards for a while—its market share peaked in 2000 at 22.2% (when the nearest competition was Toshiba-EMI on 12%)—but the company insists its future remains bright. "SMEJ has been strengthening its online distribution service and has achieved the top chaku-uta full [full-song download] market share almost every month," the Sony rep says.

Industry insiders say that given the Japanese market's overall slow rate of growth, the only way for any one label to dom-

> inate the market the way Sony once did is through a mergers-and-acquisitions strategy. "Everybody's looking to gobble up someone else," one Tokyobased label executive says. Likely entries on that "menu" include Victor Entertainment, part of the JVC group, and Columbia Music Entertainment, whose controlling shareholder, New York-based investment fund Ripplewood, is said to be looking to unload its stake.

> Nonetheless, insiders maintain that such consolidation won't represent part of Sony's strategy to regain the top spot. "Sony won't go the M&A route," one label source says, noting that SMEJ hasn't made any moves to absorb BMG Japan, which remains a separate company despite being part of Sony BMG Music Entertainment. "It's not in their DNA."

GLOBAL BY MARK RUSSELL

# **EYESON EXPANSION**

# Korean Biz Diversifies As Digital Sales Level Off

SEOUL—Diversify or die. That's the message in South Korea, where music companies are coping with a slowdown in digital growth by expanding into other entertainment sectors—while, at the same time, telcos and media companies are increasingly buying into the local music business.

SM Entertainment, for years South Korea's leading source of teen-idol talent, spent most of 2007 spreading its tentacles into areas including film production, new media, musicals and karaoke distribution.

"Over the past couple of years, our total revenues have climbed sharply, not because of digital sales, but because of brand power," says Han Se-min, SME director of planning and visual content and CEO of film production subsidiary SM Pictures. "SM is still unique in Asia for its breadth of content services."

SME's annual revenue climbed to \$31.8 million in 2006 from \$23.5 million in 2005, according to the company's public filings.

Digital music sales in Korea were worth \$321.3 million in 2006—up from \$297.4 million in 2005—compared to 2006 physical sales of just \$98.7million, according to local labels body the Music Industry Assn. of Korea (MIAK). In 2005, physical sales totaled \$121.1 million.

But though official numbers for 2007 are not yet available, the industry consensus is that digital sales leveled off last year, raising the pressure on labels and production companies to find new revenue streams by striking deals with nonmusic companies.

Meanwhile, South Korea's saturated mobile marketthere are more than 43 million mobile subscriptions in a country of 49 million people—is forcing local carriers looking for continued growth to move into the content business.

KTF. Korea's second-largest mobile carrier, bought a con-



# OBALNEWSLINE

# >>>DOUBLE ECHO FOR GRÖNEMEYER, ÖTZI

Veteran German rock star Herbert Grönemeyer and Austrian singer DJ Ötzi grabbed two trophies apiece at the German record industry's 17th annual Echo Awards, held at Berlin's International Congress Center. Other winners in the 24-category event included James Blunt (international rock/pop artist), Die Fantastischen Vier (national rock/pop group) and Linkin Park (international rock/pop group). The awards, organized by the German Phonographic Academy, are voted on by an industry panel.

-Wolfgang Spahr

# >>>BORDERS OZ SALE CLEARED

Antitrust body the Australian Competition and Consumer Commission has cleared the way for a bid for Borders' Australasian operations by New Zealand-based A&R Whitcoulls Group. The commission will not oppose the acquisition of Borders Australia by the books retailer, clearing the final regulatory hurdle to an acquisition. The regulatory body had previously found no competition

issues in relation to other product areas such as music and DVD. Borders has 22 stores in Australia and four in New Zealand, A&R Whitcoulls' retail operations consist of 182-store Australian book chain Angus & Robertson and the 66-store Whitcoulls chain in New Zealand.

# >>>LONDON'S MARQUEE CLOSES

The latest incarnation of London's Marquee Club—the club's sixth location since it opened in 1958-closed Feb. 12. According to notices pasted upon the façade, the club has been served with a demolition order as part of redevelopment of its block, at Upper Saint Martin's Lane, on the edge of central London's Soho district. All outstanding bookings have been cancelled. Northern Irish entrepreneur Nathan Lowry relaunched the club in September 2007. In a statement on its Web site, the club says it "will now instead hold gigs in various secret locations." -Lars Brandle

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GLOBAL BY AYMERIC PICHEVIN

# Off The Air?

French Ad Switch-Off No Turn-On For Labels

PARIS—A proposal to ban advertising on France's state-owned TV channels has set alarm bells ringing throughout the country's record business.

President Nicolas Sarkozy floated the surprise proposal in a Jan. 8 speech; it brought a swift reaction from French trade unions, which staged a one-day strike Feb. 13 across the public broadcasting network.

While the unions fear that a loss of revenue will affect programming quality and jobs, the French music industry is anxious about losing a valuable conduit for its products.

"The very existence of certain records is at stake," says Christophe Lameignère, president of labels trade body SNEP



trolling 35.3% stake in Seoulbased business-to-business retail music service provider Blue Code Technology for \$20.7 million in December 2007. Blue Code provides music to more than 3,000 shopping centers and convenience stores, and KTF says the deal will allow it to expand into full digital and physical distribution.

SK Telecom, South Korea's biggest mobile carrier, has been even more aggressive, buying music labels and distributors and putting some \$30 million into three music investment funds.

"In the past, music stood

alone," says Abraham Jo, leader of SK Telecom's music business team. "But now music can be combined into different forms for consumers—like water from a utility company.

Media giant CI Entertainment is also expanding into music. CJ's music affiliate, MNet Media, teamed with KTF in 2006 to operate a \$10 million music investment fund that has invested in 11 local music labels and many individual performers' albums and live concerts.

Korean labels, which have long practiced 360-degree deals, now also routinely push their rosters into other areas of entertainment. MNet's Lee Hyori is Korea's highest-paid female singer, making \$2.4 million from her three-year contract. according to local press reports, despite selling just 33,000 physical copies of her 2007 release, "If in Love . . . Like Them." It was the 24th most popular album of the year, according to MIAK. MNet would not confirm the terms of her deal, but Hyori's earning power comes from being one of Korea's most in-demand TV hosts and commercial models, with endorsements including Samsung's Anycall phones.

Even such smaller, independ-

ent labels as Seoul-based YG Entertainment are revamping their business models for the new age. CEO Yang Min-suk says physical album sales now account for just 15% of the company's income, whereas just three to four years ago it represented "the majority" of revenue. Physical sales are now rivaled in importance by income from advertising (12%) and TV/movie deals (10%) for its talent.

"What people want these days is not a simple musician, but a 'multistar,' " Yang says. "It is getting more and more difficult to just stay a musician without being a star like that." ••••

# **MULTITASKING WITH MUSIC**

Three Companies Lead The Way As South Korea's Music And Media Businesses Draw Ever Closer

## SK TFLECOM

Key business: Mobile telecommunications

South Korea's biggest mobile carrier (with a 50% market share, according to the Ministry of Information and Communications), SKT has recently been moving aggressively into the entertainment field, It owns record label JYP Entertainment plus distributor Seoul Records and in 2005 put \$30 million into three investment funds that specialize in developing new talent. In 2006, SKT set up with Warner Music International a joint venture called WS Entertainment, which produces and manages Korean acts signed to Warner. SKT claims its online/mobile music portal Melon has more than 10 million regular users...

# **MNET MEDIA**

Key business: Record label, artist management, distribution

Part of leading South Korean media group CJ Entertainment, MNet claimed a 37% value share of Korea's physical music market during 2007. In 2006, it bought record label GM Production and online music service Max MP3, then teamed with mobile carrier KTF to create a \$10 million music investment fund that now holds stakes in 11 local labels. The following year, MNet took a majority stake in Seoul-based Gretech, developer of leading video streaming service GOM-TV and popular freeware media player GOM. Leading MNet acts include R&B trio SG Wannabe and female singer Lee Hyori,

# **SM ENTERTAINMENT**

featuring Super Junior.

Key business: Record label, artist management Long South Korea's leading production house for teenidol acts, SM Entertainment became a full-fledged media company in 2007, establishing several divisions with responsibilities including production of movies, stage musicals and karaoke content. Later this year, SME plans to open a chain of karaoke restaurants. Top SME acts include boy bands Dong Bang Shin Gi and Super Junior and female vocalist BoA. In summer 2007, SME released its first film, "Attack on the Pretty Boys,"

and CEO of Sony BMG France. He says that such niche genres as classical, jazz, world music or indie rock need the stateowned channels to reach larger audiences. With an ad campaign on public broadcaster France Télévisions, he says, "a 1,000-unit-selling album can reach 10,000 sales."

The move would mainly affect France Télévisions Group's national channels France 2, 3, 4 and 5. According to media research firm Mediametrie, those channels have a current audience share of around 39%, with a broad demographic few French broadcasters can match. The publicly owned Radio France group of stations has long had restrictions limiting advertising to a small number of sectors that do not include music.

Although a France Télévisions statement hailed SARKOZY the president's proposal as validating an editorial strategy that stresses culture and creativity, no concrete details have yet been issued about how the loss of advertising revenue-widely estimated at €800 million (\$1.17 billion) in 2007—would be made up. A presidential spokesman has claimed that any shortfall would be made up from other rev-

enue streams, but Sarkozy's office and the Ministry of Culture have so far been unavailable for further comment.

French research company Yacast estimates that the music industry's ad spending through France Télévisions represented only 8.5% of its total advertising expenditure in 2007. However, labels insist such spending was highly strategic.

> France Télévisions hosts the French music industry's annual awards show, Les Victoires de la Musique, and broadcasts many other music shows, including "France 4 Taratata," a tastemaking showcase for current and up-and-coming acts.

"Beyond music shows, France Télévisions" programming includes cultural shows and culture-oriented news that attract specific audiences," EMI Music France deputy director Morvan Boury says.

The music industry also fears a rise in advertising rates if commercial TV channels attempt to exploit the industry's lack of alternatives. Digital media and digital terrestrial TV channels are "not mature enough" to offer realistic alternatives, Boury says.

Without the pressure of competition from state broadcasters, the cost of advertising on commercial TV "might become prohibitive" for smaller companies, adds Jérôme Roger. director general of independent labels trade body UPFI.

Various sectors of the recording industry are working to develop an action plan after what Lameignère calls "encouraging" discussions with Minister of Culture Christine Albanel during MIDEM last month in Cannes.

SNEP says it will lobby for cultural products—particularly music-to remain visible on state-owned TV, through advertising, sponsorships or partnerships with France Télévisions.

While sharing industry concern, Roger and other execs also see the shift as an opportunity to improve music's exposure on TV, in line with Sarkozy's aim to differentiate public broadcasters' programming from that of privately owned TV channels. Roger says UPFI will lobby for "more music to be heard, in terms of quantity and diversity" on the state channels.

"If [Sarkozy's] proposal is implemented without consultation," Boury says, "there could be serious consequences for the cultural industries. But we could all work together and actually improve the TV exposure of creative works."



# LET'S GET DIGITAL

# Retailers Reinvent Kiosk Strategy As Digital Demand Increases

With Borders' announcement last week of plans to add digital music downloads to 25 concept stores this year, the chain joins a new wave of retailers trying to revive the left-for-dead music kiosk business

DIGITAL BY JENNIFER NETHERB

Borders' new concept stores will feature a digital center where customers can download music to CDs and non-Apple portable music players, USB sticks and memory sticks. Unlike kiosks in years past, Borders has broadened beyond music what customers can do in its digital centers, which now include the capability for book downloads and publishing, as well as a genealogy research service.

The company isn't alonein the last year, HMV and Best Buy have brought back music kiosks on a trial basis and Trans World Entertainment has added kiosks to 25 more of its stores (see story, below).

Like other music retailers, Borders and Best Buy previously have tried and failed to make a business out of music kiosks. Both experimented with them in 2005 along with Starbucks, Trans World, Newbury Comics, Virgin Entertainment Group and a handful of independent stores.

At the time, retailers were unable to make it a profitable business. Kiosks-and their maintenance—were costly and the margins on download and CD burn sales were slim. And music labels only made a limited number of songs available, which frustrated customers.

Newbury Comics got rid of its kiosk after nine months and Starbucks was forced to scale Shoppers at Borders, left, and HMV test out the latest round of music kiosks.

fees. Mix & Burn has cut its price to \$7,000 and is able to integrate its system into a retailer's existing network, reducing maintenance costs.

In addition, song selection has improved with 2.4 million songs available today vs. 500,000 three years ago.

But the biggest change may

prove to be the industry's move toward digital rights management-free music, which would let retailers compete on digital sales with Apple by enabling them to sell down-

loads directly to iPods in stores.

"That's a game changer for the kiosk business model," Mix & Burn president Bob French says. He adds that Mix & Burn is waiting for all the labels to move to the MP3 format before it switches its business to all DRM-free downloads. So far EMI is the only label to drop DRM altogether, but the other majors are testing such releases. (For music labels, downloads through kiosks have the potential of adding incremental sales, but a spokesman for one major says that so far those sales are small.)

The business is still run on thin margins, with the whole-

sale cost of a song averaging 70 cents. But the move away from DRM downloads could further cut kiosk costs, because retailers could do away with CD burning equipment and switch to offering downloads exclusively through filling stations where users upload music directly to portable devices or memory sticks.

In turn, this could save on manufacturing costs for the CDs that consumers now use; Trans World charges \$3.99 for the first song and \$1.19 for each additional track. (Borders will charge \$9.95 for the first seven songs and 99 cents for additional tracks.)

Trans World, which says kiosks are profitable in some of its stores, has done more testing of the service than any other retailer, trying them out in college, urban and tourist areas to find a profit-making formula. So far, results are mixed.

"We really have no definitive answer," director of merchandising operations and new media Ish Cuebas says.

Borders is targeting its key demographic of women ages 35-50 who haven't done a lot of downloading at home. The store is adding dedicated sales staff to help them.

"Our theme really is 'Go digital, we'll show you how,' " Borders VP of e-business Kevin Urtell says.

# KOUNTING ON KIOSKS

Several retailers are giving kiosks another shot. And this time, they're experimenting with new ways to draw in customers-from adding digital rights management (DRM)-free downloads to combining digital sales with social networking.

# **BORDERS**

In its new concept stores, Borders is dedicating specific staff to digital centers at which customers can download songs, albums and books.

Borders' partnership with kiosk company Mix & Burn has allowed the retailer to incorporate downloads into its existing computer network, rather than adding a costlier new system. Music can be burned to a CD or uploaded to a Microsoft-compatible portable player or a USB or memory stick. Borders has 2.4 million songs from all four major labels and independents through the Orchard in its database.

Chances for success: Borders' biggest barrier is that downloads to portables won't play on iPods, though users can burn DRM-free downloads to CDs that can later be transferred to iPods. The model is also reliant on sales staff, which could prove costly if customers browse more than buy

# HMV

HMV has introduced kiosks that combine social networking with music downloads to two U.K. stores and plans to expand the program to other new and existing locations this year, HMV's kiosks are actually iMac computers, where customers can log on to MySpace and other similar sites to get music recommendations and then download a song or order an album not in stock. Until now, HMV has offered a limited number of free DRM-free downloads that can be transferred to USB sticks and other memory devices and later uploaded to iPods and other portable players. HMV is in talks with the labels to further develop the service. HMV works with U.K.-based Code Computer Love for its kiosks. Chances for success: HMV's downloads are DRM-free and playable on all music devices including the iPod. But so far, a limited number of songs have been offered. Success will be contingent on how many songs HMV can get in its library, and how fast.



back after its kiosk provider

Hewlett-Packard gave up on the

business. Starbucks has since contracted with MOD Systems

for a limited number of kiosks

in its Hear Music stores but

hasn't expanded beyond that.

ing and unproductive," New-

bury COO Duncan Brown says.

ers say that enough has

changed in the last three years

to make kiosks profitable.

But Borders execs and oth-

To begin with, kiosk makers

have slashed the equipment

costs by more than half. MOD

Systems is selling its MOD

POD kiosks for as little as

\$1,000 plus software licensing

"Our experience was frustrat-

# TRANS WORLD

Trans. World has been the longest and strongest supporter of kiosks in the United States, with 37 stores offering downloads through the machines. Last year, the retailer added kiosks to 25 of its stores, including all outlets in the Providence, R.I., market, Trans. World works with—and is the majority owner of—Mix & Burn. Like Borders, the retailer has 2.4 million song downloads in its library from all the major labels and the Orchard. Downloads can be burned to CD without DRM or transferred to portable devices and USB drives compatible with Microsoft's PlaysForSure.

Chances for success: Trans World has proved that it is committed to kiosks, but their use is likely to be limited unless the store incorporates DRM-free downloads.

# **BEST BUY**

MOD Systems, which also supplies kiosks to Starbucks, has a pilot deal with Best Buy for its multimedia MOD PODs, which retailers can bring in for as little as \$1,000. MOD's library includes music from the four major labels and the Orchard and the company is adding movies and TV shows.

Music can be burned to CD or downloaded to MP3 and portable music players. memory cards, USB drives and mobile phones, but playback is limited to Microsoftcompatible devices.

Chances for success: Potential market limited since downloads aren't compatible with iPods. \_ IN



# On The Road RAY WADDELL rwaddell@billboard.com

# **Ticketmaster** The Promoter?

# China Division May Prove Important Test Case

Ticketmaster may be losing its top client at the end of 2008 in Live Nation, but one thing is clear: The company will not be sitting still as it prepares to spin off from parent company IAC.

Mere days after Live Nation laid out its plans for launching its own ticketing company when its Ticketmaster contract expires (billboard.biz, Jan. 11), Ticketmaster revealed its plans to purchase secondary market firm TicketsNow for \$265 million (billboard.biz, Jan. 15) and European reseller Get Me In (billboard.biz, Jan. 29).

Obviously, Ticketmaster has some deep pockets and is striving to reign in a secondary market that has caused it and the industry headaches aplenty. Now many are wondering if, as the market and the Ticketmaster business model evolves, Ticketmaster will step up to the plate as a risk-taking promoter, taking its marketing expertise to what may be the logical next level.

Ticketmaster is already a de facto promoter

in China, where its Emma Ticketmaster division, directed by Jonathan Krane, is promoting shows ranging from Linkin Park to Celine Dion (now that's a range). Is China a petri dish for eventual concert promotion in the United States?

If that's the case, Ticketmaster CEO Sean Moriarty is playing it close to the vest. "I think [China] gives us the opportunity to perhaps do things for the first time as a company, but the reality is we're driven by figuring out how we can actu-

ally provide the most value in the market, be successful in the market, and obviously we'll learn things along the way that may or may not apply to other markets," Moriarty says.

"But we really don't see [China] as a test market," he continues. "We see our efforts there consistent with the opportunities we see, and anything we learn along the way that can help us somewhere else is just gravy

So, bluntly asked, will Ticketmaster be a concert promoter in the States? "As live entertainment transforms itself, so too is Ticketmaster going to look to transform itself," Moriarty says. "You've seen an awful lot of change over the course of the past year or so in the types of things that we're doing, and I think you can expect to see more changes as we figure out the best way to position ourselves and provide value. So certainly it's a possibility."

NO 360 FOR AEG: Billboard's Los Angelesbased touring correspondent Mitchell Peters reports some interesting stuff from AEG CEO Tim Leiweke's keynote address Feb. 8 at the

Grammy Foundation's 10th annual Entertainment Law Initiative, One point that Leiweke made clear is that the Los Angeles-based sports and entertainment giant (of which pro-

moter/producer AEG Live is a division) does not intend to adopt the same business model as its chief live event competitor, Live Nation.

"There are those that believe in a 360 model," Leiweke told a packed ballroom at the Beverly Hills Hotel. "We don't."

Leiweke said AEG would not move into the record label business. "We go to the labels and let them know we're [their] partners and that we can't distribute the music better than [they] can," he said. "The labels have an important place within our industry.

He further advocated the necessity of managers and agents to the live business. "We don't think that we do ticketing or distribution or managing artists better than you do.

Leiweke estimates his company will sell about 20 million concert tickets in 2008. "Our facilities division will sell another 20 million tickets," he said. He added that AEG invested \$800



million into the live music business in 2007, and will produce more than 30 tours this year.

AEG has been tremendously aggressive in the arena business, opening new buildings in Kansas City, Mo.; Newark, N.J.; and London in 2007. with additional arenas to debut in Berlin, Beijing and Shanghai this year. "There are some, including our competitors, that say we're a boutique," he said. "But we're not a boutique. We're

He also expressed consternation about the rising prices of tickets. "We have to be careful about what we charge, because if the average ticket price is \$250 to see an artist, we're all in trouble, because . . . we're now trying to appeal to a 10% market instead of a 100% market," he said.

Overall, "the business is amazing and the artists have never been better." Leiweke said. 'We have to find new ways to find new talent. We have to give them new platforms and give that music to the consumer."



BOXSCORE concert Grosses

GROSS/ ARTIST(S) KEITH URBAN, CARRIE UNDERWOOD

Boardwalk Hall, Atlantic City,
N.J., Feb. 15

12,734
sellout \$985,425 Live Nation MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH \$942,878 Madison Square Garden, New York, Feb. 14 Metropolitan Talent Presents MARC ANTHONY \$927,443 Coliseo de Puerto Rico, Hato Rev. Puerto Rico, Feb. 8 Gianfi Communications GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS \$841,855 4 Wachovia Center, Philadelphia, Feb. 16 Varnell Enterprises JONAS BROTHERS, ROONEY \$826,201 5 Gibson Amphitheatre, Universal City, Calif., Feb. 2-3 Live Nation KEITH URBAN, CARRIE UNDERWOOD \$564,005 6 Roanoke Civic Center, Roanoke, 7,898 Va., Feb. 16 Outback Concerts LA COMPAGNIE CRÉOLE \$505,151 \$64.69/\$37.61 Gillett Entertainment Group Bell Centre, Montreal, Feb. 15 FOO FIGHTERS, HELLO STRANGER, AGAINST ME! \$479,896 \$45/\$25 8 Oracle Arena, Oakland, Calif., Feb. 2 Live Nation BLUE MAN GROUP \$403,240 9 U.S. Airways Center, Phoenix, Jan. 13 Emery Entertainment MICHAEL BUBLÉ, NATURALLY \$388.305 10 Live Nation FOO FIGHTERS, JIMMY EAT WORLD, AGAINST ME! \$383,669 11 Live Nation, in-house \$381,396 JOHN MELLENCAMP 12 (\$380,343 Canada \$150,42/\$54,69 Gillett Entertainment Group, Live Nation Bell Centre, Montreal, Feb. 1 BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE \$376,243 13 6,484 \$64.86/\$34.16 MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH
Quicken Loans Arena, Cleveland, 6,974
Feb. 7 Live Nation, in-house \$367,565 14 \$364,655 15 Honda Center, Anaheim, Calif., 8,342 Jan. 12 Emery Entertainment \$353,298 OZZY OSBOURNE, TWISTED ROOTS 16 Cumberland County Civic 5,760 Center, Portland, Maine, Jan. 31 sellout Concerts West/AEG Live RAMÓN AYALA \$353,075 17 Gibson Amphitheatre, Universal 5,279 City, Calif., Jan. 26 Live Nation \$332,406 BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE 18 MTS Centre, Winnipeg, Manitoba, Jan. 21 Live Nation MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH \$331,527 19 Cricket Arena, Charlotte, N.C., Jan. 29 Live Nation MICHAEL BUBLÉ, NATURALLY 7 \$326,097 Moncton Coliseum, Moncton, New Brunswick, Feb. 2 Gillett Entertainment Group, Live Nation \$65.03/\$49.02 JONAS BROTHERS, ROONEY \$322,770 \$47.50/\$27.50 21 Live Nation, in-house BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE \$311,153 22 Live Nation \$301,267 BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE 23 Enmax Centrlum, Red Deer, Alberta, Jan. 16 5.306 Live Nation \$64.43/\$44.7 \$298,836 BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE CN Centre, Prince George, British Columbia, Jan. 9 Live Nation \$65.37/\$45.4 \$283,930 **BIG & RICH, COWBOY** TROY, TERRI CLARK, EMERSON DRIVE \$63 74/\$44.2 RON WHITE, ALEX REYMUNDO \$279,607 Ruth Eckerd Hall, Clearwater, Fla., Feb. 14-16 6,391 in-house, Live Nation FOO FIGHTERS, HELLO STRANGER, AGAINST ME \$279,315 27 MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH 28 \$277,430 Bradley Center, Milwaukee, Feb. 5 5,554 Live Nation, in-house BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE \$276,445 Credit Union Centre, 5askatoon, 5,094 5,526 Live Nation JONAS BROTHERS, ROONES \$276,245 30 Planet Hollywood Theater, Las Vegas, Feb. 1 Live Nation, Andrew Hewltt Co., in-house BIG & RICH, COWBOY TROY, TERRI CLARK, EMERSON DRIVE \$264,480 31 Prospera Place, Kelowna, British 4,651 Columbia, Jan. 12 4,665 \$64.66/\$44.92 MARILYN MANSON, OURS \$263,417 32 Hammerstein Ballroom, New York, Jan. 29-30 Live Nation \$253,093 MICHAEL BUBLÉ, NATURALLY 7 33 Live Nation PHIL LESH & FRIENDS, IVAN NEVILLE'S DUMPSTAPHUNK \$249,660 Live Nation \$241,248 BLUE RODEO, LUKE DOUCE Southern Jubilee Auditorium, Calgary, Alberta, Jan. 9-10 Live Nation \$65.37/\$37.42

MARCH 1, 2008 | www.billboard.biz | 17

# FillingTheVoid A New Station Brings Indie Radio Back To New York

New York has always had plenty to offer indie labels and bands. It is one of the biggest touring stops in the country, with venues ranging from the slick and professional Bowery Ballroom to small, off-the-beaten-path spaces like Goodbye Blue Monday. Plenty of labels have offices here, and lord knows you can't swing a cat in some parts of Brooklyn without hitting a guitarist. In fact, New York seems to have everything an indie could want, with one notable and glaring exception: its lack of a top-notch, indiefocused radio station.

KEXP, the groundbreaking Seattle station, is about to change that. On March 24, KEXP and WNYE (Radio New York), the city's public radio station, will launch Radio Liberation. The programming will feature a three-hour drive-time

eclectic music show followed by three simulcast hours of "The Morning Show With John Richards," a nightly world music program and a weekly music variety show hosted by KEXP DJ/senior director of programming Kevin Cole. Radio Liberation will broadcast 39 hours of music per week, with 24 hours of programming produced in New York.

To be fair, a few smaller stations in the city already play independent artists. New York University's WNYU; free-form WFMU Jersey City, N.J.; and Fordham University's noncommercial triple A WFUV all provide alternatives to corporate stations, but all three are also limited in their signal reach and lack of marketing budgets. Radio Liberation, however, has the benefit of being affiliated with the City of New York, and thus offers a number of unique promotional resources

"Because we're affiliated with the city, we have access to ads in bus shelters, on the subway and on TaxiTV," Radio New York GM Matthew Tollin says, "We even provide the hold music that residents hear when they call the city. There

will be a huge marketing juggernaut."

And indie labels, which traditionally face an uphill battle when it comes to being played on terrestrial airwaves, have a lot to gain. KEXP has broken a number of indie acts through the years, John Richards says. "We were the first with Modest Mouse, the Dandy Warhols, Neko Case."

'We get hundreds of CDs every day, and we listen to all of them," Richards says. "We're not consumed with slowing down the process by testing everything in focus groups. We're all inspired by [legendary British DJ] John Peel."

KEXP executive director Tom Mara has a similar philosophy: "Our DJs are really proactive when it comes to selecting music," he says. "We give them the freedom to play what they want."

Morgan Lebus, a rep for indie label Domino Records, says, "No market needed this more

than New York City. We have artists that sell 200,000 copies and can't get on the air here in New York. The existing stations had great progressive programming but didn't motivate buyers or have a real effect on sales the way KEXP and other well-known indie stations like KCRW and WOXY do.

While neither of the other two stations is planning on setting up shop in New York, they are both growing and expanding their reach in other ways. WOXY Cincinnati has launched a partnership with London magazine Artrocker, and KCRW Los Angeles recently debuted a new customizable online player and continues to sponsor live music events across the country.

Even major labels are talking notice of such stations' growing reach and influence. "I've had



more label presidents call me in the past yearand-a-half than I did in the first eight years I did the show," KCRW's "Morning Becomes Eclectic" host Nic Harcourt says. "People are starting to see that public radio has taken the lead where commercial radio has just given up."

For KEXP, taking the lead means focusing on local acts in both of its markets. "Our goal is really to tap into and represent the New York music scene, much like we've connected to the Seattle scene," Mara says. "Our DJs in Seattle go out all the time and are constantly looking for promising new acts in clubs. To kick the expansion off, John is planning on spending half his time in New York, and we'll be bringing on other staff as well."

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



# Tin Can Alley Curb And Madacy Try A New

Waiting for the majors to do something about physical sales may well be a lost cause. But indie label and budget product specialist Madacy Entertainment continues to drive sales through its collectible "tin" packaging, and now Curb Records is getting onboard with its own twist on the concept.

**Packaging Concept** 

The Nashville-based label has created a "Collector's Edition" line that will package together three albums each from five artists on the roster. The releases, which will come out in May in a brushed nickel platinum color tin, are priced at \$19.99.

For each artist-say, Tim McGraw-a fairly recent album will be packed together with two of the artist's older catalog albums. Inside the tin, each album will come with its original jewel box artwork. In August, the label

plans to put out eight more such releases, VP of sales Benson Curb says.

Meanwhile, by year's end, Montreal-based Madacy expects to have more than 100 titles out in the tin can format, which the label calls the "Collector's Series." The tins will be available at various price points: a budget version, consisting of a single 12-track disc and a bonus ringtone, retails for \$5.99; a three-disc version-for such artists as Dean Martin, Elvis Presley and Frankie Valli—sells for \$19.99.

The packaging increases sales velocity by converting music to a gift item, Madacy executive VP Harris Sterling says. He credits the series as helping to boost the company's U.S. market share to 2.05% last year, from 1.7% the year prior. In the holiday season, the series clearly made a difference: Madacy's market share rose to 2.9% for December 2007.

"We spent a lot of time and money getting this going," Sterling says, "The barrier to entry is high, what with the tooling, the mold, the high-gloss look and the eco-friendly Digipaks that house the individual CDs inside the tin, which is also recyclable.

What's more, the packages appeal to the older demos, who understand the concept of collectible, Sterling says. "And it doesn't have to just be for the holiday selling season. There are plenty of other gift-giving times during the year. Don't forget, thousands upon thousands of people celebrate birthdays 365 days a year."

In fact, the gift packaging helps the label get into stores that don't traditionally sell music, he says-Bed Bath & Beyond, for instance.

The company has also been spending money to drive awareness. During the holiday selling season, Madacy not only did  $some\ TV\ advertising, it\ took\ out\ a\ full\ page\ ad\ in$ USA Today touting the tin titles, playing off the old NARM promotional tag line, "Give the gift of music." It also ran trade ads in Discount Store News and Retailing Today, in an attempt to reach nontraditional music merchants. Imagine that, spending money to market a new product.

Curb is touting the gift benefit and the collectible value for the packaging as well. But the company also sees the tins as a way to address some of the dynamics at work in the marketplace. "We are trying to be creative

in packaging," Benson Curb savs, "and also offer more value to the consumer."

So in addition to the tins. which contain three discs, the company plans on offering twofer packages listing at \$19.99; these would combine the most current album from

an artist such as LeAnn Rimes with a catalog album. Instead of issuing them together inside the usual double-CD "O-Card," the albums will be combined with a sticker.

With pressures coming from retail, Curb says he knows where he needs to be on net price to accounts. Offering the twofer at \$19.99 means they'll probably retail in stores at about \$14-a pretty good deal for customers, he says.

So far the label is doing the twofer for current albums that were already released. But Curb Records may start packaging brandnew titles out of the box in a twofer with a catalog album as well. After all, Benson Curb says, many labels are now issuing CD/DVD combos on new releases.

This way, customers buying an artist's new album also get a chance to learn about older music—and that, in turn, might lead to an exploration of the artist's entire catalog. Or if they already own one of the albums in the twofer, Benson Curb says, they can give that one away as a gift.

"At least we are taking a chance on letting people have ways to buy more music and share it." he says, "rather than sharing it for free." ....





# Indies On The Rise

As Sony/ATV Surges, Four Smaller Publishers Debut On Top 10 Publishers Airplay Chart

The results are in: As 2007 came to a close, Sony/ATV Music Publishing leapt ahead of Warner/Chappell Music for the No. 3 slot on the Top 10 Publisher Airplay chart for the fourth quarter. Four indie publishers, meanwhile, hit the chart for the first time.

One factor that may have affected chart position is the increasing number of U.S. radio stations that Nielsen BDS monitors for this chart: up 3.7% from the prior quarter to 1,532 stations. Since the chart launched in first-quarter 2006, the number of stations monitored has increased 19.7% from 1,280 stations. Chart position

is based on each publisher's share of ownership or control of the top 100 songs these stations played during the quarter.

Universal Music Publishing Group (UMPG) held onto its No. 1 spot, although the publisher's U.S. airplay market share slipped from 23.51% in the third quarter to 22.24% in the fourth quarter.

Top R&B/hip-hop songs supported the publisher's position, including Alicia Keys' "No One," Chris Brown's "Kiss Kiss" featuring T-Pain, Rihanna's "Hate That I Love You" featuring Ne-Yo and Kanye West's "Good Life" featuring T-Pain and "Stronger." But Daughtry's "Over You" and Carrie Underwood's "So Small" also boosted the publisher.

EMI Music Publishing recaptured No. 2 with 18.63% of the market in the fourth quarter after it slipped last quarter to

No. 3, behind Warner/Chappell, with 16.65% share. When the chart launched two years ago, EMI held a 23.36% share. But since 2006, it has yet to break the 19% mark.

EMI, like UMPG, also holds a share of "No One," "Hate That I Love You," "Good Life," "Stronger" and "Over You." But EMI chalked up points with other songs, including Pink's "Who Knew," Matchbox Twenty's "How Far We've Come" and Baby Bash's "Cyclone" featuring T-Pain.

Sony/ATV jumped to the No. 3 spot with a 15.88% share, adding more than 2.5 points from its 13.20% share the prior quarter. Among the songs that helped the publisher were Timbaland's "Apologize" featuring OneRepublic, Colbie Caillat's "Bubbly," "Hate That I Love You," Fergie's "Big Girls Don't Cry," J. Holiday's "Bed" and Flo Rida's "Low" featuring T-Pain.

Warner/Chappell dropped to No. 4 with a 13.26% share from a 17.56% share in the third quarter—a drop of 4.3 points, but still a higher share than the publisher held during most of 2006. Between the second and third quarters of last year, Warner/Chappell's share increased by nearly four points.

Songs that helped the publisher hold onto the market share included "Good Life," "Stronger," "Bed," Timbaland's "The Way I Are" featuring Keri Hilson, Justin Timberlake and Beyoncé's "Until the End of Time," Kenny Chesney's "Don't Blink," Nickelback's "Rockstar" and the-Dream's "Shawty Is a 10."

S1 Songs/America broke the top five with 2.72% share after hitting the chart for the first time with a 1.36% share in last year's third quarter. The publisher owes its success to Finger Eleven's hit "Paralyzer" and Seether's "Fake It."

New to the chart is Taking Care of Business Music, which is No. 6 with 2.19%. The **Soulja Boy** publisher scored with "Crank That (Soulja Boy)" and "Soulja Girl" featuring I-15.

Another chart breaker, Words and Music Copyright Administration, landed at No. 7 with 1.85% due to its shares of Dierks Bentley's "Free and Easy (Down the Road)," Josh Turner's "Firecracker" and Montgomery Gentry's "What Do Ya Think About That."

Kobalt Music Group, which first hit the chart in the second quarter last year at No. 6, dropped to No. 8 with a 1.84% share. It holds a share in Pink's "Who Knew" and "U + Ur Hand," and LeAnn Rimes' "Nothin' Better to Do."

The success of "Bubbly" was enough to land Cocomarie Music on the chart for the first time. It sits at No. 9 with 1.72% share.

Mike Curb Music, another chart newcomer, rounds out the top 10 with 1.52% share. The indie had the help of "Nothin' Better to Do," **Garth Brooks'** "More Than a Memory" and **Tim McGraw's** "If You're Reading This."



# **TOP 10 PUBLISHER AIRPLAY CHART**

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	22.24%
2	EMI MUSIC PUBLISHING	18.63%
3	SONY/ATV MUSIC PUBLISHING	15.88%
4	WARNER/CHAPPELL MUSIC	13.26%
5	S1 SONGS/AMERICA	2.72%
6	TAKING CARE OF BUSINESS MUSIC	2.19%
7	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	1.85%
8	KOBALT MUSIC GROUP	1.84%
9	COCOMARIE MUSIC	1.72%
10	MIKE CURB MUSIC	1.52%
Perce	entage calculations based upon the overall top 100 detecting songs from	1.532 U.S.

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

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# Social Networking In Spanish

Facebook Learns A New Language

When Internet users throughout Latin America logged on to Facebook during Valentine's Day week, they found a site that needed no translation.

It was Facebook's first step toward a broad internationalization plan. Since Feb. 11, any person from a Spanish-speaking country who visits Facebook will see the site in Spanish. while users from other countries will have the option to select Spanish as their preferred language. French and German will be introduced in the coming months.

The Spanish option highlights just how popular Facebook in particular and social network sites in general have become in Spanish-speaking countries in the past year. MySpace has Spanish-language sites tailored for Mexico, Spain and Latin America. plus a U.S. Latino site.

But Facebook has quickly been gaining traction as well. Although the site declined to give specific numbers, it does report that there are more than 2.8 million active Facebook users in Latin America and Spain.

The Latin country with the most Facebook users is Colombia, followed by Mexico, Brazil, Venezuela and Panama.

And although the site is neither as promotional- nor musicdriven as MySpace, for many Latin-American acts Facebook is the only way to reach fans in very targeted ways

Take Colombian band Koyi K Utho, which plays industrial metal inspired by Japanese anime series "Mazinger Z." It's not the easiest type of music or

look to promote in Colombia. But it is the type of profile that can generate an avid online following. Like many alternative acts in Colombia and other Latin-American countries, Koyi, which formed in 1999 and is signed locally to EMI, has come to rely greatly on social network sites as an indispensable promotional and outreach tool.

"It's the only way we can communicate at no cost," says David Torres, who designs the band's site and online promotions. "Only one station plays music like Koyi's in Colombia."

While you can find Koyi on My-Space, on Facebook you will find the band's page, personal pages for each member, a label-handled "official"



serves a broader, more mass-appeal purpose, while Facebook allows for a more intimate, one-on-one contact with diehard fans who can be directly targeted for specific promotions and events

Kovi's Facebook pages, Torres says, are the driver to get fans to shows and, once there, to get them to buy albums at the venues. In a country where record stores have diminished and there is little to no digital sales to speak of, such direct marketing be-

'We are only beginning to mine all the possibilities in MySpace," says Maria Isabel Ramirez, director of Sony BMG's Day One Entersonal touch." Ramirez says that on Feb. 2, Sony BMG put up the Facebook page of established ska/rock act Dr. Krapula, recently signed to the label. Within an hour, 50 friends, unsolicited, had signed on.

Now, having the site in Spanish opens up a realm of outreach possibilities that simply wasn't there before. "Our scope just becomes much bigger," Torres says. "Having it in Spanish will allow more people to come in, and now we have the option to go to other Spanishspeaking countries and find fans there as well.



# page and a page created by fans and tainment in Colombia. "But in

**Breaking Black: Guayaba** 

Airplay And Appearances Assisted Puerto Rican Group's Grammy Upset

Perhaps the only Grammy Award win by a Latin act on Feb. 10 that couldn't have been predicted in advance was Black: Guayaba's. Up against competitors with bigger sales in its home territories (Panda, Zoé), longer careers (Jarabe de Palo) and

a recent Latin Grammy win in the group rock album category (Rabanes), the Puerto Rican band took home the award for best Latin rock or alternative album for "No Hay Espacio."

ers have more of a U.S.-

based membership than Latin Grammy voters, andpropelled by sales and airplay in Puerto Rico-Black: Guayaba was the only group to appear on the Billboard charts. Since its first inde-Mainstream Grammy votpendent release in 2005, the band has landed five songs on the Latin Pop Airplay chart, including its most recent single "Sin Tu Amor." The group's current album made it to No. 19 on the Top

> Even before Machete Music picked it up last year, the group had been diligently networking at Recording Academy forums in

Latin Albums chart

Puerto Rico on breaking into the business. "We went and got to know all the people, so they knew we existed." vocalist Gustavo Gonzalez says. "The first year we came as spectators, the second year we played, and the third year I was a panelist."

Meanwhile, the group had its music placed in a slew of public service announcements in Puerto Rico, as well as a commercial for pharmaceutical company Glaxo-SmithKline. Black: Guayaba's song placements should get a boost with its recent sign-

ing to Universal Music Publishing Group.

Label manager Carolina Arenas says mainland U.S. pop stations will get a post-Grammy pitch of single "Sin Tu Amor," and that a five-city tour is in the works

"We are still trying to release the album in Latin America and we are positive that with the Grammy and all the good things that are happening for them, this will be achieved," Arenas says.

Calling the Grammy "a very good start," Gonzalez hopes the award will encourage more people to check out the group, which produces its own albums. "We have a lot of work left to do," he says.

-Avala Ben-Yehuda

for news and developments relating to the Billboard Latin Music Awards, see yahootelemundo.com/premiosbillboard.

## SIGNED LANGUAGE

In a rare move for the label, Sony BMG Norte has signed English-language artist Young Seb (aka YS). The 16year-old rapper of Samoan and Nicaraguan descent is expected to release his all-English debut album (featuring a duet with Frankie J) this year. Single "High School Wifey" has been picked up by mainstream radio stations in Northern California and New Mexico.

# COODERED COMEBACK

Ry Cooder, who produced "Buena Vista Social Club"



and 2005's "Chavez Ravine." is back with another nostalgic Latin music project. Sing-

er Ersi Arvizu's "Friend for Life" is due May 6 on Epitaph imprint -Anti. Cooder included the singer on "Chavez Ravine" and produced her album of Spanish and English autobiographical songs. Arvizu, who was signed to Del-Fi Records (of Ritchie Valens fame) with her sibling airl group the Sisters, was a figure in East Los Angeles' rock'n'roll scene in the '70s with her band El Chicano. She eventually became a boxer and drove a FedEx truck before uniting with Cooder.

# **DIGITAL DREAMING**

Composer/producer Aleiandro Jaen has launched a digital label, Big Dream Music, and its own download store, musicayes.com. Jaen, who has worked with the likes of Marc Anthony and Gilberto Santa Rosa, is working more than two dozen projects at launch. Some are such exclusive new artists as Daniel Santacruz, songwriter for bachata stars Monchy & Alexandra. Others are acts for which he has digital distribution rights, such as Alvaro Torres. With an eye toward selling music online and via ringtones in Europe and Asia, Jaen says he intends to sign artists across genres, from pop to tropical to regional Mexican, and even European house. -ABY

# Chris Lightv

It's 360 24/7 for Lighty, who brought 50 Cent to Glacéau, LL Cool J to ChapStick and who won't let the Courvoisier pass him by again.

On the second floor of 36 W. 25th St. in Manhattan, Chris Lighty is the CEO of Brand Asset Group. Venture nine floors up, however, and he's Chris Lighty, head of Violator Management. Donning these two hats, the 39-year-old has become one of the few brand managers with a master plan that's working in a floundering music industry.

As one of hip-hop's top deal-makers, Lighty has handled the careers of 50 Cent, Missy Elliott, Busta Rhymes and LL Cool J. Notably, he helped land 50 an investment partnership with Glacéau's Vitaminwater that saw the Queens rapper breaking the bank after Coca-Cola's recent \$4.1 billion buyout of the company. In hopes of expanding the branding operations he initiated when he co-founded Violator a decade ago with former partners James Cruz and Mona Scott (Scott left in February to launch her own multimedia company), Lighty launched Brand Asset Group, a partnership with Warner Music Group, last summer. As an up-and-comer he earned much of his business acumen working with WMG's Lyor Cohen when Cohen was at Def Jam and with Russell Simmons' Rush Management in the late '80s/early '90s

This year, Lighty will continue to build on the 50 Cent trademark (which includes body spray and cologne collaborations) while ensuring LL Cool J stays profitable (the rap vet recently partnered with ChapStick) after his final Def Jam disc drops. While generating branding ops for other clients like Busta Rhymes, Swizz Beatz and Violator's latest signee Macy Gray to coincide with their future projects, Lighty is also developing Brand Asset Group into a force as dominant as Violator, if not more.

Seated in his spacious second-floor digs (the predictably more corporate of his two offices), Lighty discusses his latest endeavor, the shifts in the music industry and the business models he thinks can succeed in today's battered climate.



At Violator our first goal is to appease the artist and grow their brand. [With] Brand Asset we have to appease not only the artist but the company that the artist may be matched up to. We're working projects with other marketing companies. We're building a group of individuals that have licensing capabilities, better overall Fortune 500 relationships and [who will] really be able to generate different marketing opportunities. Whereas other companies are positioning themselves as direct competitors, we want to be everyone's friend so that we can make as much money for the music industry and the marketing companies.

# How is WMG involved with Brand **Asset Group?**

They're our partners and backers financially. We look to work and service their artists, but we'll also service Ciara on Jive, Sony BMG—we're not exclusive to Warner Music Group, but we are obviously looking to make the Warner Music Group family the most money possible. Our goal really is to help as many brands as possible and land a few more deals for artists throughout the industry that are more on the Vitaminwater train of thought—invest in yourself, invest in your brand and win on the upside. We're looking to do some things with Dale Earnhardt Industries [boss] Max Siegel.

# It would seem to be more beneficial for Warner not to be exclusive.

At the end of the day, our bottom line is their bottom line. They know that every opportunity isn't going to fit a Warner Music Group artist, And if the music business as a whole is becoming healthier, it's just going to help them overall, so they're not thinking, "I'm going to be greedy and be all about me." They're thinking, "Let's help build this business and as it builds we make money."

We can no longer think in the mind state of "us vs. them." The whole music business is us. It can't be, "Sony BMG, I don't like those guys."

# With the music industry in decline. what has been the strategy for your clients in this marketplace?

Our strategy has been the same for the last decade—build a brand and have as many brand extensions as possible because the music is your base. If you're able to do films, television, commercials—that's the ancillary money. But then that ancillary money actually becomes more of the real money because you're not making that much money off of just selling records. We've been blessed that we've been able to tour our artists and create a real foundation for them, and a lot of them are pretty smart. They know we have to start thinking more global instead of micro.

It seems as though labels are ac-



# losophy then, for example, with 360 contracts.

A lot of different managers say, "Aw, I'm not going to do a 360." But I'd rather have a pie of 360s than a big empty pie of nothing. I look at it this way. The record companies are no longer going to allow us to just pimp the industry and make them market and promote the brand to spend millions and millions of dollars without them having some kind of vested interest. You're not going to see another Jay-Z, 50 Cent or Sean Combs without a 360 attachment to it. [These contracts are the future if we want record companies to still stay in business and promote at the rate that they promote.

## And to compensate for the loss of album sales.

Absolutely. It's an unfortunate situation, but it's just the way the business is now, so we have to look beyond the irony of, "I'm giving up something." No, you're actually getting something. Because otherwise who's going to spend millions and

millions of dollars? You can't just rely on, "Oh, if I put it on the Internet somebody's going to love it and catch it." Because, great—they'll love it, catch it, steal it [laughs] and then you'll make nothing for it.

# When you bring in a new client, is there a certain branding direction you like to focus on first?

It has to start with the music and then once the music is locked in, I think, "What are the opportunities? What's being said on the records?" There'll be no more "Pass the Courvoisier" [Busta Rhymes' 2002 single] without us getting paid for it, because that was a moment in time when all those cognacs are down, they're losing sales and here comes Busta with "Pass the Courvoisier." Great record, but guess what? We would've thought it was a great record if it was "Pass the Belvedere," too. It wouldn't have changed the vibe or the energy that [Combs] and Busta put into that record, but it would've changed the financial windfall for Courvoisier. So we're not going to let that happen again. We're thinking more and seeing the record and seeing the opportunities and saying, "Let's do the marketing and make sure that everyone wins.

# Do you see a realistic way for labels to profit other than album sales? Ringtones are a huge part of the 360 contracts.

We just have to keep trying and figuring out different ways to get our music out there and get people to pay for it. It may come down to a subscription service where you can eat all you want for \$19.95 a month on your cable bill, but then all of a sudden that's "x" hundreds of millions of dollars more into the business. We have to figure that out without being so greedy that we

# A lot of different managers say, 'Aw, I'm not going to do a 360.' But I'd rather have a pie of 360s than a big empty pie of nothing.

# THE SENSIBLE SEDUCER

With Abundant Charm And A New Album Full Of Hooks, SNOOP DOGG

Extends His Reign
As The Cuddliest
Gangsta Rapper
Of All Time
By Gail Mitchell
Illustration by ILOVEDUST
22 | www.billboard.biz | MARCH 1, 2008





# WHEN SNOOP DOGG

hit CNN's "Larry King Live" Feb. 1, the segment may have brought into focus all of what's working for the rapper-turned-singer these days.

For starters, there was his burgeoning hit, "Sensual Seduction," playing in the background as Snoop took the talk show host to the Los Angeles hangout Roscoe's Chicken & Waffles. The electro-funk, '80s-influenced song oozed funk—and Snoop's heavily vocoded singing voice—while the rapper enlightened King to the ways of fried chicken and waffles.

The song is shaping into one of the fastest-climbing crossover hits of his career. After just 14 weeks on Billboard's Hot R&B/Hip-Hop Songs chart "Seduction" resides at No. 8, and No. 7 on the Hot 100. The song's clever, retro-themed video is reaping its share of buzz as well, getting played on the usual video channels, and perhaps more importantly, is a massive viral hit at YouTube. The heat the single has generated pushed the release date for Snoop's new Doggy Style/Geffen/Interscope album, "Ego Trippin'," up from May to March 11.

"This is a huge look for him," his manager Constance Schwartz of the Firm says. "A lot of people didn't get 'Seduction' at first. They were like, 'Is that T-Pain?' No, that's Snoop singing. That's one of the most brilliant things about him: his ability to surprise people."

Of course, also present on that King segment was Snoop's staggering charisma and charm. When King ordered an "Arnold Palmer"—a mix of lemonade and iced tea named for the golfer who drank it—Snoop immediately coined "The Tiger Woods" (lemonade and water). And when King was shuffled off by his handlers, Snoop eyed the talk show host's substantial leftovers and asked for—what else?—a doggy bag.

Snoop Dogg (born Calvin Broadus) has been full of surprises during his 15-year transition from gangsta rapper to lovable mainstream brand. That he's been able to tweak and have fun with rap's tough-guy image without losing street or mainstream credibility—despite well-publicized run-ins with the law over weapons and drugs—is a singular accomplishment.

"Larry is live, down to earth," Snoop says. "A lot of people were like, 'This is going to be awkward: an old white guy and this young black man.' But it felt natural, like we've known each other 40-50 years. I get with people, do shit with people. I don't categorize anyone so everyone feels comfortable with me."

Snoop attributes his career evolution to simply being a smart "PIMP": Player Into Making Progress.

"That is what that word has always meant to me," the Long Beach, Calif., native says in his signature drawl. "You may think it's a man sending a woman to a corner or someone taking something from someone else. That's the misconception. You've got to know how to pimp the game and not get pimped. Use situations to your advantage and flip the script like I did."

# DOGGED PURSUIT OF HISTORY

Seated at a small table in a homey apartment above the legendary Hollywood corner of Sunset and Vine, Snoop Dogg exhibits the rigors of meeting the May-to-March push-up of "Ego Trippin'." With his hair flying loose in Gene Wilder-esque fashion, the visibly tired rapper confirms the album is indeed finally complete. "That's why I look like this, a mad scientist," he says with a short laugh.

But as the interview progresses, Snoop grows more animated when the discussion turns to artistic longevity and the creative impetus behind the album. Drawing inspiration from such musical mainstays as Marvin Gaye and Curtis Mayfield, Snoop says it was time for him to go outside the box.

"I'm the nicest rapper in the world," he quietly declares. "But at the same time I've got that bad boy persona and I didn't really want to approach it like that this time. I wanted to make a record that felt good the whole way through as opposed to trying to make a record that was so gangsta, so hard or so 'hood-appealing. I looked at people before me to see how they went through different decades with their music. Curtis and Marvin lasted, making their same kind of music even after disco came in and then played out. With my career lasting this long, I had to start looking at the changes in music and the changes in me, seeing what's needed to stay here."

Bumping into new jack swing guru and former Blackstreet frontman Teddy Riley while both were saluted during VH1's Hip-Hop Honors last year. Snoop says he felt God was telling him that he "needed to work with this guy." Joining forces with DJ Qnik, Snoop and Riley executive-produced the album as the new production team QDT (Quik Dogg Teddy), with collaborative assists from Terrace Martin, Shawty Redd, the Neptunes, Khao and Whitey Ford (aka Everlast), among others.

The album comprises 21 tracks with just two featured rappers, according to Snoop: Too Short and Mr. Fab (on the track "Life of the Party"). Otherwise, it's a more musical Snoop this time out, aided by such guests as Raphael Saadiq, Charlie Wilson and his background singer Tone. Snoop also sings a cover of the Time's 1981 R&B top 10 hit "Cool," produced by Riley.

In terms of choosing collaborators, Snoop says impact factor is the key. "It's about, 'Wow, I can't believe he did a song with that person.'"

In recording this album, Ted Chung, president of Doggy Style Records and Snoopadelic Films, says he and Snoop took a different route.

"The usual process is we get a track, Snoop rhymes over it and it's sent back for mixing,"

# **SNOOP ON...**

# **ELVIS AND SHIRLEY TEMPLE**

"I'm into history because I'm trying to make history. I'm trying to understand what was done before me to create the lane I have right now so I can continue to open up other avenues for new artists coming after me. I look at the people who had the microphone before me: what they did, how they maximized their opportunities. Look at Elvis. Elvis was the whole truth. He was the king of music as they say but I like his movies. He was the shit in his movies.

"I bought a Shirley Temple DVD set for my daughter and one for me, too. My daughter wants to be an actress so I had to hip her to the game. I'm showing her that you can do it at an early age but you've got to have flavor like Shirley had."

Chung says. "This time a lot of the tracks were replayed with live bass, keyboard, strings, guitars; a full choir was even added on a song. We spent more time in the studio developing this record than we've done before, listening to mixes over and over again."

R&B isn't the only genre Snoop channels. He focuses on his love of country music on the Whitey Ford-written and -produced "My Medicine," the guitar sound of which mirrors that of country pioneer Johnny Cash.

"If you take your time to listen to it, country music is very similar to rap," Snoop says. "Johnny Cash is the one who stood out to me. I love his style, his swag, the songs he made."

Interscope/Geffen/A&M marketing executive Tim Reid recalls that he was taken aback when he first heard Snoop singing on "Seduction." However, he notes that given Snoop's history of taking musical gambles, the rapper—like Madonna—can never be counted out.

"When he goes against the grain, those are usually his biggest hits," Reid says, citing the 2004 No. 1 crossover hit "Drop It Like It's Hot" featuring Pharrell. "That was a different departure for him and now he's setting the tone again with 'Seduction.'"

Snoop believes his foray into singing and working with other genres of music will resonate with consumers because the same Snoop essence that fans have come to love still remains. "I'm not trying to be a real R&B singer, holding notes and going for dramatic moments. It's just great songs with good melodies that I

# WHO'S NEXT

"That's hard to say. Who would have thought Kanye West would surpass Jay-Z? He performed like a rock star at the Grammys. That wasn't no rap shit, that was rock shit. He's like a NASA rocket. Kanye inspires me even though he started after me and is younger. He's changing the pace of music. I'm a fan following his lead right now."

# THE 'N' WORD

"I'm not offended if you want to be real. I remember as a kid that's all I heard from my uncles, aunties and mama. You didn't get in trouble for that. It was just a word. But when somebody who wasn't from our world said it, then it became offensive . . . What I don't

can hold but it's still within the world of Snoop Dogg," he says. "I always stay Snoop Dogg regardless of any change."

"I just want to be the Marvin Gaye of rap," he continues softly, as he reaches down to pet the barking Princess, his family's white Pomeranian. "That timeless voice you love hearing all the time on epic songs. I done made you party my whole career. Now I want to see if I can get you to cry."

## PIMPIN' THE ALBUM

To take advantage of the lightning sparked by "Seduction," the label has booked Snoop on a promo tour. Kicking off in New Orleans during NBA All-Star weekend. Snoop hosted an album listening party for key tastemakers, programmers and retailers followed by a performance at the city's House of Blues.

A similar pattern will be followed during stopovers in New York (where he's booked to appear Feb. 22 at Winter Fest '08 with host DJ Khaled), Detroit, Chicago, Houston and Atlanta, before he returns to Los Angeles the first week of March.

Then it's back on the road during the week of release. Snoop will visit the David Letterman and Conan O'Brien shows, BET's "106 & Park" and "Rip the Runway," MTV's "TRL" and ABC's "The View." He'll also do an in-store at Best Buy, and an appearance on "Yahoo Live Sets" that will air the weekend after the album's release. The upcoming release is promoted on the E! Entertainment reality show "Snoop Dogg's Father Hood."

understand is how black folks try to act like that word isn't a part of our lives. You can't just erase or throw it away. If you all were going to do that, you should have done it in the '60s when we got all that shit together with civil rights. We should have said then, 'OK, we're never going to use that word again.' But that shit carried on through the '70s to the '80s and '90s. Now we've got it and use it in our music . . . 'That Nigger's Crazy' was one of Richard Pryor's biggest albums. America embraced him and loved him. Now when it's our generation, our turn, it's a problem. I don't get it. It's just a form of communication, like. 'What's up, my nigga?' That's just how we get down and that's how it's going to be."

Meanwhile, second single "Life of the Party" is beginning to go to radio now. Its accompanying video was shot in Las Vegas. While in Vegas, he shot another video: a street-themed short for the autobiographical track "Neva Have 2 Worry."

That video will be used as an Internet component to support the album. "Snoop wants fans to know that while they may hear him singing, he's still Snoop Dogg the rapper," Reid says.

Reid adds that a full-length domestic tour—possibly with a rock act—is in the talking stages. Snoop has finally regained his visa status for Europe (a declined visa led to the cancellation of a 2007 tour with Sean "Diddy" Combs) and Reid says the rapper has "big plans" for his welcome back there but declined to reveal details. "Ego Trippin'" is due for release in most international markets on March 11.

Live Nation senior VP of bookings Jason Miller says that when it comes to hip-hop acts on tour, Snoop is the exception rather than the rule.

"A lot of hip-hop acts are cyclical in that their draw elevates with current product and radio attention and then declines in the off year," says Miller, who has worked with Snoop for 10 years. "But Snoop has managed to avoid this issue with smart touring and relevant packaging. He crosses artistic boundaries that expose him far beyond being a strict urban draw. He's a hip-hop icon and seasoned pro with a deep catalog of hits. And the addition of the live band makes his show even more compelling."

# **OLD SCHOOL**

Retro Styles—And Tech—Help Snoop's Latest Look Legit

Snoop Dogg and director Melina Matsoukas call the making of the "Sensual Seduction" video (shown right) a group effort. The pair were introduced by rapper Eve at last year's BET Awards. A couple of months later, Matsoukas—whose résumé lists videos for Eve, Beyoncé, Ne-Yo, British newcomer Leona Lewis and, most recently, Kylie Minogue—was invited to listen to the song.

"It was the best song I'd heard in a while," Matsoukas says. "I love to see someone reinventing himself, doing something different."

During subsequent phone conversations with Snoop, Matsoukas learned about the song's genesis, its nod to '80s group Zapp and

other earlier R&B artists and Snoop's vision for the video. "I asked him, 'Do you want to take it back because I'm always wanting to go retro?" " Matsoukas says. "He was like, 'Let's do this.' "

Matsoukas spent a week reviewing old performances by acts like the Roger Troutman-led Zapp, Shalamar, Prince and Grace Jones. She, Snoop and a stylist also pored through other past images of black culture including blaxploitation films.

"We were trying to create the same vibe of the early '70s into the '80s," Matsoukas says. "We wanted to make this video look like videos made back then. The characters that Snoop portrays are a blend of many other



artists: Rick James, Marvin Gaye, Michael Jackson. It was about how Snoop would be back in the day"

Two days after casting, the one-day shoot

took place at a Los Angeles studio. "Snoop was never scared about going all the way to play those characters," Matsoukas says. "Even when I made him dance or had him wear the turban with some of the hair coming out. At no point was he saying, "I'll look like a fool"... Without him able to do that, it couldn't have been pulled off."

The "Seduction" video was shot simultaneously on film and with a video camera, the latter circa 1982. But after editing together footage from both, Matsoukas found the resulting video too clean. So a day before the video was due, she ran the tape through a VCR three times for a grittier look.

"My songs basically tell you what the videos are going to be about, so half the job is done," Snoop says. "Melina did a great job of capturing my vision. That video is going to be here 20-30 years from now." -GM

# STILL HOT

In a remarkably consistent 15-year career, only Snoop Dogg's most recent studio album, 2006's "Tha Blue Carpet Treatment," has failed to shift more than 1 million copies. On the Rap airplay chart, 10 of Snoop's 52 entries have reached the top 10 or better.

OURCES. The Billboard 200 through the Feb. 23 chart Sales through the week ending Feb. 10, 2008 according to Nielsen Sound'Scan, Radio & Records' Rap a pripay chart through Feb. 23

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"What's My Name?"	4	1/1/1994	4	1/1/1994	39	Death Row/Interscope
"Gin And Juice"	18	1/1/1994	2	4/2/1994	41	Death Row/Interscope
"Doggy Dogg World"	35	4/30/1994	4	6/18/1994	26	Death Row/Interscope
"Snoop's Upside Ya Head"	12	11/2/1996	5	1/4/1997	18	Death Row/Interscope
"Still A G Thang"	20	8/15/1998	5	10/10/1998	17	No Limit/Priority
"B-Please" (featuring Xzibit & Nate Dogg)	30	2/28/1999	8	10/30/1999	26	No Limit/Priority
"The Next Episode" (Dr. Dre featuring Snoop Dogg)	34	4/29/2000	2	7/15/2000	34	Aftermath/Interscope
"Lay Low" (featuring Master P, Nate Dogg, But	40 ch Cassidy & T	2/24/2001 ha Eastsidaz)	8	4/28/2001	26	No Limit/Priority
"Beautiful" (featuring Pharrell & Uncle Charlie \	28 Wilson)	2/1/2003	2	4/12/2003	26	Doggystyle/ Priority/Capitol
" <b>Holidae In"</b> (Chingy featuring Ludacris & Snoop	26 Dogg)	9/6/2003	2	11/8/2003	26	DTP/Capitol
"Drop It Like It's Hot" (featuring Pharrell)	36	9/18/2004	1 (9 weeks)	11/6/2004	40	Doggystyle/ Geffen/Interscope
"That's That" (featuring R. Kelly)	28	11/4/2006	3	2/3/2007	21	Doggystyle/ Geffen/Interscope
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2004



U.S. Sales:	6,137,000	1,984,000	2,085,000	1,518,000	2,068,000	1,210,000	1,724,000	903,000
Debut:		1	1	1	9	12	6	5
Debut Date:	12/11/1993	11/30/1996	8/22/1998	5/29/1999	1/6/2001	12/14/2002	12/4/2004	12/9/2006
The Biliboard 200 Peak:	1 (3 weeks)	1	1 (Z weeks)	2	4	12	6	5
The Billboard 200 Peak Date:	12/11/1993	11/30/1996	8/22/1998	5/29/ <del>199</del> 9	1/20/2001	12/14/2002	12/4/2004	12/9/2006
Weeks on Chart:	72	30	33	40	36	36	31	21

'I just want

to be that

timeless voice

you love hearing

all the time

on epic songs.'

-SNOOP DOGG

Snoop says one of his ultimate dreams is to be the first rapper to hold down a steady Las Vegas production like Celine Dion's. "My set would look the way the street did when I first came out," Snoop says. "Then it would look like when things got poppin' in 2000 and then to whatever the state of hip-hop is when I do get to Vegas. It would be like a play where Snoop Dogg does Vegas to end off my career. Where Vegas would give me \$250 million and a nice, plush penthouse."

1993

# PUPPY DAYS

First gaining notoriety as Dr. Dre's protégé on the theme song to the 1992 film "Deep Cover" and later that same year on Dre's debut solo album, "The Chronic," Snoop Dogg (then calling himself Snoop Doggy Dogg) began marking his own territory with first album "Doggy Style" (1993). Slowed down by his arrest and subsequent trial on charges of being a murder accomplice, Snoop released second album "Tha Doggfather" in 1996.

But by this time, the gangsta rap climate that bode well for his first album was rocked by the death of Tupac Shakur and Death Row principal Suge Knight's indictment on racketeering charges. Snoop began tempering his gangsta rap image, going out on the 1997 Lollapalooza tour, and taking on various movie roles that underscored his fun-loving, larger than life persona.

"Snoop's appeal is about authenticity," fellow rapper Kool Mo Dee says. "He has never fluctuated from who he is: laid-back persona, amusing, not a whole lot of killer violence, making money and hanging with women. Snoop has zeroed in exactly on the market he appeals to and has never fluctuated from who he was."

Snoop managed to strike the right tone to extend his brand on Madison Avenue.

1998

"Notoriety, street cred, scandal and the like work for some clients who are willing to take a chance, extend their reach and broaden their demographics," Grey Worldwide senior VP/director of music Josh Rabinowitz says.

"Snoop, although notorious, is certainly perceived as nonaggressive. His vocal performances are definitely smooth, relaxed, hypnotic, anything but abrasive. Combine this with his public demeanor of the mellow poet-hipsterjester and you have a not-necessarily-threatening street-bred cuddly gangsta... When Snoop is intelligently aligned with a concept, message

or product, he can really excite people, no matter his gangsta standing or his association with illegal drugs."

Snoop's wide-ranging appeal was evident in Las Vegas during the filming of the "Life of the Party" video, IGA's Reid recalls. It was 1 a.m. and they were filming in downtown Las Vegas on Fremont Street. Reid says it

only took 10 minutes before the whole street was wall-to-wall with people.

"Working with Snoop, you sometimes forget how big he is until you go out with him. He still resonates with kids and you have 35-plus fans who grew up on his music. He had 60-year-old white people coming up to him in Vegas saying how much they loved him."

Snoop's branding ventures have run the gamut from dolls to the custom Snoop de Ville Cadillac. Manager Schwartz, a former NFL marketing executive, says that the last couple

of years have been spent working with Snoop and Chung to pare down the myriad opportunities that come Snoop's way.

One that has stuck is his current E! Entertainment reality show, "Snoop Dogg's Father Hood," featuring his wife and three children. The season finale airs March 2. E! VP of development Damla Dogan declined to say if the show would be renewed, but notes that the program is very strong in the female 18-49 demo.

Snoop says the show has brought him closer to his family. "I'm used to having cameras in my face and being able to maximize them being on me," he says. "But it gives my family a chance to see that what I'm doing is work

and how it's irritating sometimes to have cameras in your face."

Schwartz and Chung, who both executive-produce "Father Hood," agreed that the rapper should do the TV project primarily because it would give him a chance to show the true Snoop, and provide a more rounded foundation on which to continue building his multifaceted career.

"For so long there was a constant battle with the media in terms of how he's been portrayed," Schwartz says. "He's made mistakes and he's paid for them. But they don't talk about his visiting soldiers at Walter Reed, his work with the Make a Wish Foundation or his football league."

Indeed, Snoop says he basically shuts down his career and devotes four to five months to the Snoop Youth Football League beginning in August. The league, which recently wrapped its third season, comprises boys and girls ages 13-17 from South Central L.A., Compton, Watts and Pomona who must maintain a 2.0 average to play. Born out of earlier coaching stints for his sons' teams, Snoop's league now numbers 2,500 participants and doubles as his "No. 1 passion."

Other Snoop ventures include a new clothing line, Rich & Infamous, that will cater to specialty stores like Demo and Up Against the Wall. Due later this year, Snoop unveiled the line—between video shoots—during the recent fashion industry trade show Magic in Las Vegas. Unlike his earlier apparel venture, Snoop Dogg Clothing, the Snoop moniker will not be attached to this line. Also coming: Coco Ri, his wife's line named after their three children.

In the film and TV world, Snoop has the upcoming film "Golden Door" and another film in development at Fox based on his youth league experiences, "Coach Snoop." Through distributor Codeblack Entertainment, Snoopadelic Films will release "The Adventures of the Blue Carpet Treatment." Due later this year and done in Japanese style animation, the project is based on the rapper's 2006 album, "Tha Blue Carpet Treatment." Also in the works are more videogame ventures, two major league brand partnerships that are currently being negotiated for launch at year's end and more TV, including another animation project.

"TV is missing me right now," adds Snoop, who notes that he has been having meetings at NBC, Comedy Central and E! "Not just in front of the camera but behind the camera, behind the music, behind the everything; dramacomedy, late-night TV, Saturday cartoons, voice overs, sports. I'm a creative force who's just trying to effectively put my paw prints all over the world."

IMBERLAKE: AARON LYNETT/TORONTO STAR/ZUMA PRES! 1ATT SYLES/AP IMAGES; LEVINE: KELLY A. SWIFT/RETNA

Live Nation And AEG Live Are Slugging It Out To Secure Long-Term Arrangements With A-List Acts. Will The Rest Of The **Industry Follow Suit?** 

BY RAY WADDELL

In a music business where nothing is certain, the Jonas Brothers are about as close to a sure thing as exists. They're the kind of act a promoter would like to be in bed with well beyond a one-night stand. That's because they sell records and tickets in equally large numbers, and because they've captured the crucial teenage demo thanks to the promo efforts of Hollywood Records and a recent opening slot on the box-office-busting Miley Cyrus/Hannah Montana tour.

That trek grossed more than \$54.4 million and moved more than 978,000 tickets from 69 shows reported to Billboard Boxscore. The Jonas Brothers' self-titled album is at 999,000 copies in the United States, according to Nielsen SoundScan.

Whereas an act on the rise might have once signed a series of one-off deals to further its touring revenue, now it is partnering with a single entity for long-term arrangements.

That's exactly what the Jonas Brothers and Maroon 5 have done with Live Nation. AEG Live, Live Nation's chief rival on the global touring front, says it is currently in confidential multi-tour negotiations with several top-tier acts. AEG promoted Hannah Montana and Justin Timberlake's \$126 million tour in 2007, and has Celine Dion, Bon Jovi and others

As touring further asserts itself as the primary revenue source for most artists, any trend to further tap this source will no doubt increase. "A trend would be putting it mildly," AEG Live CEO Randy Phillips says. "It is more of an avalanche. I am in the middle of negotiating four of [these deals] as we speak.

It's a development that has roots from decades ago, even if Live Nation CEO Michael Rapino only relatively recently stressed the priority of his company establishing longer-term relationships with artists. While the national and international one-promoter touring model is now decades old, what sets the new breed of deals apart is they often cover more than one tour, one year or even one album cycle.

Live Nation CEO of North American music Jason Garner says it's all about promoter and artist working to create the best strategic relationship possible.

"For some artists, that's a one-night engagement with us at House of Blues," Garner says. "Others see a real value in having a longer, more strategic partner, where all the interests are aligned and both parties are not thinking strictly about one night, one month or one tour. Everybody is thinking long term about, 'How do we work together to really grow that artist and maximize earnings for the artist?" "

For artist and promoter, such deals allow marketing consistency and the sort of security seldom found in today's music business. But some feel that touring artists and their handlers are looking at promoters as cash cows as label revenue and ad-



business managers who negotiate these deals in the first place.

"[These deals] only make sense for artists who are somewhat insecure about maintaining their consumer popularity, or have an immediate financial or investment need for capital, or are not willing to be vulnerable to the vicissitudes of a changing business model in the recorded music industry," Phillips says.

As promoter/artist relationships go, the Maroon 5 deal, which began with a brief fall '07 run and resumes with a summer shed tour, is fairly typical in that it's a standard minimum guarantee vs. a back-end percentage deal.

The longer Jonas Brothers/Live Nation deal has been touted as a multimillion-dollar pact that is expected to result in more than 140 theater and arena dates during the span of the agreement. The time frame in all likelihood will see the group explode into an arena-level superstar headliner.

"For up-and-coming bands, a deal like this makes a big difference," says Jonas Brothers co-manager Johnny Wright, who also manages Timberlake.

"With the ever-dwindling commitment labels make to artist development, this type of deal allows some promotion money and opportunities to be invested in a new artist by the promoter to offset the lack of monetary commitment by the label," Wright adds.

With an act like the Jonas Brothers, the upside is significant. '[Multitour deals] allow the promoter to start building a relationonce that act achieves superstar status the promoter is able to retain the opportunity to be in business with that artist for the long haul," Wright says.

Phillips agrees. "These deals are probably more advantageous for the newer star whose tour performance is tied directly to the success of their latest single or album and not for the act whose body of work is more relevant to their ability to sell tickets in both the primary and secondary markets," he says.

# LET'S STAY TOGETHER

Promoters see long-term deals as a way to improve the razorthin margin of a one-night stand. Competition between the top two promoters in AEG Live and Live Nation creates an environment where the promoters want a commitment from promising acts, a commitment for which they are apparently willing

"For AEG Live to have these longstanding contracts with superstar artists means we are no longer subject to the insecurity of leasing talent for one tour at a time and then having to bid again for the next tour," Phillips says. "On the other hand, we are tying up capital for an excessively long period of time, creating a 'cost of capital' factor that didn't exist before.

# **INDIE FREEZE OUT?**

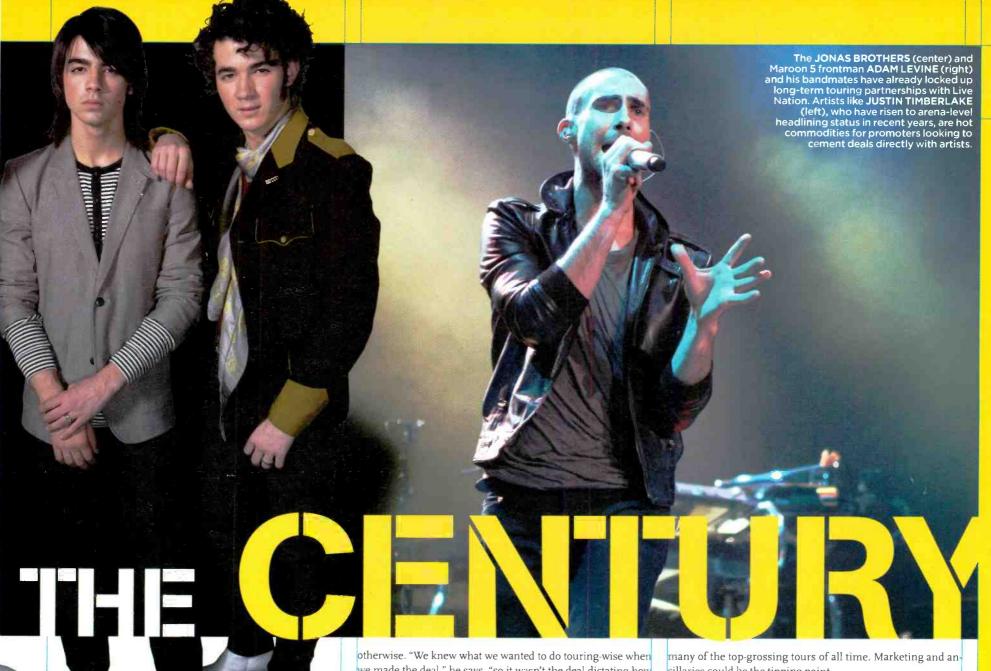
Fall Out Boy manager Bob McLynn believes multitour deals may work better for a pop act than a touringbased rock band, "For the acts who have built their fan bases on touring, it's better to try and stay with the promoters that have helped build the business in each region," he says, "though there are fewer of these every day as they continue to get

swallowed up by the big guys."

A touring deal often-some would say almost always—freezes out a local promoter who may have helped develop a given act. Rick Whetsel, president of Nashville-based independent promoter Great Big Shows, says sometimes the agent or the national promoter feels the need to bring in the support of the local indie. "If the agent wants to keep someone in the deal, it's OK," he says. "Otherwise, it's

bad for the local promoter. Sometimes I'm looking in from the outside."

So while a one-promoter deal might give a tour consistency in marketing, production and merchandising, "what they lose is an intimate knowledge of the market," Whetsel says. "I don't see it working on a club level unless the national promoter has an active club network established. So for smaller developing acts, [these deals] are not a good idea yet."



This will now be another tour expense that did not exist in a normal touring cycle. Also, there is obviously greater risk in projecting an artist's popularity four to six years out."

Acts and their handlers see added-value promotion and, of course, dollar signs. Such deals "can be good financially for the artist," Fall Out Boy manager Bob McLynn says. "Many times a national promoter will overpay to get a certain tour.'

McLynn says he's seeing an upswing in these types of extended touring agreements as the two powerhouses slug it out. "It's about competition between Live Nation and AEG. They will continue to try and control the powerful touring acts and outbid each other," he says.

Phillips thinks these deals benefit another sector of the industry, "God bless the music attorneys who have found a way to replace the record renegotiation fees with the multitour advance fees," he says. "I appreciate entrepreneurial ingenuity when I see it.'

Indeed, this is the music "business," so there's nothing wrong with acts being paid well, McLynn says, "if I feel I can control everything so it doesn't hurt the fans. The problem is when [promoters] try to offset [artist costs] with the fans, overcharging on venue fees, ticketing, parking, etc. Ultimately, if it hurts the fan, it's not good for the artist."

Maroon 5 manager Jordan Feldstein insists he maintains such control where it counts and ticket prices were agreed upon in advance. "It's not like you lose all flexibility because of this deal," he says. "If this summer the right place is an indoor arena instead of an amphitheater, we'll do the right thing. It doesn't provide a level of restriction that I think most people think it does provide.

As for the commitment, Feldstein says the Live Nation deal did not mandate that Maroon 5 tour more or less than it would have we made the deal," he says, "so it wasn't the deal dictating how we tour, it was us dictating to the deal how we wanted to tour."

# PROS AND CONS

Neil Warnock, managing director for the Agency Group in London, says an agent should weigh each opportunity based upon its given merits for a particular artist. Sometimes that means selling the whole tour and sometimes it doesn't.

"It's our job as agents to present the different scenarios being given to us by promoters," Warnock says. "On occasion promoters will try to outbid each other in a way we feel will ultimately be wrong for the act because ticket prices will be much too high and margins way too skinny, all to just give a few more dollars to the act at that time."

But Warnock says it's shortsighted for an agent to look at a tour offer as an opportunity for a cash grab. "There will be occasions where you may be directed to do that by the manager if that suits the artist at that time," he says. "I'm not saying that's what we would recommend, because I've always felt that a cash grab always comes back to bite you in the ass anyway."

That "bite in the ass" could come in the form of tax obligations that make the deal less favorable for the artist than the top line would indicate. "Remember, this revenue will have to be booked as earned income, which would make the dollars subject to a large tax liability without the ability to shelter or expense these funds," Phillips says. "Unless there is a way to structure a long-term deal where these funds are either booked as loans or the purchase of equity in an artist's touring entity, and there fore, subject to capital gains rates, I do not believe that these multitour deals are good for the business or the client."

Live Nation's Garner says acts like Maroon 5, Jonas Brothers and even Madonna are aligning with Live Nation for more reasons than the greenbacks. "Of course, it always comes down to money, but I really think what you're seeing is artists looking for the best possible partners and realizing that's us," he says.

And these partnerships can include more than a ticket-based payday, Garner says, even if Live Nation tour producers Arthur Fogel and Michael Cohl, on a global basis, and Brad Wavra, Brian O'Connell and Bruce Kapp in North America have produced cillaries could be the tipping point.

"We have built a world-class infrastructure so that we can go to the artist and say, 'We're your tour promoter. You should give us your T-shirt rights,' " Garner says. "Every right that we ask for from an artist is because we can execute on it better than anyone in the world. If you are an artist and you get the chance to work with Michael Cohl and Arthur Fogel and at the same time have access to the best executional infrastructure in the business, I have to think that's as important as money.'

In the shorter term, Feldstein says Live Nation's deal with Maroon 5 was more about the marketing value, particularly Live Nation's in-venue marketing. "It's hard to equate it to an additional number of tickets sold, but you definitely know you're at least getting those impressions," he says. In an era where few acts have been able to sustain headlining status, everything helps

"It's all about radio diminishing and videos diminishing, so the more impressions you can get, the better," Feldstein says. "We got additional national advertising and visibility in all the Live Nation venues. It kept the band out there, particularly to people that at least buy tickets.'

Managers and agents advise acts to tour when they need to, anyway, Feldstein adds. "If this deal fits within that and can provide 'x' number of dollars in additional national [marketing] and more looks throughout the Live Nation venues, and preference for sponsorship opportunities, and a national marketing per son, why not?"

Feldstein says the basic economics are not different between Live Nation and Maroon 5. "I think it's more about them being committed over a long duration as opposed to a short window, a consolidated effort, and hopefully more money and time spent on this band than band 'x,' " he says. "There is nothing financially unusual about the deal."

While Madonna's much-publicized deal with Live Nation is for 10 years, on a macro level, plotting a tour beyond one album cycle is not something Warnock would ever recommend. "I believe that every tour stands and falls on itself," he says. "If you track into a second cycle, who knows what grief that can bring if the first cycle didn't work well?"

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1



**EQUAL OPPORTUNITY** The Afters satisfy Christian, pop crowds



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Hem soundtracks insurance campaign



New Mariah single races up the charts

30 30 31 34

ROCK BY LARS BRANDLE

# Coming (Back) Together

Portishead, The Verve Relaunching At Coachella Festival

Out in the California desert, the Coachella Valley Music & Arts Festival is fast becoming an oasis for high-profile reunions.

The Jesus and Mary Chain, the Pixies, Rage Against the Machine, Gang of Four and Bauhaus are just a handful of the acts who've come back to life at the Indio, Calif.-based event in recent years.

The trend will continue this year when two of Britain's most

important '90s alternative bands—the Verve and Portishead-make their respective U.S. returns for the first time in nearly a decade.

Securing the services of both groups, says Paul Tollett, principal of Los Angeles-based Goldenvoice, which organizes Coachella, has brought serious pulling power.

"The fans like them," he says, "but also they attract other bands to the bill and give a serious feel to the show." This year's lineup also boasts Roger Waters, Kraftwerk, My Morning Jacket,

the Raconteurs, the Breeders and Love and Rockets.

"The festival's strength is that we know [which] bands to pick," Tollett adds. "[But] we don't want every band that starts to play again. They need to be in top form for the show."

With that in mind, the reunited My Bloody Valentine turned down an offer to play its first show in 10-plus years at this year's festival, telling Tollett the band needed more time to hone its

But the Verve and Portishead should be nearing peak shape for Coachella, which will serve as a launch pad for anticipated new album releases. Portishead's third studio album, appropriately titled "Third," will land April 28 internationally via Island and the following day in the United States via Mercury. It will be the trip-hop pioneers' first set since a 1997 self-titled album, which has sold 635,000 copies in the States, according to Nielsen SoundScan.

"A Portishead live show at Coachella is about as good a place as anywhere to premiere that [record] in the U.S.," Island Records



Group U.K. president Nick Gatfield says. "It should be an event.

"They've been asking us for quite a few years," Portishead's Adrian Utley says

of Coachella. "It seems like a good place to play, being out in the desert, and it was started by what seems to be some pretty cool people.

Gatfield is confident "Third" hits the stellar notes of earlier works. "It's a really strong record and it's adventurous," he says. "Beth [Gibbons'] voice is as powerful as ever. The uptempo tracks are never going to be drum'n'bass, but they do hit 120 BPMs in some places." Adds Utley, "It's the same mindset we've always had, only further down the road.'

New tracks were first given an airing last December at the All Tomorrow's Parties festival in Minehead, England, which the band curated. Wider U.K. and European audiences will get a taste during a spring tour.

"We've been very protective about letting this record out there," Gatfield says. "There will be a fairly short window between the music being available to hear and the music being available to buy."

The setup for the Verve's as-yet-untitled fourth EMI album, tentatively due in June, is less clear. The group split up in 1999 at the height of its commercial power before reuniting last summer. The first new music from the Richard Ashcroft-led act, a 14-minute jam dubbed "The Thaw Session," was released as a free download last October

THE VERVE

In January, manager Jazz Summers, CEO of Big Life, was one of several artist managers to voice concerns over the new EMI regime's ability to handle big releases. Also up in the air is the Verve's status in the States, where the band is unsigned.

Parlophone managing director Miles Leonard says the Verve is "currently writing only," and neither he nor Summers would comment on whether the situation with EMI had been resolved.

The band's last album, 1997's "Urban Hymns," has global sales of 8 million, according to Big Life, more than 1.34 million of which were in the States, according to Nielsen SoundScan. Tickets for a six-date U.K. tour last November reportedly sold out in less than 20 minutes, with a string of arena dates added soon after. A headline slot at Scotland's biggest festival, T in the Park, has already been confirmed, while the coveted Sunday night slot on the Pyramid Stage at Glastonbury 2008 is also understood to be the Verve's.

"This is a very special band, with four incredibly talented people," Summers says. "They made three great albums before. And they're going to make another great album now. There's a bit of magic when the four of them come together."

# >>>CHECKMATE

Beyoncé has signed on to executive-produce and star in Darnell Martin's "Cadillac Records" for Sony BMG Films. Beyoncé will play Etta James in the 1950s period film about legendary label Chess Records; its founder, Leonard Chess; and the turbulent lives of such Chess artists as Muddy Waters, Little Walter, Howlin' Wolf and Chuck Berry, Beyoncé joins a cast that includes Adrien Brody, Jeffrey Wright and Cedric the Entertainer

## >>>IRISH EYES ARE SMILIN

U2 has hit the studio in **Dublin to continue work** on its next album with longtime collaborators Brian Eno and Daniel Lanois, "There's so much material." Lanois says. referring to speculation that the sessions could yield two new albums. "We're going to try and break new sonic ground and deliver a masterpiece. Bono is all charged up with a lyrical angle." U2, England Langis have already spent time working on new material in France and Morocco.

# >>>IT'S THEIR LIFE

Academy Award-winning director Barbara Kopple ("Harlan County, U.S.A.," Dixie Chicks' "Shut Up & Sing") has begun work on a Bon Joyi documentary. According to guitarist Richie Sambora, the New Jersey rockers have charged Kopple to "capture the story about our success and the anomaly of our success. and then some of the trials and tribulations and stories and back stories." The band kicked off the latest leg of its Lost Highway tour Feb. 18.

# >>>FANDEMONIUM

Beginning Feb. 22, Dierks Bentley fans are being asked to help pick the title, cover art and some content for a greatest-hits album, due May 6 on Capitol Nashville Bentley describes the set as "a package that has hits, some new stuff, some of my favorite stuff and some live stuff," including all 10 of his top 10 Hot Country Songs chart hits as well as two new songs.

Reporting by Jonathan Cohen, Gary Graff and Leslie Simmons.

CHRISTIAN BY DEBORAH EVANS PRICE

# **Happily Ever Afters**

# Christian Band Builds On Debut Success

Buoyed by a relentless road schedule that strengthened their mettle, the Afters have defied the sophomore slump with "Never Going Back to OK." due

The Christian rock band traces its roots back to a Starbucks in Mesquite, Texas, where frontman Josh Havens and guitarist Matt Fuqua worked while honing their infectious pop/rock anthems. They enlisted bassist Brad Wigg and drummer Marc Dodd and became popular on the Dallas music scene before signing with Simple/INO, which introduced the band in the Christian market.

The Afters' 2005 debut, "I Wish We All Could Win," began making noise and Sony BMG signed on to work the band in the mainstream market. The set spawned the hit "Beautiful Love," which has sold 239,000 digital downloads, according to Nielsen SoundScan, and helped earn the band the best new artist trophy at the 2006 Dove Awards. U.S. sales for the album are at 92,000 units.

Dodd sees the title track as a challenge to stop just going through the motions. "That song encourages people to try to make an impact on the world, and help someone change their perspective on how life can really be," he says. The tune is No. 20 on Billboard's Hot Christian Songs chart.

On the less serious side, the album features "MySpace Girl," a true story about a friend who met a girl at In-N-Out Burger in Los Angeles, then began corresponding via MySpace and eventually married her.

An animated viral video for the tune is now on the band's MySpace page as well as Seventeen.com and features the Afters' cartoon counterparts re-enacting the story. Some of the band's MySpace friends were chosen to be part of the clip, which premiered Feb. 13.

The band is being worked to the Christian market via INO and to the mainstream through Columbia. The new project is gaining exposure via contests on the band's Web site and MySpace as well as key media, including the March cover of CCM magazine. Christian retailers will offer consumers a free 7-inch vinyl single for "Never Going Back to OK" with purchase of the new CD, and fans who pre-ordered the album were given a card with a special code allowing for an immediate download of the sinale from the Afters' Web site, plus a

"This is a logical creative jump for them to take to that next step of widening their audience," INO VP of marketing Dan Michaels says. "It's a strong effort. It's got appeal without feeling too commercial."

The Afters will hit the road on a headlining tour this spring with Falling Up, Everyday Sunday and Ruth as supporting acts. "We haven't changed our strategy or who we are one bit," Havens says. "When we started nine years ago we would play in churches and we'd also play in clubs, bars and high schools. We had a very diverse

fan base from the very beginning. We are a band. We're Christians, Our faith is important to us and obviously elements of that are going to come through in the music that we write, but ultimately we are a band. We want to make great music and play for anybody who connects with the songs." THE



# Twin Killing

Alt-Rock Vets Join Forces In New Sub Pop Band

or a duo who refer to themselves as the "Satanic Everly Brothers," Greg Dulli and Mark Lanegan are rather polite, friendly fellows. Over lunch at an Italian restaurant in New York, they chat easily about favorite TV shows (Lanegan is partial to AMC's "Breaking Bad," Dulli is obsessed with "Lost") and gamely retell the story of how an offhand comment to a writer finally compelled them to finish and release

the long-gestating Gutter Twins record. That album, "Saturnalia," arrives March 4 via Sub Pop.

"We're marketing this as Mark and Greg coming home, and talking about the record in terms of the history of the two forces behind it," label GM Megan Jasper says of Lanegan and Dulli, who've both spent formative years recording for Sub Pop with Screaming Trees and Afghan Whigs, respectively. Lanegan has also

# >>>BIG-SCREEN **STORYS**

Welsh country-tinged pop/rock act the Storys are aiming to cash in on some big-screen grand larceny. The sextet has three songs on the soundtrack to British action movie "The Bank Job" (Arclight Films), plus a cameo role as the house band

The movie premiered Feb. 18 in London, "Someone at the music placement agency working on it had seen the band supporting Elton John and really liked them," Storys manager John Waller says. "She asked if we'd be interested."

John invited the band to support him on 11 U.K. stadium/arena shows in 2006 after hearing its October 2005 self-released, self-titled debut album. The Storys subsequently signed to Warner U.K. imprint Korova, but shortly after recording sophomore album "Town Beyond the Trees," the label folded and the band was released—with its masters.

"Being independent gave us the chance to seize the film opportunity," Waller says. "[If we'd been] wading through [a label's] various business departments, by the time we'd got the go-ahead it might have been too late."

The Storys will play U.K. dates (booked by Marshall Arts) following the March 17 release of "Trees" on its own Hall Recordings label. Summer European shows are planned, followed by U.S. dates.

Waller, currently shopping for U.S. and European deals, likens the band to the Eagles and Crosby, Stills & Nash, "They're also similar to Rascal Flatts," he adds.. "I think the U.S. market will be very receptive." The Storys' publishing is copy--Steve Adams

# >>>NATURE BOYS

Aussie vocal group Human Nature's latest stab at Tamla Motown's catalog has found favor with fans Down Under-and won friends including Motown originals Martha Reeves and Smokey Robinson back in Hitsville U.S.A.

Human Nature recorded with Reeves and Robinson last year in Detroit, when the latter was so im-

Sub Pop is hoping to parlay the modern rock radio inroads made by the Gutter Twins' members as it takes lead track "Idle Hands" to the format, head of radio promotion Sue Busch says. The label has scored surprising success at modern rock in recent years with tracks from the Shins, Band of Horses and Hot Hot Heat.

Touring will also be key to spreading the word. The Gutter Twins played their first show on Valentine's Day at New York's Bowery Ballroom, and after a quick trip to Europe will begin their maiden U.S. tour March 1 at San Francisco's Noise Pop festival.

The speed at which things are now moving for the duo is in stark contrast to the protracted assembly of "Saturnalia," which was put on the back burner due to Lanegan's commitments to Queens of the Stone Age and his own projects, as well as Dulli's work with the Twilight Singers.

"We recorded the first song on Christmas of 2003, and we recorded the last song, 'God's Children,' in September of 2007." Dulli says. "It was only really when Mark came on tour with the Twilight Singers in January of 2007 that we decided to really get down to business and finish it off.

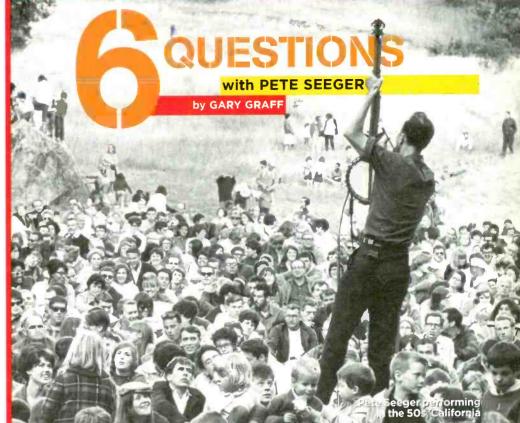
"I'm not surprised it took as long as it did," Jasper says. "Both of these guys take a very long time to write records, but the flip side of that is they never deliver a bad record. Both of them would rather give you a good record after deadline than a product they don't feel proud of.

That perfectionism is apparent on "Saturnalia," a collection of moody, bluesy tracks that incorporates Lanegan's broken-down growls and Dulli's sexy rasps.

"They're both big personalities, in very different ways," Jasper says. "They each have a very bold, signature way of making art, and they respect each other tremendously. Their collaboration is an example of a perfect balance."

Indeed, both men seem so satisfied with "Saturnalia" that they're ruling out possible reunions with their old bands. "I love all the guys from the Whigs, but we left it in a good place," Dulli says. "I think 15 years was enough," Lanegan says quietly when asked about Screaming Trees.

"We both learned a lot writing this record, because we each had to keep the other person in mind all the time," Dulli says. "But it wasn't as hard as I thought it would be. I think we work well together.'



t 88, Pete Seeger complains about weakening health, decreasing stamina and that "my brain has stopped working." He may protest a bit too much, but then again, protest has long been part of the American folk legend's oeuvre. The legacy is captured in new PBS documentary (and forthcoming DVD) "Pete Seeger: The Power of Song," while Seeger himself has joined forces with Sing Out! magazine to publish an updated version of his book "Where Have All the Flowers Gone?" with a new subtitle, "A Singalong Memoir," and a postscript that includes even more songs. He remains active in environmental concerns, particularly the Hudson River Sloop Clearwater organization in New York, and is a fixture at peace rallies around his home near Fishkill, N.Y.

# album, "Music Hole." The artist broke through in 2005 with second album "Le Fil," which has sold 400,000 copies in France and 100,000 units abroad, accord-

ing to EMI France—a solid result for a French-language record. But on her new set, to be released April 7

worldwide on Virgin/EMI, Camille mainly sings in English. "Thanks to her success abroad, Camille got exposed to a new audience and worked with foreign artists, which led to a more global album," EMI France international development product manager Thibaut

The vocal talent heard on "Le Fil," which won the best European act prize at the 2007 BBC Radio 3 Awards for World Music, is showcased in a more cheerful mood on "Music Hole." According to Casanova, "Camille has pushed her vocal capacities even further."

The label has high expectations for the new album globally and is targeting sales of 400,000 in France, despite the predominantly English vocal delivery. Camille will tour in Europe this spring and in Australia this summer. She is booked by Uni-T, while Blonde Music represents the artist for publishing and -Aymeric Pichevin

## You studied journalism at Harvard, How did you end up in music?

I guess the fact that I could make a living at it. I was looking for a job on a newspaper but failing utterly when an aunt of mine who was a schoolteacher said, "Peter, come sing some of your songs to my class and I could get five dollars for you." Five dollars! In 1939, a lot of people had to work a day, two days to make five dollars, and I could get it for one hour, two hours of having fun. It seemed criminal, shameful. But I went and took the money and quit looking for an honest job.

# 2 You spent a great deal of time blacklisted after the House Un-American Activities Committee Hearings. How did you manage to maintain a career in the wake of that?

Well, the funny thing is I enjoyed myself greatly. The fact I was blacklisted didn't hurt me one bit I made enough to feed the family. I had a wonderful time singing with the kids in schools and summer camps and later on in college. I felt it was a real victory, going where they didn't want me. I knew I was reaching the future when I reached the kids.

# 3 At this point of your life, do you consider yourself more of a songwriter or a performer?

I didn't try to make a big distinction. The best songwriters I knew also played—Woody Guthrie and Leadbelly and so on. And even people who didn't think themselves as songwriters were adding verses or changing the tunes of what they played. My father, who was a musicologist, called it "the folk process." He said, "Don't waste time arguing, 'Is it a folk song or isn't it?' Just know that the folk process has been going on for thousands of years, if not tens of thousands of years, and will go on as long as there's a human race."

# 4 There are all sorts of variations about what you did at the Newport Folk Festival when Bob Dylan went electric in 1965. What's the real story?

I'll tell you the dead honest truth. When I heard him sing "Maggie's Farm" and I couldn't understand a word, I was furious. I ran over to the sound man and said, "Fix the sound so we can understand him!" and he shouted back, "No, this is the way they want it!" And I shouted back, "Goddamn, if I had an axe I'd cut the cable!" But I never actually cut the cable like some people have incorrectly remembered.

# 5 How did you feel about Bruce Springsteen's "Seeger Sessions" project?

Well, in a way, of course, it was a great honor. He's a wonderful person and a great musician He's very independent and very honest. On the other hand, I can't say that I agree with all his rearrangements. He put a wonderful old spiritual—I can't remember which one, but it's a great old song-into a minor [key]. It never would have been in a minor, I don't think.

# 6 What do you think your legacy will be?

My family will remember me, and a few others. I'm one of a lot of songwriters. There'll be more important things to think about. Mostly I'd urge people, don't make heroes out of anybody. I've made a huge number of mistakes with my family, in singing and in politics, all sorts. So don't copy what I've done. Please, make your own mistakes. Don't make my mistakes over again.

covers albums "Reach Out" (2005), "Dancing in the Street" (2006) and "Get Ready" have iointly shipped 1 million units domestically.

In addition to Robinson and Reeves, November 2007 release "Get Ready" features the Temptations and the Supremes' Mary Wilson as guests. "We're not trying to impersonate [those acts]," band member Andrew Tierney says. "We just want to capture the magic of what Motown is and why it's lasted so long."

Sony BMG has not finalized U.S. release plans. The act is playing a season (Jan. 6-March 1) at Atlantic City, N.J.'s Tropicana Casino through SPI Entertainment/Daniel Mulhern Entertainment; a Las Vegas season in June is under discussion. -Christie Eliezer

# >>>HOLE WIDE WORLD

French singer/songwriter Camille is seeking an international audience with her third



HIP-HOP BY JEFF VRABEL

# **Music And Lyrics**

Rapper Looks To Expand Audience On Sample-Free New Disc

During the writing and recording of his new disc "Everywhere at Once," due April 22 on Anti-. Lyrics Born found himself constantly going headto-head with a demanding coach; himself

"The only thing constant in this world is change," the Bay Area rapper/producer says "So what I said to myself was, 'How can I change, how can I still be relevant, how can I function in today's music world and have the attention of the people. yet still be able to bring that lyricism to it?' That was the challenge with this record."

To address that challenge in following up 2003's "Later That Day" and its attendant remix record, 2005's "Same!@#& Different Day," Lyrics Born, born Tom Shimura and one of the founding members of the Bay Area's seminal Quannum Projects label and roster, went into the writing process with the philosophy that he'd do "what nobody else is doing-or at least what I haven't done before. [The record is] funky, it's soulful, it rocks, it's hip-hop. There's a really broad range of issues and emotions being covered."

The rapper is downplaying his label shift to

Anti-, saving that Quannum had a distribution deal with the label several years ago. "It's really no different," he says. "I still make the records I want to make, still work with the people that I always worked with. I've always said I didn't care if I came out on a major or on an indie, as long as I could make the records I want to make."

The 18-track "Everywhere at Once" is indeed broad, though it keeps satisfyingly intact Lyrics Born's gift for firing off tommygun rhymes with a deceptive-sounding ease. If anything, there's a club sense to the record. and an '80s-era sheen on hooky, synth-colored club tracks like "Don't Change" and "Hott 2 Deff." The album is a mostly cameo-free affair, though there are guest turns by Chali 2na and RJD2.

Key to the album was the speed with which it was created. "I've been in the situation, back in the day, where you take two years to make a record, and you kind of dwell on things a little bit too much," Lyrics Born says, "I don't like to do that. Hike to write a record, record it, listen to it.

mix, print, done. It takes a while to learn how to get into that zone."

He also had to learn working with a live hand Lyrics Born's 2006 live effort, "Overnite Encore," featured members of his band, a conceit that carried over into the sample-free new record. "That was my next challenge, something I hadn't done yet," he says. "I thought, 'I can't really call myself a producer until I'm able to do that.' And I did that. The biggest thing was that I wanted to write my own material, write my own melodies and lines and [having a band1 was the next logical step for me."

Anti-'s campaign includes a high-profile Lyrics Born appearance during its South by Southwest showcase in mid-March and a wealth of Web-based content that is beginning to make the rounds online. Meanwhile, the singles "Hott 2 Deff" and "I Like It, I Love It" are finding favor on sites like Pitchfork and at traditional radio stations like modern rock KITS San Francisco. A video for the latter track will be finished in late March

Anti- is also exploring licensing opportunities in the wake of "Callin' Out," which was used in a 2004 Diet Coke commercial starring Adrien Brody. The cut has sold 21,000 digital downloads, a high-water mark in the Lyrics Born catalog.





# Hem Makes Sweet Music With **Liberty Mutual**

According to Dan Messé of Brooklyn-based roots-pop outfit Hem, singer Sally Ellyson could sing "The Little Mermaid" and it would still sound like Hem.

So Messé wasn't worried that writing original music

for a series of four new Liberty Mutual commercials (set to begin airing simultaneously Feb. 25) would dilute the band's voice. In fact, the pianist/songwriter adds. the project might have concentrated it.

"I'm a terrible procrastinator," Messé says, "and this gave us a deadline to have four new songs done. And since we were in the studio anyway, we just thought, 'Let's make a new album.' "

Hem's relationship with the insurance firm extends back to 2005, when Ellyson's husband tipped off his boss at Hill Holiday, Liberty Mutual's Boston-based agency. That led to the use in a spot of "Half Acre." a cut from Hem's 2000 debut, "Rabbit

Songs." For a second commercial, Hill Holiday couldn't find a pre-existing Hem tune that fit, so it commissioned a new song, "The Part Where You Let Go," which the band subsequently released on last year's "Home Again, Home Again" EP.

For the four new spots, Messé says, "they told us what the story would be for

each one and we sat down and started spinning songs out of them. The themes they wanted to portray are themes we've always been interested in anyway, so it never felt forced.'

Hem's music is "cinematic," Hill Holiday VP/executive producer Scott Hainline says. "It sounds like a film score." Hainline says

his client responded "instantly" to the use of "Half Acre" in the first commercial and that the idea to have Hem write new songs came from Liberty Mutual.

Hem's manager, Coleen Novak at Nettwerk, says the first commercial "definitely had an impact" on digital sales, which she says jumped "from a couple hundred a week to over 2,000 some weeks

One idea Novak and the band have batted around to help turn exposure into sales is creating a commercial identifying the music that would piggyback the Liberty Mutual spots. "The commercials run a lot on CNN and MSNBC," Novak adds. "We can't afford much time there, so maybe their

Messé says that while the band plans to give away the four new songs as free downloads, they'll also be included on Hem's new album, due out this summer on Waveland, the outfit's Nettwerk imprint. "Hem started out as a reaction against any kind of compromise," Messé says. "So we definitely came into this warily. Now, three years later, we couldn't be

# THE BILLBOARD REVIEWS

# ALBUMS

## PETE ROCK

**NY's Finest** 

Producers: Pete Rock, DJ

Green Lantern

Nature Sounds

Release Date: Feb. 26

Rock's in a comfort zone on his first album in four years, a solid effort that makes up with work ethic and historical good will what it lacks in door-blowing moments. Rock's sound picks up right where he left it if a little jazzier and smoother than last time out. "914" is the album's closest visit to classic Rock, all smashing beats over multilavered, oddly warm backgrounds, though the Little Brother track "Bring Y'all Back" works up a nice sinister groove and the Lords of the Underground-assisted "The Best Secret" strikes a balance between soulful and menacing. Rock turns verses over to the requisite offensive line of MCs, but selects more under-the-radar names than all-stars, to his benefit. None of them have much to say, but that's OK. Through-

# **CHERI DENNIS**

the talking.-JV

out. Rock lets the boards do

In and out of Love

Producers: various

Bad Boy

Release Date: Feb. 26

In a time when R&B has made an obvious pop crossover (think Rihanna), 28year-old Cheri Dennis' oftdelayed debut takes a more hip-hop direction. "In and out of Love" harks back to the early '90s, when a green Mary. I Blige-with the help of Sean "Diddy" Combs, who also fronted Dennis' set-created hip-hop soul with songs like "Real Love" and "What's the 411?" On the Yung Joc and Gorilla Zoe-assisted "Portrait of Love," the Cleveland native croons about picture-perfect romance over a thumping bassline and reprimands an insecure partner on the Timbaland-produced "Act Like You Know." On "All I Wanna Do" and "Dropping Out of Love," Dennis extends the hiphop theme by sampling Tupac and Biggie on "Got My Mind Made Up" and "Sky's the Limit," respectively.-MC

## TRENT WILLMON

Broken In

Producers: Trent Willmon, Rodney Clawson, Dan

Compadre

Release Date: Feb. 26

Willmon opens his third album with a poprocker that churns like '80s Bryan Adams, about how his hat, truck and self may be rusting but they're still holding up. From there he plays a world-weary wrangler with a heart of gold. In the harddrinking honky-tonk waltz "The Good OI' Days Are Gone," he recalls changing his major to ethanol, getting expelled and starting a band: now, in "Dry County" and "Tumbleweed Town," he's finding life in dying destinations in the middle of nowhere. "Cold Beer and a Fishin' Pole" is hooked to talkbox vocals that suggest Peter Frampton was the original T-Pain; "How a Cowboy Lives" climaxes with a gorgeous guitar solo; "Little Set of Horns" concerns a tattooed date dancing to AC/DC. Albumwide, Willmon's wanderlust and wit still convince you he'd be great to

# **DOLLY PARTON**

Backwoods Barbie

Producers: Kent Wells, Dolly

Parton

Dolly Records

Release Date: Feb. 26

There's more than meets the eve to Dolly Parton, the autobiographical title cut tells us, and her first mainstream country album in years is an important reminder of the breadth of her singing and songwriting talents. Classic country "Do You Think I'm Made of Stone" is a passionate plea for a man to stop his cheating ways, while first single "Better Get to Livin'" is laden with pull-yourself-by-your-bootstraps advice to women who play the victim. Parton's take on the Miracles' "Tracks of My Tears" took chutzpah, but she wears the song well and her version of Fine Young Cannibals' "She Drives Me Crazy" works as a funked-up bluegrass number. "Only Dreamin'," a plaintive call for the return of love lost, wrapped in a swirling Celtic production, is easily the set's most powerful tune.-KT

## TIFT MERRITT

**Another Country** 

Producer: George Drakoulias

Fantasy/Concord

Release Date: Feb. 26

On most of her second collaboration with roots rock producer George Drakoulias. North Carolina-based singer/songwriter Merritt exchanges the vintage-soul vibe of 2004's Grammy "Tam-Award-nominated bourine" for a dryer, folkier sound that emphasizes the

artful simplicity of what she

has to say about life, love and loss. Merritt isn't one of altcountry's most distinctive vocalists; her singing here is wide open and affectless, occasionally to the point of near-anonymity. But instead of making the tunes on "Another Country" seem forgettable, that quality actually ends up inviting you into the material-no small feat in a field where stylistic signatures often lead to museumpiece impenetrability. Merritt sings a universal brand of blues; the capital of "Another Country" is a familiar place called Anytown.-MW

# MISSY HIGGINS

Warner Bros.

Release Date: Feb. 26

Although Higgins' debut, "The Sound of White,"

went nine-times platinum in her native Australia, it failed and opting for more uptempo, guitar-driven numlet-go ballad "Where I Stood,"

which was featured on the show in November. The feisty "Peachy" and the foreboding "Secret," which was built around three notes, offer a unique twist, while the straightforward "Steer" is one of the album's best moments and finds Higgins sounding assured over a soaring, radioready chorus.--JM

# LIZZ WRIGHT

The Orchard

Producer: Craig Street Verve Forecast

Release Date: Feb. 26 While Wright wows in concert, her studio endeavors have lacked a consistent vitality and depth. But on her third album, "The Orchard," Wright finds her recording voice, singing with enthralling authority. The CD's eight originals and four covers mesh into an engaging showcase for Wright's gospel-infused, full-bodied contralto. She has top-tier help, with best supporting roles going to Toshi Reagon, who co-wrote six tunes, and producer Craig Street, whose penchant for breaking free of traditional jazz confines by bringing in gospel, blues and Americana sensibilities provides the backdrop. "The Orchard" is an album of seeking (for home, love, acceptance, respect) where Wright reflects ("Speak Your Heart") and

breaks free (the charged, funk-inflected "Leave Me Standing Alone"). Best cover: Wright's gripping seduction of Ike & Tina's "I Idolize You."-DO

# **DIANE SCHUUR**

Some Other Time

Producers: Marc Silag, Diane Schuur, Randy Porter Concord

Release Date: Feb. 26

Schuur lets sentiment drive her latest album, a tribute to her mother, on which the blind singer spins through 13 pop and jazz standards that were household staples when she was growing up in Auburn, Wash. The material is a fine fit with Schuur's clear, confident voice her delivery is a bit more restrained than she tends to be on the more poporiented end of her repertoire, but the subtle work by the accompanying quartet still gives Schuur plenty of room to sing with the kind of heart that accents the personal nature of the project. She finishes "My Favorite Things" with muscular vocal crescendo, while "Danny Boy" is delicately intimate. Fans will also marvel at "September in the Rain," which was taped in 1964 at a Tacoma, Wash., Holiday Innwhen Schuur was just 10 and already belting like the ambitious, seasoned pro she would become. - GG

# **ERYKAH BADU**

New Amerykah: 4th World War

After a healthy hiatus, R&B mis-

Producers: various Universal Motown

Release Date: Feb. 26



tress Erykah Badu has returned with "4th World War," the first of a planned three installments under the moniker "New Amerykah." First single "Honev" stands out with a funky, 1970s hippie vibe. From the album's introduction, where a woman speaks to a doctor about getting a second head, it's clear Badu's on another plane. Songs like "The Healer," produced by Madlib, feature thick bass, triangles, finger cymbals, what sounds like gears shifting and an echoing choir. "The Cell" sports a digital sound that rides an offbeat and clapping rhythm section, "Soldier," the possible second single, has Badu describing a "mama hopped up on cocaine" over rumbling drums. Curtis Mayfield would be proud of both lyrics and her throwback sound.-HC

# **GOLDFRAPP**

grab a beer with.-CE

Seventh Tree

Producer: Will Gregory

Mute

Release Date: Feb. 26

The gently plucked acoustic guitars on opener "Clowns" may seem like an uncomfortable step in a mainstream direction for Goldfrapp, but fans should fear not: "Seventh Tree" is as deliciously subversive, and in some cases more so, as the duo's past work. Alison Goldfrapp's voice remains a wondrous instrument, capable of translating indeterminate lyrics into melodies that refuse to dislodge from the brain ("A&E," "Cologne Cerrone Houdini"). For sure, the song forms are more universal here, and the production is a lot smoother than the in-your-face. oversexed electro found on 2005's "Supernature." But great, weird little touches abound, from the pitchmodified vocal outro of "Happiness," the moody, Far East instrumentalism of the Eurythmics-y "Road to Somewhere" and the buzzing rhythmic undercurrent of the out-and-out pop tune "Caravan Girl." The act's willingness to experiment is refreshing, and the result is an album that's as unique as it is easy to love.-JC

to make more than a small dent in the U.S. market. Here Higgins seeks to broaden her appeal, stepping away from primarily piano-led ballads bers. Fans of KT Tunstall will be drawn to the jangly "100 Round the Bends," while the "Grey's Anatomy"-soundtrack crowd will gravitate toward such heart-scorchers as "Forgive Me" and the learning-to-

# THE BILLBOARD REVIEWS

# SINGLES

## WORLD

# TOUMANI DIABATÉ

The Mandé Variations

Producer: Toumani Diabaté World Circuit/Nonesuch

Release Date: Feb. 26

Malian artist Toumani Diabaté isn't a man who rushes into solo recordina projects. "The Mandé Variations" is just his second solo album in the past 20 years. Diabaté is a world-renowned kora player-arguably the best on the planet-so when he takes the time to knock out a solo project, it's a major affair. The album is simply Diabaté and his kora, no overdubs: This is heavenly beautiful music. Diabaté's performance is profound, his command of the kora is absolute, and his material is at once ancient and thoroughly contemporary. Whether you cue up the delicate interplay of "Kaounding Cissoko," the robust, asymmetric form of "El Nabivouna" or Diabaté's tribute to another fabulous Malian musician, "Ali Farka Touré," you will be mesmerized by the timeless soul of this West African music.—PVV

# NATALIE GRANT

Relentless

Producers: Bernie Herms. Shaun Shankel Curb

Release Date: Feb. 12

In the past couple of vears. Grant has really hit her stride as an artist. She's always had the pipes, but that powerful, wonderfully expressive voice was nearly muffled by music industry bad luck (two record companies that collapsed during her tenure). These days. Grant is soaring. and this disc builds on that momentum. She's tender and

vulnerable on such ballads as "Back at My Heart" and a brazen soulful siren on the horn-laden "Make It Better." "Let Go" is a slice of buoyant pop-perfection right down to the deliciously catchy background vocals. The single "In Better Hands" is a powerful anthem that's already a major hit at Christian radio, Grant has garnered mainstream AC airplay on previous outings and this album is filled with strong songs and beautiful performances that should continue to expand her audience.-DEP

# VITAL REISSUES

# THE CLARK SISTERS

**Encore: The Best Of** Producers: various Rhino/Dexterity Sounds

Release Date: Feb. 12 For three decades the Clark Sisters have stood as pivotal figures in traditional and modern gospel. Their bold, innovative vocal sound has won them Grammy Awards (three this year alone), hit after hit on the gospel charts and the praises of luminaries in R&B, jazz and pop. This 21-song collection, taken from three Clark projects dating from 1986 and 1990, is a digitally remixed and remastered feast of every classic for which the group is known, including "My Redeemer Liveth," "There Is a Balm in Gilead," "Pray for the USA" and "Take Me Higher," all long out of print. Also featured are the group's two crossovers into the mainstream-1986's "Time Out" and its 1983, career-making debut, "You Brought the Sunshine"-done here in medley form (and redone by 2007 "American Idol" runner-up Melinda Doolittle).-GE

# LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra Cahill, Jonathan Cohen, Mariel Concepcion, Hillary Crosley, Chuck Eddy, Gordon Ely, Gary Graff, Kerri Mason, Iill Menze Dan Ouellette, Deborah Evans Price. Chuck Taylor, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

corresponding format

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

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.

# JORDIN SPARKS WITH CHRIS RROWN

No Air (4:24)

Producers: The Underdogs Writers: J. Fauntlerov.

E. Griggs, H. Mason. S. Russell, D. Thomas

Publisher: not listed

Jive

Young singers Jordin Sparks and Chris Brown now share more than both being born in 1989: The unlikely pairing has crossed together into top 40 with the second single from the "American Idol" season-six victor's self-titled debut album, following her top 10 debut, "Tattoo," R&B singer Brown has already scaled the Billboard Hot 100 twice, with 2005's "Run It!" and 2006's "Kiss Kiss," both of which also leaned upon guests: Juelz Santana and T-Pain, respectively. "No Air" is a sweeping midtempo jam that pushes boundaries, allowing Sparks to show a looser, soulful side, while Brown is cast as pop crooner more than ever before. The result is organically convincing, and likely to offer both artists newfound crossover potential. Clever enough. and a fine song that ultimately gives the "AI" alum a heap of

# COUNTING CROWS You Can't Count on Me (3:17)

befitting credibility.—CT

Producer: Brian Deck Writer: A. Duritz Publisher: not listed Geffen

Fans have been able to count on Counting Crows for its consistent output of catchy pop/rock for some 17 years now, and yet in all that time, Adam Duritz and company have issued a mere six full-length studio albums including new set "Saturday Nights & Sunday Mornings," due March 25. First single 'You Can't Count on Me" is quick and dirty, just slightly more than 3 minutes, but gets the job done, with jangly guitars, swift singalong chorus and ironic lyric that insists that a lover might do well to pink slip him: "I still can't do most of the things I should, I can't

stop this crawling out of my skin/There's just one thing you need to know that you can't count on me." Triple A is a given here, but with a robust record at adult top 40, the Crows are as likely to soar across multiple genres. With such modern classics as "Mr. Jones," "A Long December," "Hanginaround" and Academy Award-nominated "Shrek 2" contribution "Accidentally in Love," the group continues to knock it out of the park, "Count" on another homer. -CT

## TRIPLE A

# YOUR VEGAS

In My Head (3:38)

Producer: David Bendeth

Writer: C. Girelli

Publisher: Girelli/Yorr Vegas/

Langford, BMI

Universal Republic

Las Vegas may be associated with slot machines, all-vou-can-eat buffets and speedy nuptials, but for British alt-rock act Your Vegas—whose journey began in Leeds suburb Otley, where vocalist Covle Girelli and bandmates listened to U2, Depeche Mode and Nirvana-Sin City represents "escaping to a different place"wherever that might be. Extensive touring in the United Kingdom and relocation to New York led to a

major-label deal and sold-out shows with the Bravery. First single off forthcoming debut "In My Head" is a polished anthem with a big, soaring sound, courtesy of producer David Bendeth. Like Muse. quartet Your Vegas does an admirable job of balancing theatricality and bombast with an emotionally engaging message.-AC

# **ANNA NALICK**

Shine (3:33)

Producer: Eric Ivan Rosse

Writer: A. Nalick

Publisher: AnniBonna, ASCAP

Columbia

Anna Nalick's 2005 "Wreck of the Day" was among the idyllic debuts of the decade: intelligent, impassigned and brimming with a collection of melodic gems that held intrigue throughout its 15-song course. Launch single "Breathe (2 A.M.)," a No. 6 hit at AC and adult top 40, remains a contemporary classic. along with follow-ups "In the Rough" and the title track (remixed with satisfying bombast by Steve Lillywhite). Nalick's return with "Shine" opens an equally auspicious sophomore chapter, lyrically insisting that we ignore superstar stereotypes of perfection and define fulfillment in own image. Starting with a flurry of acoustic guitars, the midtempo song builds with rapt percussion and a swarm of strings, before combusting into a quixotic plea to "Shine away, shine on your shadow." Nalick is truly an artistic visionary, a thinking woman's master of melody and message. "Shine" engages through the simplicity of pop, but ultimately is so much more accomplished.-CT

# MARIAH CAREY

Touch My Body (3:28)

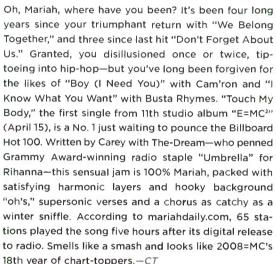
Producers: Mariah Carey, Tricky

Stewart

Writers: M. Carey, Terius (The-

Dream) Nash

Publisher: not listed



# KIMBERLEY LOCKE

Fall (3:32)

Producer: Matthew Gerrard Writers: C. Mills, S. Lemaire.

S. Minor

Publishers: various

Curb

With seven top 10 AC hits since September 2004, Kimberley Locke has become the format's consummate modern-day heroine. Current CD "Based on a True Story" has already locked in two chart champs on the AC and club charts. "Band of Gold" and "Change" (in addition to No. 1 AC Christmas release "Frosty the Snowman" in December). "Fall," a 2007 top five country hit for labelmate Clay Walker, is a stunning showcase for the versatile vocalist, as she delivers a powerhouse balladperhaps alongside "8th World Wonder," her most satisfying single vet-complete with production and melody bells and whistles that will leave listeners swaying as Locke serenades, "Go and fall apart, fall into these arms of mine. I'll catch you everytime." The track builds to a diva-worthy climax-making upcoming dance remixes all the more propitious. Locke has proved her charms over and again. How could we not "Fall" with her?—CT



# **VALLI ENJOYS NEW SEASON IN** THE GREEK SUN

ATHENS-Greece is the word for Frankie Valli & the Four Seasons, after their 1967 track "Beggin' " topped digital and airplay charts here.

The track—a remix by Paris-based electro DJ Pilooski-hit No. 1 on the local IFPI Greece/Deloitte & Touche Digital Songs chart and also holds the top spot on Nielsen Music Control's Greece International Airplay chart. Meanwhile, Valli compilation "Beggin' the Ultimate Collection" (Warner Music Greece) is at the summit of the IFPI's International Repertoire (Albums) survey.

Internationally, Four Seasons musical "Jersey Boys," which won four 2006 Tony Awards, has sparked a revival of interest in the act-Pilooski's version of "Beggin'" was a minor U.K. hit last year—but insiders says its Greek success is due to a number of factors.

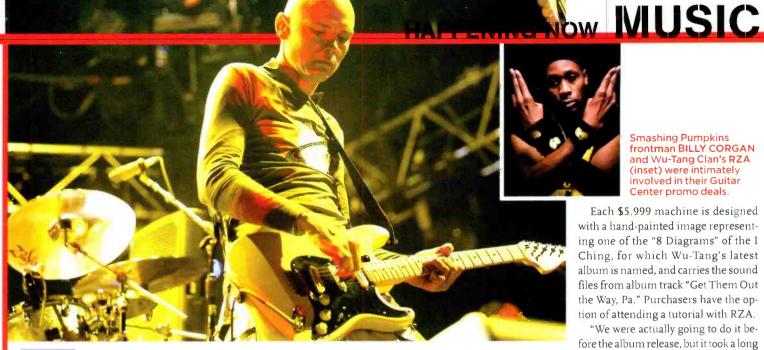
"We initially worked with clubs and radio, but to be honest, it was surprising how quickly the audiences embraced the song," says Warner Greece marketing manager Yiannis Moutsopoulos, who attributes the track's success to heavy radio airplay and word-of-mouth.

The track, a No. 16 Billboard Hot 100 hit in 1967, is also featured on EMI/Warner double-CD "Rock'n'Roll Cafe Collection"-a compilation celebrating the 20-year anniversary of prestigious Athens bar/club/restaurant Rock'n'Roll Cafe—and is used as the main theme to popular TV series "Mayra Mesanychta."

At radio, "Beggin' " was initially aired by public sector world music station Kosmos FM because of its sitar intro. It later made its way onto such alternative stations as Best FM and mainstream Greek-English format outlets. It is among the top three most-played records on eight Greek stations, according to Nielsen Music Control.

Valli had no real prior track record of Greek success, but his tunes are proving popular in the oldies clubs emerging around Athens. This phenomenon is also credited with boosting Ville Valo and Natalia Avelon's cover of Nancy Sinatra and Lee Hazlewood's "Summer Wine" (Warner), which is climbing the IFPI CD Singles -Maria Paravantes chart.





RETAIL BY AYALA BEN-YEHUDA

# **Center Stage**

Guitar Center Enlists RZA, Pumpkins For New Promotions

Guitar Center's newest branding efforts aim to add sizzle to the in-store experience by linking up with artists for exclusive product and content.

Already in 2008, the instrument and audio system retailer has announced the Feb. 28 on-sale of an all-in-one production machine co-designed by Wu-Tang Clan's RZA and the March 1 release of a previously unavailable Smashing Pumpkins song on a free CD in its stores.

Guitar Center has done in-store clinics and artist interviews in its catalogs

in the past, but "this year, more specifically, we are trying to develop our marketing pieces to synchronize with these musicians in a bigger way," and are partnering with "artists that people usually wouldn't have the ability to connect with," Guitar Center marketing manager Kyle Rogers says.

The company's Hollywood store will put eight limited-edition Roland RZA/Forat MV8800 machines up for sale during an in-store "Sessions" event Feb. 28. There, RZA will discuss the producing process, as well as the machine he customized with legendary audio-hardware designer Bruce Forat.



RZA hopes his custom production device will inspire youngsters to explore recording technology

Smashing Pumpkins frontman BILLY CORGAN and Wu-Tang Clan's RZA (inset) were intimately nvolved in their Guitar Center promo deals.

Each \$5,999 machine is designed with a hand-painted image representing one of the "8 Diagrams" of the I Ching, for which Wu-Tang's latest album is named, and carries the sound files from album track "Get Them Out the Way, Pa." Purchasers have the option of attending a tutorial with RZA.

"We were actually going to do it before the album release, but it took a long

time to get everything together," producer/film composer/audiophile RZA says. More than cross-promoting the album, his goal is to "get the young people involved and back into [production], not just looking at your laptop and clicking and dropping, but really touching your beat and really touching your music."

Two more of the RZA/Forat units will be given to Wu-Tang, and another two will be given away to contest winners. Guitar Center high-tech custom shop project manager Tony Baraz says the company is planning more customized gear with high-profile artists.

Meanwhile, the retailer has printed 50,000 copies of a CD containing the Smashing Pumpkins' "SuperChrist," a song the group has performed live but didn't release on its 2007 "Zeitgeist" album as planned.

The release of the CD, which is otherwise a compilation by bands made up of Guitar Center employees, is timed to a new round of Pumpkins tour dates and the Feb. 27 premiere of the "SuperChrist" video on MySpace.

"Guitar Center asked us if we would be interested in contributing a song to this compilation of young artists to help draw attention to the bands, Pumpkins frontman Billy Corgan said in a statement released Feb. 14 to billboard.com. "We loved the idea, and think Guitar Center is way ahead of the curve of what is possible between musicians and reaching new audiences."

While releases with other artists haven't been confirmed. Rogers says Guitar Center is approaching other acts. "We anticipate doing something very similar throughout the year based on the opportunities that come to us," he says.

Though "Sessions" is on its third installment and has been held only in New York and Los Angeles, more of Guitar Center's 214 locations will likely host similar events, Rogers says. March and April will bring in-stores with Slash and his new line of Les Pauls, as well as events with guitar virtuoso Joe Satriani.

"The artists are also customers of ours," Rogers says. "Any time we can develop something strategically with an artist that gives insight as to how they work and how they've developed their career . . . it's more of a giveback to our customers than anything."

Additional reporting by Jonathan Cohen.

# **SOUND OF FURY** ROARS AGAIN

A quarter-century after his death, one of Britain's key pre-Beatles rock'n'rollers is back on the U.K. charts.

Liverpool-born Billy Fury enjoyed huge success on Decca from 1959 to 1966—despite never having a U.K. No. 1, he equaled the Beatles' tally of 24 chart singles in the '60s with such hits as "Halfway to Paradise" and "Jealousy."

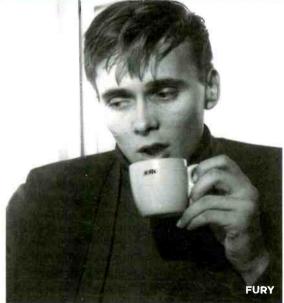
All are collected on "His Wondrous Story" (Universal Music TV), which peaked at No. 10 on the Official U.K. Charts Co.'s Feb. 16 sales listing.

The TV-advertised album has already sold more than 120,000 copies, UMTV managing director Brian Berg says. That follows UMTV's success with another early-'60s U.K. pop idol, Marty Wildefather of '80s hitmaker Kim—and his March 2007 collection "Born to Rock'n'Roll," plus the November 2007 late-'50s/early-'60s multi-artist compilation "Dreamboats and Petticoats."

Those album concepts came through UMTV's own market research, Berg says. "This time last year, we felt there was a major chunk of the physical-album market that wasn't being specifically catered for. [That's] the 50plus market, who have a higher disposable income than vounger demographics, are not all great fans of downloading and still love the music they grew up with."

Berg says Wilde's album sold 80,000 copies while "Dream-

boats" has passed 500,000. The Jan. 28 Fury release was followed Feb. 18 by "The Very Best of Joe Brown," which UMTV reports has shipped 30,000. The latter album marks singer/guitarist



Brown's 50th anniversary in the music business.

Fury issued his debut single, "Maybe Tomorrow," in 1959. He moved to Parlophone in 1966. but the hits dried up and a 1982 comeback on Polydor delivered only three lowly chart entries. Throughout his

career, Fury was plagued by heart problems that eventually led to his death in January 1983. His final hit, "Forget Him," appeared posthumously that June. -Tom Ferguson

# Spreading The Word

# Whiskey Falls Puts Priority On Promo

Whiskey Falls is not just a band—it's a four-man marketing machine. Made up of Seven Williams, Wally Brandt, Damon Johnson and Buck Johnson (no relation), the quartet has a history of building support for its career through the unlikeliest of partners. Even before the group released its first single, "Last Train Running," last year on Nashvillebased independent Midas Records, it had already built a network of sponsors.

AAMCO, the American Tailgater's Assn., the Laborers' International Union of North America, the National Hod Rod Assn. and even NBC soap opera "Days of Our Lives" are all in the band's corner. That's not by chance—it's by design, lead singer Williams says

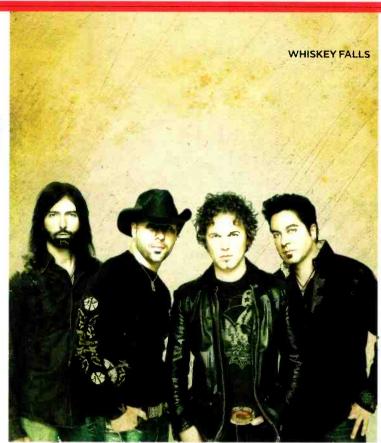
"We realized the more we could do for ourselves, the more that we could help our record label, the more we could help our relationship with radio, the more we could give back to our fans," Williams told Billboard last year.

Country WSSL Greenville, S.C., OM/PD Steve Geoffries says the band "really understands the new avenues of marketing." The station recruited Whiskey Falls to document life on the road for a Web site feature dubbed "Road to Fame." "We post the video online and let our audience follow their long day from start to finish," Geoffries says. The band also checks in with the station's morning show each week to update listeners.

"They've been in the market a couple of times for performances and they have developed a following here," Country WGH Norfolk, Va., PD John Shomby says. "They really have learned what it takes to get known and they are doing it.

The band's appearance at No. 1 on Billboard's Top Mountain Region Heatseekers chart can likely be attributed to a busy week of performances leading up to the Super Bowl in Scottsdale, Ariz., including a gig for thousands of tailgaters outside the University of Phoenix Stadium, where the big game was held.

Its self-titled debut, released last September, has



# sold 25,000 copies, according to Nielsen SoundScan. Meanwhile, Geoffries says the band's new sin-

gle, "Falling Into You"-No. 46 on Hot Country Songs—is "contagious." WSSL played the song 16 times during the week ending Feb. 17, according to Nielsen BDS.

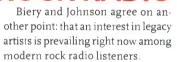
# R.E.M. JOLTS ROCK RADIO

After almost seven years, R.E.M. makes a winning return to modern rock radio with "Supernatural Superserious," the jangly, fast-moving leadoff single from the aptly titled "Accelerate," due April 1 on Warner Bros.

The song enters the Modern Rock chart at No. 36, earning R.E.M. its first ink on the list since May 2001, when "Imitation of Life," from "Reveal "hit No 22

Warner Bros. senior VP of promotion Tom Biery says the song has gone over so well, and so quickly, because radio programmers have been waiting for it. "The band has been releasing difficult hits for the format," he says. "They've been leading with midtempo or downtempo songs that are hard for modern rock radio to get excited about. This is a rock song. It's got the energy, the pace and the kind of vocals that work for the format."

"It's got a strong tempo and a hook that's more obvious than on a lot of the ballads they've done lately, which didn't come through as well on the radio side," says Curtiss Johnson, station manager for Entercom modern rock KWOD Sacramento, Calif.



Johnson says, "The R.E.M.s, the Depeche Modes, the Cures—they are all resurfacing as far as listener interest goes, even with the younger side of the audience. When times get tough—economically, culturally—the whole country tends to get nostalgic."

Biery adds, "People's lives move at such an incredible speed today that they will often gravitate toward comfort zones. R.E.M., especially Michael Stipe's voice, is instantly recognizable, and it reminds people of their history with the band."

"Supernatural" is also finding success at triple A. On sister publication R&R's Triple A chart, the track jumps 26-4, tying R.E.M. with U2 for the largest position vault in the chart's history. -Susan Visakowitz





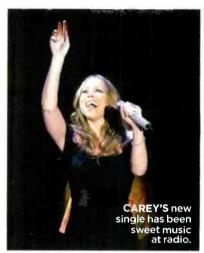
# 'HOLY' COW! ISIS GETS PHYSICAL

A penchant for creating special physical releases for collectors helped land art metal band Isis at No. 7 on Billboard's Hot 100 Singles Sales chart this week with "Holy Tears." "While their label, Ipecac, doesn't promote these releases, fans do know to expect them," says Monica Seide of Speakeasy PR, the band's publicist. The physical single includes the album track along with a remix, a live version and a video. The band plans to release its next single, "Not in Rivers but in Drops," in a similar format, though no date has been set.

# RADIO RESPONDS TO CAREY'S 'TOUCH'

Mariah Carey is proving her career comeback with 2005's "The Emancination of Mimi" was no fluke. The singer's sexy new single "Touch My Body"-from "E=MC2," due April 15 on Island Def jam Music Group (IDJMG)—is burning up the charts at radio and earns Carey a new record at one format.

"Touch," which debuted Feb. 12 is Carey's 26th chart entry at CHR/Top 40, breaking a previous tie with Madonna and therefore vaulting Carey into the all-time leader spot for most charting titles at the format. The track debuts on the list at No. 32 after less than six days at radio.



"Touch" also enters at Rhythmic (No. 26), Urban (No. 23) and Urban AC (No. 39), and debuts at No. 23 on Hot 100 Airplay with 46 million listener impressions.

IDJMG COO Steve Bartels says that's the best one-week result in Carey's career since she's been on IDJ. "This is not a contained enthusiasm," he says. "This is an explosive enthusiasm."

Bartels attributes much of the song's early success to "active partnerships" with Clear Channel Online, AOL and Yahoo, saying that "online activity and blog postings" helped build advance buzz for the track.

But Bartels doesn't lose sight of the music itself or Carev's brand power, "When an artist of her magnitude comes out with something this strong, everyone jumps in," he says.

CHR/top 40 WKSE Buffalo, N.Y., OM/PD Sue O'Neil says, "We don't have many superstars that are still viable to the top 40 format, but Mariah tends to keep hitting home runs. ["Touch"] went straight into rotation here."

CHR/top 40 WKGS Rochester, N.Y., PD/morning host Erick Anderson says of "Touch": "God bless it. I was praying for something this strong from Mariah. We need all the good content we can get. And it's nice to see her show off her sexier, racier side," he adds. "She's not doing her usual crazyass runs, but there's still a glimmer of that voice:" -Susan Visakowitz



# GRAMMY WHAMMY

Billboard 200 gain thanks to interest stirred by acts playing the 50th Grammy Awards Feb. 3 (see story, page 5). Artists who get a lift include John Mayer (89-70, up 8%); Josh Groban (157-101, up 91%); and John Fogerty (No. 152, up 83%).

## **FOUR FOR FOUR**

Country Songs for a fourth Tim McGraw in 2001 to pull



# ROCK ON

Modern Rock, but it's by'a band that is quite famillar with the top spot: Foo Fighters the act its sixth No. 1. Its last single, "The Pretender," spent a record 18 weeks atop the list

# SELVE ES



# Jackson Set Still Thrilling After All These Years

In a week when the Grammy Awards and Valentine's Day deliver their annual booster shots to album sales, one of the biggest stories of the week belongs to a title that doesn't even appear on the Billboard 200. Certainly a big story could rightfully be expected from the relaunch of the best-selling studio album of all time.

Perched at No. 1 on Top Pop Catalog Albums with the fattest sales week that chart has had in more than a decade is "Thriller 25." the new incarnation of Michael Jackson's 27-timesplatinum "Thriller," its altered title commemorating the 25th anniversary of its release.

The sum of 166,000 copies, which includes a minor amount of stock from a 2001 reissue of the original "Thriller," is the largest week Top Pop Catalog has had since 1996, when Kenny G's "Miracles—The Holiday Album" did 192,000 copies in that year's Christmas frame.

The album also ranks at No. 2 on Comprehensive Albums, the chart where current and catalog fare compete on the same list. This marks the highest placement a catalog title has achieved since Billboard launched that chart in November 2003.



Il Divo's "The Christmas Collection" held the previous Comprehensive peak by a catalog title when it reached No. 10 in December 2006. Last week Tom Petty & the Heartbreakers' "Greatest Hits" rode a Super Bowl bounce to No. 12 on that chart.

As you might figure, the question of whether "Thriller 25" should be tracked as a new release or as catalog was the subject of hot debate among some of Billboard's readers.

In fact, the new edition-which features remakes of five of the original album's songs with guest appearances by Kanve West. Akon, Fergie and Will.i.am-indeed bows inside the top five in most of countries tracked in our Hits of the World pages, including No. 1s in France and the Belgium

regions of Flanders and Wallonia. The album thus debuts at No. 1 on Billboard's European Top 100 Albums.

Some of the countries represented in Hits of the World do not maintain separate charts for catalog, as Billboard and Nielsen SoundScan do in the United States, and those that do elected to track "Thriller 25" as a new release.

On Jackson's home soil, Billboard heard passionate (and unsolicited) arguments from record executives about which of our charts should track "Thriller 25." Those who worked for Sony BMG companies believed it belonged on the Billboard 200; those who worked for competitors were certain it should be considered catalog.

To sort through the issue, Billboard turned to the court of opinion who first floated the idea that catalog titles should appear on different charts than new albums even before point-of-sale tracking became a reality: the merchants who sell music. The overwhelming consensus at leading retailers was that despite the new material added to "Thriller 25," this essentially represents a reissue of a 25year-old album and that it thus belongs on the catalog charts.

Further, this treatment is consistent with hundreds, if not thousands, of reissues that have come to market with additional tracks and/or video content since Top Pop Catalog bowed in May 1991

Billboard

The 1995 CD release of the Who's "Live at Leeds." the 25th-anniversary edition of Paul McCartney's "Band on the Run" in 1999 and recent deluxe editions of U2's "The Joshua Tree" and Beck's "Odelay" are among the examples of albums that appeared on the catalog list after being reissued with significant additions to content.

That said, the Billboard charts team knows our chart rules weren't chiseled in stone by a higher power. Our policy revision in November regarding proprietary titles, which allowed the Eagles' Wal-Mart exclusive "Long Road out of Eden" to appear on the Billboard 200, should stand as proof that our chart rules are constantly under review and that we're willing to adjust those rules when changes in the business indicate the need for new thinking.

Beyond parties with a vested interest in "Thriller 25," we simply didn't get feedback suggesting a need to revise our catalog criteria. Still, No. 1 on Top Pop Catalog, especially with a number this big, is a feat to brag about.

on the Billboard 200 some 40 Award win for album of the year sends "River: The Joni Letters" rocketing 159-5.

>> Also achieving a career high is Josh Groban, whose live duet with Celine Dion on "The Prayer" gives him his highest Billboard Hot 100

Fred Bronson also reports on the rth place among solo fe sts with the longest-running hits he history of Hot R&B/Hip-Hop to appear on the Hot 100.

Read Fred Bronson

# Warket Watch A Weekly National Music Sales Report

# Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	9,789,000	1,238,000	21,949,000
Last Week	8,432,000	1,309,000	20,786,000
Change	16.1%	-5.4%	5.6%
This Week Last Year	11,073,000	940,000	17,883,000
Change	-11.6%	31.7%	22.7%
'Digital album sales are	also counted within alb	um sal <b>es</b> .	

## Weekly Album Sales (Million Units)



## Year-To-Date

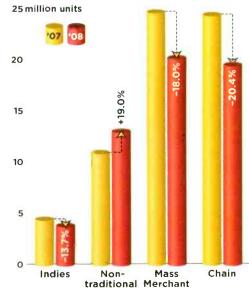
Tell South	2007	2008	CHANGE
OVERALL U	INIT SALES		
Albums	64,387,000	56,425,000	-12.4%
Digital Tracks	124,859,000	157,842,000	26.4%
Store Singles	319,000	199,000	-37.6%
Total	189,565,000	214,466,000	13.1%
Albums w/TEA*	76,872,900	72,209,200	-6.1%
*Includes track equi	valent album sales (TEA)	with 10 track downloads	s equivalent

# ALBUM SALES

SALES DI	ALBUM FORMAI		
CD	57,752,000	47,536,000	-17.7%
Digital	6,448,000	8,672,000	34.5%
Cassette	61,000	20,000	-67.2%
Other	126,000	197.000	56.3%

nielsen SoundScan

# Year-To-Date Album Sales By Store Type



# THE Billboard 200

·						
· ×	⊢.×	2 WEEKS AGO	2E	ARTIST Title	L.	, de
WEE	LAST	2 WI AG0		IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERI	PEA
	1	-	2	2 WKS BRUSHFIRE 010580*/UMRG (13.98)  GREATEST AMY WINELLOUISE		1
	3	54	49	MALICIA KEVS	3	2
	5	5	3	AS I AM WERL J 11573 PAIG (18 96) +: AS I AM VARIOUS ARTISTS		4
	159	5	4	ARAMWI HIPO 010830 UME (18.98)  AGRAMMY HIPO 010830 UME (18.98)		
,	6	2		SOUNDTRACK		3
,		9	20	FOX.RHINO 410236/AG (13.98)	2	11
	10	9	39	Ref MACHINE 120702 (18 98) ⊕  SHERYL CROW		9
,	7	6	g	AAM/INTERSCOPE 010599/IGA (13.98) ⊕  MARY J. BLIGE  Growing Points		N
0	13	O	7	SOUNDTRACK Storum 2: The Storum  Growing Pains		10
1	9	10	34	Step Up 2: The Streets  MILEY CYRUS  Manage Manage 2 (Squardingly/Most Miley Cyrus	3	10
2			5	WALT DISHEYHOLLYW000 000465 (23.98) Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus  JOHN LEGEND		H
9		27		6 0 0 0 CCUMBIA 21255 EXSONY MUSIC (14.98) ⊕ Live From Philadelphia CHRIS BROWN		
3	12 HOT	SHOT	157	JIVE 12049/ZOMBA (18.98) + EXCIUSIVE	-	100
7	DEI	BUT	1	LAVA/ATLANTIC 384956/AG (18.98)   DALIGHTRY	<b>E</b> -	14
5	18		65	RCA 88860/RMG (18.98) Daugntry	3	
6	26	23	16	ERC 4500 EX (14.98) Long Hoad Out Of Eden	7	M
7	4	-	2	VIRGIN 63786 (18 98) ÷  KEYSHIA COLE		
8	11	8	21	CONFIDENTIAL IMANI/GEFFEN 009475*/IGA (13.98)  CARTHERROOKS		
9		12	*5	The Ultimate Hits K.D. LANG	5	4
0	8		2	NONESUCH 110460/WARNER BROS. (18.98) Watershed		1
1	15	16	20	SARA BAREILLES  EPIC 9482/I/SONY MUSIC (11.98)  Little Voice	•	15
2	65	75	21	FOO FIGHTERS  ROSWELL/RCA 11516** (18.98)  Echoes, Silence, Patience & Grace	•	1
3	41	36	17	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18 96) Raising Sand	•	
4)	30	69	42	MICHAEL BUBLE 143 REPRISE 100313 WARNER BROS (18.98)  Call Me Irresponsible		þ
5	17	14	^4	VARIOUS ARTISTS EMUSONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)  NOW 26		,
6	19	19	T	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)  Alvin And The Chipmunks		13
7	21	20	31	COLBIE CAILLAT  UNIVERSAL REPUBLIC 009219 TUMRG (10.98)  Coco		5
В	32	30	7	CARRIE UNDERWOOD ARISTA NASHVILLE 11221/RMG/SBN (18.98) Carnival Ride	2	1
9	14	-	2	KENNY G STARBUCKS 30970/CONCORD (18.98)   Rhythm & Romance		14
0	25	28	28	JONAS BROTHERS  HDLLYWOOD D00282 (18.98) ⊕  JONAS Brothers		5
1	27	25	74	FERGIE WILL I AM/ARM INTERSCOPE D07490/IGA (13.98)  The Dutchess	3	
2	38	150	23	SOUNDTRACK INTERSCOPE 01027 (16A (19.98)  SUCAPI AND		24
3	20	18	67	MERCURY NASHVILLE 007411/UMGN (13.98)  Enjoy The Ride	2	4
4	NE	W	1	VARIOUS ARTISTS WORD-CURREEM: CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA (19.98) WOW Gospel 2008		34
5	46	51	27	RIHANNA SRPIDEF JAM (13.98) Good Girl Gone Bad		
6	31		21	RASCAL FLATTS  LYRIC STREET 000384/HOLLYWD00 (18.98)  Still Feels Good	-	
7	23	15	3	RADIOHEAD  In Rainbows  ANDREA BOCELLI		
8	45		3	ANDREA BOCELLI SUGAR:DECCA DIGGES/UNIVERSAL CLASSICS GROUP (25 98 CD/DVD)   Vivere: Live In Tuscany		22
9	22	7	3	HANNAH MONTANA WALT DISNEY 001106 (18.98)  Hannah Montana 2: Non-Stop Dance Party		
9	64		23	KANYE WEST Graduation  MARCON 5  MARCON 5  Graduation		90
y		43	29	MAROON 5 A&M QCTÜNE DUB917/IGA (18 98)  It Won't Be Soon Before Long	-	1
2	54		9	LUPE FIASCO  IST & 1 STHATLANTIC 368316*/AG (18.98)  Lupe Fiasco's The Cool		14
3	33		13	ONEREPUBLIC MOSLEY.INTERSCOPE 010266/IGA (13.98)  Dreaming Out Loud		14
4	39	33	124	NICKELBACK  ROADRUNER 618300 (18 98) ⊕  VARIOUS ARTISTS	7	
3	49	37	1	VARIOUS ARTISTS  WALT DISNEY 001099 (18.98 CO/DVD)   THE DRAM		18
8	35	35	10	THE-DREAM RADIO KILLADEF JAM 009872*/IDJMG (13.98) Love/Hate		30
7	56	67	178	CARRIE UNDERWOOD ARISTA NASHVILLE 71197/RMG (18.98) Some Hearts	7	
8	37	32	•	JAHEIM The Makings Of A Man JORDIN SPARKS		
	4.4	53	13	JORDIN SPARKS 19 UIVE 18752 ZOMBA (18 98)  Jordin Sparks		10
9	44			SARAH BRIGHTMAN		



reek (54.000)



More than thre years after its last studio release bowed with 139,000, the act returns debuting with 39,000.

a Feb. 15 CBS



1,000 units



At No. 63, Ingrid Michaelson climbs with a 144% gain after a sweep of such New York-based TV shows as "Good Morning America," "Regis" and

"Carson."

***************************************	CERT.	Title	ARTIST - IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	WEEKS ON CHT	2 WEEKS AGO	LAST	THIS
	•	Back Of My Lac'	34 34 20 J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	20	34	34	51
	•	Once	55 42 29 SOUNDTRACK CANVASBACK SONY MUSIC SOUNOTRAX 10586/COLUMBIA (13.98)	29	42	55	52
I	2	Minutes To Midnight	47 38 40 LINKIN PARK MACHINE SHOP 44477 WARNER BROS (18.98) (+)	40	38	47	53
	•	RIOT!	50 47 PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	35	47	50	54
ı	H	Taking Chances	100 84 14 CELINE DION COLUMBIA 08114/SONY MUSIC (18 98) →	14	84	100	55
Ī	Т	souljaboytellem.com	36 31 20 SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009/09/21 IGA (13 98)	20	31	36	56
İ	'n	Scream Aim Fire	29 4 3 BULLET FOR MY VALENTINE 20-20 ENT/JIVE 21393*/ZOMBA (16 98)	3	4	29	57
ı		Just Who I Am: Poets & Pirates	60 59 KENNY CHESNEY BNA 11457/SBN (18 98)	23	59	60	58
	3	Hannah Montana	40 50 69 SOUNDTRACK WALL DISNEY 86 1698 (18.98) ⊕	69	50	40	59
i		15	48 45 96 BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)	98	45	48	60
i		The Best Of Andrea Bocelli: Vivere	75 73 ANDREA BOCELLI	16	73	75	61
i	2	High School Musical 2	SUGAR DECCA 009988/UNIVERSAL CLASSICS GROUP (18.98) ⊕  52 40 27 SOUNDTRACK	27	40	52	62
i		Girls And Boys	WALT DISNEY 000651 (18.98)  110 105 12 INGRID MICHAELSON				63
i		Rock N Roll Jesus	CABIN 24 03/ORIGINAL SIGNAL (11.98) 59 49 11 KID ROCK				64
ı			DERA MCENTIDE				
	-	Reba Duets	MCA NASHVILLE 008903/UMGN (13.98)				65
	2	Mothership	SWAN SONG 11148 ATLANTIC (19.98)   AMY WINEHOUSE				66
		Frank	UNIVERSAL REPUBLIC 008926/UMRG (13.98)	76			67
1		American Gangster	63 61 15 ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)		61		68
		Across The Universe	95 - 10 INTERSCOPE 009801/IGA (13.98)	200		95	69
1		The Reminder	89 103 42 FEIST CHERRYTREE/POLYOOR/INTERSCOPE 008819* IGA (10.98)	42	103	89	70
		Vampire Weekend	43 17 3 VAMPIRE WEEKEND XL 318* BEGGARS GROUP (11 98)	3	17	43	71
		Pocketful Of Sunshine	53 21 ANTASHA BEDINGFIELD PHONOGENIC (EPIC 11748/SONY MUSIC (17 98)	4	21	53	72
I	4	FutureSex/LoveSounds	79 81 55 JUSTIN TIMBERLAKE  JIVE 88062 · ZOMBA [18 98] +	75	81	79	73
1		Love Behind The Melody	57 52 5 RAHEEM DEVAUGHN JIVE 19080 ZOMBA (17 98)	5	52	57	74
	•	Greatest Hits	72 70 13 KEITH URBAN CAPITOL NASHVILLE 07685 (18 98) ⊕	13	70	72	75
		The Fight Of My Life	58 39 II KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	9	39	58	76
ı		Blackout	68 60 115 BRITNEY SPEARS JIVE 19073/ZOMBA (18 98)	16	60	68	77
		Free Somehow	NEW WIDESPREAD PANIC WIDESPREAD 0022 (15.98)	Ī	w	HE	78
i		Magic	102 137 20 BRUCE SPRINGSTEEN COLUMBIA 17060*/SONY MUSIC (18.98)	20	137	102	79
i		Thirsty	70 55 26 MARVIN SAPP VERITY 09-33 ZOMBA (17 98)	26	55	70	80
İ		Relentless	NEW 1 NATALIE GRANT	1	w	NE	81
		5*Stunna	67 57 10 BIRDMAN	10	57	67	82
i	•	5th Gear	103 89 35 BRAD PAISLEY	35	89	103	83
i	•	The Altar And The Door	ARISTA NASHVILLE 07:171/SBN (18.98) 83 88 25 CASTING CROWNS	25	88	83	84
		High School Musical: Be Mine (EP)	69 65 3 VARIOUS ARTISTS				85
1		Evilo On Mainetroam	77 76 20 MATCHBOX TWENTY				86
	Ĭ	The Bedlam In Goliath	MELISMA/AITANTIC 29/340* AG (19 98) ⊕  THE MARS VOLTA				87
			71 64 10 MARIO				
		Go	3RD STREET/J 21569/RMG (18.98)				88
		All That Is Within Me	13 90 INO.COLUMBIA 12573/SONY MUSIC (15.98) €	SW4			89
		Finding Beauty In Negative Spaces	WIND-UP 13127 (18.98)				90
		Living Hard	MCA NASHVILLE 008962/UMGN (13 98)				91
		merican Man: Greatest Hits Volume II	84 79 11 CAPITOL NASHVILLE 76927 (18.98) Ar		79	84	92
	•	22 More Hits	90 86 14 GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	14	86	90	93
	-	Timbaland Presents Shock Value	81 71 46 TIMBALAND MOSLEY BLACKGROUND INTERSCOPE 008594*/IGA (13.98)	46	71	81	94
-		I Am	117 121 35 CHRISETTE MICHELE DEF JAM 008774 IDJMG (10 98)	35	121	117	95
		Let It Go	107 139 47 TIM MCGRAW CURB 78974 (18.98)	47	139	107	96
		Little Bit Of Life	99 87 20 CRAIG MORGAN BROKEN BOW 7797 (18.98)	20	87	99	97
ĺ		Real Thing: Words And Sounds Vol. 3	98 97 21 JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕ The F	21	97	98	98
	_	One - X	01 85 RR THREE DAYS GRACE	88	85	91	99
		Offe - X	JIVE 83504 ZOMBA (18 98)				

AVENTURA 166 JAMES BLUT 139
ANDREA BOCELLI 38, 61
BON JOVI 166
BON JOVI 166
BOW WOW 8
NATASHA BEDINGRIELD 72 OMARION 177
BEVONCE 120 BOYS LIKE GIRLS 126
BIRDMAN 82 BOYZ II MEN 182
MARY J. BLIGE 9 BREAKING BENJAMIN 178
CASTING CROWNS

13 CHAPMAN 17.
24 KENNY CHESSEY 5.
60 ERIC CLAPTON 17.
KEYSHIA COLE 11.
57 CONJUNTO PRIMAVERA 11.
DANE COOK 10.
27 LDS CREADOREZ DEL 11.
118 PASTO DURANGUENSE .84
DE ALFREDO

FLEX FLYLEAF JOHN FOGERTY FOO FIGHTERS KIRK FRANKLIN 

.136 .123 .152 ..22 ..76 JOSH GROBAN GUCCI MANE .199 .183 ...29 .115 .162 .81 .196 

...51 ....30 ...198 ...179 K-PAZ DE LA SIERRA . . 135 ALISON KRAUSS . . . . 187 LENNY KRAVITZ . . . . . 17 MIRANDA LAMBE K.D. LANG AVRIL LAVIGNE LEDISI LED ZEPPELIN JOHN LEGEND LIFEHOUSE

RT . 143 . . . . 20 . . . 132 . . . . 111 . . . . 66 . . 12 . 142 . . . . . 121 .87 .86 .114 .65 .96 nielsen SoundScan

# Billboard HOT 100

# HOT 100 AIRPLAY...

WEEK	LAST	WEEKS ON CHT	TITLE	THIS WEEK	AST
#3			ARTIST (IMPRINT / PROMOTION LABEL)	-	
U	1	18	4WKS FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	26	24
2	2	11	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	27	18
3	3	24	NO ONE ALICIA KEYS (MBK J/RMG)	28	23
4	4	23	APOLOGIZE TIMBALAND FEAT, ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	29	33
6	6	12	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	30	28
6	5	15	LIKE YOU'LL NEVER SEE ME AGAIN	3	32
0	8	10	DON'T STOP THE MUSIC RIHANNA (SRP DEF JAM IDJMG)	32	39
8	9	14	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	33	35
0	10	10	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN INTERSCOPE)	34	40
10	7	18	CLUMSY FERGIE (WILL I AM A&M INTERSCOPE)	35	27
0	11	12	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (IRILL/ASYLUM/ATLANTIC)	36	36
12	12	14	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	37	31
13	20	6	LOVE SONG SABA BAREILLES (EPIC)	38	44
14	14	<b>2</b> 3	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	39	38
15	19	26	TEARDROPS ON MY GUITAR TAYLOR SWIFT IBIG MACHINE UNIVERSAL REPUBLIC)	40	42
16	13	21	CAN'T HELP BUT WAIT TREY SONGZ CAND HOOK AT ANTIC)	4	49
17	17	29	PARALYZER FINGER ELEVEN (WIND-UP)	42	37
18	15	18	JUST FINE MARY J. BLIGE (MATRIARCH/GEITEN/INTERSCOPE)	43	30
119	21	12	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)	44	45
20	22	9	CRYING OUT FOR ME	45	41
21	16	18	TATTOO	46	43
2	26	4	JORDIN SPARKS (19/JIVE/ZOMBA)  SUPERSTAR  LUPE FIASCO (1) 1 & 15TH ATLANTIC)	47	51
23	_	1	TOUCH MY BODY  MARIAH CAREY ISLAND IDJMG)	48	
2	25	6	FALSETTO THE OREAM (HADIO KILLA/OEF JAM/IDJMG)	49	48
25	34	9	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	50	55
1,282 sta	ations	, com	prised of top 40, adult contemporary, R&B/hip-hop, country nonitored 24 hours a day, 7 days a week. This data is used to	rock, go	spel, The

THIS WEEK	AST	VEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	24	13	FLASHING LIGHTS KANYE WEST FEAT, DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
27	18	23	KISS KISS CHRIS BHOWN FEAT. T-PAIN (JIVE/ZOMBA)
28	23	18	HYPNOTIZED PLIES FEAT, AKON (BIG GATES, SLIP-N-SLIDE/ATLANTIC)
29	33	8	CLEANING THIS GUN (COME ON IN BOY) ROONEY ATKINS (CURB)
30	28	13	LETTER TO ME BRAD PAISLEY (ARISTA NASHVILLE)
31	32	14	WATCHING AIRPLANES GARY ALLAN (MCA NASHVILLE)
32	39	8	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL CAPITOL)
33	35	8	SHIFTWORK KENNY CHESNEY DUET WITH GEORGE STRAIT (BNA)
34	40	6	DEY KNOW SHAWTY LD (D4L ASYLUM)
35	27	24	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO [SRP DEF JAM IDJMG]
36	36	15	SWEETEST GIRL (DOLLAR BILL)
37	31	40	BIG GIRLS DON'T CRY FERGIE (ALL LAM A&M INTERSCOPE)
38	44	3	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT DEJA 34 KOCH/EPIC)
39	38	8	SMALL TOWN SOUTHERN MAN ALAN JACKSON (ARIETA NA HVILLE)
40	42	7	ALL-AMERICAN GIRL CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)
4	49	3	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE.ZOMBA)
42	37	15	READY, SET, DON'T GO BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEYALYRIC STREET)
43	30	17	WINNER AT A LOSING GAME RASCAL FLATTS (LYRIC STREET)
4	45	6	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
45	41	36	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
46	43	12	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)
47	51	8	STEALING CINDERELLA CHUCK WICKS (ALEA NASHVILLE)
48		1	LOVE IN THIS CLUB USHER FEAT YOUNG JEEZY (LAFACE/ZOMBA)
49	48	6	SEE YOU AGAIN MILEY CYRUS (HOLLY WIDOL)
50	55	5	STOP AND STARE

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	H
0	1	20	APOLOGIZE  5 WKS TIMBALAND FEAT, ONEREPUBLIC (MOSLEY BLADGROUND INTERSCOPE)	t
2	4	26	LOVE SONG SARA BAREILLES (EPIC)	Ī
3	5	30	PARALYZER FINGER ELEVEN (WIND-UP)	
4	3	33	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	t
5	2	23	INTO THE NIGHT SANTANA FEAT. CHAO KROEGER (ARISTA/RMG)	1
0	8	19	SORRY BUCKCHERRY (ELEVEN SEVEN, ATLANTIC/RRP)	
7	6	29	OVER YOU DAUGHTRY (RCA RMG)	1
0	9	14	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE, UNIVERSAL REPUBLIC)	1
0	10	17	SHADOW OF THE DAY LINKIN PARK (WARNER BROS )	1
10	7	35	WHO KNEW PINK (LAFACE ZOMBA)	1
0	13	15	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)	1
12	11	29	WAKE UP CALL MAROON 5 [A&M OCTONE/INTERSCOPE]	
13	14	13	NO ONE ALICIA KEYS (MBK/J/RMG)	t
14	12	15	TATTOO JORDIN SPARKS (19 JIVE ZOMBA)	1
13	15	6	FEELS LIKE TONIGHT	t
10	16	16	THE WAY I AM INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	
<b>W</b>	17	9	SAY JOHN MAYER (AWARE COLUMBIA)	
18	18	10	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M-OCTONE/INTERSCOPE)	
1	19	9	THESE HARD TIMES MATCHBOX TWENTY (MELISMA ATLANTIC)	1
20	20	14	CLUMSY FERGIE (WILL I.AM. A&M. INTERSCOPE)	
3	21	16	LOVE LIKE THIS NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
22	23	11	NEVER TOO LATE THREE DAYS GRACE (MIVE ZOMBA)	
23	25	5	LOVE IS FREE SHERYL CROW (ASM INTERSCOPE)	
24	22	14	I'LL BE WAITING LENNY KRAVITZ (VIRGIN)	
25	27	5	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	t

A		C	ONTEMPORARY	тм
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	29	BUBBLY  COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	34	BIG GIRLS DON'T CRY FERGIE (WILL I AM A&M INTERSCOPE)	山
3	3	41	HOME DAUGHTRY (RCA/RMG)	山
0	4	32	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWODD)	山
6	5	33	WAIT FOR YOU ELLIOTT YAMIN (HICKORY/RED)	か
0	6	28	WHO KNEW PINK WAFFEE TOWNS	山
7	7	22	TAKING CHANCES CELINE 010N (CULIMBIA)	山
0	8	16	APOLOGIZE TIMBALAND FEAT, ONEREPUBLIC (MOSLEY BLACKGROUND WITERSCOPE)	山
0	9	6	LOST MICHAEL BUBLE (143 REPRISE)	由
10	10	6	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
11	11	26	HOW LONG EAGLES (ERC)	廿
12	12	8	NO ONE ALICIA KEYS (MHK J RMG)	仚
13	13	8	TEARDROPS ON MY GUITAR TAYLOR SWIFT INITE MAININE UNIVERSAL REPUBLIC)	廿
1	17	6	LOVE SONG SARA BAREILLES (EPIC)	山
15	15	26	FIRE AND RAIN KENNY "BABYFACE" EDMONOS (MERCURY IDJMG)	
16	16	18	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE COLUMBIA)	廿
17	18	20	LOST FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)	仚
18	19	7	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)	由
19	20	19	FIRST TIME LIFEHOUSE (GEFFEN/INTERSCOPE)	
20	22	12	OVER YOU DAUGHTRY (RCA RMG)	
21	27	3	IN MY ARMS PLUMB (CURRENT PRISE)	
22	25	4	THE WAY I AM INGRIO MICHAELSON ICABIN 24/ORIGINAL SIGNAL/RED)	曲
23	24	14	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
24	26	2	BRAVE IOINA MENZEL (WARNER BROS.)	
25	21	16	DREAM ON KELLY SWEET (RAZOR & TIE)	廿

# • HOT DIGITAL SONGS...

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT
0	1	15	#1 LOW 12 WKS FLO RIOA FEAT. T-PAIN (PDE BOY/ATLANTIC)	
2	3	11	DON'T STOP THE MUSIC RIHANNA (SRP DEF JAM/IDJMG)	in hyenriyetti
3	4	15	LOVE SONG SARA BAREILLES (EPIC)	
ŏ	5	12	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	•
Ö	11	23	NO ONE ALICIA KEYS (MBK J/RMG)	2
6	7	11	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	
7	6	10	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
8	60	23	REHAB	•
9	8	16	TAKE YOU THERE	•
10	21	8	SEAN KINGSTON (BELLICA HEIGHTS/EPIC) STOP AND STARE	
0	17	9	ONEREPUBLIC (MOTLEY INTERSCOPE) SUPERSTAR	
12	9	29	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)  APOLOGIZE	
13	2	3	TIMBALAND FEAT DINEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)  NEW SOUL	
1	15	43	TEARDROPS ON MY GUITAR	•
15	14	4	TAYLOR SWIFT (BIG MACHINE) WHEN YOU LOOK ME IN THE EYES	
16	13	10	SENSUAL SEDUCTION	
•	22	6	NO AIR	
0	16	26	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE ZOMBA) SWEETEST GIRL (DOLLAR BILL)	
10	20	6	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA) INDEPENDENT	- 10
20	18	14	SHADOW OF THE DAY	
21		30	STRONGER	
	33		KANYE WEST (HOC A FELLA/DEF JAM/IDJMG) PIECE OF ME	
22	12	16	BRITNEY SPEARS (JIVE ZDMBA)  OUR SONG	
23	23	21	TAYLOR SWIFT (BIG MACHINE)  LOVE LIKE THIS	
24	19	18	NATASHA BEDINGFIELD FEAT, SEAN KINGSTON (PHONOGENIC/EPIC)  TATTOO	
25	24	21	JORDIN SPARKS (JIVE/ZOMBA)	_

THUS WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	18	CLUMSY FERGIE (WILL I AM A&M INTERSCOPE)	
27	25	20	INTO THE NIGHT SANTANA FEAT CHAD KROEGER (ARISTA/RMG)	•
28	27	32	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM (COLLIPARK INTERSCOPE)	
29	30	18	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	-
30	28	32	PARALYZER FINGER ELEVEN (WIND-UP)	•
3	32	10	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M. OCTONE/INTERSCOPE)	
32	_	1	THE PRAYER (LIVE) CELINE DION & JOSH GROBAN (FEELING/COLUMBIA)	
33	-	1	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
34	31	31	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
35	43	39	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	2
36	29	4	LIKE WHOA ALY & AJ HOLLYWOOD)	
37	35	18	HYPNOTIZED PLIES FEAT AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
38	34	<b>3</b> 0	CYCLONE BABY BASH FEAT, T-PAIN (ARISTA RMG)	
39	47	3	YAHHH! SOULJA BOY TELL'EM FEAT, ARAB (COLLIPARK/INTERSCOPE)	
40		19	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)	•
4	48	7	FEEDBACK JANET (ISLAND/IÐJMG)	
42	40	46	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	
43	10	2	FREE FALLIN' TOM PETTY (MCAUME)	
44	36	25	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT EPIC)	•
45	46	4	ALL-AMERICAN GIRL CARRIE UNOERWOOD (ASILTA ARILTA NASHVILLE)	
46	-	5	YOU KNOW I'M NO GOOD AMY WINEHOUSE FEAT GHOSTFACE KILLAH INVERSAL REPUBLIC)	
47	<b>5</b> 7	14	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	
48	42	4	WHAT HURTS THE MOST CASCADA (ROBBINS)	
49	41	21	READY, SET, DON'T GO BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY)	
60	69	8	FLASHING LIGHTS KANYE WEST FEAT. OWELE (ROC-A-FELLA DEF JAM/IDJMG)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	38	5	ROCK STAR HANNAH MONTANA (WALT DISNEY)	
<b>32</b>	64	2	FEELS LIKE TONIGHT OAUGHTRY (REA RMG)	
63	144	2	NINE IN THE AFTERNOON PANIC AT THE OISCO (DECAYDANCE FULLED BY RAMEN/RRP)	
54	50	32	MISERY BUSINESS PARAMORE (FUELED BY RAMEN RRP)	
<b>6</b>	67	13	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/RRP)	
66	70	18	NEVER TOO LATE THREE DAYS GRACE (JIVE ZOMBA)	•
57	54	43	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
<del>11</del>	65	18	FAKE IT SEETHER (WIND UP)	
59	55	44	BIG GIRLS DON'T CRY FERGIE (WILL I AM A&M INTERSCOPE)	
60	66	7	SAY JOHN MAYER (AWARE COLUMBIA)	
61	62	11	HERO/HEROINE BOYS LIKE GIRLS (FOLUMBIA)	
62	56	13	POP BOTTLES BIRDMAN FEAT LIL WAYNE (CASH MONEY LINIVERSAL MOTOWN)	
63	52	24	HOW FAR WE'VE COME MATCHBDX TWENTY (MELISMA ATLANTIC)	
64	-	60	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	2
65	61	5	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)	
66	58	28	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/A LANTIC LAVA)	
67	63	6	SUFFOCATE  J. HOLIDAY (MUSIC LINE CAPITOL)	
68	8,70	11	BOHEMIAN RHAPSODY QUEEN HOLDWOOTH	•
69	59	15	GET BUCK IN HERE DJ FELLI FEL HELLER TO MG)	
70	-	1	IN LOVE WITH A GIRL GAVIN DEGRAW (JIRMG)	
0	75	4	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
72	+	16	1234 FEIST (CHERRYTREE POLYDOR/INTERSCOPE)	
73	71	<b>3</b> 7	THE WAY I ARE IMBALAND FEAT KERI HILSON (MOSLEY/BLACKGROUND INTERSCOPE)	
74	53	3	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA RMG)	
75	73	7	THROUGH THE FIRE AND FLAMES DRAGONFORCE (SANCTUARY RUADRUNNER.RRP)	

R			ODERN ROCK.	M.,,
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	2	17	LONG ROAD TO RUIN TWK FOO FIGHTERS (ROSWELL/RCA/RMG)	位
2	1	25	FAKE IT SEETHER (WIND-UP)	山
3	3	20	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)	山
4	4	14	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/RRP)	
5	5	29	THE PRETENDER FOO FIGHTERS (ROSWELL RCA RMG)	th
6	7	20	ALMOST EASY AVENGED SEVENFOLD HOPELESS WARNER BROS )	
7	6	34	THE GOOD LEFT UNDONE RISE AGAINST	山
8	8	17	BODYSNATCHERS RADIOHEAO (180 ATCI)	
9	10	20	BELIEVE THE BRAVERY (ISLAND/IDJMG)	
Ō	13	16	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
11	9	31	I GET IT CHEVELLE (EPIC)	曲
Œ	14	11	IF I HAD EYES  JACK JOHNSON (BRUSHFIRE 'UNIVERSAL REPUBLIC)	
13	12	23	EMPTY WALLS SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	
14	15	39	NEVER TOO LATE THREE DAYS GRACE (JIVE 2DMBA)	th
13	18	3	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE FUEL ED BY RAMENTRP)	ŵ
B	17	10	ALWAYS BE JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	巾
Ø	16	5	MOTHER MARY FOXBORO HOT TUBS (JINGLE TOWN)	
Œ	20	4	THE STONE ASHES DIVIDE (ISLAND IDJMG)	
19	21	4	FALLING DOWN	ŵ
20	19	36	BLEED IT OUT LINKIN PARK (WARNER BRDS )	t
3	23	12	MY WORLD SICK PUPPIES (RMR/VIRGIN)	
22	24	11	UNTIL THE END BREAKING BENJAMIN (HOLLYWOOD)	th
23	22	18	SHADOWPLAY THE KILLERS IT LAND IDJMG)	th
24	28	4	SKY IS OVER SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	ŵ
23	34	3	SO HAPPY THEORY OF A DEADMAN (604/ROADRUNNER, RRP)	th

# MAR 1 POP Billboard

- V		OP 100				The state of the s
AST	WEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THS CERT	LAST	WEEKS IN GHT	TITLE ARTÍST (IMPRINT / PROMOTION LABEL)
	16	#1 LOW	51	46	6	WHAT IS IT
	100	DON'T STOP THE MUSIC		-		BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)  CRUSHCRUSHCRUSH
2 2	14	RIHANNA (SRP/DEF JAM/IDJMG)	52	52	14	PARAMORE (FUELEO BY RAMEN/RRP)
3	12	WITH YOU CHRIS BROWN (JIVE/ZDMBA)	53	48	4	LIKE WHOA ALY & AJ (HOLLYWODD)
<b>3</b> 7	17	LOVE SONG SARA BAREILLES (EPIC)	54	60	3	KILLA Cherish feat. Yung Joc (Sho'nuff/Capitol)
5	23	NO ONE	55	47	9	WHATEVER IT TAKES
8	19	ALICIA KEYS (MBK/J/RMG) TAKE YOU THERE	56	50	30	WAKE UP CALL
	and the	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)  APOLOGIZE		1000		MAROON 5 (A&M/OCTONE/INTERSCOPE)  REALIZE
7 4	34	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	67	57	8	COLBIE CAILLAT (UNIVERSAL REPUBLIC)  YAHHH!
8 6	22	CLUMSY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	58	62	4	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
. +	16	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	59	67	21	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
10 12	13	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	60	68	6	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
11 14	45	TEARDROPS ON MY GUITAR	61	-	27	THE PRETENDER
		SWEETEST GIRL (DOLLAR BILL)		64		FOO FIGHTERS (ROSWELL/RCA/RMG)  ALL-AMERICAN GIRL
12 13	27	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)	62)	64	5	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
13 19	12	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	63		1	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)
14 11	25	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)	64	*	20	YOU KNOW I'M NO GOOD  AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBL
15 18	12	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	65	58	12	SUFFOCATE J. HOLIOAY (MUSIC LINE/CAPITOL)
16 17	17	SHADOW OF THE DAY	66	54	15	GET BUCK IN HERE
		PARALYZER				DJ FELLI FEL FEAT. DIODY, AKON, LUDACRIS & LIL JON (ISLAND URBANIDJA READY, SET, DON'T GO
17 15	37	FINGER ELEVEN (WIND-UP)	67	59	23	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET
18 16	19	KISS KISS Chris Brown Feat. T-Pain (JIVE/ZOMBA)	68	77	3	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRF
19 2	99	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	69	55	30	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADIYIAFTERMATH/WITERSCOPE
20 23	26	HATE THAT I LOVE YOU	70	65	23	GOOD LIFE
21	11	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG) SUPERSTAR	3	53	5	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMI ROCK STAR
		LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)  LOVE LIKE THIS		100	-1	HANNAH MONTANA (WALT DISNEY) FAKE IT
22	20	NATASHA BEDINGFIELD FEAT SEAN KINGSTON (PHONOGENIC/EPIC)	72	71	19	SEETHER (WINO-UP)
23 32	30	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	73	11	10.	SAY John Mayer (Aware/Columbia)
24 27	4	WHEN YOU LOOK ME IN THE EYES JONAS BROTHERS (HOLLYWOOD)	74		10	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)
<b>25</b> 22	16	PIECE OF ME	75	69	46	POP BOTTLES
26 24	35	MISERY BUSINESS	76	79	4	POCKETFUL OF SUNSHINE
		PARAMORE (FUELED BY RAMEN/RRP) BUBBLY	77			NATASHA BEDINGFIELD (PHONOGENIC/EPIC) 1234
27 25	40	COLBIE CAILLAY (UNIVERSAL REPUBLIC)	<b>W</b>	89	21	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)  I'LL BE WAITING
28) 30	16	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)	78	51	2.	LENNY KRAVITZ (VIRGIN)
29 28	40	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	79		9.	CALLING YOU  BLUE OCTOBER (BRANDO/UNIVERSAL MOTOWN)
30 29	20	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	80	74	14	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)
31 26	21	INTO THE NIGHT	81	76		THROUGH THE FIRE AND FLAMES
		SANTANA FEAT. CHAD KROEGER (ARISTA/RMG) WHAT HURTS THE MOST	82	04	2	DRAGONFORCE (ROADRUNNER/RRP) CHING-A-LING
32   34	31	CASCADA (ROBBINS)	0.2	81	2	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)  JUST FINE
33)		FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)	83	87	10	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
34 33	30	CYCLONE Baby Bash Feat. T-Pain (Arista/RMG)	84	63	2	LOVE IS FREE SHERYL CROW (A&M/INTERSCOPE)
36	25	NEVER TOO LATE	85	86		ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)
<b>36</b> 35	29	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	86	73	25	GIMME MORE
410.		GOOD CHARLOTTE (DAYLIGHT/EPIC) HERO/HEROINE		1000		BRITNEY SPEARS (JIVE/ZOMBA)  ELEVATOR
39	17	BOYS LIKE GIRLS (COLUMBIA)	87	100	2	FLD RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
38 3.	30	OVER YOU DAUGHTRY (RCA/RMG)	88	78	21	I'M SO HOOD DJ KHALEO (TERROR SQUAD/KOCH)
39 10	3	NEW SOUL YAEL NAIM (TOT OU TARD/ATLANTIC)	89		1	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
40 42	7	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUWATLANTIC)	90	83	7	WATCHING AIRPLANES GARY ALLAN (MCA NASHVILLE)
40	13	FLASHING LIGHTS	91	76	20	STAY
		WON'T GO HOME WITHOUT YOU				YOUR LOVE IS A LIE
42 1	3	MAROON 5 (A&M/OCTONE/INTERSCOPE)	92		1	SIMPLE PLAN (LAVA/ATLANTIC/RRP)
43   43	21	OUR SONG TAYLOR SWIFT (BIG MACHINE)	93	84	7	START ALL OVER MILEY CYRUS (HOLLYWOOD)
61	3	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	94	70	4	WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON WITH AKON (LEGACY/EPIC)
45 49	14	LIKE YOU'LL NEVER SEE ME AGAIN	95	978	28	S.O.S.
46 -	1	ALICIA KEYS (MBK/J/RMG) TOUCH MY BODY	96		1	DEY KNOW
	PROPERTY.	MARIAH CAREY (ISLAND/IDJMG) FEEDBACK			10	SHAWTY LO (04L/ASYLUM) CLEANING THIS GUN (COME ON IN BOY)
47 45	10	JANET (LSLAND/IDJMG)	97	3	*	RODNEY ATKINS (CURB)
48 44	28	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)	98	96	3	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
49 56	V&!	BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA)	99	98	8	LETTER TO ME BRAD PAISLEY (ARISTA NASHVILLE)
50 -	1	THE PRAYER (LIVE)	100	92	16	GIRLFRIEND
	100	CELINE DION & JOSH GROBAN (FEELING/COLUMBIA)	. 30	02		BOW WOW & OMARION (T.U.G./COLUMBIA)

	AST	N CHI	TITLE	HEDIC	25	LAST	EEKS P CHT	TITLE
	1	<b>36</b>	ARTIST (IMPRINT / PROMOTION LABEL)  #1 LOW  4 WKS FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)	TI	26	28	9	WHAT HURTS THE MOST CASCADA (ROBBINS)
9	4	9	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	山	27	25	10	HYPNOTIZED PILES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
	B.	13	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	位	28	31	14	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)
	3	22	CLUMSY FERGIE (WILL I.AM/A&M/INTERSCOPE)	曲	29	33	6	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
		25	APOLOGIZE TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	ù	30	30	29	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
	8	10	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	血	31	29	29	OVER YOU DAUGHTRY (RCA/RMG)
	6	19	NO ONE ALICIA KEYS (MBK/J/RMG)	18	32	34	15	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
	14	7	LOVE SONG SARA BAREILLES (EPIC)	曲	33	36	4	HERO/HEROINE BOYS LIKE GIRLS (COLUMBIA)
	7	25	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)	血	34		I A	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
0	4	16	SWEETEST GIRL (DOLLAR BILL) Wyclef Jean Feat, Akon, Lil Wayne & Niia (Columbia)		35	38		WHEN YOU LOOK ME IN THE EYE JONAS BROTHERS (HOLLYWOOD)
ij	10	15	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	血	36	32	24	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
2	18	10	NO AIR Jordin Si'arks Duet with Chris Brown (19/JIVE/20MBA)	山	37	35	25	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT/EPIC)
	12	24	PARALYZER FINGER ELEVEN (WIND-UP)		38	27	16	INTO THE NIGHT SANTANA FEAT. CHAO KROEGER (ARISTA/RMG)
4	16	14	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)	曲	39	37	12	FLASHING LIGHTS KANYE WEST FEAT. OWELE (ROC-A-FELLA/DEF JAM/DJM/
5	20		SORRY Buckcherry (Eleven Seven/Atlantic)	ŵ	40	39	3	SUPERSTAR Lupe Fiasco Feat, matthew santos (1ST & 15TH/ATLANT)
6	13	13	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	ů,	41	41	3	BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA)
7	15	25	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	血	. 42	43	4	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
8	11	19	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	廿	43	44	2	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
9	19	11	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)		44	49	4	THE ANTHEM PITBULL FEAT. LIL JDN (FAMOUS ARTISTS/TVT)
)	17	20	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/RRP)	å	45	40	31	AYO TECHNOLOGY  50 CENT FEAT. A.S.T.N TIMBERLANG & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE
1	22	40	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)		46	46	28	MAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)
2	24	15	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)		47	45	28	MATCHBOX TWENTY (MELISMA/ATLANTIC)
	21	18	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	廿	48	-	1	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
4	23	23	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC) SENSUAL SEDUCTION	Ċ	49	48	4	WHAT IS IT BABY BASH FEATURING SEAN KINGSTON (ARISTA/RIMG CALLING YOU

45		i S	T NGLES SALES
			INGILLO GALLO
## H	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	8	2	#1 CONQUEST THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
2		18	A&E GOLDFRAPP (MUTE)
3	1	32	WHAT TIME IS IT HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
4	5	11	SWAGGA EMMANUEL (5TH WORLD)
5	4	23	FOUNDATIONS
6	19	16	THE RASCALS HAVE RETURNED
7	2	2	HOLY TEARS
	7	49	ISIS (IPECAC)  LET ME SEE SOMETHING
9	10	8	GET BUCK IN HERE
120	13	3	DI FELLI FEL FEAT, DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBANIDJIMG)  DRAMA QUEEN
111	16	10	SWITCHES (INTERSCOPE) THE MARCH
12	27	2	KY-MANI MARLEY (VOX/REALITY/AAO) SIPPI TO THA CHI
13	15	12	WHAT HURTS THE MOST
14	18	39	CASCADA (ROBBINS) ONLY THE WORLD
15	9	50	MANDISA (SPARROW) INSIDE OUT
16		3	TEMAR UNDERWOOD (KINGS MOUNTAIN) WITH EVERY HEARTBEAT
10	6		ROBYN (KONICHIWA/CHERRYTREE/INTERSCOPE) MET A MAN ON TOP OF THE HILL
	11	22	THE MIDWAY STATE (REMEDY/INTERSCOPE)  CALL ON ME
18	23	50	JANET & NELLY (VIRGIN) WE WILL BECOME SILHOUETTES/BE STILL MY HEART
w	22	158	THE POSTAL SERVICE (SUB POP)  BLACK TIDE
20		15	BLACK TIDE (INTERSCOPE)  EVERY DAY IS EXACTLY THE SAME
21	21	98	NINE INCH NAILS (NOTHING/INTERSCOPE)  BEAUTIFUL LIAR
22	30	41	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)  LOW
23	28	7	FLO RIDA FEAT. T-PAIN (POE BDY/ATLANTIC)
=	12	11	DOWN 4 WHATEVA LONESOME THUS LADY (OHIO SOUNDLAB)
25	35	11	DON'T SHOOT ME SANTA THE KILLERS (ISLAND/IDJMG)

☆ HITPREDICTO
DATA PROVIDED BY promosquad
See chart legend for rules and explanations. Yellow indi- recently tested title, in Indicates New Release.
ARTIST/Title/LABEL/(Score) Chart
POP 100 AIRPLAY
CASCADA What Hurts The Most ROBBINS (72.8)
DAUGHTRY Feets Like Tonight RMG (69.3)
THREE DAYS GRACE Never Too Late ZOMBA (67.8)
ALICIA®KEYS Like You'll Never See Me Again RMG (67.8)
LIFEHOUSE Whatever It Takes GEFFEN (72.1)
PARAMORE crushcrush RRP (71.9)  COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (71.9)
NATASHA BEDINGFIELD
Pocketful Of Sunshine EPIC (66.7)
☆ GAVIN DEGRAW In Love With A Girl RMG (66.3)
TERRAS Hollywood's Not America CAPITOL (65.0)
ADULT TOP 40
DAUGHTEY Feels Like Tonight RMG (69.3)
MATCHBOX TWENTY These Hard Times ATLANTIC (75.7)
COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (68.9)
ONEREPUBLIC Stop And Stare INTERSCOPE (65.0) PAT MONAHAN
Two Ways To Say Goodbye columbia (70.6)
☆ GAVIN DEGRAW In Love With A Girl RMG (68.7)
★ FERRAS Hollywood's Not America CAPITOL (70.4)
ADULT CONTEMPORARY
☆ ALICIA KEYS No One RMG (78.3)
TAYLOR SWIFT
Teardrops On My Guitar UNIVERSAL REPUBLIC (78.4) SARA BAREILLES LOVE SONG EPIC (84.7)
JORDIN SPARKS Tattoo ZOMBA (68.4)
INGRID MICHAELSON The Way I Am RED (70.0)
MODERN ROCK
PANIC AT THE DISCO Nine in The Afternoon RRP (68.9)
JIMMY EAT WORLD Always Be INTERSCOPE (70.9)
ATREYU Faging Down HOLLYWOOD (68.8)
BREAKING BENJAMIN Until The End HOLLYWOOD (70.9)
SERJ TANHIAN Sky Is Over REPRISE (69.1)
THEORY OF A DEADMAN SO Happy RRP (70.9) THE WHITE STRIPES Conquest WARNER BROS. (69.7)

# Billboard R&B/HIP-HOP

# TOP

CERT.	Title	ARTIST  STATEST ARTIST  MARTINE A NUMBER / DISTRIBUTING LABEL (PRICE)
3	As I Am	14 ALICIA KEYS 7WKS MBK/J 11513*/RMG (18.98) ①
	Growing Pains	9 MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕
	Just Like You	21 KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)
	Back To Black	49 GREATEST AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.90)
	Live From Philadelphia	5 PACE JOHN LEGEND SETTER G.O.O.D/COLUMBIA 21265 EX/SONY MUSIC (14.98)
	The Makings Of A Man	JAHEIM
	Love/Hate	DIVINE MILL/ATLANTIC 377532/AG (18 98)  10 THE-DREAM
	Exclusive	RADIO KILLA/DEF JAM 009872*/IOJMG (13.98)  CHRIS BROWN  TO CHRIS BROWN
		JIVE 12049/ZDMBA (18.98) ⊕  RAHEEM DEVAUGHN
	Love Behind The Melody	JIVE 19080/Z0MBA (17.98) SOUNDTRACK
	Step Up 2: The Streets	ATLANTIC 409212/AG (18 98)
	Back Of My Lac	MUSIC LINE 11805*/CAPITDL (12.98)
	Lupe Fiasco's The Cool	UPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)
	American Gangster	16 JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)
	Thirsty	MARVIN SAPP VERITY 09433/ZOMBA (17.98)
2	Graduation	ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)
	Good Girl Gone Bad	37 <b>RIHANNA</b> SRP/DEF JAM 008968*/\DJMG (13.98)
	Go	MARIO
	I Am	3RD STREET/J 21569/RMG (18.98)  CHRISETTE MICHELE
	Lost & Found	DEF JAM U08/74/IDJMG (10.98)
		VERVE 008909/VG (10.98)
	The Fight Of My Life	FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)
	The Real Thing: Words And Sounds Vol. 3	21 HIDDEN BEACH 00050 (18.98) ⊕  BIRDMAN
	5*Stunna	CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)
	souljaboyte@em.com	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)
	Made	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18 98)
	· - ·	PLIES
	The Real Testament	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)
8	The Real Testament  Gangsta Grillz: The Album	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA
		BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 1, Long //AG (18.98)  TYRESE
	Gangsta Grillz: The Album	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 19552/AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE
	Gangsta Grillz: The Album Sup <b>e</b> r Hits	BIG GATES/SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 1,000 //AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)   KENNY G
4	Gangsta Grillz: The Album Sup <b>e</b> r Hits FutureSex/LoveSounds	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 19524/AG (18.98)  TYRESE  SONY BIG CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  Z KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕
4	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 1/LOCK //AG (18.98)  TYRESE SONY BIMG CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)   KENNY G STARBUCKS 30670/CONCORD (18.98)   TOUR SOUNDTRACK ATLANTIC 307772/AG (18.98)
4	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11000 //AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONGZ
4	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11000 //AG (18.98)  TYRESE  SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOK/ATLANTIC 135740/AG (18.98)
4	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11.000 /AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  SOUNDTRACK ATLANTIC 307772/AG (18.98)  BOW WOW & OMARION TU.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)  GUCCI MANE CZARIOLICEY/ASYLUMATLANTIC 313516/AG (18.98)
4	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day  Back To The Traphouse  MBA 10765/CAPITOL (18.98)  NOW 26	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 185340/AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  TO SOUNDTRACK ATLANTIC 307772/AG (18.98)  BOW WOW & OMARION TUG/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOKATLANTIC 135740/AG (18.98)  TREY SONG Z SONG BOOKATLANTIC 135740/AG (18.98)  VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM
4	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day  Back To The Traphouse	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11000 //AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  SOUNDTRACK ATLANTIC 307772/AG (18.98)  BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOK/ATLANTIC 135740/AG (18.98)  TREY SONG CIT MANE CZARIOD ICEY/ASYLUM/ATLANTIC 313515/AG (18.98)  VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM  45 TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*//GA (13.98)
4	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day  Back To The Traphouse  MBA 10765/CAPITOL (18.98)  NOW 26	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 1/AG (18.98)  7 JUSTIN TIMBERLAKE JIVE 88062 */ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 TREY SONGZ 2 SONG BOOK/ATLANTIC 135740/AG (18.98)  10 GUCCI MANE CZARJOD ICEY ASYLUM ATLANTIC 313515/AG (18.98)  14 VARIOUS ARTISTS EM/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  42 NE-YO DEF JAM 008697*/IDJMG (13.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11652 /AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062 */ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  SOUNDTRACK ATLANTIC 307772/AG (18.98)  BOW WOW & OMARION THE ACCOLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)  TREY SONG BOOK/ATLANTIC 135740/AG (18.98)  VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM  MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  VE-YO DEF JAM 008697*/IDJMG (13.98)  UNIVERSAL REPUBLIC 008926/UMRG (13.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 185240/AG (18.98)  1 TYRESE  1 SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 GUCCI MANE CZARJED ICEY ASYLUM/ATLANTIC 313516/AG (18.98)  14 CANCOUN SANTISTS EM/SONY BING STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  14 NE-YO DEF JAM 008697*/IDJMG (13.98)  15 AMY WINEHOUSE UNIVERSAL REPUBLIC 008928/UMRG (13.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 185240/AG (18.98)  1 TYRESE  1 SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 GUCCI MANE CZARICH IGEY ASYLUM/ATLANTIC 313516/AG (18.98)  11 GUCCI MANE CZARICH IGEY ASYLUM/ATLANTIC 313516/AG (18.98)  12 VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  ANGLE STONE
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 18524/AG (18.98)  TYRESE  SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  SOUNDTRACK ATLANTIC 307772/AG (18.98)  BOW WOW & OMARION TUG./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOKATLANTIC 135740/AG (18.98)  TREY SONG Z SONG BOOKATLANTIC 135740/AG (18.98)  VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  VELY/O DEF JAM 008697*/IDJING (13.98)  AMY WINEHOUSE UNIVERSAL REPUBLIC 008928/UMRG (13.98)  AMY WINEHOUSE STAX 30146/CONCORD (18.98)  BOYZ II MEN DECCA 009444 (17.98)  CHAKA KHAN
	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day  Back To The Traphouse  MBA 10765/CAPITOL (18 98)  NOW 26  Timbaland Presents Shock Value  Because Of You  Frank  The Art Of Love & War  Motown: A Journey Through Hitsville USA	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 1352/AG (18.98)  7 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 397772/AG (18.98)  10 BOW WOW & OMARION TU.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  20 SONG BOOK/ATLANTIC 135740/AG (18.98)  10 GUCCI MANE CZARJOLICEY/ASYLUMATLANTIC 313516/AG (18.98)  11 GUCCI MANE CZARJOLICEY/ASYLUMATLANTIC 313516/AG (18.98)  12 VARIOUS ARTISTS EM/SONY BMG STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008928/UMRG (13.98)  14 ANGIE STONE STAX 30146/CONCORD (18.98)  15 ANGIE STONE STAX 30146/CONCORD (18.98)  16 BOYZ II MEN DECCA 009444 (17.98)  27 CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)
	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day  Back To The Traphouse  MBA 10765/CAPITOL (18.98)  NOW 26  Timbaland Presents Shock Value  Because Of You  Frank  The Art Of Love & War  Motown: A Journey Through Hitsville USA  Funk This  51/50 Ratchet	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11000 //AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  JUE 88062*/ZOMBA (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  TO STARBUCKS 30670/CONCORD (18.98) ⊕  TO STARBUCKS 30670/CONCORD (18.98) ⊕  TO SOUNDTRACK ATLANTIC 307772/AG (18.98)  DOWN WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOK/ATLANTIC 135740/AG (18.98)  TREY SONG COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG BOOK/ATLANTIC 135740/AG (18.98)  VARIOUS ARTISTS EM/SONY BMG STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*//GA (13.98)  NE-YO DEF JAM 008697*/IDJMG (13.98)  AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  ANGIE STONE STAX 30146/CONCORD (18.98)  CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)  HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse M8A 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 13524/AG (18.98)  7 JUSTIN TIMBERLAKE JIVE 88062 */ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  10 BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 GUCCI MANE CZARADO ICEY ASYLUM/ATLANTIC 313515/AG (18.98)  14 VARIOUS ARTISTS EM/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008925/UMRG (13.98)  14 ANGIE STONE STAX 30146/CONCORD (18.98)  15 CHAKA KHAN BURGUNDY SIGNEY BMG (17.98)  16 CHAKA KHAN SURGUNDY SIGNEY BMG (17.98)  17 HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)  24 SHADVAFTERMATH/INTERSCOPE 008931*/IGA (13.98)  25 CHAKA KHAN SURGUND SIGNEY BMG (15.98)  26 CENT SHADVAFTERMATH/INTERSCOPE 008931*/IGA (13.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 13524/AG (18.98)  7 JUSTIN TIMBERLAKE JIVE 88062 */ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  10 BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 GUCCI MANE CZARADO ICEY ASYLUM/ATLANTIC 313515/AG (18.98)  14 VARIOUS ARTISTS EM/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  15 AMY WINEHOUSE UNIVERSAL REPUBLIC 008925/UMRG (13.98)  16 ANGIE STONE STAX 30146/CONCORD (18.98)  17 BOYZ II MEN DECKA 009444 (17.98)  28 CHAKA KHAN BURGUNDY 090227/SONY BMG (17.98)  17 BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)  29 CHAKA KHAN BURGUNDY 090227/SONY BMG (15.98)  20 CENT SHADVAFTERMATH/INTERSCOPE 008931*/IGA (13.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18 98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 11000 //AG (18.98)  TYRESE SONY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  TO SOUNDTRACK ATLANTIC 307772/AG (18.98)  BOW WOW & OMARION TUG,/COLUMBIA 1492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOK/ATLANTIC 135740/AG (18.98)  VARIOUS ARTISTS EM/SONY BIMG STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*//GA (13.98)  VEYO DEF JAM 008697*/DJMG (13.98)  AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  ANGIE STONE STAX 30146/CONCORD (18.98)  CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)  HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)  CHAKA KHAN BURGUNDY 09022/SONY BMG (15.98)  TO CENT SHADV/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)  TO BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)  JOHN LEGEND G. 0.0 0/COLUMBIA 80323/SONY MUSIC (18.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  DRAMA GRAND HUSTLE/ATLANTIC 185240/AG (18.98)  TYRESE  SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  STARBUCKS 30670/CONCORD (18.98) ⊕  TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  TREY SONG Z SONG BOOK/ATLANTIC 135740/AG (18.98)  VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM  MOSLEY/BLACKGROUND/INTERSCOPE 008594*//GA (13.98)  AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  ANGIE STONE STAX 30146/CONCORD (18.98)  ANGIE STONE STAX 30146/CONCORD (18.98)  HURRICANE BOYZ II MEN BURGUNDY 09022/SONY BING (17.98)  HURRICANE CHIS POLO GROUNDS/J 18697/RING (15.98)  THURRICANE CHIS POLO GROUNDS/J 18697/RING (15.98)  JOHN LEGEND G. 0.0 0./COLUMBIA 80323/SONY MUSIC (18.98)  BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 1352/AG (18.98)  7 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG:/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  17 TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)  10 GUCCI MANE CZARJOLICEY/ASYLUMATLANTIC 313516/AG (18.98)  11 GUCCI MANE CZARJOLICEY/ASYLUMATLANTIC 313516/AG (18.98)  12 NEYO DEF JAM 008697*/IDJMG (13.98)  13 AMY WINEHOUSE STAX 30146/CONCORD (18.98)  14 BOYZ II MEN DECCA 009444 (17.98)  15 OCENT SHADVAFTERMATH/INTERSCOPE 008931*/IGA (13.98)  17 HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)  18 SONG BOOS/J 18697/RMG (15.98)  19 BEYONE STAX 30146/CONCORD (18.98)  10 HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)  17 BEYONE SHADV:AFTERMATH/INTERSCOPE 008931*/IGA (13.98)  28 SEAN KINGSTON BELGA HEIGHTS/KOCK/PPIC 12999/SONY MUSIC (18.98)  29 SEAN KINGSTON BELGA HEIGHTS/KOCK/PPIC 12999/SONY MUSIC (18.98)  17 UKMOUTH SMOKE-A-LOT/RAP-A-LOT 4 LIFE 68545/ASYLUM (17.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece The Best Of 2Pac - Part 1: Thug	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)  1 DRAMA GRAND HUSTLE/ATLANTIC 185240/AG (18.98)  1 TYRESE  2 SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 GUCCI MANE CZARHID IGEY/ASYLUM/ATLANTIC 313516/AG (18.98)  11 VARIOUS ARTISTS EM/SONY BIMG STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  14 BOYZ II MEN DECCA 009444 (17.98)  2 CHAKA KHAN BURGUNDY 09022/SONY BIMG (17.98)  17 POLO GROUNDS/J 18697/RIMG (15.98)  18 HURRICANE CHRIS POLO GROUNDS/J 18697/RIMG (15.98)  24 SO CENT SHADWAFTERMATH/INTERSCOPE 008931*/IGA (13.98)  25 CENT SHADWAFTERMATH/INTERSCOPE 008931*/IGA (13.98)  27 BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)  28 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  29 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  20 POLO BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  29 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse M8A 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece	DRAMA GRAND HUSTLE/ATLANUIC 185340/AG (18.98)  1 TYRESE 1 SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  17 TREY SONG Z SONG BOOKATLANTIC 135740/AG (18.98)  18 GUCCI MANE CZARIERI GEY ASYLUM/ATLANTIC 313516/AG (18.98)  19 GUCCI MANE CZARIERI GEY ASYLUM/ATLANTIC 313516/AG (18.98)  10 MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  11 EMI/SONY BING STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  14 BOYZ II MEN DECCA 009444 (17.98)  25 CHAKA KHAN BURGUNDY 99022/SONY BING (17.98)  17 POLO GROUNDS/J 18697/RING (15.98)  26 CHAKA KHAN BURGUNDY 99022/SONY BING (17.98)  27 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  29 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  17 YUKMOUTH SMOKE-A-LOT/RAP-A-LOT 4 LIFE 68545/ASYLUM (17.98)  18 BANIE SIGEL ROU-A-FELLA/DEF JAM 009534*/IOJMG (13.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece The Best Of 2Pac - Part 1: Thug	DRAMA   GRAND HUSTLELATLANUIC 185340/AG (18.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18 98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece The Best Of 2Pac - Part 1: Thug The Solution Carnival Vol. II: Memories Of An Immigrant	DRAMA GRAND HUSTLE/ATLANUC 1/BCC/AG (18.98)  1 TYRESE SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  7 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  10 GUCCI MANE CZARIDI GEY, ASYLUM/ATLANTIC 313515/AG (18.98)  10 CARIDI SATURE (18.98)  11 VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING GROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/JUMRG (13.98)  14 BOYZ II MEN BURGUNDY 09022/SONY BING (17.98)  15 OCENT SHADVAFTERMATH/INTERSCOPE 008931*/IGA (13.98)  17 POLO GROUNDS/J 18697/RING (15.98)  18 ANGIE STONE STAX 30146/CONCORD (18.98)  19 POLO GROUNDS/J 18697/RING (15.98)  10 CHAKA KHAN BURGUNDY 09022/SONY BING (17.98)  11 HURRICANE CHRIS POLO GROUNDS/J 18697/RING (15.98)  24 SO CENT SHADVAFTERMATH/INTERSCOPE 008931*/IGA (13.98)  25 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  27 JUKMOUTH SMOKE-A-LOT/RAP-A-LO1 4 LIFE 68545/ASYLUM (17.98)  16 BEANIE SIGEL ROC*A-FELLA/DEF JAM 009534*/IOJMG (13.98)  17 WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)  18 WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)  19 WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)
3	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18 98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece The Best Of 2Pac - Part 1: Thug The Solution Carnival Vol. II: Memories Of An Immigrant	DRAMA   GRAND HUSTLELATLANUIC 185340/AG (18.98)
	Gangsta Grillz: The Album Super Hits FutureSex/LoveSounds Rhythm & Romance Tyler Perry's Why Did I Get Married? Face Off Trey Day Back To The Traphouse MBA 10765/CAPITOL (18.98) NOW 26 Timbaland Presents Shock Value Because Of You Frank The Art Of Love & War Motown: A Journey Through Hitsville USA Funk This 51/50 Ratchet Curtis B'Day Once Again Sean Kingston Million Dollar Mouth Piece The Best Of 2Pac - Part 1: Thug The Solution Carnival Vol. II: Memories Of An Immigrant The Ultimate Luther Vandross Finding Forever	DRAMA   GRAND HUSTLE/ATLANTIC 185340/AG (18.98)
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	Gangsta Grillz: The Album  Super Hits  FutureSex/LoveSounds  Rhythm & Romance  Tyler Perry's Why Did I Get Married?  Face Off  Trey Day  Back To The Traphouse  MBA 10765/CAPITOL (18 98)  NOW 26  Timbaland Presents Shock Value  Because Of You  Frank  The Art Of Love & War  Motown: A Journey Through Hitsville USA  Funk This  51/50 Ratchet  Curtis  B'Day  Once Again  Sean Kingston  Million Dollar Mouth Piece  The Best Of 2Pac - Part 1: Thug  The Solution  Carnival Vol. II: Memories Of An Immigrant  The Ultimate Luther Vandross  Finding Forever  113.98) ⊕ Konvicted	DRAMA GRAND HUSTLE/ATLANIIC 185340/AG (18.98)  1 TYRESE  1 SOLY BING CUSTOM MARKETING GROUP 21445 EX (6.98)  75 JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) ⊕  2 KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕  15 SOUNDTRACK ATLANTIC 307772/AG (18.98)  10 BOW WOW & OMARION TUG,/COLUMBIA 11492/SONY MUSIC (11.98) ⊕  17 TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)  10 GUCCI MANE CZARIMI GETYASYLUM/ATLANTIC 313516/AG (18.98)  11 VARIOUS ARTISTS EM/SONY BING STRATEGIC MARKETING 3ROUP/UNIVERSAL/ZOM MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)  13 AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)  14 BOYZ II MEN DECCA 009444 (17.98)  25 CHAKA KHAN BURGUNDY 09022/SONY BING (17.98)  17 POLO GROUNDS/J 18697/RING (15.98)  18 HURRICANE CHRIS POLO GROUNDS/J 18697/RING (15.98)  26 CHAKA KHAN BURGUNDY 09022/SONY MUSIC (18.98)  27 BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)  28 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  29 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)  10 CHAKA SIGEL ROC*A-FELLA/DEF JAM 009534*/IOJMG (13.98)  11 WYCLEF JEAN 11 IN YA FAGE/COLUMBIA 039347/SONY MUSIC (15.98)  12 PAC AMANU/DEATH ROW/INTERSCOPE 010072/UME (11.98)  14 BEANIE SIGEL ROC*A-FELLA/DEF JAM 009534*/IOJMG (13.98)  15 AKON KONYICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (15.98)  16 AKON KONYICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (15.98)

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
56	49	43	21	JAGGED EDGE SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project		3
57	50	41	36	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
58	51	53	3.	T-PAIN KONVICT NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
59	43	44	13	FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last		•
80	55	50	29	UGK UGK/JIVE 02633/Z0MBA (18.98) ⊕	Underground Kingz		1
31	41	48	11	STYLES P PHANTOM/O-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		11
32	52	61	21	QUEEN LATIFAH FLAVOR UNIT/VERVE 009203/VG (13.98)	Trav'lin' Light		ī
3	60	55	11	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		1
4	86	76	15	SOUNDTRACK DEF JAM 010200/iDJMG (13.98)	American Gangster		
15	65	60	14	ARETHA FRANKLIN ARISTA 78668/RMG (18 98)	Jewels In The Crown: Duets With The Queen		3
6	<b>6</b> 8	62	15	CASSIDY FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		Ü
7	57	54	16	WILL DOWNING PEAK 30221 CONCORD (18.98)	After Tonight		I
8	69	64	12	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		X
9	94	90	78	CORINNE BAILEY RAE CAPITOL 66361 (12 98)	Corinne Bailey Rae	-	3
0	62	65	39	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		83
1 .	82	80	72	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		19
2	76	79	39	JOE  JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
	66	59	21	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.98)	Welcome To The Zoo		1
4	79	66	43	THE NOTORIOUS B.I.G.	Greatest Hits		1
5	74	51	3	BAD BOY 101830*/AG (18.98)  JEFF MAJORS  MUSIC ONE 753171 (18.98)	Sacred Major 7th		5

REGGAE ALBUMS. Title BOB MARLEY Forever Bob Martey STEPHEN MARLEY Mind Control COLLIE BUDDZ Collie Buddz KY-MANI MARLEY 3 21 Radio SHAGGY VARIOUS ARTISTS 6 36 Reggae Gold 2007: Treasure Of The Caribbean LUCIANO Jah Is My Navigator VARIOUS ARTISTS Strictly The Best 38 VARIOUS ARTISTS Putumayo Presents: Latin Reggae J BOOG Hear Me Roar NOTCH MAVADO 10 30 Gangsta For Life / The Symphony Of David Brooks

BETWEEN THE BULLETS rgeorge@billboard.com

# **GRAMMYS, FILMS BOOST ALBUMS**

With a double dose of performances at the Grammy Awards, Alicia Keys pads her lead atop Top R&B/Hip-Hop Albums with a 29% surge.

With seven weeks at No. 1, "As I Am" has spent more time at the summit than any album since Usher's "Confessions" ran up 11 weeks in 2004.

I WAYNE

18 11 13 VARIOUS ARTISTS

RE-ENTRY MATISYAHU
ONE HAVEN/OR/EPIC 03374/SONY MUSIC @

€ 15

Five-time winner Amy Winenouse (25-4, up 432%), John Legend (19-5, up 234%) and the "Step Up 2: The Streets"

soundtrack (12-10) each reach the top 10, the last of those aided by the film's Feb. 14 release. Speaking of movies, the DVD release of "Tyler

Perry's Why Did I Get Married?" spurs the soundtrack's re-entry (No. 30, up 534%). Other Grammy winners climb, too, including Kanye West (22-15) and Rihanna (23-16). Ledisi didn't win, but her sales spike by 125% (29-19). —Raphael George

No Place To Be

Strictly The Best Vol. 37



# R&B/HIP-HOP Billboard

串	1	R	&B/HIP-HOP AIRPLA	Y
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	AIT
0	1	16	#1 REMEMBER  EXAMPLE (IMANUGEFFEN/INTERSCOPE)	廿
2	2	17	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
0	3	20	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	位
4	4	21	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	ŵ
0	6	25	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	th
6	10	Н	FALSETTO	
7			THE-DREAM (RADIO KILLA/DEF JAM/IDJMG) WITH YOU	th
8	5.	15	SENSUAL SEDUCTION	
9			SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)  LOW	
10	7	18	FLO RIDA FEAT. T-PAIN (POE BÖY/ATLANTIC)  INDEPENDENT	
0	12	17	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)  DEY KNOW	
366			SHAWTY LO (D4L/ASYLUM)  CAN'T HELP BUT WAIT	
12	11	28	TREY SDNGZ (SONG BOOK/ATLANTIC)	U
13			JAHEIM (DIVINE MILL/ATLANTIC)	位
14	16	13	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
15			SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
0	21	13	UMMA DO ME Rocko (rocky road/island urban/idjmg)	
17	14	26	NO ONE ALICIA KEYS (MBK/J/RMG)	位
18	15	17	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	th
19	23	10	SUPERSTAR	
20			LUPE FIASCO (1ST & 15TH/ATLANTIC)  TOUCH MY BODY  HADDAY CAPE VIEW AND VIEW	
21			MARIAH CAREY (ISLANO/IOJMG) UNTIL THE END OF TIME	th
22	18	3	JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)  WOMAN	
23			LOVE IN THIS CLUB	tì
	on	26	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)  GOOD LIFE	
24	20	24	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	Û
25	22	23	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	र्धा

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT   PROMOTION LABEL)	HIT
26	25	28	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	
27	26	5	I KNOW  JAY-2 FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	th
28	27	11	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	ф
29	30	13	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	
30	24	24	SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	位
31	28	6	CHING-A-LING MISSY ELLIDIT (THE GOLO MIND/ATLANTIC)	ů
32	29	49	TEACHME MUSIQ SOULCHILD (ATLANTIC)	ф
33	33	5	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	1ÎT
34	32	31	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	
35	39	12	MY DOUGIE LIL' WILL (RUDEBW DY/UNAUTHORIZED/ASYLUM)	
36			THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
37	40	4	DIAMOND GIRL  RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	¢
38	57	3	SOMETIMES ANGIE STDNE (STAX/CMG)	
39	50		ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	
40	31	39	LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	ŵ
41		5	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	故
42	60	2	YAHHH! SDULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
43	38	36	J. HOLIDAY (MUSIC LINE/CAPITOL)	並
44	35	15	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	
45	62	2	JANET (ISLAND/IDJMG)	8
46	42	28	ANGEL CHAKA KHAN (BURGUNDY/CDLUMBIA)	
47	49	26	MY LOVE Jot (JIVE/ZOMBA)	
48	37	51	WHEN I SEE U FANTASIA (J/RMG)	ŵ
49	47		PLAYAZ ROCK HURRICANE CHRIS FEAT. BOXIE (POLO GROUNOS/J/RMG)	
50	34	27	KISS KISS	i ali

A		Al	OULT R&B
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	LIKE YOU'LL NEVER SEE ME AGAIN
2	2	18	NEVER JAHEIM (DIVINE MILL/ATLANTIC)
0	4	15	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
41	3	19	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
0	5	21	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
0	7	13	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
7	8	48	TEACHME MUSIG SOULCHILD (ATLANTIC)
8	6	25	NO ONE ALICIA KEYS (MBK/J/RMG)
9	10	28	MY LOVE  JOE (JIVE/ZOMBA)
10	11	29	ANGEL CHARA KHAN (BURGUNDY/COLUMBIA)
11	9	25	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
12	15	11	ONE FOR ALL TIME CHARA KHAN (BURGUNDY/COLUMBIA)
13	14	31	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)
14	17	5	SOMETIMES ANGIE STONE (STAX/CMG)
15	13	16	DECLARATION (THIS IS IT!) KIRK FRANKLIN (GDSPO CENTRIC/ZOMBA)
16	16	20	PUT YOU UP ON GAME ARETHA FRANKLIN WITH FANTASIA (J/RMG)
17	18	17	MY LOVE JILL SCOTT (HIDDEN BEACH)
1	20	4	SUGA SUGA SUGA KEITH SWEAT FEAT, PAISLEY BETTIS (KEIA/ATCO/RHIND)
0	19	21	AFTER TONIGHT WILL DOWNING (PEAK/CMG)
20	26		WORK THAT  MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
21	21	9	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
22	22	13	BE OK CHRISETTE MICHELE (DEF JAM/IDJMG)
23		3	SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZDMBA)
	23	12	ALMOST TAMIA (PLUS 1/IMAGE)
25		I	JUST DON'T WANNA KNOW MARVIN WINANS (PURESPRINGS GÖSPEL)

<b>@</b>		40	
A		Ř,	TAP SONGS
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 LOW 9 WKS FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	2		INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
3	1		SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
4	6	-	DEY KNOW SHAWTY LO (D4L/ASYLUM)
5	5	11	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
6	3	16	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
7	7	22	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
			POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
		23	GOOD LIFE KANYE WEST FEAT. T-PAIN (RDC-A-FELLA/DEF JAM/IDJMG)
10	10	10	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
11		8	UMMA DO ME RDCKO (ROCKY ROAD/ISLANO URBAN/IDJMG)
		5	CHING-A-LING MISSY ELLIOTT (THE GDLD MIND/ATLANTIC)
13	11	2	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)
14		3	SHE GOT IT 2 Pistols feat t-pain & Tay Dizm (Universal Republic)
		题	DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
16	15	13	WHAT IS IT BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)
17	16	4	I KNOW  JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
18	23	3	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIOE/DEF JAM/IDJMG)
19			MY DOUGIE  LIL: WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)
20	18	34	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCDPE)
21	Des.		HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)
22	20	1	WHO THE F*** IS THAT  DOLLA FEAT. T-PAIN & TAY DIZM (JIVE/ZOMBA)
23		1	YAHHH! SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
24	22		SINGLE AGAIN TRINA (SLIP-NSLIDE)
25	-	1	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN (JIVE/ZOMBA)

FEK	487 EEK	WEEKS ON CHT	TITLE	
==	23		ARTIST (IMPRINT PROMOTION LABEL)	3
U	2	11	TWK CHRIS BROWN (JIVE/ZOMBA)	1
2	1	23	LOW FLO RIDA FEAT. T-PAIN (POE BDY/ATLANTIC)	
3			SENSUAL SEDUCTION SNOOP 00GG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
4	4	11	INDEPENDENT	
5	-	12	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL'ASYLUM/ATLANTIC)  LIKE YOU'LL NEVER SEE ME AGAIN	
9	5		ALICIA KEYS (MBK/J/RMG) SUFFOCATE	
6	7	14	J. HOLIDAY (MUSIC LINE/CAPITOL)	
90	-	17	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	1
8		6	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	
9		6	SUPERSTAR	
400		18	TAKE YOU THERE	
10	10	15	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC) THE ANTHEM	
11	15	13	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
10		16	CLUMSY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
13	8	23	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
14	12	20	APOLOGIZE	
			NO ONE	
15	14	23	ALICIA KEYS (MBK/J/RMG)	
16	19	$T_{i}$	POP BOTTLES BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
17	22		SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KDCH)	
18		5	SHE GOT IT	
-	10		2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)  I WON'T TELL	
19	18	10	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
20	17	23	KISS KISS Chris Brown Feat. T-Pain (JIVE/ZOMBA)	5
21	16	16	WHAT IS IT Baby Bash Feat. Sean Kingston (Arista/RMG)	
22	20	13	FLASHING LIGHTS	9
m	23	14	KANYE WEST FEAT. OWELE (ROC-A-FELLA/DEF JAM/IDJMG)  HYPNOTIZED	
100			BIG GEMINI (BIG GUN/UPSTAIRS)  CRYING OUT FOR ME	
0	26	4	MARIO (3RD STREET/J/RMG)	
25	24	7	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	

☆ HITPREDICTO	רול
DATA PROVIDED BY Promosque	ad.
See chart tegend for rules and explanations. Yellow indicates indicates New Release.	recently tested title,
ARTIST/Title/LABEL/(Score)	Chart Rar
R&B/HIP-HOP AIRPLAY	
J. HOLIDAY Suffocate CAPITOL (76.5)	
MARIO Crying Out For Me RMG (85.3)	
CHRIS BROWN With You ZOMBA (67.3)	
JAHEIM Never ATLANTIC (78.9)	1
TO USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA	(81.8) 2
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	3
TYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (74.1)	3
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	4
2 PISTOLSFEAT. T-PAIN & TAY DIZM She Got It UNIVERS	
CHERISH FEAT. YUNG JOC Killa CAPITOL (65.1)	5
2 4 7 4 14 Paris 12 14 16 (70 2)	
RAZAH Rain юлмб (70.3) ப் Rihanna Don't Stop The Music ம்பூர் (69.4)	
ப் RIHANNA Don't Stop The Music ம்பார (69.4)	
ជា RIHANNA Don't Stop The Music idJing (69.4) RHYTHMIC AIRPLAY	
常 RIHANNA Don't Stop The Music iDJmg (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)	
Ф RIHANNA Don't Stop The Music IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)	
TRIHANNA DON'T Stop The Music IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate Capitol (74.5)  SEAN KINGSTON Take You There EPIC (69.5)	1
THANNA DON'T Stop The Music IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Sufficate Capitol (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  Z PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERS	1 Al Republic (76.4)
TRIHANNA DON'T STOP THE MUSIC IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (69.5)  2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got it UNIVERS  MARIO Crying Out For Me RMG (83.3)	1
TRIHANNA DON'T STOP THE MUSIC IDJAIG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With YOU ZOMBA (73.0)  J. JOLIDAY Sufficate CAPITOL (74.5)  SEAN KINGSTON Take YOU THERE EPIC (69.5)  PISTOLS FEAT. T-PAIN = TAY DIZM She Got It UNIVERS  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)	1 AL REPUBLIC (76.4) 1 2
TRIHANNA DON'T STOP THE MUSIC IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With YOU ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON TAKE YOU THERE EPIC (89.5)  PISTOLS FEAT. T-PAIN J. TAY DIZM SHE GOT IT UNIVERS MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  TRYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)	1 AL REPUBLIC (76.4) 1 2 3
TRIHANNA Don't Stop The Music IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take You There EPIC (89.5)  PISTOLS FEAT. TPAIN A TAY DIZM She Got It UNIVERS MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  WIRYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)	1 AL REPUBLIC (75.4) 1 2 3 3 3
TRIHANNA Don't Stop The Music IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With You ZOMBA (73.0)  JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take YOU There EPIC (69.5)  PISTOLS FEAT. TPAIN A TAY DIZM She Got It UNIVERS  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  THE RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  MISSY ELLIOTT Ching-A-Ling ATLANTIC (65.9)  TO USHER FEAT. YOUNG JEEZY LOVE IN This Club ZOMBA	1 AL REPUBLIC (75.4) 1 2 3 3 3
TRIHANNA DON'T STOP THE MUSIC IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With YOU ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take YOU THERE EPIC (69.5)  Z PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERS  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  TO RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  MISSY ELLIOTT CHING-A-Ling ATLANTIC (65.9)  TO USHER FEAT. YOUNG JEEZY LOVE IN THIS CIUD ZOMBA  MARY J. BLIGE JUST FINE INTERSCOPE (71.5)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air	1 AL REPUBLIC (76.4) 1 2 3 3 3 3 (72.9) 3 3
TRIHANNA DON'T STOP THE MUSIC IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With YOU ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take YOU THERE EPIC (69.5)  Z PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERS  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  TO RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  MISSY ELLIOTT CHING-A-Ling ATLANTIC (65.9)  TO USHER FEAT. YOUNG JEEZY LOVE IN THIS CIUD ZOMBA  MARY J. BLIGE JUST FINE INTERSCOPE (71.5)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air	1 AL REPUBLIC (76.4) 1 2 3 3 3 3 (72.9) 3 3
TRIHANNA DON'T STOP THE MUSIC IDJMG (69.4)  RHYTHMIC AIRPLAY  CHRIS BROWN With YOU ZOMBA (73.0)  J. JOLIDAY Suffocate CAPITOL (74.5)  SEAN KINGSTON Take YOU THERE EPIC (69.5)  Z PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERS  MARIO Crying Out For Me RMG (83.3)  KEYSHIA COLE I Remember INTERSCOPE (87.8)  TO RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)  MISSY ELLIOTT CHING-A-Ling ATLANTIC (65.9)  TO USHER FEAT. YOUNG JEEZY LOVE IN THIS CIUD ZOMBA  MARY J. BLIGE JUST FINE INTERSCOPE (71.5)  JORDIN SPARKS DUET WITH CHRIS BROWN NO Air	1 AL REPUBLIC (76.4) 1 2 3 3 3 3 (72.9) 3 3
ப் RIHANNA Don't Stop The Music ம்பார (69.4)	1 AL REPUBLIC (76.4) 1 2 3 3 3 3 (72.9) 3 3

# Billboard COUNTRY 1 2008



CEHI.	Artist	TITLE PRODUCER (SONGWRITER)	WEEKS IN CHT	WEEKS	LAST	WEEK
	Jack Ingram	MAYBE SHE'LL GET LONELY J.STOVER.D.LANCIO, J.INGRAM (J.STOVER, J. PAULIN, J. KENNE	15	29		31)
	osh Turner Featuring Trisha Yearwood  •• MCA NASHVILLE			27	30	32
	Dierks Bentley O CAPITOL NASHVILLE	TRYING TO STOP YOUR LEAVING B.BEAVERS (J.BEAVERS, B.BEAVERS, D.BENTLEY)	6	34	34	33
	Josh Gracin	WE WEREN'T CRAZY  B.JAMES (J.GRACIN.T.LOPACINSKI, B.PINSON)	H	31	33	34
	Miranda Lambert  © COLUMBIA	GUNPOWDER & LEAD ELIODELL,M WRUCKE (M.LAMBERT.H.LITTLE)	7	37	37	35
	Lee Brice  ASYLUM-CURB	HAPPY ENDINGS D.JOHNSON (L BRICE, J MCELROY)	20	35	35	36
	Luke Bryan  O CAPITOL NASHVILLE	WE RODE IN TRUCKS  J STEVENS (L BRYAN R MURRAH J MCCORMICK)	17	33	36	37
	Eagles  © ERC/LOST HIGHWAY/MERCURY	BUSY BEING FABULOUS EAGLES (D HENLEY, G FREY)	4	42	40	<b>3</b> B
	Trisha Yearwood  • BIG MACHINE	THIS IS ME YOU'RE TALKING TO G FUNDIS (K.ROCHELLE,T.L.JAMES)	1	38	39	39
	Blake Shelton  • WARNER BROS / WRN	HOME B.ROWAN (M.BUBLE, A CHANG, A.FOSTER GILLES)	4	47	44	40
	Terri Clark  • BNA	IN MY NEXT LIFE G.FUNDIS (T CLARK, J. COLLINS, T. SHAPIRO)	1	36	38	41
	JYPSI ARISTA NASHVILLE	I DON'T LOVE YOU LIKE THAT B CHANCEY (L ROSE, S. CHAPMAN)	7	39	42	42
13	Keith Anderson	I STILL MISS YOU  J STEELE (K.ANDERSON, T.NICHOLS. J. SELLERS)	3	44	41	43
	Sara Evans  • RCA	SOME THINGS NEVER CHANGE J SHANKS (S EVANS, M.EVANS, H. LINDSEY, J. M. SHANKS)	ō	41	43	44)
	Phil Stacey	IF YOU DIDN'T LOVE ME W.KIRKPATRICK (G LEVOX.W.MOBLEY,J.SELLERS)	4	50	47	45
	Whiskey Falls	FALLING INTO YOU C DOWNS B BRANDT WHISKEY FALLS , WESKINGS (S. WILLIAMS , W. B	13	43	45	46
	Tracy Lawrence	TIL I WAS A DADDY TOO TLAWRENCE, J. KING, F, ANDERSON (L. BOONE T. LAWRENCE, P.)	10	46	48	47
	Clay Walker  ● ASYLUM-CURB	SHE LIKES IT IN THE MORNING K.STEGALL (C WALKER, M. J. GREENE)		53	46	48
	Montgomery Gentry	BACK WHEN I KNEW IT ALL B.CHANCEY (G.HANNAN, PO'DONNELL, T. WILLMON)	1	SHÉT IUT	HÖ1 0E6	49
1	Carter's Chord  • SHOW DOG NASHVILLE	YOUNG LOVE T.KEITH, B.ROBERTSON (H.LINDSEY, A.MAYO, S.CARUSOE)	6	55	54	50
	Star De Azlan  © CURB	SHE'S PRETTY L.WALKER,M.CURB (S.DE AZLAN)	7	51	52	51
	Rockie Lynne ROBBINS NASHVILLE	I CAN'T BELIEVE IT'S ME R LYNNE M PRENTICE (R LYNNE,T.JOHNSON)		52	51	52
i	Eli Young Band  © CARNIVAL	WHEN IT RAINS  J J LESTER, E HERBST (J. YOUNG)	13	<b>5</b> 6	53	53
1	Randy Owen  O DMP/NEW REVOLUTION	BRAID MY HAIR J RICH, S. PENNINGTON (C.M. GRAY, B.A. WILSON)	A	48	49	54
	Dolly Parton  • DOLLY	BETTER GET TO LIVIN' K.WELLS.D PARTON (D.PARTON,K.WELLS)	15	49	50	55
	Sarah Johns  BNA	HE HATES ME J SCAIFE (S JOHNS, T. NICHOLS, J. SELLERS)	2	NTRY	RE-E	56
	Reba McEntire Duet With Skip Ewing  • MCA NASHVILLE	EVERY OTHER WEEKEND R.MCENTIRE, T.BROWN (C. HARRINGTON, S.EWING)		-	59	67
	Jason Michael Carroll  o ARISTA NASHVILLE	I CAN SLEEP WHEN I'M DEAD D.GEHMAN (J.M.CARROLL, J.COLLINS.R.RUTHERFORD)		59	58	58
	The Road Hammers  • MONTAGE	I DON'T KNOW WHEN TO QUIT M.KNOX,J MCCOY (A.GORLEY,B.SIMPSON)		54	56	59
	Martina McBride	FOR THESE TIMES M.MCBRIDE (L SATCHER)	P	40	55	60

## DATA PROVIDED BY **☆ HITPREDICTOR** See chart legend for rules and explanations. Yellow indicates recently tested title, indicates New Release ARTIST/Title/LABEL/(Score) NEY ATKINS Cleaning This Gun (Come On in Boy) curb (78.1) 15 JOSH TÜRNER FEAT, TRISHA YEARWOOD Another Try McA NASHVILLE (79.2) 32 GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9) ALLAN Watching Airplanes MCA NASHVILLE (80.5) ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1) CKY COVINGTON It's Good To Be Us LYRIC STREET (76.4) PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8) MIRANDA LAMBERT Gunpowder & Lead Columbia (81.5) ERWOOD All-American Girl ARISTA NASHVILLE (92.6) SHANNON WALKER That's Why God Made Me DM NASHVILLE (88.8) JAMES OTTO Just Got Started Lovin' You WARNER BRDS. (76.1) VICKS Stealing Cinderella RCA (76.0) IS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3) ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6) LIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)

Dón't miss another important

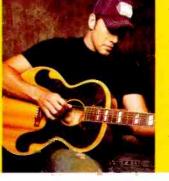
# RadioandRecords.com

BETWEEN THE BULLETS wjessen@billboard.com

# ATKINS' SET YIELDS FOURTH CHART-TOPPER

Rodney Atkins notches his fourth consecutive chart-topper, all from his album "If You're Going Through Hell," as an increase of 2.6 million audience impressions triggers a 3-1 rise for "Cleaning This Gun (Come On In Boy)." Atkins' No. 1 run is the format's second-best active streak, trailing only the six straight chart champs in the past two years by Brad Paisley, whose "Letter to Me" gets jumped by "Gun." Atkins began his No. 1 roll in August 2006 with "If You're Going Through Hell (Be-

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fore the Devil Even Knows)" and followed with "Watching You" in January 2007 and "These Are My People" last August. The set, which crowned Top Country Albums upon its debut in the Aug. 5, 2006, issue, is the first to produce four No. 1 Country songs in more than five years (see Hot Box, page 37). It has sold 1.2 million copies and has remained in the album list's top 30 for all but two of its 83 chart weeks (21-19, up 19%).

# MAR 1 2008 A Billocord

# LATIN SONGS

TITLE RAPOUCER (SONGWAITER)  PRODUCER (SONGWAITER)  PROPOUCER (SONGWAITER)  PRODUCER (SONGWAITER)  PROPOUCER (SONGWAITER)  PROPOUCER (SONGWAITER)  PROPOUCER (SONGWAITER)  PROPOUCER (SONGWAITER)  PRODUCER (SONGWAITER)  PROPOUCER (SONGWAITER)  PRODUCER (SANGWAITER)  PRODUCER (		T			41	IN SUNGS THE			
1	THIS	WEEK	LAST	2 WEEKS AGD	WEEKS ON CHT	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	PEAK	- untilon
3   3   4   T	1		4	-	2			1	1
3 3 4   1   TE QUIERO   Flex   2	(2		1	3				1	
1	6	7	3	4		TE QUIERO	Flex	2	1
6 5 2 TE LLORE C PRIMAVERA, REARRA) CONJUNIO PRIMAVERA E RANRA O 7 6 SOBRE MIS PIES R CAMACHIO INCRIVEL ESPINOZA PAZ) LA ARTOIIAdora Banda EL LIMONO 7 8 5 ESTOS CELOS J SEBASTIAR, R CARDENAS (J SEBASTIAN) NO PUEDO OLVIDARLA MA SOUIS MA A SOUIS VICINETE PRIMAVERA (R CARDENAS (J SEBASTIAN) NO PUEDO OLVIDARLA MA SOUIS MA A SOUIS MA A SOUIS MA SOU									
C PRIMALIFIER IN RARBIA)	4					G.SANTAGLALLA JUANES (J.E.ARISTIZABAL)	UNIVERSAL LATINO		
7   8   5   ESTOS CELOS   Vicente Fernandez   3   3   5   5   5   5   5   5   5   5	5		5	2		C PRIMAVERA (R BARBA)	FONOVISA	2	
8	6		7	6				3	
8 6 7	7		8	5				3	П
10	8		6	7		NO PUEDO OLVIDARLA	Marco Antonio Solis	5	
11   12   11   72   13   14   15   15   16   16   16   16   16   16	9		9	9	15			2	
12   11   2   11   2   3   3   4   SITE AGARRAN LAS GANAS (CIERRA LOS OJOS)   El Chapo De Sinaloa 12   13   14   SITE AGARRAN LAS GANAS (CIERRA LOS OJOS)   El Chapo De Sinaloa 12   15   16   El Chapo De Sinaloa 14   17   18   19   19   19   19   19   19   19	1	9	11	8				7	
S	1	1	12	11				3	
NEW PRODUCER NALES (R ORITZ.J.MARTINEZ.O.RIVERA)   SONY BMG NORTE   13	1:	2	13	14				12	P
15   16   16   17   17   18   MI CORAZONCITO ASANTOS BENTOS BENTOS ASANTOS LASANTOS LASANTOS LASANTOS LASANTOS LASANTOS LASANTOS DE SINADA EL POTRO DE SINADA EL PO	0	9	18	29				13	
16   10   10	1	9	15	16				14	
C	15	5	14	12	12			12	
18   22   20     TE QUIERO MUCHO   Patrulla 81   18   18   18   18   19   23   23   23   EL VASO DERRAMA   EL POTRO DE SINALOA (I CHAVEZ ESPINOZA PAZ)   EL POTRO DE SINALOA (I CHAVEZ ESPINOZA PAZ)   MACHETE   19   13   SEXY MOVIMIENTO   Wisin & Yandel 1   16   21   NO TE MENTIA   Ednita Nazario   16   20   38   7   70   QUIERO   Camilla   22   23   20   15   ALGUIEN SOY YO   Enrique (Iglesias   4   4   4   4   4   4   4   4   4	10	6	10	10				6	
19   22   20	1	7	17	18				2	
23 23   EL VASO DERRAMA   EL POTRO DE SINALOA (I CHAVEZ ESPINOZA PAZ)   MACHETE	1		22	20				18	
20   19   13     SEXY MOVIMIENTO   NESTYEL NASI (JL.MORRA LUNA,L.VEGUILLA MALAVE, E FPADILLA, MARTINEZ)   Wisin & Yandel MACHETE	0	)	23	23		EL VASO DERRAMA		19	
21         16         21         NO TE MENTIA G PLEETH (C.BRANT.J.L.PILOTO)         Ednita Nazario SONY BMG NORTE         16           22         38         -         YO QUIERO M DOMM TEMAS (M DOMM.E. GRENCI)         Canila SONY BMG NORTE         22           23         20         15         ALGUIEN SOY YO J SHANKS (E (GLESIAS J M.SHANKS.K DIOGUARDI)         INTERSCOPE / UNIVERSAL LATINO         4           24         30         26         COMIENZO DEL FINAL S KRYS JEREMIAS)         UNIVERSAL LATINO         24           25         21         19         YA NUNCA MAS         Pepe Aguilar         10	20	0	19	13		SEXY MOVIMIENTO		1	
22         38         -         2         YO QUIERO M DOMM, E GRENCI)         Camila SONY BMB NORTE         22           23         20         15         ALGUIEN SOY YO J SHANKS (E IGLESIAS J M.SHANKS, K DIOGUARDI)         Enrique Iglesias 4           24         30         26         COMIENZO DEL FINAL SKYS JERGMAS)         UNIVERSAL LATINO UNIVERSAL LATINO UNIVERSAL LATINO PEPE AGUITATION PEPE AGUITAT	2	1	16	21	111	NO TE MENTIA	Ednita Nazario	16	
24 30 26 COMIENZO DEL FINAL Juniversal Latino Universal Latino Universal Latino Universal Latino Universal Latino 24 YA NUNCA MAS Pepe Aguilar 10	2	3	38	-		YO QUIERO		22	
30 26 S KRYS JEREMIAS)  UNIVERSAL LATINO 24  25 21 10 YA NUNCA MAS  Pepe Aguitar 10	2:	3	20	15	10			4	
	2		30	26				24	
	2	5	21	19	1			19	



**Hot Latin Songs** 

chart-topper.





THIS WEEKS CANERS ON CHIT Artist MARINT / PROMOTION LABEL JCER (SONGWRITER) QUIERO
TORRES.L.LEVIN,O.WARNER (R.ARJONA.TTORRES) Ricardo Arjona 12 26 28 17 SONY BMG NORTE

Juan
FONOVISA

22 27 25 22 CON MI SOLEDAD S GEORGE J. L. PADAN (1992)

THE ANTHEM

A CASTILLO, R PANGILINAN (R. R. KOLSCH. W. A. MARTINEZ. C. OCHOA, A. C. PEREZ) Pitbull Featuring Lil Jon 24 28 24 28 SOLO TENGO OJOS PARA TI Juan Luis Guerra Y 440 45 40 SOLO TENGO OJOS FAITA ...
J L GUERRA SEJAS (J L GUERRA SEJAS)

RUMBO AL SUR
LOS TIGRES DEL NORTE († VALOEZ LEAL, R. GRTEGA CONTRERAS) Los Tigres Del Norte 30 34 -Jenni Rivera AHORA QUE ESTUVISTE LEJOS 31 29 24 COMO EN LOS BUENOS TIEMPOS

COMO EN LOS BUENOS TIEMPOS

COMO EN CORTAZAR A PIERAGOSTINO J L TERRAZAS). Grupo Montez De Durango 32 32 37 49 33 36 33 Dinastia De Tuzantla MALDITO TEXTO 34 35 39 EL PERDEDOR 35 Aventura 13 RE-ENTRY A.SANTOS) SI TU TE VAS Beto Y Sus Canarios 36 36 43 -Wisin & Yandel Featuring Franco De Vita OYE, DONDE ESTA EL AMOR 37 26 25 ASI, NESTY (F. DE VITA, J. L. MORERA LUNA, L. VEGUILLA MALAVE) J GOMEZ MALES EL INFOLINCO.

SIN TU AMOR

O URBINA JE RUBBINAJE AVITIA (J LUGARDO DEL TORO,O,SANCHEZ)

LA DERROTA

LISERASTIAN, J. SEBASTIAN) Alacranes Musical 27 38 27 46 Vicente Fernandez 39 39 SONY BMG NORTE 39

Rihanna
SRP/DEF JAM JOJM6 DON'T STOP THE MUSIC STARGATE (7 E HERMANSEN M S.ERIKSEN.T.DABNEY.M.JAČKSON) 40 50 -Linderos Del Norte 34 COMO OLVIDARTE 41 40 37 RA (R.GONZALEZ MORA) La Autentica De Jerez 42 33 36 Alejandro Fernandez NO SE ME HACE FACIL 43 32 32 El Coyote Y Su Banda Tierra Santa 44 Y SI TE ROBO 44 NEW DUELE (CRAZY) Kalimba SONY BMG NORTE ..DOS SIER,PBARRY,K.M.IBAR) Flo Rida Featuring T-Pain 43 LOW 46 49 43 NTAY (T DILLARD, M. HUMPHREY, F.R. NAJM) Los Huracanes Del Norte 4 **VOLE MUY ALTO** 46 27 47 Chayanne 30 47 30 RECAVE (S DE PEYRECAVE, P.NAMEROW, E.SALGAOO) ALGO MUSICAL Nejo Y Dalmata 30 49 31 45 (FMANGUAL C CRESPO.A SANTOS) Ponzona Musical 39 50 39

# TOP LATIN ALBUMS...

THIS WEEK	LAST	2 WEEKS AGO	WEEKS	ARTIST Title IMPRINT & NUMBER   DISTRIBUTING LABEL (PRICE)	CERT.	POSITION
0	5	6	42	greatest CAMILA Todo Cambio SONY BMG NORTE 78272 (14 98)	0	1
2	1	~		CONJUNTO PRIMAVERA Que Ganas De Volver FONOVISA 353487/UG (12.98)		1
3	2	-		LOS CREADOREZ DEL PASTTO DURANGUENSE DE ALFREDO RAMÍREZ LISIOS Montados Y Armados DISA ~24121 UG (12.98)		2
4	3	1		K-PAZ DE LA SIERRA Capaz De Todo Por Ti		1
6	4	3		FLEX Te Quiero ASTERISCO/SDAD 15221/EMI TELEVISA (13.98)		3
6	9	5		MARCO ANTONIO SOLIS La Mejor Coleccion F0N0VISA 353133/UG (10 98)		2
7	8	7		VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)  Para Siempre		2
8	7	4		AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ●		3
9	6	2		WISIN & YANDEL Wisin Vs. Yandel: Los Extraterrestres MACHETE 010293 (16.98)		1
10	10	8		JUANES La Vida Es Un Ratico UNIVERSAL LATINO 010159 (17 98) ⊕		1.
0	12	9		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405/SONY BMG NORTE (16.98)		))
12	11	10		JUAN GABRIEL & ANA GABRIEL Los Gabriel Simplemente Amigos DIELOS 605 17489/SONY BMG NORTE (14 98)		9
13	23	21		ANDREA BOCELLI Lo Mejor De Andrea Bocelli: Vivere SUGAR SIENTE 553534 UNIVERSAL LATINO (18 98)		5
14	15	34		LA ARROLLADORA BANDA EL LIMON SDNY _MG NORTE 21574 → 2.981 ⊕		14
15	20	28		VARIOUS ARTISTS Bachata # 1s LA CALLE 330050/UG (12 98)		6
16	HOT DEI	SHOT BUT	1	LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12 98) ★		16
1	14	11	10	ALEJANDRO FERNANDEZ 15 Anos De Exitos DISCOS 605 17948 SONY BMG NORTE (16 98) +		7.
18	17	16	118	MANA Amar Es Combatir WARNER LATINA 63661 (18.98) ⊕	•	1.
19	42	40		GILBERTO SANTA ROSA Contraste SONY BMG NORTE 12033 (16 98)		12
20	13	13		RBD Empezar Desde Cero EMI TELEVISA 11690 (15.98) ⊕		1
21	18	22		LA ARROLLADORA BANDA EL LIMON Y Que Quede Ciaro DISA 721127/UG (12.98)		
22	16	14		K-PAZ DE LA SIERRA 15 Autenticos Exitos DISA 729313/UG (8.98)		12
23	41	44		JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon EMI TELEVISA 88392 (14 98)		111
24	19	12		LOS TUCANES DE TIJUANA 20 Aniversario		12
25	43	47	-10	ALACRANES MUSICAL Ahora Y Siempre UNIVISION 311054/UG (12 98)	2	1

	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
	26	21	15		LOS TIGRES DEL NORTE 25 Joyas FONOVISA 353447/UG (13 98 CD/DVO) ⊕		12
	27	24	29		AVENTURA K.O.B.: Live PREMIUM LATIN 70560/SONY BMG NORTE (18.98 CD/DVD) ①	2	2
	28	27	19	11	PATRULLA 81 A Mi Ley DISA 721139/UG (12 98)		6
	29	65	54	10	PACE EDNITA NAZARIO Rea! SETTER SONY BMG NORTE 11621 (14.93)		1
	30	22	20	6	GRUPO NUEVA VIDA Mejores Cantos Religiosos MULTIMUSIC 11533 (6.98)	in the second	20
	31	26	18		OLGA TANON Exitos En 2 Tiempos LA CALLE 330049/JG (14.98)		10
	32	36	30		SIN BANDERA DISCOS 605 19791/SONY BMG NORTE (16.98)		18
	33	28	27		BANDA EL RECODO 30 Pegaditas: Purcs Corridos Y Rancheras MASTERED 50587 (6.98)		27
	Ö	37	36		MARC ANTHONY El Cantante (Soundtrack) SONY BMG NORTE 11824 (16.98)		1
	35	29	17		K-PAZ DE LA SIERRA Pero Te Vas A Arrepentir Y Mucho Exitos Mas DISA 729258 UG (7 98)		17
1	36	25	23		GRUPO MONTEZ DE DURANGO Agarrese!		1
	37	31	24		CARDENALES OF NUEVO LEON 25 Aniversario: Edicion Limitada 015 Aniversario: Edicion 115 Aniversario: Edici		22
	38	40	39		VARIOUS ARTISTS DISCOS 605 14450 SONY BMG NDRTE (14.98)		9
	39	30	25		LOS PRIMOS DE DURANGO ASL 730020 MACHETE (10 98)  Voy A Convencerte		4
1	40	45	32	21	LOS TEMERARIOS Recuerdos Del Alma AFG SIGMA FONOVISA 352162/UG (12.98)		1
	41	35	48		LOS HOROSCOPOS DE DURANGO La Historia 0ISA 724123 UG (12.98)		35
1	42	34	33		IVY QUEEN Sentimiento UNIVISION 311140/UG (13 98)	0	4
	43	33	35		BRAZEROS MUSICAL DE DURANGO Linea De Oro: La Abeja Miope DISA 729316 UG (5 98)		21.
j	44	38	31	10	VARIOUS ARTISTS  NOW Latino 3  SONY BHAS STRATEGIC MARKETING GROUP EMILUNIVERSAL 50237/FM TELEVISA (16.98)		2
j	45	46	46		LOS BUKIS 30 Recuerdos Inolvidables FONOVISA 353283/UG (10.98)		12
	46	32	41		XTREME Haciendo Historia LA CALLE 340011/UG (13.98)	0	13
Ì	47	48	26		YURIDIA Entre Mariposas SONY BMG NORTE 17565 (14.98)		13
j	48	39	38	24	LA ARROLLADORA BANDA EL LIMON Linea De Ciro: En Los Puros Huesos DISA 729327/UG (\$9.8)		27
Ì	49	50	37		GLORIA ESTEFAN 90 Millas BURGUNDY 09055/SONY BMG NORTE (17.98)		1
-	50	44	42	1	LOS TEMERARIOS Epoca Dorada 0ISA 729359/UG (5 98)		42

S W	Ŀ.¥	EEKS	EKS	ARTIST Title	E	¥
WEB	LAST	2 W AG0	NE ON	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEA
51	58	68		ROCIO DURCAL Canta A Mexico DISCOS 605 16118 SONY BMG NORTE (14.98)   ⊕		11
52	RE-E	NTRY		KANY GARCIA Cualquier Dia SONY BMG NORTE #9255 (14 98)		4
53	54	45		ALIADOS DE LA SIERRA Con Los Ojos Cerrados ASL 730025 MACHETE (10 98)		5
54	49	43		LOS BUKIS Epoca Dorada FDNOVISA 353490/UG (5.98)		4
55	69	_		JOSE JOSE El Principe Y El Bolero DISCOS 605 21939/SONY BMG NORTE (14 98)		5
56	-	w		LIBERACION En Vivo: El Regreso DISA 721108/UG (11.98)		5
67	64	70		RICARDO ARJONA Quien Dijo Ayer		1
58	62	59		EL CHAPO DE SINALOA 15 Autenticos Exitos 0ISA 729333/UG (8 98)		2
59	47	49		EL POTRO DE SINALOA El Primer Tiempo		3
60	RE-E	NTRY		BRONCO / LOS BUKIS / LOS TEMERARIOS BBT		7
61	52	52	21	RAMON AYALA Y SUS BRAVOS DEL NORTE Cruzando Fronteras		2
62	67	67	-10	VARIOUS ARTISTS 30 Bachatas Pegaditas Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 60201/S0NY BMG NORTE (13.98)		2
63	RE-E	NTRY		JUAN Con Mi Soledad F0N0VISA 353359 UG (12 98)		ŧ
64	55	56		CONJUNTO PRIMAVERA Epoca Dorada		5
65	61	60		DADDY YANKEE EI Cartel: The Big Boss EL CARTEL INTERSCOPE 008937//GA (13 98)		ū
66	57	53		MAZIZO MUSICAL Linea De Oro: Loco Por Ti UNIVISION 311180/UG (5.98)		3
67	56	65		LA ARROLLADORA BANDA EL LIMON 15 Autenticos Exitos DISA 729342/UG (8 98)		5
68	51	55		EL POTRO DE SINALOA Los Mejores Corridos MACHETE 008497 (11 98)	0	5
69	75	2		LALD MORA Linea De Ora El Hombre Que Mas Te Amo Y Muchos Exitos Mas DISA 729338/UG (5.98)		4
70	RE-E	NTRY		ALEJANDRO FERNANDEZ Viento A Favor SONY BMG NORTE 10111 (16.98)		2
2	RE-E	NTRY		JOSE ALFREDO JIMENEZ Tesoros De Coleccion: 30 Grandes Canciones SONY BMG NORTE 06009 (10.98)		5
72	RE-E	NTRY		LOS TIGRES DEL NORTE Herencia Musical: 20 Comdos Prohibidos		7
73	70	69		FONOVISA 353266/UG (12.98)  DON OMAR  King Of Kings	•	1
74	53	64		VI 006662 MACHETE (15 98)  CARDENALES DE NUEVO LEON Epoca Dorada		5
75	RE-E		ş	US TUCANES DE TIJUANA UNIVISION 311110 UG (10.98)  La Mejor Coleccion: De Corridos		9

Billboard DANC

# LATIN

# LATIN AIRPLAY

# POP.

E SEE	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
		DONDE ESTAN CORAZON

4 ENRIQUE IGLESIAS (UNIVERSAL LATINO)

ME ENAMORA

JUANES (UNIVERSAL LATINO)

6 OJALA PUDIERA BORRARTE
MANA (WARNER LATINA)
5 TODO CAMBIO
CAMILA (SONY BMG NORIE)

6 3 CAMILA (SONY BMG NORIE)

SOY SOLO UN SECRETO
ALLIANDRA GIZMAN (EMI TELEVISA)

7 19 YO QUIERO
CAMILA (SONY BMG NORTE)

NO TE MENTIA
EDINITA NAZIONI (SONY BMG NORTE)

CON MAI SOLEDAD

9 10 CON MI SOLEDAD
JUAN (FONOVISA)
10 8 NO PUEDO OLVIDARLA
MARCO ANTONIO SOLIS (FONOVISA)

9 ALGUIEN SOY YO
ENRIQUE (IGESIAS (INTERSCOPE/UNIVERSAL LATINO)

12 22 SOLO TENGO OJOS PARA TI
JUAN LUIS GUERRA Y 440 (EMI TELEVISA)

JUAN LUIS GUERRA Y 440 (EMI T

INALCANZABLE

RBO (EMI TELEVISA)

14 13 POR AMARTE
PEPE ABUILAR (EMI TELEVISA)

COMIENZO DEL FINAL
JEREMIAS (UNIVERSAL LATINO)

A MA TITLE

# TROPICAL,

三五	53	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
2	4	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	2	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISA)

JUAN LUIS GUERRA Y 440 (EMI TELEVISA)

SIN PERDON
HECTOR ACOSTA (D A.M.)

5 5 ME ENAMORA
JUANES (UNIVERSAL LATINO)
6 17 NO TE VEO
CASA DE LEDNES (WARNER LATINA)
7 12 TE QUIERO
FLEX (EMI TELEVISA)

GOTAS DE AGUA DULCE
JUANES (UNIVERSAL LATINO)
SEXY MOVIMIENTO

9 13 SEXY MOVIMIENTO
WISIN & YANDEL (MACHETE)
10 14 ALO
LOS HERMANOS ROSARIO (M.P./JVN/J & N)
OUIERO

11 15 QUIERO
RICARDO ARJONA (SONY BMG NORTE)
12 18 AMOR DESPERDICIADO
FRANK REYES (M.P./JVN/J & N)

13 16 EL TRA
TITO "EL BAMBINO" (EMI TELEVISA)

14 19 AYER LA VI

DON OMAR (VI/MACHETE)

15 10 ELLA MENEA
NG2 (SONY BMG NORTE)

# **REGIONAL MEXICAN**

1 N	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	SOBRE MIS PIES LA ARROLLAGORA BANDA EL LIMON (DISA/EDIMONSA)
2	2	TE LLORE CONJUNTO PRIMAVERA (FONOVISA)
3	3	UN BUEN PERDEDOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
4	4	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS EL CHAPO DE SINALOA (DISA)
	5	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
6	8	TE QUIERO MUCHO PATRULLA 81 (DISA)

TE QUIER FERNANDEZ (JOUN' 9 MMG RUPHE)

TE QUIERO MUCHO
PATRULLA 81 (JUSA)

TO 10 EL VASO DERRAMA
EL POTRO DE SINALOA (MACHETE)

TO CHUY Y MAURICIO
EL POTRO DE SINALOA (MACHETE)

PAZ EN ESTE AMOR
FIDEL RUEDA (MACHETE)

10 6 YA NUNCA MAS
PEPE AGUILAR (EMI TELEVISA)

11 15 RUMBO AL SUR
LIST TIGRES OF L NORTE (FONOVISA)

2 12 AHORA QUE ESTUVISTE LEJOS
JENNI RIVERA (FONOVISA)
10 COMO EN LOS BUENOS TIEMPOS

GRUPO MONTEZ DE DURANGO (DISA)

POR QUIEN ME DEJAS

LOS CHEADOREZ DEL PASTIO DURANGUENSE DE ALFREDO HAMIREZ (DISA/EDIMON

16 MALDITO TEXTO
DINASTIA DE TUZANTLA (VENEMUSIC)

# **O LATIN ALBUMS**

# POP,

THIS	LAST	ARTIST TITLE (MPRINT / DISTRIBUTING LABEL)
0	1	CAMILA TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS LA MEJOR COLECCION (FONOVISA/UG)
3	3	JUANES LA VIDA ES UN RATICO (UNIVERSAL LATINO)
4	4	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
		and distributed forces and daily and the

ANDREA BOCELLI
LO MEJOR DE ANORA BOCELLI VIVERE (SUGAR-SIENTE UNIVERSAL LATINO)
 ALEJANDRO FERNANDEZ
15 ANDS DE EXITUS (OISCOS 605/SONY BMG NORTE)

7 MANA
AMAR ES COMBATIR (WARNER LATINA)
RBD

9 16 EDNITA NAZARIO
REAL (SONY BMG NORTE)
GRUPO NUEVA VIDA

10 SIN BANDERA
HASTA AHORA (DISCOS 605/SONY BMG NORTE)

12 VARIOUS ARTISTS
TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
13 11 VARIOUS ARTISTS

13 YURIDIA ENTRE MARIPOSAS (SONY BMG NOR)

CANTA A MEXICO (DISCOS 605/SONY BMG NOR

# TROPICAL

WER	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING (LABEL)
0	1	AVENTURA KINGS OF BACHATA: SOLD DUT AT MADISON SQUARE GARDEN (DISCOS SOSPREMIUM LATINSONY BING NORTE)
2	2	VARIOUS ARTISTS BACHATA # 1S (LA CALLE/UG)
3	8	GILBERTO SANTA ROSA CONTRASTE (SONY BMG NORTE)
0	7	JUAN LUIS GUERRA Y 440

JUAN LUIS GUERRA Y 440
LA LLAVE DE MI CORAZON (EMI TELEVISA)
AVENTURA

3 AVENTURA
 K.O.B.: LIVE (PREMIUM: LATIFUSONY BMG NORT
 OLGA TANON
 STITUS EN 2 TIEMPOS (LA CALLE/UG)

6 MARC ANTHONY
EL CANTANTE (SOUNDTRACK) (SONY BMG

XTREME
HACIENDO HISTORIA (LA CALLE/UG)

GLORIA ESTEFAN
90 MILLAS (BURGUNDY/SONY BMG NORT

10 10 VARIOUS ARTISTS
30 BACHATAS LO NUEVO Y LO MEJOR 2007 (MOCK & POLLSON
VARIOUS ARTISTS
BACHATAHITS 2008 (J. & N. SONY BMG NORTE)

12 16 VARIOUS ARTISTS
BACHATA: SIMPLY THE BEST (MACHETE)

13 15 JUAN LUIS GUERRA
ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UN

ARCHIVO DIGITAL 4.4 (SIENTE/KAREN/UNIVERSAL LATINO)

HECTOR LAVOE
EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LAT

# **REGIONAL MEXICAN**

THIS	LAST	ARTIST TITLE (IMPRINT / DISTHIBUTING LABEL)
1	1	CONJUNTO PRIMAVERA  QUE GANAS DE VOLVER (FONOVISA/UG)
2	2	LOS CREADOREZ DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ LISTOS MONTADOS Y ARMADOS (DISA/UG)
والمنافعة المنافعة	3	K-PAZ DE LA SIERRA CAPAZ DE TOOO POR TI (DISA/UG)
4	4	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)

PARA SIEMPRE (SONY BMG NORTE)

5 VICENTE FERNANDEZ
HISTORIA DE UNI IDOLO (DISCOS 605/SONY BMG NORTE)

6 LA ARROLLADORA BANDA EL LIMON

T LOS CUATES DE SINALOA PUROS EXITOS CHACAS (SONY BMG NORTE)

LOS CUATES DE SINALOA PUROS EXITOS CHACAS (SONY BMG NORTE)

B LA ARROLLADORA BANDA EL LIMON

9 7 K-PAZ DE LA SIERRA
15 AUTENTICOS EXITOS (DISA/UG)
10 9 LOS TUCANES DE TIJUANA
20 ANIVERSARIO (UNIVISIONALIC)

11 20 ALACRANES MUSICAL
AHORA Y SIEMPE (UNIVISION/UG)

12 10 LOS TIGRES DEL NORTE
25 JOYAS (FONOVISA/UG)

13 12 PATRULLA 81

14 13 BANDA EL RECODO
30 PEGADITAS: PUROS CORRIGOS Y RANCHERAS (MASTEREO)
15 14 K-PAZ DE LA SIERRA

# HOT DANCE CLUB PLAY.

			718/71
WEEK WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT / PROMOTION LABEL
0	2	9	# AMAZING 1WK CELEDA NERVOUS
2	3	6	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
2	Ш	7	TOGETHER  BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY 80*
4	7	6	THE BOSS KRISTINE W FLY AGAIN
5	6	13	IT DOESN'T TAKE MUCH SARAH ATERETH BEGUILE
6	11	3	FEEDBACK JANET ISLAND/IDJMG
7	9	9	HOT SHOT KAREN YOUNG REHEAT MAXROXX
8	8	13	THE GIRL YOU LOST SIA MONKEY PUZZLE/HEAR/CMG
9	1	12	GIVE IT ALL YOU GOT ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
10	5	9	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
0	1		GORGEOUS IOINA MENZEL WARNER BROS.
12	12	8	HOW FAR WE'VE COME MATCHBOX TWENTY MELISMA/ATLANTIC
13	10	11.	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
14	18	6	BEAUTIFUL TAYLOR DAYNE INTENTION
15	17	6	GIVE IT X-PRESS 2 SILVER LABEL/TOMMY BOY
16	21	4	GET THIS PARTY STARTED SHIRLEY BASSEY ABSOLUTE
17	14	13	BREAKING DISHES RIHANNA ISLAND/IDJMG
18	15	12	LET GO PAUL VAN DYK FEATURING REA GARVEY MUTE
10	<b>2</b> 3	6	CHARMED LIFE MICK JAGGER RHINO/ATLANTIC
20	25	6	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
8	30	4	PICK THE FLAME OS ERIN HAMILTON MASTERBEAT
0	31	4	WITH EVERY HEARTBEAT ROBYN KONICHIWAICHERRYTREE/INTERSCOPE
23	22	11	WHATSITGONNAB (I'M SO READY) BRIAN ANTHONY SOGNI
24	20	12	WANNABE SPICE GIRLS VIRGIN
	-		MV LIEE ACAIN

		SE				
THS WEEK	LAST	WEE	ARTIST IMPRINT:/ PROMOTION LABEL			
26	28	12	UNDISCO ME			
			PACK YOUR BAGS			
21	26	8	LEANA SWEDISH DIVA			
28	33	1	HEAD OVER HEELS SYLVIA TOSUN SEA TO SUN			
29	38	3	BESITO PA TI LA LUPE EMUSICA/FANIA			
30	16	14	TAKING CHANCES CELINE DION COLUMBIA			
31	37	4	JIMMY M.I.A. XL/INTERSCOPE			
	32	9	LIES KAMERA NETTWERK			
33	39	4	I GOT A FEELIN' VICKI SHEPARD FEATURING JEANIE TRACY REDZONE			
34	27	8	FUEGO CHEETAH GIRLS HOLLYWOOD			
35	36	5	APOLOGIZE TIMBALAND FEAT ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE			
36	41	3	DESTINY AMBERROSE MARIE CATZ			
37	29	15	NOTHIN' BETTER TO DO LEANN RIMES CURB			
38	HOT	SHOT BUT	SENSUAL SEDUCTION SNOOP OOGG DOGGYSTYLE/GEFFEN/INTERSCOPE			
38 39	44	SMOT BUT				
ACD.	44 45		SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF			
39		2	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM  LOVE SWEET SOUND			
39 40	45	2 2 16	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM BABY LOVE			
39 40 41	45 19	2 2 16	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM BABY LOVE MICOLE SCHERZINGER FEATURING WILLIAM INTERSCOPE BABY			
39 40 41 42	45 19	2 2 16 16	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM  BABY LOVE MICOLE SCHERZINGER FEATURING WILLIAM INTERSCOPE  BABY ANGE STONE FEATURING BETTY WRIGHT STAX/CMG  RUN THE SHOW			
39 40 41 42 43	45 19	2 2 16 16	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM LOVE SWEET SOUND GROOVE ARMADA FEAT. CANQI STATON STRICTLY RHYTHM BABY LOVE MICOLE SCHERZINGER FEATURING WILL.IAM INTERSCOPE BABY ANGIE STONE FEATURING BEITY WRIGHT STAX/CMG RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC BREAK YOU			
39 40 41 42 43	45 19 NI	2 16 16 W	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM  LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM BABY LOVE BABY AND STORM FEATURING WILLIAM INTERSCOPE BABY AND STORM FEATURING BETTY WRIGHT STAX/CMG RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC BREAK YOU BAPH FALCON NERYOUS DON'T ACT LIKE YOU DON'T KNOW			
39 40 41 42 43 44 45	45 19 NI 111	2 2 16 16 W	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM LOVE SWEET SOUND GROOVE ARMADA FEAT. CANQI STATON STRICTLY RHYTHM BABY LOVE MICOLE SCHERZINGER FEATURING WILL.IAM INTERSCOPE BABY ANGIE STONE FEATURING BEITY WRIGHT STAX/CMG RUN THE SHOW KAT DELUMA FEATURING BUSTA RHYMES EPIC BREAK YOU RALPH FALCON NERVOUS DON'T ACT LIKE YOU DON'T KNOW JUPSTA JUICED UP LONG TIME			
39 40 41 42 43 44 45 46	45 19 NI 11 42 46 34	2 2 16 16 W	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM BABY LOVE BABY ANDIE STONE FEATURING BETTY WRIGHT STAX/CMG RUN THE SHOW KAT DELINIA FEATURING BUSTA RHYMES EPIC BREAK YOU RALPH FALCON NERVOUS DON'T ACT LIKE YOU DON'T KNOW JIPSTA JUICED UP LONG TIME ROO CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC STARS			
39 40 41 42 43 44 45 46 47	45 19 NI MI 42 46 34	2 16 16 16 W	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM  LOVE SWEET SOUND GROOVE ARMADA FEAT. CANQI STATON STRICTLY RHYTHM BABY LOVE MICOLE SCHERZINGER FEATURING WILL.IAM INTERSCOPE BABY ANGIE STONE FEATURING BEITY WRIGHT STAX/CMG RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC BREAK YOU RALPH FALCON NERVOUS DON'T ACT LIKE YOU DON'T KNOW JUPSTA JUICED UP  LONG TIME ROO CABRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC STARS ERIKA JAYNE EM RECORDS BREAKAWAY			
39 40 41 42 43 44 45 46 47	45 19 NI MI 42 46 34	2 2 16 16 3 2 16	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE  IF COLETTE OM  LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM  BABY LOVE  BABY ANDIE STONE FEATURING BETTY WRIGHT STAX/CMG  RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC  BREAK YOU RALPH FALCON NERVOUS  DON'T ACT LIKE YOU DON'T KNOW JIPSTA JUICED UP  LONG TIME ROO CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC  STARS  ERIKA JAYNE RM RECORDS  BREAKAWAY DI BILL BERNET! 8 INAYA DAY BIG RHYTHM STUDIOS  LOVELIGHT			

# TOP ELECTRONIC ALBUMS ...

30 5 MY LIFE AGAIN
LAUREN HILOEBRANOT RED WALLET

THIS	LAST	WEEK ON CH	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
1	1	3	#1 HANNAH MONTANA  3 WKS HAMAH MONTANA 2 NON-STOP DANCE PARTY WALL DISNEY 001106	
2	5	6	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	THE SEC. LANSING
3	3	4	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636	
4	4	9	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	100
5	6	26	M.I.A. KALA XL/INTERSCOPE 009659*/IGA	
6	2	2	HOT CHIP MADE IN THE DARK DFA 18094*/ASTRALWERKS®	ĺ
7	7	3	VARIOUS ARTISTS PULSE: PLATINUM EDITION RAZOR & TIE 89179	
8	8	11	DAFT PUNK ALIVE 2007 VIRGIN 09841	
9	NE	W	SUPREME BEINGS OF LEISURE 111 RYKODISC 10939	
10	10	17	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA®	
11	9	22	METRO STATION METRO STATION RED INK 10521	Section 1
12	11	47	LCD SOUNDSYSTEM SOUND OF SILVER DFA 851141/CAPITOL	2.0
13	14	15	TREVOR SIMPSON & CATO K ULTRA.2008 ULTRA 1596	
14	12	13	NINE INCH NAILS Y34RZ3R0R3MIX3D INTERSCOPE 010331*/IGA⊕	
15	13	32	JUSTICE Cross eo Banger/Because 224892/VICE	
16	15	18	TIESTO IN SEARCH OF SUNRISE 6: IBIZA BLACK HOLE 30759/NETTWERK	16. 18
17	17	66	DEPECHE MODE  THE BEST OF DEPECHE MODE: VOLUME 1 SPENNUTE REPRISE 44256 WARNER BROS.   THE BEST OF DEPECHE MODE: VOLUME 1 SPENNUTE REPRISE 44256 WARNER BROS.	
18	16	13	GORILLAZ D-SIDES VIRGIN 10545	
19	21	44	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	- Aller
20	RE-E	NTRY	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS	
21	18	4	STEVE AOKI PILLOWFACE AND HIS AIRPLANE CHRONICLES DIM MAK 90773/THRIVE	C ny man
22	19	12	ARMIN VAN BUUREN UNIVERSAL RELIGION 2008 ULTRA 1621	
23	23	2	THE CRYSTAL METHOD DRIVE ADRENALINE 101005	
24	20	27	PAUL VAN DYK IN BETWEEN MUTE 9364*	STREET, STREET
25	24	47	ENIGMA A POSTERIORI VIRGIN 69994	The Parity of

# DANCE AIRPLAY.

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	1	16	#1 LET ME THINK ABOUT IT 3 WKS IDA CORR LIFTED/NJCK/DISCO:WAX-WARNER BROS
2	3	11	WHAT HURTS THE MOST CASCADA ROBBINS
3	2	F	ANTHEM FILO & PERI FEATURING ERIC LUMIERE VANDIT
•	4	22	IN MY ARMS PLUMB CURB
	5	13	RISE UP YVES LAROCK MAP DANGE
6	8	10	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FEAT, COZI PERFECTO/JULTRA
2.	6	13	STARS ERIKA JAYNE RM RECORDS
8	10	3	I CAN'T HELP MYSELF BELLATRAX FEATURING SOPHIA MAY NERVOUS
	1	16	CALABRIA 2008 ENUR FEATURING NATASJA ULTRA
10	11	7	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT, SEAN KINGSTON PHONOGENIC/EPIC
11	23	2	FEEDBACK JANET ISLAND/IDJMG
12	20	2	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
13	9	14	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
	12	6	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
15	18	4	LOVE HAS GONE DAVE ARMSTRONG & REDROCHE EYEZCREAM/ULTRA
16	14	4	YOU DON'T KNOW STONEBRIDGE STONEY BOY/ARMADA/ASTRAL
	16	3	SPEED UP FUNKERMAN ULTRA
			WITH EVERY HEARTBEAT

| 16 | 3 | SPEED UP | FUNKERMAN ULTRA | WITH EVERY HEARTBEAT | ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE | 19 | 21 | TOGETHER | BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY B | ROUND | MISCHA DANIELS MERVOUS | 22 | NOW YOU'RE GONE | BASSHUNTER ULTRA | HEAVEN | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA | JESUUTRA

22 17 3 HEAVEN
JES ULTRA
23 19 16 AMAZING
SEAL WARNER BROS.

24 25 5 PIECE OF ME BRITINEY SPEARS JIVE/ZDMBA
25 NEW HANDLE ME

# ITS OF WORLD Billboard

# SOUNDSCAN JAPAN) FEBRUARY 19, 2008 1 NEW ANATA GA KOKONI ITARA PORNOGRAFFITTI SONY SOBA NI IRUNE TERUMA AOYAMA FEAT. SOULJA UNIVERSAL

GENKAI FUNAUTA
KIYOSHI HIKAWA COLUMBIA OGON DAMASHI SHONAN NO KAZE TOY'S FAC NEW

2

GURAN - OPTICAL IMPRESSION (FIRST LTD).
THE GAZETTE KING LIPS (FIRST LTD VERSION)

GURAN - AUDITORY IMPRESSION
THE GAZETTE KING RUNAWAY/MY GIRLFIREND TOHOSHINKI AVEX TRAX

STORY YUZU TOY'S FACTOR

10 NEW HARUKA
MELODY TOY'S FACTORY

U	Ni	TED KINGE
		SINGLES
THIS	LAST	(THE DFFICIAL UK CHARTS CO.)
1	NEW	MERCY DUFFY A&M
2	2	ROCKSTAR Nickelback roadrunner
3	1	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BA
4	5	SUN GOES DOWN DAVID JORDAN MERCURY
5	3	CHASING PAVEMENTS
6	4	DON'T STOP THE MUS
7	NEW	WHAT'S IT GONNA BE
8	6	WORK KELLY ROWLAND COLUMBIA
9	12	I THOUGHT IT WAS ON THE FEELING FICTION/POLYDOR
		A 0 F

SINGLES							
THIS	LAST	(THE DEFICIAL UK CHARTS CO.) FEBRUARY 17, 2008					
1	NEW	MERCY DUFFY A&M					
2	2	ROCKSTAR NICKELBACK ROADRUNNER					
3	1	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND					
4	5	SUN GOES DOWN DAVID JORDAN MERCURY					
5	3	CHASING PAVEMENTS					
6	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM					
7	NEW	WHAT'S IT GONNA BE H TWO D FT. PLATINUM MINISTRY OF SOUND					
8	6	WORK KELLY ROWLAND COLUMBIA					
9	12	I THOUGHT IT WAS OVER THE FEELING FICTION/POLYDOR					
10	18	A & E GOLDFRAPP MUTE					

IAL UN GHANTO CO.J FEBRUARY 17, 2000	PH .		(MEDIA CONTINUE)
	1	NEW	KUSCHEL SONG SCHNUFFEL SONY BMG
TAR ROADRUNNER	2	1	BLEEDING LOVE LEONA LEWIS SYCO
DU'RE GONE  8 B DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND	3	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLAN
DES DOWN AN MERCURY	4	3	MY MAN IS A MEAN MAN STEFANIE HEINZMANN SSDSDSSWEM
IG PAVEMENTS	5	5	DOKTORSPIELE ALEX C. FT. YASS UNIVERSAL
STOP THE MUSIC P/DEF JAM	6	11	I'LL BE WAITING LENNY KRAVITZ VIRGIN
IT GONNA BE PLATINUM MINISTRY OF SOUND	7	10	STARK ICH + ICH POLYDOR
AND COLUMBIA	8	12	EARLY WINTER GWEN STEFANI INTERSCOPE
GHT IT WAS OVER	9	7	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
MUTE	10	13	NO ONE ALICIA KEYS MBK/J
STRALIA ***			CANADA
SINGLES		BIL	LBOARD CANADIAN H
	-	_	

		SINGLES
WEEK	LAST	(MEDIA CONTROL) FEBRUARY 19, 200
1	NEW	KUSCHEL SONG SCHNUFFEL SONY BMG
2	1	BLEEDING LOVE LEONA LEWIS SYCO
3	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOP
4	3	MY MAN IS A MEAN MAN STEFANIE HEINZMANN SSDSDSSWEM
5	5	DOKTORSPIELE ALEX C. FT. YASS UNIVERSAL
6	11	I'LL BE WAITING LENNY KRAVITZ VIRGIN
7	10	STARK ICH + ICH POLYDOR
8	12	EARLY WINTER GWEN STEFANI INTERSCOPE
9	7	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
10	13	NO ONE ALICIA KEYS MBK/J

D	ļĢ	ITAL SONGS
THIS	AST	(NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 1,
1	NEW	MEDOV
i i	2	ROCKSTAR NICKELBACK EMI
50	1	DON'T STOP THE MUSIC
4	3	BLEEDING LOVE LEONA SYCO
1	4	NOW YOU'RE GONE BASSHUNTER HAROZBEAT MINISTRY OF SOUND
6	NEW	WHAT'S IT GONNA BE HTWOO FT. PLATNUM HAROZBEAT/MINISTRY OF SOUND
7	5	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERS
	6	CHASING PAVEMENTS ADELE XL
1 10	8	SUN GOES DOWN DAVID JORDAN ZTT IMERCURY
10	NEW	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
	7	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
12	10	NO ONE ALICIA KEYS MBK/J
13	9	WORK KELLY ROWLAND MUSIC WORLD/COLUMBIA
14	13	I'LL BE WAITING LENNY KRAVITZ VIRGIN
15	17	VALERIE AMY WINEHOUSE ISLAND
16	NEW	REHAB AMY WINEHOUSE ISLAND
17	12	BABY DON'T LET GO THE FEELING ISLAND

**EURO** 

FRANCE									
SINGLES									
THIS	LAST	(SNEP/IFOP/TITE-LIVE) FEBRUARY 19, 2008							
1	1.	IL AVAIT LES MOTS SHERYFA LUNA ULM							
2	5	NEW SOUL YAEL NAIM TOT OU TARD							
3	3	ALIVE MDNDOTEK MERCURY							
4	4	PLUS LA FREDERIC LERNER STERNE							
5	2	PARLE A MA MAIN FATAL BAZDOKA FT YELLE ET CHRI UP							
6	6	CETTE FOIS MELISSA M. UP							
7	14	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUNO/INTERSCOPE							
8	8	SUCKER DIM CHRIS EMI							
9	7	AN DEINER SEITE (ICH BIN DA) TOKIO HOTEL ISLAND							
10	NEW	ENTENDS - TU LE MONDE?							

SINGLES							
THIS	LAST	(ARIA) FEBRUARY 17, 2008					
1	2	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM					
2	1	BLEEDING LOVE LEONA LEWIS SYCO					
3	7	PICTURES OF YOU THE LAST GOODNIGHT VIRGIN					
4	3	PIECE OF ME BRITNEY SPEARS JIVE ZOMBA					
5	4	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE					
6	5	UNTOUCHED THE VERDNICAS WARNER BROS.					
7	6	APOLOGIZE TIMBALAND FT. DNEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE					
8	10	LOW FLO RIDA FEAT. T-PAIN JIVE/ZOMBA					
9	9	NO ONE ALICIA KEYS MBK/J					
10	11	DON'T HOLD BACK THE POTBELLEEZ EMI					

	BIL	LBOARE
THIS	LAST WEEK	(NIELSEN BOS
1	1	LOW FLO RIDA FT. T
2	3	NO ONE ALICIA KEYS IV
3	4	DON'T ST RIHANNA SRP
4	2	APOLOG TIMBALAND FT. 0
5	5	TATTOO JORDIN SPARK
6	26	STRONG KANYE WEST
7	8	TAKE YO SEAN KINGSTO
8	6	FOR THE
9	12	WITH YO
10	24	1234 FEIST ARTS &
	3 4 5 6 7 8 9	1 1 2 3 3 4 4 2 5 5 6 26 7 8 8 6 9 12

THIS	LAST	(NIELSEN BOS/SOUNDSCAN) MARCH 1, 2008
1	1	LOW Flo Rida Ft. T-Pain Poe Boy/Atlantic/Warner
2	3	NO ONE ALICIA KEYS MBK JISONY BMG
3	4	DON'T STOP THE MUSIC RIHANNA SRP DEF JAM/UNIVERSAL
4	2	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY BLACKGROUNDINTERSCOPE UNIVERSAL
5	5	TATTOO JORDIN SPARKS 19/JIVE/SONY BMG
6	26	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
7	8	TAKE YOU THERE SEAN KINGSTON BELUGA HEIGHTS EPIC/SONY BMG
8	6	FOR THE NIGHTS I CAN'T REMEMBER HEDLEY UNIVERSAL
9	12	WITH YOU CHRIS BROWN JIVE/SONY BMG
10	24	1234 FEIST ARTS & CRAFTS
	Ī	

	0.48	6	CHASING PAVEMENTS ADELE XL
The state of the s	1 181	8	SUN GOES DOWN DAVID JORDAN ZTTIMERCURY
j	10	NEW	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
Total control of		7	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
-	12	10	NO ONE ALICIA KEYS MBK/J
	13	9	WORK KELLY ROWLAND MUSIC WORLD/COLUMBIA
1	14	13	I'LL BE WAITING LENNY KRAVITZ VIRGIN
Ì	15	17	VALERIE AMY WINEHOUSE ISLAND
	16	NEW	REHAB AMY WINEHOUSE ISLAND
ĺ	17	12	BABY DON'T LET GO THE FEELING ISLAND
the state of the late of the l	18	15	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
j	19	NEW	BACK TO BLACK AMY WINEHOUSE ISLAND
1	20	11	SUPERSTAR LUPE FIASCO FT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
١			
	A		A STATE OF THE RESIDENCE OF THE PARTY OF THE
'n			
	HEAT	- 101	UDO DICITAL EDOTILOUT
	100°	E	URO DIGITAL SPOTLIGHT
		E	DENMARK +
			DENMARK +- DIGITAL SONGS
	THIS	LAST	DENMARK DIGITAL SONGS  (IFPI/NIELSEN MARKETING RESEARCH) MARCH 1, 2008
	THIS WEEK		DENMARK +- DIGITAL SONGS
	0	LAST	DENMARK  DIGITAL SONGS  (IFPI/NIELSEN MARKETING RESEARCH) MARCH 1, 2008  RAMT I NATTEN (A CAPPELLA)
	0	L CAST WEEK	DENMARK  DIGITAL SONGS  (IFPI/NIELSEN MARKETING RESEARCH) MARCH 1, 2008  RAMT I NATTEN (A CAPPELLA) LIZZIE ART PEOPLE  BLEEDING LOVE
	1	1 CAST	DENMARK  DIGITAL SONGS  (IFPI/NIELSEN MARKETING RESEARCH) MARCH 1, 2008  RAMT I NATTEN (A CAPPELLA) LIZZIE ART PEOPLE  BLEDING LOVE LEONA SYCO  PIECE OF ME

HALY					
	DIGITAL SONGS				
THIS	LAST	(FIMI/NIELSEN) FEBRUARY 18, 2008			
1	2	APOLOGIZE 11MBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE			
2	3	BLEEDING LOVE LEDNA LEWIS SYCO			
3	1	BABY LET'S PLAY HOUSE ELVIS PRESLEY RCA			
4	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM			
5	9	I'LL BE WAITING LENNY KRAVITZ VIRGIN			
6	4	FANGO JOVANOTTI UNIVERSAL			
7	5	NIENTE PAURA LIGABUE WARRER BROS			
8	8	LET ME OUT BEN'S BROTHER RELENTLESS			
9	24	FERMO IMMAGINE MONDOIA DIELLE			
10	7	NO ONE alicia keys BMK/J			

	SINGLES				
THIS	LAST WEEK	(PROMUSICAE/MEDIA) FEBRUARY 20, 2008			
1	1	HIGH SCHOOL MUSICAL - BE MINE BSO EMI			
2	2	SAW SOMETHING DAVE GAHAN VIRGIN			
3	20	SKY ALLAN RAMIREZ & BB DIVUCSA			
4	3	NACEN DE LA BRUMA DOGMA CREW BOA			
5	10	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL:			
6	5	SUCK MY Magan/rodriguez blanco y negro			
7	4	RISE Kuro Maverick/Tapesh Blanco y Negro			
8	NEW	TOCA'S MIRACLE FRAGMA BLANCO Y NEGRO			
9	NEW	LOS RAPEROS NUNCA NUEREN SHOTTA 80A			
10	6	BARRO Y FUEGO TRIPLE XXX AVOID			

**IRELAND** 

**SPAIN** 

ALBUMS			
WEEK	LAST	(SUCESSO MAGAZINE) FEBRUARY 20, 2008	
1	1	QUEEN THE PLATINUM COLLECTION PARLOPHONE	
2	NEW	VARIOUS ARTISTS PANCADAD DO CALOEIRAO DO HUCK SOM LIVRE	
3	11	BANDA CALYPSO VOL. 11 - AO VIVO EM GOIANIA MD	
4	7	JOTA QUEST MTV AO VIVO SONY BMG	
5	13	RENATO RUSSO SERIE NOVA BIS EMI	
6	41	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE PLANE	
7	10	BENITO DI PAULA 20 SUPER SUCESSOS SONY BMG	
8	9	ADRIANA CALCANHOTO PERFIL SOM LIVRE	
9	NEW	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
10	NEW	DJAVAN PERFIL SOM LIVRE	

		DENMARK T
m-1-1-1		DIGITAL SONGS
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) MARCH 1, 2008
1	1	RAMT I NATTEN (A CAPPELLA) LIZZIE ART PEOPLE
25	2	BLEEDING LOVE LEONA SYCO
3	4	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
4	3	HVAD NU HVIS ALEX FT. NIK & JAY COPENHAGEN
	5	CRUCIFY MY HEART PRIVATE UNIVERSAL
	8	DROPS IN THE OCEAN THE STORM UNIVERSAL
7	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
80	NEW	MERCY DUFFY A&M
<b>■</b> 7	9	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
10	10	DEN LILLE PIGE ANNA DAVIO NOOB FACTORY/BONNIER AMIGO

SWEDEN #						
	SINGLES					
THIS	LAST	(GLF) FEBRUARY 15, 2008				
1	1	DO YOU LOVE ME AMANDA JENSSEN EPIC				
2	5	BLEEDING LOVE LEONA LEWIS SYCO				
3	2	ALL FOR LOVE E.M.D. ARIOLA				
4	8	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND				
5	51	SENSUAL SEDUCTION SNOOP DOGG GEFFEN				
		ALBUMS				
1	NEW	EROS RAMAZZOTTI E2 ARIOLA				
2	1	JOHNNY LOGAN THE IRISH CONNECTION MB0				
3	2	VAN MORRISON STILL ON TOP - THE GREASTEST HITS EXILE				
4	4	LARS WINNERBACK				

5 10 CARDIGANS
BEST OF STOCKHOLI

THIS	LAST	(IRMA/CHART TRACK) FEBRUARY 15, 2008
1	1	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
2	2	ROCKSTAR NICKELBACK ROADRUNNER
3	4	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA
4	3	SUPERSTAR LUPE FIASCO ATLANTIC
5	5	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
		ALBUMS
1	1	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE WORLD
2	5	AMY WINEHOUSE BACK TO BLACK ISLAND
3	2	TOM BAXTER SKYBOUND CHARISMA
4	4	GLEN HANSARD/MARKETA IRGLOVA ONCE SONY BMG
5	NEW	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC

FLANDERS				
SINGLES				
WEEK	LAST	(ULTRATOP/GFK) FEBRUARY 20, 2008		
1	1	BLEEDING LOVE LEONA LEWIS SYCD		
2	5	UNINVITED FREEMASONS FT. BAILEY TZUKE LOADED		
3	2	DON'T STOP THE MUSIC RIHANNA SRPIDEF JAM		
4	3	I'LL KILL HER SOKO SOKODISC		
*	4	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
		ALBUMS		
1	21	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC		
2	1	MILOW COMING OF AGE HOMERUN		
3	6	AMY WINEHOUSE BACK TO BLACK ISLAND		
4	2	TIM VANHAMEL WELCOME TO THE BLUE HOUSE PIAS		
5	5	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION DELUXE VIRGIN		

_		ALBUMS
WEEK	LAST	(CAPIF) JANUARY 30, 2001
1	1	SERRAT/SABINA DOS PAJAROS DE UN TIRO (CD & DVD) SONY BMG
2	2	SERRAT/SABINA DOS PAJARDS DE UN TIRO SONY BMG
3	3	VARIOUS ARTISTS PATITO FEO EN EL TEATRO EMI
4	4	INDIO SOLARI PORCO REX DBN
5	10	VARIOUS ARTISTS SUENOS (HIGH SCHOOL MUSCIAL) SDNY BMG
6	6	ANDRES CALAMARO LA LENGUA POPULAR DRO
7	NEW	VARIOUS ARTISTS VERANO 2008 EMI
8	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CO UNIVERSAL
9	5	SODA STEREO ME VERAS VOLVER SDNY BMG
10	NEW	BAJOFONDO MARDULCE UNIVERSAL

# nielsen SoundScan

# Billboard ALBUNS ARE 1 2008

# **EUROCHARTS**

**EURO** 

SINGLE SALES				
THIS	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 20, 2008		
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
2	2	BLEEDING LOVE LEDNA LEWIS SYCO		
3	3	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM		
4	11	NEW SOUL YAEL NAIM TOT OU TARD		
5	4	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND		
6	5	IL AVAIT LES MOTS SHERYFA LUNA ULM		
7	NEW	MERCY DUFFY A&M		
8	6	NO ONE ALIGIA KEYS MBK/J		
9	7	ROCKSTAR NICKELBACK ROADRUNNER		
10	NEW	KUSCHEL SONG SCHNUFFEL SONY BMG		
11	8	PIECE OF ME BRITNEY SPEARS JIVE/ZOMBA		
12	13	ALIVE MONDOTEK MERCURY		
13	19	I'LL BE WAITING LENNY KRAVITZ VIRGIN		
14	12	MY MAN IS A MEAN MAN STEFANIE HEINZMANN SSDSOSSWEM		
15	16	SUN GOES DOWN David Jordan Mercury		

	ALBUMS				
THIS	LAST	FEBRUARY 20, 2008			
1	NEW	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC			
2	2	AMY WINEHOUSE BACK TO BLACK ISLAND			
3	1	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE PLANET			
4	3	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN			
5	4	LEONA LEWIS SPIRIT SYCO			
6	5	RIHANNA GOOO GIRL GONE BAO SRP/DEF JAM			
7	9	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER			
8	7	MIKA Life in Cartoon motion Casablanga/Island			
9	11	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD			
10	20	EROS RAMAZZOTTI E2 ARIOLA			
-11	19	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE			
12	13	ALICIA KEYS ASTAM J			
13	NEW	SIMPLE PLAN SIMPLE PLAN ATLANTIC			
14	6	ADELE 19 XL			
15	15	ANDREA BOCELLI VIVERE SUGAR			

		RADIO AIRPLAY nielsen
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITOREO AND TABULATED BY NIELSEN MUSIC CONTROL FEBRUARY 20, 2008
1	1	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	BLEEDING LOVE LEONA LEWIS SYCO
3	4	NO ONE ALICIA KEYS MBK/J
4	3	HATE THAT I LOVE YOU RIHANNA FT. NE-YO SRP DEF JAM
5	5	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOO
6	6	DON'T STOP THE MUSIC RIHANNA SRP DEF JAM
7	8	ABOUT YOU NOW SUGAR BABES ISLAND
8	13	MERCY DUFFY A&M
9	9	SHADOW OF THE DAY LINKIN PARK MACHINE SHOP/WARNER BROS.
10	7	I'LL BE WAITING LENNY KRAVITZ VIRGIN
11	15	IN MY ARMS KYLIE MINOGUE PARLOPHONE
12	12	BUBBLY Colbie Caillat Universal Republic
13	11	CHASING PAVEMENTS ADELE XL
14	14	IF I HAD EYES  JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC
15	17	NEW SOUL YAEL NAIM WARNER

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	100	172	<b>7</b> Z <sub>10</sub>	
		11110	TM	
THIS	WEEK	WEEKS ON CHT	ARTIST	CERT
-	-		TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  MICHAEL BUBLE	C)
V	1	42	37 WKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
2	2	21	CHRIS BOTTI ITALIA COLUMBIA 07606/SONY MUSIC €	
3	3	2-	QUEEN LATIFAH TRAV-LIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
4	4	22	DIANA KRALL THE VERY BEST OF DIANA KRALL VERVE 009412/VG ⊕	
6	Ni	W	THE PUPPINI SISTERS THE RISE AND FALL OF RUBY WOO VERVE 010416/VG	
6	5	2	TONY BENNETT TONY BENNETT STORS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY 8MG	
7	8	4	WYNTON MARSALIS STANDARDS & BALLADS LEGACY/COLUMBIA 10428/SONY BMG	
8	NE	W	VARIOUS ARTISTS DROPPIN SCIENCE GREATEST SAMPLES FROM THE BLUE NOTE LAB BLUE NOTE 92208*/BLG	
9	6	63	THE BBC BIG BAND ORCHESTRA BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	200
10	7	4	TONY BENNETT TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADACY	
113	10	4)	PINK MARTINI HEY EUGENEI HEINZ 3*	
12	14	29	MICHAEL BRECKER PILGRIMAGE WA 3095 HEADS UP	
13	13	5	ELIANE ELIAS SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/BLG	
14	RE-E	NTRY	THE PUPPINI SISTERS BETCHA BOTTOM DOLLAR VERVE 008409/VG	
15	9	2	HORACE SILVER LIVE AT NEWPORT '58 BLUE NOTE 98070 BLG	
16	11	2	CHICK COREA & GARY BURTON THE NEW CRYSTAL SILENCE CONCORD 230630	
17	16	74	DIANA KRALL FROM THIS MOMENT ON VERVE 007323/VG	
18	17	47	HARRY CONNICK, JR. OH. MY NOLA COLUMBIA 88851 SONY MUSIC	
19	12	24	PAUL ANKA CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP	
20	24	19	TERENCE BLANCHARD A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA) BLUE NOTE 91532/BLG	
21	NE	W	ROBERTA GAMBARINI & HANK JONES YOU ARE THERE DECCA 010622 UNIVERSAL CLASSICS GROUP	
22	25	73	MADELEINE PEYROUX HALF THE PERFECT WORLD ROUNDER 613252	
23	RE-E	NTRY	JOHN JORGENSON QUINTET ULTRASPONTANE 12 7050 PHAROAH	
24	NE	w	MILES DAVIS BEAUTIFUL BALLADS & LOVE SONGS LEGACY COLUMBIA 21824 SONY BMG	
25	15	- 8	KEITH JARRETT, GARY PEACOCK, JACK DEJOHNETTE MY FOOLISH HEART: LIVE AT MONTREUX ECM 009887/UNIVERSAL CLASSICS GROUP	
Breen			THE CO. AL. B. MICHAEL WITH THE CONTROL OF THE CONTROL OF THE	30

1			7 - 2 - 8 - 8 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1	3
	7	ro		(6)
	1	6	LASSICAL	
			- PACOCOL COPA IN	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 LANG LANG 2WKS THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
2	3	5	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4996466	134
3	AE-E	MERY	SOUNDTRACK NO RESERVATIONS OECCA 009397/UNIVERSAL CLASSICS GROUP	
0	8	58	YO-YO MA  APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
5	5	2	NATALIE DESSAY ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
6	6	2	KRONOS QUARTET AND WU MAN TERRY RILEY: THE CUSP OF MAGIC NONESUCH 360508/WARNER BRDS.	
7	11	76	JOSHUA BELL VOICE OF THE VIOLIN SDNY CLASSICAL 97779/SONY BMG MASTERWORKS	
0	14	24	JOSHUA BELL Corigliand: The Red Violin Concerto Sony Classical 88060/Sony BMG MASTERWORKS	
9	7	24	ANDRE RIEU RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG +	
10	12	29	YO-YO MA'THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA) NEW IMPOSSIBILITIES SONY CLASSICAL 10319-SONY BMG MASTERWORKS	
11	4	4	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO) VOCE DITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP	
12	17	25	SIMONE DINNERSTEIN BACH: GOLDBERG VARIATIONS TELARC 80692	
13	13	19	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	
14	9	18	CECILIA BARTOLI MARIA DECCA 009989 UNIVERSAL CLASSICS GROUP ⊕	4.
1	NE	BW	VARIOUS ARTISTS TRADITIONS AND TRANSFORMATIONS: SOUNDS OF SILK ROAD CHICAGO CSO RESOUND 901801	
16	2 <b>2</b>	23	ANDRE RIEU MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
17	15	20	THE 5 BROWNS BROWNS IN BLUE RCA RED SEAL 11322/SONY BMG MASTERWORKS	
18	19	2	JOHN LONGHURST, CLAY CHRISTIANSEN, AND RICHARD ELLIOTT NOW LET US REJOICE: ORGAN HYMNS FOR THE SABBATH MORIMON TABERINACLE CHOIR 4967098	
19	10	23	ROLANDO VILLAZON & ANNA NETREBKO DUETS DG 008845/UNIVERSAL CLASSICS GROUP ⊕	
20	18	15	LIBERA ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG	
21	RE-E	NTRY	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH) BEETHOVEN: PIAND CONCERTOS NOS. 1 & 4 DG /UNIVERSAL CLASSICS GROUP	
22	RE-B	NTRY	JOSHUA BELL THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS	
23	21	72	STING SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
24	25	4	PETER SCHICKELE ASSISTED BY MICHELE EATON & DAVID DUSING & ARMADILLO QUARTET BACH: THE JEKYLL & HYDE TOUR TELARC 80666	
			ACADEMY OF ACIENT MUSIC (EGARR)	

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	21	#1 HERBIE HANCOCK 16 WKS RIVER: THE JONI LETTERS VERVE 009791/VG
2	1	2	KENNY G RHYTHM & ROMANCE STARBUCKS 30670 CONCORD ⊕
3	4	3	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ DAY TRIP NONESUCH 376828 WARNER BROS
4	3	2	PAUL HARDCASTLE HARDCASTLE 5 TRIPPIN 'N' RHYTHM 24
6	6	3	AL JARREAU LOVE SONGS REPRISE/WARNER BROS 401532/RHINO
6	5	66	KENNY G M IN THE MOOD FOR LOVETHE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690 RMG
7	13	2	VARIOUS ARTISTS LOVERS RENDEZVOUS #5138 EX
8	NI	EW	MACEO PARKER ROOTS & GROOVES HEADS UP 3134
9	19	55	DAVE KOZ AT THE MOVIES CAPITOL 11405
0	10	25	RICK BRAUN & RICHARD ELLIOT
0	9	19	VARIOUS ARTISTS THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230
12	8	27	NAJEE RISING SUN HEADS UP 3129
13	7		MEDESKI MARTIN & WOOD LET'S GO EVERYWHERE LITTLE MONSTER 01
14	11	73	BONEY JAMES SHINE CONCORD 30049
15	16	25	KIRK WHALUM ROUNDTRIP PENDEZYOUS 51322
16	12	18	STANLEY CLARKE THE TOYS OF MEN HEADS UP 3128
17	15	70	GEORGE BENSON & AL JARREAU GIVIN: IT UP MONSTER 2316/CONCORO
18	20	35	EUGE GROOVE BORN 2 GROOVE NARADA JAZZ 78763/BLG
19	NEW SMOOT		SMOOTH JAZZ ALL STARS AMY WINEHOUSE SMOOTH JAZZ TRIBUTE COPYCATS 9278
20	18	17	EVERETTE HARP MY INSPIRATION SHANACHIE 5155
21	14	22	CANDY DULFER CANDY STORE HEADS UP 3131
22	17	43	NORMAN BROWN STAY WITH ME PEAK 30218 CONCORD
23	22	32	SPYRO GYRA 6000 TO GO-GO HEADS UP 3127
24	24	3	HOLLY COLE HOLLY COLE KOCH 4404
25	RE-E	NTRY	BRIAN SIMPSON ABOVE THE CLOUDS RENDEZVOUS 51332

		-	ABOVE THE CLOUDS RENDEZVOUS 51332	
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	4	اي	LASSICAL CROSSOVER	J.
S EK	AST	WEEKS ON CHT	ARTIST	1
E S	WE	N N	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  ANDREA BOCELLI	CEBI
O	2	3	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 01,0665/UNIVERSAL CLASSICS GROUP 👁	*01078***
2	1	4	SARAH BRIGHTMAN Symphony manhattan 46078/BLG	
0	3	6	ANDREA BOCELLI THE BEST OF ANDREA BOCELLI: VIVERE SUGAR DECCA 009988 UNIVERSAL CLASSICS GROUP ⊕	
4	4	67	JOSH GROBAN AWAKE 143.REPRISE 44435/WARNER BROS. ⊕	E
0	5	22	PAUL POTTS	
6	6	15	ONE CHANCE SYCO/COLUMBIA 15517/SONY MUSIC  ANDREA BOCELLI	
H		-	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO THE ROYAL SCOTS DRAGOON GUARDS	-
V	NI	W	SPIRIT OF THE GLEN UCJ 597/FONTANA INTERTATIONAL	
8	7	72	SARAH BRIGHTMAN DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
9	11	67	ANDREA BOCELLI UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP ®	
0	9	65	IL DIVO SIEMPRE SYCO/CDLUMBIA 02673/SDNY MUSIC	
	8	20	JOSH GROBAN NOEL 143 REPRISE 23154B/WARNER BROS. ⊕	E
12	10	39	SOUNDTRACK LA VIE EN ROSE ODEN/EMI CLASSICS 67822/BLG	
13	13	21	THE BRIAN SETZER ORCHESTRA WOLFGANG'S BIG NIGHT OUT SURFDOG 211388/WARNER BROS.	ī
14	12	70	JUANITA BYNUM & JONATHAN BUTLER	7
1	17	5	VARIOUS ARTISTS	1
			STRING QUARTET TRIBUTE TO JOSH GROBAN TRIBUTE SOUNDS 60161 SISSEL	Ŧ
16	15	15	NDRTHERN LIGHTS DENON 17661/SLG TURTLE ISLAND QUARTET	
17	21	12	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE TELARC 80684	Ü
18	20	17	TRIO MEDIAEVAL FOLK SONGS ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP	
19	18	48	HAYLEY WESTENRA  CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
20	22	15	RUSSELL WATSON THE ULTIMATE COLLECTION DECCA 007849 UNIVERSAL CLASSICS GROUP	
21	RE-E	NTRY	VARIOUS ARTISTS WEST SIDE STORY DECCA BROADWAY 009818/UNIVERSAL CLASSICS GROUP	
22	24	17	JOHN WILLIAMS STAR WARS: THE CORELIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS	
23	RE-E	NTRY	CHLOE CHLOE	Ī
24	14	3	GRAND VALLEY STATE UNIVERSITY NEW MUSIC ENSEMBLE	
25	23	54	STEVE REICH: MUSIC FOR 18 MUSICIANS INNOVA 678  MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	ì
			SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	Til.

# **CHARTS** LEGEND

# ALBUM CHARTS

a comprehesive pool of U.S. music merchants by Nielsen ndScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen ndScan from a national subset of core stores that specialize in those genres Albums with the greatest sales gains this week



Where included, this award indicates the title with the chart's largest unit increase.

Where included, triss award in the chart's biggest percentage growth Where included, this award indicates the title with

HEATSTEETE 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.

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

# Singles Charis

## 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, Model 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. So. 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 Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts No. 20. Songs on Latin Airplay 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 Nielser 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

© 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.

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.

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous

# AWARD CERT LEVELS

Recording Industry Assn. Of America (RIAA) certification for net shipment of 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). PRIAA 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). 2 Certification of 400,000 units (Multi-Platino)

■ RIAA certification for 500,000 paid downloads (Gold).
■ RIAA certification for 1 million pald downloads (Platinum). Numeral within platinum symbol indicates song multiplatinum level. 

RIAA certification for net shipment of 500,000 singles (Gold).

# MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for video singles.
RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform

## 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, a of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

# MAR ALBUMS

William		-	OP CATALOG.	į
SH.	ST	WEEKS ON CHT	ARTIST	
ES	1	NTEY	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  MICHAEL JACKSON	
v		-	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98) TOM PETTY AND THE HEARTBREAKERS	1
2	1	626	GREATEST HITS MCA 110813/UME (18.98/12.98) GUNS N' ROSES	
	2	204	GREATEST HITS GEFFEN 001714/IGA (16.98) MICHAEL BUBLE	
4	7	158	IT'S TIME 143/REPRISE 48946 WARNER BROS. (18.98) €	
5	4	931	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONGISLAND 5489041.WE (13.988.99)	
6	25	192	GREATEST JOSH GROBAN GAINER CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) €	
7	5	745	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)	Į
8	10	718	QUEEN GREATEST HITS HOLLYW000 161265 (18 98/11.98)	
9	-	47	MICHAEL JACKSON NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	
10	20	378	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	
0	9	60	BON JOVI	١
12	24	186	CROSS ROAD MERCURY 526013/UME (18.98/11.98) MICHAEL BUBLE MICHAEL BUBLE 149/5EDDISC 48275/MARDIED ROOF (18.98)	
13	8	110	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) SOUNDTRACK	
14	16	574	CREEDENCE CLEARWATER REVIVAL	
			CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)  RASCAL FLATTS	
15	14	90	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98) ORIGINAL BROADWAY CAST RECORDING	
16	13	55	CELINE DION	
17	29	239	ALL THE WAY A DECADE OF SONG 550 MUSIC/EPIC 63760/SDNY MUSIC (12.98 EQ/18.98)	
18	17.	147	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)	-
19	21	151	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	
20	12	690	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	
21	15	1594	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001" (18.98/10.98)	
22	11	145	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFRE/UNIVERSAL REPUBLIC 004149*/JUMRG (13.98)	1
23	RE-E	NTRY	JOSH GROBAN JOSH GROBAN 143/REPRISE 48154/WARNER BROS. (18.98)	
24	19	466	DEF LEPPARD	
25	ō.	373	TIM MCGRAW	-
26	22	244	GREATEST HITS CURB 77978 (18.98/12.98)  JIMI HENDRIX	
27	26		EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/JUME (18.98/12.98)  TIM MCGRAW	
			GREATEST HITS VOL 2: REFLECTED CURS 78891 (18.98) FRANK SINATRA	
28	34	7	THE HEART OF THE MATTER FRANK SINATRA SINGS ABOUT LOVE EWI SPECIAL MARKETS 30672 EXSTARBUCKS (13.98)  TOM PETTY AND THE HEARTBREAKERS	
29	6		ANTHOLOGY: THROUGH THE YEARS MCA/UTV 170177, UME (29.98)	-
30	31	814	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) ®	-
31	3	15	STEVEN CURTIS CHAPMAN ALL ABOUT LOVE SPARROW 41762 (17.98)	
32	23	828	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	
33	32	302	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	
34	28	179	ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	
35	30	153	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	
36			JOHN LEGEND	
37	36	125	GET LIFTED G O O D COLUMBIA 92776*/SONY MUSIC (18.98) ⊕®  GEORGE STRAIT	
38	33	112	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98) LIONEL RICHIE	
			THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18 98) SHANIA TWAIN	
39	38	7	GREATEST HITS MERCURY 003072/UMGN (13.98) BEE GEES	
40	35	49	BEE GEES GREATEST REPRISE 287740/WARNER STRATEGIC MARKETING (19.98)  VAN HALEN	
41	42	79	BEST OF VOLUME 1 WARNER BROS. 46332 (18.98) €	
42	47	168	RASCAL FLATTS FEELS LIKE TODAY LYRIC STREET 165049/HOLLYW000 (18.98)	
43	39	51	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	
44	43	304	LINKIN PARK [Hybrid Theory] Warner Bros. 47755 (18.98/12.98)	
°45	45	168	MAROON 5 SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98)	
46	37	34	POISON THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) €	
47	RE-E	NTRY	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)	
48	41	215	EVANESCENCE	
49		131	FALLEN WIND-UP 13063 (18.98)  CREED	
	,,,		GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) €	

TOP POP CATALOG: Catalog Albums are 18-month-old title Billiboard 200 or re-issues of older albums. Total Weeks col and the Billiboard 200 and Top Pop Catalog Album to The Billiboard 200 and Top Pop Catalog Album

6	1	ΓΟ		-	3	8
	4	2	GITAL THE			
THIS	LAST	WEEKS ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT
1	1	2	JACK JOHNSO	N Sleep Through The Static	1	
2	8	32	AMY WINEHOUSE UNIVERSAL REPUBLIC /UMRG	Back To Black	2	
3	NE	W	HERBIE HANCOCK VERVE /VG	River: The Joni Letters	5	
4	7	12	SOUNDTRACK INTERSCOPE /IGA	Across The Universe: Deluxe Edition	32	
5	5	10	SOUNDTRACK FOX/RHINO /AG	Juno	6	•
6	12	2	SOUNDTRACK ATLANTIC AG	Step Up 2: The Streets	10	
7	NE	w	SIMPLE PLAN	Simple Plan		
8	6	16	SARA BAREILLES EPIC /SONY MUSIC	Little Voice	21	•
9	NE	W	MICHAEL JACKSON LEGACY/EPIC /SONY BMG	Thriller 25	-	÷
10	ME	w	JOSHUA RADIN	Unclear Sky (EP)		
11	13	21	SOUNDTRACK CANVASBACK/SONY MUSIC SOU	Once NDTRAX /COLUMBIA ⊕	52	•
12	2	2	SHERYL CROW  A&M/INTERSCOPE /IGA	Detours		
13	4	3	TOM PETTY AND THE HE	ARTBREAKERS Greatest Hits		•
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1	1	2	JACK JOHNSON Sleep Through The Static	1	
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3	RE-E	HTRY	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC 008428*/UMRG	2	
4	2	2	SHERYL CROW A&M/INTERSCOPE 0105991GA ⊕	8	
5	E		MICHAEL JACKSON Thriller 25 LEGACY/EPIC 17986*/SONY BMG		3
6	5	2	K.D. LANG Watershed NONESUCH 110460/WARNER BROS.	20	
7	4	6	SOUNDTRACK FOX/RHINO 410236/AG	6	•
9	11		ALICIA KEYS AS I Am MBK/J 11513*/RMG ⊕	3	2
9	9	24	SOUNDTRACK Once CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA €	52	•
10	6	2	THEY MIGHT BE GIANTS Here Come The 123s With They Might Be Giants IDLEWILD/DISNEYSOUND 000681/WALT DISNEY €	-	
11	3		SARAH BRIGHTMAN Symphony MANHATTAN 46078/BLG	50	
	8	7	RADIOHEAD In Rainbows TBO 21622*/ATO	37	
113	7	2	LENNY KRAVITZ It Is Time For A Love Revolution VIRGIN 63786 €	17	
14	14	7	ROBERT PLANT / ALISON KRAUSS Raising Sand ROUNGER 619075'	23	•
115	16	5	SOUNDTRACK Across The Universe: Deluxe Edition		



# Billocard LAUNCH PAD 1/2008

## HEATSEEKERS. ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) GREATEST LEVON HELM DIST FARMER 79844/VANGE BER DISTRIBUTING LABEL (PRICE) NEWWORLDSON 26 NEW Salvation Station Dirt Farme 27 27 5 CARDENALES DE NUEVO LEON DRAGONEORCE 4 60 25 Aniversario: Edicion Limitada Inhuman Rampage ADRUNNER (17.98) @ THE ROYAL SCOTS DRAGOON GUARDS WE THE KINGS Spirit Of The Glen NORTH MISSISSIPPI ALLSTARS MGMT 29 22 4 8 4 IBIA 19512\*/SONY MUSIC (11.98) Oraçular Spectacular HURT 41 17 30 Vol. II 04656 (12 08) SICK PUPPIES FIVE FINGER DEATH PUNCH 31 Dressed Up As Life The Way Of The Fist SUPREME BEINGS OF LEISURE LA ARROLLADORA BANDA EL LIMON 32 HOT CHIP 11i La Historia De La Arrolladora RHONDA VINCENT 1 2 Good Thing Going Made In The Dark TRALWERKS (15.98) 🏵 XTREME AIRBOURNE 34 28 38 6 3 Runnin' Wild Haciendo Historia 011/UG (13.98) JOSH KELLEY YURIDIA 42 11 7 3 35 10 Special Company RTE 17565 (14.98) CITY AND COLOUR THE WHIGS 36 32 4 Mission Control Bring Me Your Love ist is un 80% LOS CUATES DE SINALOA LANG LANG 12 NEW Puros Exitos Chacas LA ARROLLADORA BANDA EL LIMON NICK SWARDSON 38 35 20 13 14 17 Linea De Oro: En Los Puros Huesos.. HORRORPOPS 1. CAT 80498\*/EPITAPH (13.98) THE MORNING OF 14 2 2 The World As We Know II Kiss Kiss Kill Kill GWEN STACY BLACK MOUNTAIN 18 2 In The Future 40 The Life I Know KANY GARCIA WINDS OF PLAGUE 41 9 Decimate The Weak MAYDAY PARADE FLIGHT OF THE CONCHORDS 17 33 27 A Lesson In Romantics The Distant Future (EP) CHRIS WALLA THE HONORARY TITLE 18 25 Field Manual Scream & Light Up The Sky SE 139004/WARNER BRDS. (13.98) METRO STATION BOB MOULD 38 13 44 Metro Station 19 5 District Line THE HELIO SEQUENCE THE AUDITION 20 Keep Your Eyes Ahead 44 Champion MOE. THE SPILL CANVAS 46 4 Sticks And Stones 21 17 No Really, I'm Fine 46 GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN The Swell Season GRUPO NUEVA VIDA 21 47 50 7 22 Mejores Cantos Religiosos second set. Also starts at No. 5 SHARON JONES & THE DAP-KINGS LOUIS XIV 24 Slick Dogs And Ponies 20 100 Days, 100 Nights 48 SARA GROVES UMBIA 84302/SONY MUSIC (13.98) THE PUPPINI SISTERS Tell Me What You Know The Rise And Fall Of Ruby Woo 39 12 EL POTRO DE SINALOA SECRET AND WHISPER El Primer Tiempo Great White Whale

## TASTEMAKERS, #1 JACK JOHNSON MICHAEL JACKSON 7986\*/SONY BMG AMY WINEHOUSE SOUNDTRACK 5 6 RADIOHEAD VAMPIRE WEEKEND HERBIE HANCOCK RIVER: THE JOHI LETTERS VERVE 0007 3 3 ROBERT PLANT / ALISON KRAUSS THE MARS VOLTA 4 3 ALICIA KEYS 3 WIDESPREAD PANIC NEW CAT POWER JUKEBOX MATADOR 7 12 9 4 VARIOUS ARTISTS TEL FAVORITES FROM THE GRAND OLE OPRY: LIVE OPRY/FICA NASHAVLLE 2093 SHERYL CROW 7 2 LUPE FIASCO LUPE FIASCO'S THE COOL 1ST & 15TH/ATLANTIC 368316\*/AG

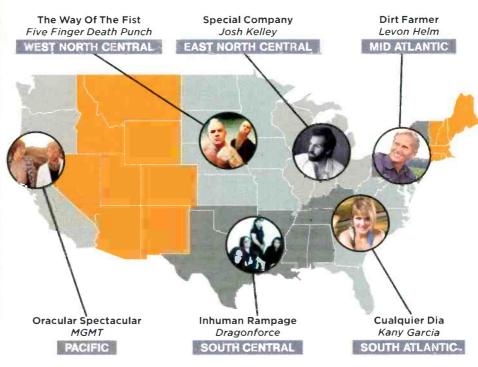
# BREAKING & ENTERING

La Factoria's slow and steady climb up the Billboard charts brings breakout single "Perdoname" to No. 14 on the Hot Latin

Songs chart. The Panamanian duo team up with singer Eddy Lover on the track, the first international single from the act's "Nuevas Metas" album.



# REGIONAL HEATSEEKER "1s



## WHERE IT'S AT

# Flobots, "Fight With Tools"

The eclectic hip-hop act's album, released in September, notches a fourth straight gain and its best sales week yet, bowing at No. 6 on Top Mountain Region Heatseekers. It ranks 40th among all albums in Denver, the Flobots' home base.

Levon Helm

British Sea Power Do You Like Rock Mus City And Colour

We The Kings

Hot Chip

Dragonforce

**Bob Mould** 

Steel Train

MGMT

Oracular Spectacular

Five Finger Death Punch The Way Of The Fist

La Arrolladora Banda El Limon La Historia De La Arrolladora

Dragonforce

Los Cuates De Sinaloa

HorrorPops

Flobots

Fight With Tools

Jenny Phillips ble: Sonas For Youth 2008

Airbourne

We The Kings

Levon Helm

# SINGLES & TRACKS

Billooord

SONG INDEX. Chart Cades: C5: Hot Concern Surgey, HOO See (30 See (30 See (3) For Cades) FOR (Page 100 See (40 See (40 See (3)

Project Music BMI) RBH 74 1234 (Runaway Music SOCAN/BMG Canada SOCAN) POP 77

AFTER TONIGHT (Uncle Buddie's Music ASCAP Will Down

AHORA QUE ESTUVISTE LEJOS (Ser-Ca BMI/Baisa Sound

BMN) LT 31

AINT NOTHIN LIKE A SISTA (Dungee Music ASCAP) RBH 7!

ALGO INUSICAL (Broke & Famous Publishing ASCAP/La Mar

aville Music Publishing ASCAP/DJ Nelson Music Publishing

ALL AROUND ME

HL RBH 46
ANOTHER TRY (EMI April ASCAP/Sea Gayle Music
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VIII in a ASCAP) HL CS 32
THE ANTHEM (EMI Blackwood BMVEM) Denmark BMVEdi
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BETTER GET TO LIVIN' (Velvet Apple BMI/Lap Of Lixury BMI

BIG GIRLS OON'T CRY (Headphone Junkie Publishing ASCAP/Gad Songs ASCAP/Sony ATV Tunes ASCAP) HL

BLEEDING LOVE (Write 2 Live, ASCAP Kobali Music Publish ing ASCAP/Seven Peaks Music ASCAP (Jambition Music

A Blunts Lif At Once BMLFirst N Gold

A Blunts Lif At Once BMLFirst N Gold

An Rotern Music BMLSouthside Independent

Death Innersal Music Z Sr

CS 54

BREAK THE ICE (W.B.M. Music SESAC/Danjahandz Muzik
SEGAC/A Happanian Kat Music Publishing, ASCAP/Universal

HL/WBM. H100 19 POP 27
BUST IT BABY (PART 1) First And Goal BMI/Da Val Sounds
ASCAP/World Music Group international BMI) RBH 71
BUSY BEING FABULOUS (Privet Songs BMI/Red Cloud

CALABRIA 2008 (EMI Denmark BMI/EMI Blackwood BMI)

HL H100 49 P0P 28

CALLING YOU (Fans on Paper Publishing ASCAP) P0P 79

CANT' HELP BUT WAIT (Chrysalis Music Publishing

ASCAP/Sony/ATV Tunes ASCAP/EMI April ASCAP) HL H100

34 PDF 80 RBH 12
CHECK OUT MY LEAN (Big Wheel ASCAP) RBH 60
CHING-A-LING (Mass Confusion ASCAP/EMI-April
ASCAP/Cainon's Land Music Publishing ASCAP Marshall J
Leathers Publishing ASCAP-Booszehi Publishing ASCAP) HL

· brviv zwenger zoo Music BMV-Universal Music Corpo ASCAP/Big Orange Dog ASCAP) HL CS 1 H100 44

CLUMSY (will Larn Music, BMVCherry River, BMVHeadphone Junke Publishion, ASCAP/FMLAnzi, ASCAP/FMLRobbins Junice Publishing ASCAPEM April ASCAP EMI Robbins ASCAP LIMPH/MBM HOLD 2 POR 9 BB HB 99 COMIENZO DEL FINAL LIVE Music ASCAP) LT 24 COMO EN LOS BUENDS TEMPOS (VINNIE TARREST PER ISHING BM/SONGS DE UNIVERSE BM) LT 32 COMO QUIDARTE (Seg Son BM) LT 31 COM MI SOLEDAD (PMC La Edition ASCAP) LT 27 CONTEO REGRESSIVO (Give Beat Music ASCAP) LT 17 CONTEO REGRESSIVO (Give Beat Music ASCAP) LT 47 CRANK DAT BATMAM (I'm Brand Heve Records ASCAP) LT Action ASCAP) Gind Entertainment ASCAP/CG ASCAP)

CRANK THAT (SOULJA BOY) (Element 9 Recordings ASCAP/Croomstacular Music BMI) H100 45

CRUSHCRUSHCRUSH (WB Music ASCAP/But Father | Jus Want To Sing Music ASCAP/Josh's Music ASCAP) WBM

jons ASCAP) HLWBM RBH 41
CYCLONE (Lalino Velvel BM/Songs Of Universal BM/Li Jazel Muss Poiss Name BM/Li Jazel Muss Poiss Rbm BM/Songs And Mill ASCAP/Rappypub Musse BM/Universal Musse - 2 Songs BM/C Amore Musse BM/Universal Musse BM/EM/Blackwood BM/I) HLWBM H100 47 POP 34 RBH 99

DA BODT (Not Listed) RBH 100 DECLARATION (THIS IS IT!) (Milk Money ASCAP/Tauripin

DON'T STOP THE MUSIC (EMI April ASCAP/Sony/ATV Tunes ASCAP/Frankie Storm BMU/Sony/ATV Songs BM//Mijac Music BMI/Warner Tamerlane Publishing BMI) HL WBM

BBH 64
DUELE (CRAZY) iMetrophonic ASCAP/Universal Music Corp-tation ASCAP/Universal Music - MCB Songs ASCAP) LT 45
DUFFLE BAS BOY (Dibt Boy Publishing ASCAP)'F Cros-Music ASCAP/Young Money Publishing BM/Mariar Tarrel-lane Publishing BM/Star Statiz Music BM/EMI April ASCAP, HJ, MARMA BBH 43. lute Missin RMN RRH 96.

Productions BMVEMI Blackwood Persational Music Publishing

FEELS LIKE TONIGHT (M

POP 33

FLASHING LIGHTS (Please Gimme My Publishing BM/EMI Blackwood BM/E Huddson Music BM/Wismer Tamerlane Publishing BM/I HL/WBM H100 33 POP 41 RBH 18

FOR THESE TIMES (Sony/ATV Tree BM/Leslie Satcher BMI)

FREAKY IN THE CLUB (R Kelly BMI/Universal Music Z

GOD MUST BE BUSY (Sony/ATV Acuit Rose, BM), HL CS 13

Janice Combs Publishing BMI/EMI April & Louchion ASCAP/Webstyle BMI/EMI Full Kee

HAPPY ENDINGS (Mike Curb

S DWWSDHYNN Y 1016S ASCAP-WHITHIN HILLOS ASCAP-Warner

BWWContentment Music ASCAP-Warner

BWWContentment Music BWWMdde For

ISIS Hir ASCAP-Magic Mustang

ISIS HA SCAP WBM CS 56

A'thin Johnson Music ASCAP/EMI April

PDP 37

HONEY (Divine Pimp Publishing, ASCAP/Tribes Of Kedar ASCAP/Universal Music MGB Songs, ASCAP/Ir's A Wonder

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BMI/More Than Rhymes Music. BMI/mope-In-Lai, DMI/Sel Tractor Music. BMI/Cai IV Entertainment. BMI/Universal M. Corporation. ASCAP-Memphersheld. ASCAP). HL/WBM. C

I CAN'T BELIEVE IT'S ME (Carolina Blue Sky Music BMI/Dimensional Songs Of Rye SESAC/The Bigger They Are

SESAC) CS 52

I DDN'T KNDW WHEN TD QUIT (Songs Of Combustion Music

CO 20 Million Oil Windswebt, ASCAP/Mr Noise BM/Encore

I DON'T LOVE YOU LIKE THAT (Sony ATV Timber SESAC, Hillsborg Valley SESAC/Sony/ATV Tree BMI/Cake I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)

IF I HAD EYES (E from ASCAP1 HL H100 95

IF YOU DIDN'T LOVE ME (Sony/ATV Cross Keys

ASCAP Transpersional Music Of 1091, ASCAP/Cherry Lane

CLM:HUWBM CS 45

I KNOW (Carter Boys Publishing ASCAP:/The Waters Of Nazareth BM:EMI Blackwood BMI) HL RBH 27

I'LL BE WAITING (Miss Bessie ASCAP:/Wigged BMI) H100

I'M GETTIN MONEY (Southern Mode: ASCAP/Copyright Con

TITUS RBH BZ

TIM SO HOOD (DJ Khaled BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Music BM/Nappypib Ministry BM/Nappypib Ministry BM/Nappypib Ministry BM/Nappypib Ministry ASCAP/Munip Jezy Music Inc. BM/EM/BBackwood BM/Nappypib Ministry Songs BM/H LAVBM POP 88 RBH 26 MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (San Angel SSAC) (LT GI. MALCAMZABLE (SAN ANGEL STAN ANGEL STAN ANGEL GI. MALCAMZABLE (SAN ANGEL STAN ANGEL

WBM. H100 10 POP 40 RBH 10 IN LOVE WITH A GIRL IG DEGraw Music BM/Warner/Tamer lane Publishing, BMI). WBM. H100 99 POP 74 IN MY NEXY LIFE (Hathouse ASCAP/Tier Three Music ASCAP/Hope-N-Cell BM/Wsevy Tractor Music BM/Call N Entertainment BM/EM/Blackwood BM/P/Pano Wire Music,

INTERNATIONAL HARVESTER (EMI Blackwood, BMI/Shan

INTO THE NIGHT (Anaesthetic, BMI/Warner Changell, SOCAN)

WBM H100 36 POP 31

REMEMBER (She Wide It ASCAP/Universal Music: MGB Songs ASCAP/Universal Music: MGB Songs ASCAP/Universal funes SESAC/Cardraygee Music Publishing ASCAP/Universal Tunes SESAC/Cardraygee SESAC) WBM H100 24 RBH 11

LBW GOD TOMAY (Big Red Toe SML/Estmerly Loud BM/Ebig Loud Bucks BM/Steel Wheels BM/Blind Mule BMI) CS 15

16
IWON'T TELL (Joseph Cartagena, ASCAP/Steady On The Grind
ASCAP For My Son Publishing, ASCAP/Jance Combs Pub-

88
JUST FINE (Mary J Blige, ASCAP/Universal Music Corporation
ASCAP/Songs Of Peer BM/March 9th Publishing
ASCAP/Buthix Gee Music BM/M9 Music, ASCAP/2082
Music Publishing ASCAP, HUMBM H100 27 P0P 83 RBH

56
KISS KISS (Songs Of Universal BM/Culture Beyond Ur Experence Publishing BM/VJAIversal Music Z Songs, BM/VJAIppy pub Music BM(), HL/WBM H100 25 POP 18 RBH 50

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DMVBUIG DMI) HIL HT00 94
LOVE DON'T LIVE HERE (Warner Tamerlane Publishing
BMI/DWHaywood BMI/RADIOBULLETS Publishing BMVHIllary
Dawn SESAC/Shaw Enuft SESAC/Multisongs SESAC/Universal Tunes SESAC) HLWBM CS 21
DNE IN TURE SESACH SERVICE SE

LOVE LIKE THIS (S.M.Y. ASCAP/Sony/ATV Tunes. ASCAP/Rico Love. ASCAP FMI Anni. ASCAP/IR-IV Music. ASCAP/Write.2

MALDITO TEXTO (Not Lister) 17.34

THE MARCH (Ky-Mani Marley Publishing BMVL E.X. Publish-ASCAP/Universal Music - Z Tunes, ASCAP/That's How I Roll ASCAP/Almo Music - ASCAP Warner-Tamertane Publishing BM/Keiths Wild Bunch BM/Biggest Picture BMI) WBM CS

ME ENAMORA (Songs Of Camaleon, RMI/Peermusic HERMI).

Genius Publishing BML/WB Music ASCAP/The Prodigal Publishing ASCAP) WBM H100 86 RBH 13
NEVER NEVER LAND (Lyfe in Publishing ASCAP/Sony/ATV

NEVER TOO LATE (EMI April Canada SOCAN/3 Days Grace SOCAN/EMI April ASCAP/Noodles For Everyone SOCAN) H

NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music oductions BMI) RBH 65 Louise Musique SACEM/WB Music ASCAP1 NINE IN THE AFTERNOON (Sweet Chin Music ASCAP EMI April ASCAP) HL H100 81 POP 68

3H 39 Iy/ATV Tree BMVTavlor Swift Music BMI) HL H100 30 POP 43

DVER YOU (Surface Pretty Deep Ugly Music BM/Universal Music Careers BM/LHigh Buck Publishing BM/EMI Black

OYE, DONDE ESTA EL AMOR (WB Music ASCAP/Universal-Musica Unica BMI/WY Publishinu BMI/LT 37

PARALYZER (Finger Eleven SOCAN/Renheld ASCAP) WBM

H100 21 POP 17

EL PERDEDOR (Premium Latin ASCAP) LT 35

PERDONAME (Universal Music Corporation ASCAP) LT 14

PICTURE TO BURN (Sony ATV Time BMV/Taylor, Swift Music BMI Sony/ ATV Timber SESAC/Hillsboro Valley SESAC) HL

PIECE OF ME (Crosstown Sonys UK PRS/Music Of Windswept ASCAP/Universal Music Publishing Scandinavia AB) HL H100

22 pp. 25
PLAYAZ ROCK (Christopher Dooley Publishing BMVCroom Stacular Music. BMVVandewaver Music. BMxBuilding 2 Music. BMVCoolees And Mile. ASCAP/Polo Grounds Songs MVIDoling-Music. BMVCDoling-Music. BMVCDW Blackwood. BMX/Book Verdag. BMVFbloground ASCAP/EMI April. ASCAP. HI. RBH 49
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DRIVE VIN PAIR SCHAFT JOHN PAIR TO THE YEAR OF THE YEA

THE PRAYER (LIVE) (Warner-Tameriane Publishing BMI/Bego-na Majorises RMI) WRM H100 70 D0P 50 THE PROTECTION OF WASHINGTON TO THE PRETENDER (M.) WISH HOLD TO PDP 50

THE PRETENDER (M.) Twelve BMM Love The Punk Rock
Music, BMMSong Of Universal BMM Living Under A Rock
ASCAP/Rying Earform, BMI) HL, POP 61

PSYCHO LO

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Razah Mili ASCAP/ManHood 4 Ever Brothers P/Rvkevz Productions, BMI BK Music Ali Day Publishing

POP 67

REALIZE: Cocomane Music: BM/Dancing Squirrel
ASCAP/MAFI Music: ASCAP/Opum For The People Music:
ASCAP SonyATV Turns: ASCAP I HL. H100 82: PDP 57

RDC BOYS (AND THE WINNER BS)... Carter Boys Phalishing:
ASCAP/AUSIn Combs Publishing: ASCAP/EMI April
ASCAP/CHEN Son Publishing: ASCAP/Seary on Publishing:
ASCAP/CHEN Son Publishing: ASCAP/Seary on Publishing:
BMD HL. BBH 50.

BMI) HL RBH 68 ROCK STAR (Walt Disney ASCAP Wonderland Music Compa-

SCREWED UP (Losing Composure BMVShill N-The Water

bownkope/wock-swipwoodeacor-russing bownwoodeacor-lamentane Publishing BMII WBM RBH 91 SEE YOU AGAIN (Gnodolea Lane Music Publishing BMI/Seven Simmits BMI/Antonia Songs ASCAP-Seven Peaks Music ASCAP/R Bocca At Lugo ASCAP) H100 11 PQP 9 SENSUAL SEDUCTION IN/CONT CINIC BMI/STanky Rece Songs ASCAP EMI April ASCAP) HL H100 7 PQP 19 RBH

SEXY CAN I (Stop Trying To Copy My Music BMVDraw First Publishing ASCAP/victor S Carraway Publishing ASCAP) Hubbishing ASCAP/Nictor's Carraway Publishing ASCAP) H100 29 PDP 44 BBH 15 SEXY MOVIMIENTO (Universal-Musica Unical BM/WY Pub-lishing RMII) a Magist Magastra Musica Publishing RMII/M/R

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SHE GOT IT (Gutta Clique Music BMV/Colione And Rock Pub-lishing ASCAP/WB Music ASCAP/Nappypub Music BMI/Uni versal Music - Z Songs, BMI/F M B Publishing BMI)

CS 51
SHIFTWORK (Crozier Music Enterprise BMI/Tiltawhirl Music BMI/Canival Music Group BMI) CS 4 H100 56
SHOULDA LET YOU GO (She Wrote It ASCAP/Universal Music

12 SI TU TE VAS (Not Listed) LT 36 SMALL TOWN SOUTHERN MAN (EMI April ASCAP/Tri

Angels Music Ascap) HL CS 5 H100 58 SOBRE MIS PIES (Arpa 18M) LT 6 SOLD TENGO OJOS PARA TI (El Conuco 18M/Redom 18Mf) LT 29

SOMEBODY'S ME (Enrique Iglesias Music: ASCAP 'EMI April-ASCAP/John Shanks Music: ASCAP/WB Music: ASCAP/KStuff BMI/ArtHouse: BMI/Sony ATV Tunes: ASCAP)

nonvolumen and indirect ringe Musics BM/Songs Off Uni-versal BM/I hUMPM ICS 27.

SOME THINGS NEVER CHANGE (Universal Music - Cauers SM/I Grupperdig Songs BM/FM/I Blackwood BM/Inforce Mart Songs BM/Faviere Music ASCAP BPJ Administration ASCAP/PM Music ASCAP ADministration Music ASCAP ASCAP/SongATU Tunes ASCAP/SongATU Tunes ASCAP I-LIVRBM ICS 44

SOMETIMES SOut Insurance BM/Inforesal Music - Careers BM/Inforesal Music - ASCAP I-LIVRBM ICS 44

SOMETIMES SOut Insurance BM/Inforesal Music - Careers BM/Inforesal Music - ASCAP I-LIVRBM ICS - Careers BM/Inforesal Music - ASCAP I-LIVRBM ICS - ASCAP I-LIVRBM ICS - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM I-LIVRBM INSURANCE - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM INSURANCE - ASCAP I-LIVRBM I-LIVRBM I-LIVRBM I-LIVRBM I-LIVRBM I-LIVRBM I-LIVRBM I-LIV

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Music BM/Warner-lametrae Publishing BM/Universal Music BM/Warner-lametrae Publishing BM/Universal Music BM/Warner-lametrae Publishing BM/Universal Music BM/Warner-lametrae Publishing BM/Universal Music Ascaps BM/Universal Music Publishing BM/Universal Music Publishing BM/Universal Music Publishing BM/Universal Music Publishing BM/Universal Music Publishing BM/Universal Music Publishing BM/Universal Music Publishing BM/Universal Publishing BM/Universal Music Pub

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of ASCAP LIF Publishing Company
on appendix

ASCAP LUF Publishing Company 20 POP 15 Girmme My Publishing BMI/EMI Black-STRONGER (Please Gr STRONGER WOMAN

SUFFOCATE

rsal Lingo ASCAP/Sweat Shop Pub RBH 59 Music - Z Songs BMI/Napovpub

SUPERSTAR ı c. BMVHeavv As Heaven Music

P 21, RBH 19 s EMI BMI) HL CS 22 SWAGGA (Vilaire Publishing SESAC) SWEETEST GIRL (DOLLAR BILL) (

TAKE YOU THERE (Eyes Above Water ASCAP/Bheightsmusic ASCAP/Jonalthan Rolem Music, BM/Southside Independent Music, BM/Here's Lookin' At You Kidd Music, BM/Beluga Heights Music, BM/Heach Global Songs, BM/TNT Music Publishers ASCAP Inspertal Music, Company and Company (All Company) (A Universal Music Corporation V Tunes ASCAP) HL/WBM H100.8 POP.6

I. H100 17 PDP 14 ersal Music Corporation ASCAP/Latif Music CAP,Songs Of Universal BM/Tetragrammatos Metodic Plano Productions ASCAP/HC 1030 CAP Smoother Music ASCAP/ABlack Productions TEARDROPS ON MY GUITAR ISONY/ATV Timber SESAC/Hillsboro Valley SESAC/Sony/ATV Tireb BMI/Taylor

LT 5 San Angel S A. DE C V ) LT 3

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TIL I WAS A DADDY TOO (Patrick Stuart Music BMVBlack To
Black Songs BMIVlyncal Mire Music BMVSLL ASCAP) CS 47
TOUCH MY BODY (Rye Songs BMI/Songs Of Universal
BMVSongs Of Peer ASCAP March 9th Publishing

UMMA OO ME (Rock BDB BMI/Young Drumma ASCAP) H100

WANNA BE STARTIN' SOMETHIN' 2008 ( o vefall Music

WE RODE IN TRUCKS (Planet Peanut BMI, Alternator BMI) CS

WE WEREN'T CRAZY (Beautiful Monkey BMI/Big Mouth BMI/Music Of Stage Three BMI/Bobby's Song And Salvage BMJ/ CS 34
WHAT DO YA THINK ABOUT THAT (Jonesbones Music
ASCAPAnng, BMJ/Inventor Of The Wheel ASCAP) H100 90
WHATEVER IT TAKES (Jason Wade Music BMI, Jeseth Musi

/ WHEN I SEE U (Breakthrough Creations: ASCAP/EMI April ASCAP/S M.Y. ASCAP/Sony/ATV Tunes: ASCAP/Break No SOCAN Sony/ATV Music Publishing Carada: SOCAN/Way Writers: ASCAP/ Sevell Publishing: ASCAP/Golden The Super Kud Music. ASCAP): HL. RBH 48

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YAHHH! (Soulja Boy Music BM/Croomstacular Music BM/) H10065 POP 58 RBH 43 YA NUNCA MAS (Masimo Aguirre BM/) LT 25 YO QUERO (SovyATV Lain BM/EMI Blackwood BM/) LT 22 YOU KROW I'M NO GOOD (EMI Blackwood BM/) HL H100 72 7006 EK. 1 YOUNG LOVE (Raylene Music ASCAPA title Blue Typewriter

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Position Announcement Dean of College of Mass Communication (POS. # 420010)

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- The successful candidate will possess the following qualifications:

  Academic credentials, extensive professional experience and a record of distinguished accomplishments in a field related to one or more of the programs in the college.
- Eligible for the rank of professor with appropriate terminal degree in the discipline. Visionary leadership for the College known for its outstanding professional education and a focus on critical analysis of media and faculty and student research.
- Evidence of experience in current trends in new media, including emerging commu nication technologies and methodologies.

  A commitment to freedom of expression and media ethics.

  Documented administrative experience.

- Demonstrated commitment to fundraising and the ability to develop relationships with industry, professional groups and private donors.

  A commitment to faculty governance and openness to faculty and student concerns. Ability to communicate well with faculty, students, administrators, and external constituencies.
- Dedication to the diversity of the College's programs including support for interna-tionalizing the curriculum and creating and maintaining a diverse student, faculty and staff environment.
- Leadership skills to guide the College in implementation of the strategic plan and in completing program accreditation/program reviews.

  Evidence of research and/or creative activity and professional involvement.

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# MILEPOSTS

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## BIRTHS

GIRL: Swara, to Swetha and Niranjana Gowdra, Jan. 24 in New Brunswick, N.J. Father is a Java developer at the Harry Fox Agency.

## DEATHS

**Clyde Otis**, 83, songwriter/producer, died Jan. 8 in Englewood. N.J., of natural causes.

Otis's first major break came when his song "That's All There Is to That" became a top 20 hit for Nat "King" Cole in 1956. The same year, Otis founded his own publishing firm, Clyde Otis Music Group.

In 1958, Otis became the first African-American A&R executive of a major record label—Mercury Records. He began writing hits for such artists as Brook Benton, Dinah Washington, Sarah Vaughn and Timi Yuro. In 1962, he became VP of A&R at Liberty Records.

Throughout his career, Otis wrote or co-wrote nearly 800 songs, recorded by legendary singers including Aretha Franklin, Johnny Mathis, Elvis Presley, Bobby Darin and Patti Page.

Otis is survived by his wife, Lourdes; children Clyde III, Analza and Isidro; and five grandchildren.

Fernando Rivera aka King Nando, 62, artist/musician who helped pop-

ularize Latin boogaloo in the '60s and '70s, died Feb. 2 in his sleep.

Boogaloo combined Latin percussion with R&B; Rivera scored a hit in the mid-'60s with the song "Fortuna."

Rivera is survived by five sons and his life companion, Iris Soto.

**Eric Ferris**, 41, music-marketing executive, died Jan. 18 in Los Angeles of cancer

After moving to L.A. in 1998, he began working as an assistant in the music department at Creative Artists Agency. From there, he worked at Virgin Records, first as executive assistant and eventually as VP of marketing. In that role, he boosted the careers of such acts as N.E.R.D., Placebo, the Spice Girls, the Smashing Pumpkins, Lenny Kravitz and the Rolling Stones.

In 2002, Ferris began working for Hollywood Records as senior VP of marketing.

He is survived by his parents, Dr. Alfred and Dianne Ferris; sister, Amy Ferris Listen; wife, Jennifer; and two sons and a daughter.

**Sean Finnegan**, 43, drummer of hard-core band Void, died Jan. 30 in Washington, D.C., of a heart attack.

Void formed in 1980 and appeared on Dischord's 1982 compilation "Flex Your Head." The same year, the band released a split LP with local band Faith. Void broke up in 1983. Recently, Finnegan worked on HBO's "The Wire."

He is survived by his parents, Jack and Pat Finnegan; brothers Michael Finnegan and Peter Wheeler; and son, Brian S. Finnegan.

**Tata Guines**, 77, Afro-Cuban jazz musician/conga drum master, died Feb. 4 in Havana of a kidney infection.

Guines worked with such important Cuban musicians as Bebo Valdés, José Fajardo and Chico O'Farrill. In the 1950s, he performed as a soloist on the Panart recording sessions led by Israel "Cachao" Lopez.

In the late '50s, Guines collaborated with pianist Frank Emilio Flynn and formed the Quinteto Instrumental de Musica Moderna, later changed to Los Amigos. He played on the "Estrellas de Areito" sessions for Cuban record company Egrem in 1979 and began touring in the 1990s.

After recording with conguero Miguel "Anga" Diaz on "Pasaporte" in 1995, the record won the Egrem album of the year award—a Cuban equivalent of a Grammy Award. Guines recorded "Chamalongo" with Canadian saxophonist Jane Bunnett. In 2003, he was featured on the Valdés and Diego "El Cigala" album "Lagrimas Negras."

James Fuld, 91, sheet music collector, died Jan. 29 in New York of pneumonia.

A lawyer representing such music clients as the New York Philharmonic and Leonard Bernstein, Fuld began playing piano at a young age and buying sheet music. His passion continued through college, resulting in his collection of first-edition sheet music dating back to the 1600s. Some of the most distinguished and famous pieces include a 1609 edition of "Three Blind Mice," a first edition of Bach's "Goldberg" Variations and first editions of Beethoven's Ninth Symphony and Mozart's "Don Giovanni."

Fuld's collection included more than 9,100 musical items, of which 200 were displayed in a 1995 exhibition at the Morgan Library and Museum called "Auld Acquaintances." After his death, his collection was passed on to the Morgan.

Fuld is survived by his wife, Elaine; daughters Joan Strauss and Nancy Neff; and six grandchildren.

**Henri Salvador**, 90, French musician, died Feb. 13 in Paris of an aneurysm.

Salvador was an innovative musician who made the bossa nova popular and brought rock'n'roll to France.

At 12, Salvador found his calling after hearing records by Duke Elling-

ton and Louis Armstrong. Salvador began playing in orchestras and touring South America in French musician Ray Ventura's band. In 1946, he began his solo career and became famous throughout Latin America.

In the 1950s, Salvador worked with songwriter Boris Vian and Jacqueline Garabedian, who later became his second wife. Vian and Salvador produced more than 400 songs varying in genres from blues to French-Caribbean music to rock.

Salvador created a series of children's albums in French in the 1970s, such as Disney's "The Aristocrats" and "Robin Hood."

Salvador continued to tour until

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RECORD COMPANIES: Universal Motown Republic Group appoints George Marolda CFO. He was VP of finance.

Mercury Nashville names Van Haze director of promotion for the Southeast region. He was director of Midwest promotion at Capitol Records Nashville.

PUBLISHING: Warner/Chappell Music names Brian Roberts senior VP/CFO. He was senior VP of finance and administration of North and South America at BMG Music Publishing.

Cherry Lane Music Publishing in New York promotes Joseph Hasan to copyright coordinator and Kim Vlachos to supervisor of mechanical licensing. Hasan was special services coordinator in the publisher's special services department, and Vlachos was mechanical licensing agent.

DISTRIBUTION: RED Distribution taps Neil Ross as senior VP of business and legal affairs. He was VP.

The Orchard names Sophie Smith product manager. She was a senior publicist at Big Hassle.









TOURING: Los Angeles' 7,100-seat Nokia Theatre L.A. Live, owned and operated by AEG, names Don Graham director of events and production. He was VP of event booking and production at Opening Day Partners.

DIGITAL: Imageworks Interactive names Robert Speiser VP of marketing and promotes JD Black to VP of client services. Speiser previously oversaw business development and marketing at the Designory Agency (Omnicom Group), and Black was VP of production.

LEGAL: Attorneys Jeffrey Goldman and Scott Edel have joined Loeb & Loeb as partners in the firm's Los Angeles office. Goldman was a partner with Mitchell Silberberg & Knupp, and Edel was a partner with Lleinberg Lopez Lange Cuddy Edel & Klein in Los Angeles.

RELATED FIELDS: Marketing firm Cornerstone ups Jeff Tammes to senior VP of strategic marketing. He was head of the agency's lifestyle department

-Edited by Mitchell Peters

# **GOODWORKS**

# **HAGGARD STRUMS FOR THE KIDS**

Country icon Merle Haggard will celebrate his 71st birthday April 6 with a charity concert at the Fender Center for Music Education in Corona, Calif. Proceeds from a Fender guitar raffle and ticket sales will benefit Kids Rock Free, a music education program for more than 10,000 children. Tickets cost \$45 (\$100 for VIP seating) and can be ordered by calling 951-735-2440.

# PRETTYMAN SINGS FOR CLEAN ENERGY

San Diego-based artist Tristan Prettyman and Virgin Records have donated "War Outta Peace," a song from the singer/songwriter's new album, "Hello," due April 15, to Bonneville Environmental Foundation. The tune will be used in a DVD that demonstrates the benefits of renewable energy. Nonprofit organization BEF sells carbon-offsetting renewable energy certificates, dubbed Green Tags, which produce clean sources of energy through solar and wind power.



Jesse McCartney o





ertising director Aki Kaneko



ft at the sold-out **George Jones/Ray** oncert at the Panama City (Fla.) Marin Center are Jones, promoter Mike Smith



# INSIDE TRACK

# KINKS IN THE ARMOR

A few weeks back, a supposed reunion by the Kinks was trumpeted by several outlets. But frontman Ray Davies tells Track not to get its hopes up just vet. Davies acknowledges he's had reunion discussions with the members of the Kinks' original lineup-his brother, guitarist Dave Davies, bassist Pete Quaife and drummer Mick Avory. But "it depends on if Dave and I get together," he says, acknowledging that the younger Davies is still recovering from a stroke he suffered in 2004. "He's gradually getting his strength back, but he's playing again, so that's a good sign. New material would also have to be part of the equation. "I can't get a band together just to play the old hits," Davies says. "They'd have to be able to do, like, 10% new material. I think that will

be the determining factor in the long run." The problem: Dave Davies seems to want no part of a reunion. having posted on his Web site that "it would be like a poor remake of 'Night of the Livin (sic) Dead'" and declaring that Ray has been doing "Karaoke Kinks shows since 1996," when the band last worked together. Ray's response: "He's getting well enough to shout at me. That's a good sign."

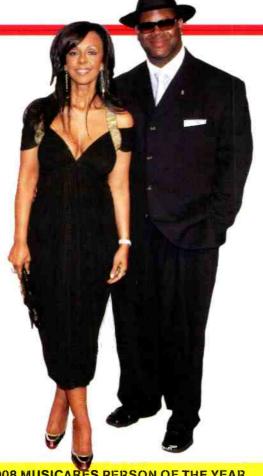




In an emotional ceremony rich in music and stories, Marty Stuart and Connie Smith donated a treasure trove of artifacts to the Country Music Hall of Fame and Museum Feb. 13. Their gift included one of the most significant instruments in country music history, Lester Flatt's 1950 Martin D-28 acoustic guitar, which the late bluegrass legend played for 25 years. In addition to Stuart and Smith, artists participating in the ceremony included Hall of Fame members Vince Gill, Earl Scruggs and Ricky Skaggs. From left are Stuart, Scruggs, Smith, Grand Ole Opry announcer Eddie Stubbs, Skaggs and Gill. Photo: COURTESY OF DONN JONES



ist Lina and industry legend George Daniels attend the release par D, "Morning Star," at the Beverly Hills Aqua Lounge, рното: сооктеку с



# 2008 MUSICARES PERSON OF THE YEAR

The 2008 MusiCares Person of the Year tribute to Aretha Franklin was a resounding success. Now in its 18th year, this annual Grammy Week gala was held Feb. 8, two days prior to the 50th annual Grammy Awards, and raised close to \$4.5 million. The record-setting proceeds from the Person of the Year auction, dinner and tribute concert, which was sponsored by VeriSign and AEG, will provide essential support for MusiCares and help ensure that music people have a place to turn to in times of financial, medical and personal need.

ABOVE: Producer Jimmy Jam and his wife, Lisa, partake in the evening's festivities.

TOP RIGHT: Aretha Franklin and MusiCares Foundation president Neil Portnow arrive at the celebration.

RIGHT: Musician Dave Stewart with his wife, Dutch photographe Anoushka Fisz, at the MusiCares Person of the Year gala. PHOTOS: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM





# INSIDE TRACK

# **NEW FOLKS**

While Peter Moren of Peter Bjorn and John preps a solo album, "The Last Tycoon," due April 8 via Quarterstick, his main band isn't sitting idle. The group has wrapped an instrumental album, "Seaside Rock," due this fall. "Some songs are African/Brazilian music, then there are a couple of kraut/punk, and some are lounge songs," he tells Track. PBJ will hit the studio next month for the follow-up to 2006's breakthrough, "Writer's Block," which launched the indie hit "Young Folks."

# **APPLE OF THEIR EYE**

Linkin Park's secret Feb. 20 set at the Apple Store in



New York's Soho neighborhood was quite an intimate warm-up for a gig the next night at Madison Square Garden. Guitarist Brad Delson was so close to Track's correspondent that he actually put his foot up on the armrest of our chair while he soloed.

Look for a recording of the six-song performance to hit the iTunes Music Store next month.



SESAC songwriters Victoria Shaw and Arlos Smith were special guests at a guitar pull during the 19th annual Country Cares for St. Jude Kids Seminar's closing dinner at Memphis' Peabody Hotel. The event was hosted by Country Cares co-founder Randy Owen of Alabama. From left are songwriters Don Poythress, Chris Thompkins and Dave Berg, Owen, Shaw, Smith and songwriter Mark Slaughter. PHOTO: COURTESY OF DARRYL TURNER



Seattle rock act Queensrŷche is promoting its new album, "Take Cover," with a contest that gives fans a chance to take over for vocalist **Geoff Tate** and sing live with the group. New York industry friends visited the band Feb. 8 before showtime at the Nokla Theater. Backstage, from left, are Universal Republic director of publicity **Kevin Chiaramonte**, Queensrŷche's **Eddie Jackson**, band manager **Susan Tate**, Tate and bandmate **Michael Wilton**, XM Satellite Radio/WAXQ New York DJ **Eddie Trunk** and the band's **Mike Stone** and **Scott Rockenfield**. PHOTO: COURTESY OF CHRISTA TITUS

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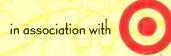
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