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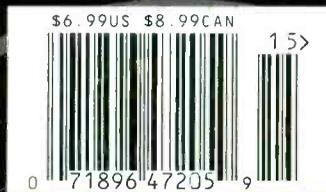
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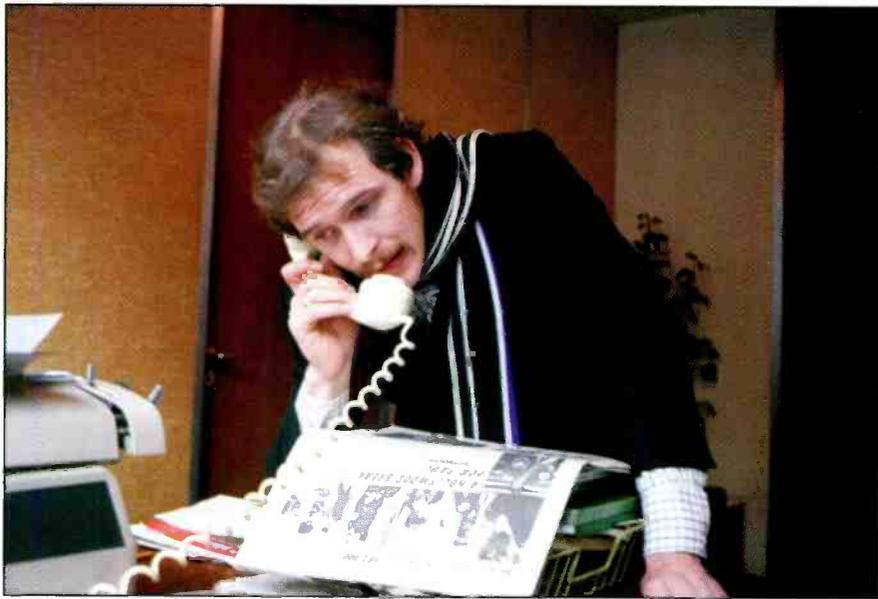
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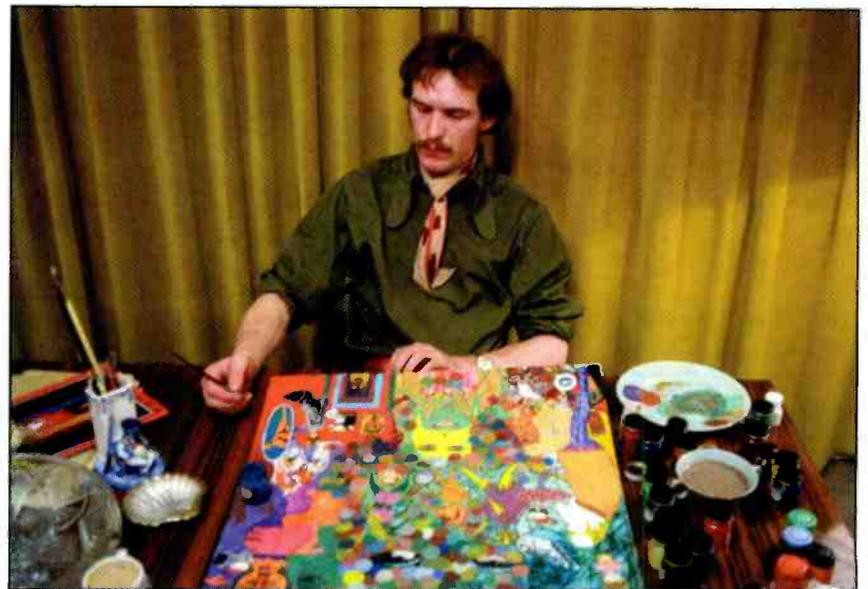
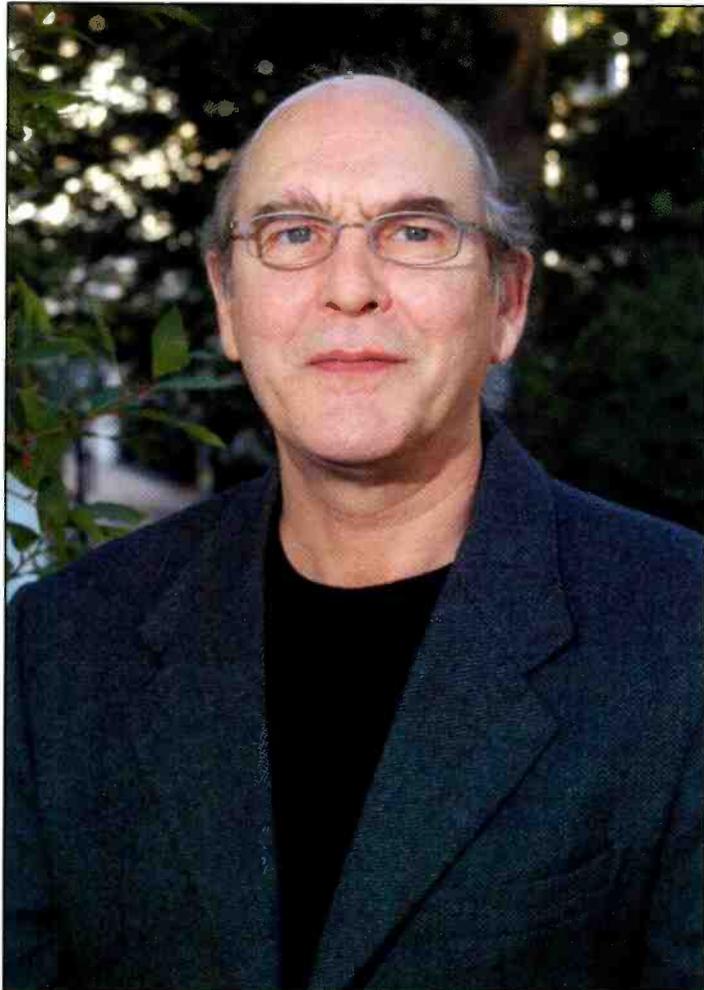
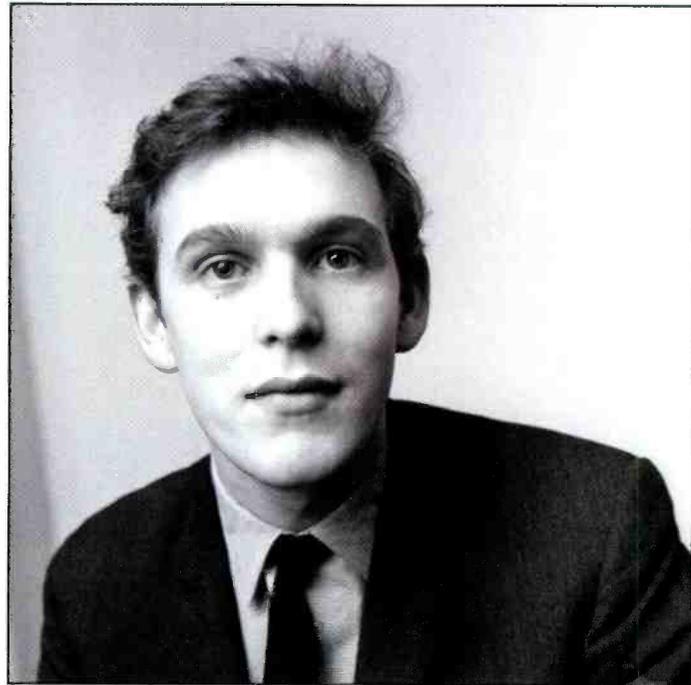
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1941 - 2008



Peace and Love



No. 1

ON THE CHARTS

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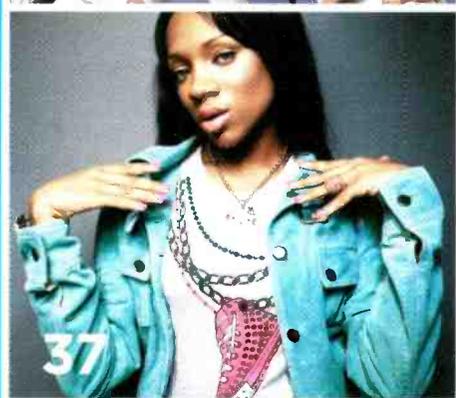
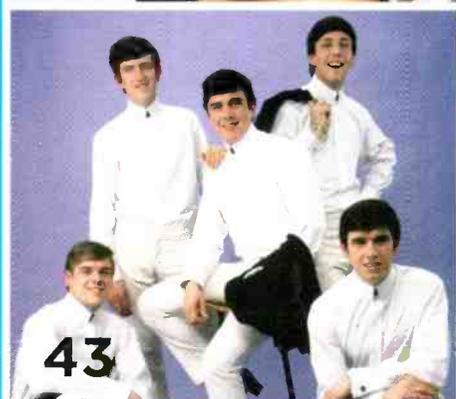
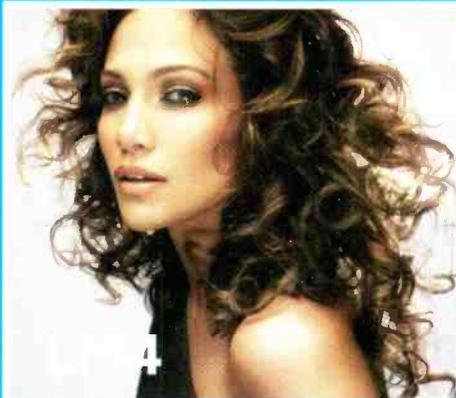
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ON THE COVER: Enrique Iglesias photograph by Alan Silfen.

360 DEGREES OF BILLBOARD

HOME FRONT

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LATIN MUSIC CONFERENCE & AWARDS
 Billboard's Latin Music Conference & Awards (April 7-10) unites today's top Latin music artists, executives, managers, sponsors and media. This year's event features intimate sessions with Enrique Iglesias, Wisin & Yandel, Javier Ceriani and Univision Radio's Gary Stone. Plus: live artist showcases, the Billboard Bash, the Billboard Latin Music Awards, a full-day program on Latin radio and networking cocktail receptions. Register at billboardevents.com.



Charts

Billboard Research can provide a complete array of chart packages from the Billboard Hot 100, Billboard 200, R&B/hip-hop, country, Latin, dance and rap charts. Visit billboard.com/research or contact research@billboard.com.

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Reviving Reggaetón

Thoughts On Getting The Business—And Music—In Order

BY QUINEÉ BUTLER

Despite what critics said when reggaetón first came on the scene, it proved to be a force to be reckoned with as a genre of Latin music. In 2004 and 2005, reggaetón artists and producers established that the genre had the ability to appeal to a diverse audience. Now, with sales cooling and failing to meet expectations, the industry is trying to find ways to revitalize the genre and ensure that it will continue to be a viable source of entertainment.

But there are a few problems that have plagued reggaetón since the beginning and more that have surfaced because of today's technology.

On the business side, many managers and artists suffered from a lack of experience. In the past, numerous deals based on handshakes went wrong, and signed business contracts were one-sided and unfair. As a result, in recent years there have been lawsuits brought on by artists whose managers have not paid them for all their work, and phantom songwriters and background singers who never received recognition or pay for the productions that they have been a part of.

Promoters complain that overall, artists have quadrupled the price of what a concert is actually worth in places like the Midwest. And many artists and managers forgot that when expanding the music to new countries, starting over with a lower price point may have been a good idea. A little more humility would go a long way with fans.

Members of the reggaetonline.net (where I am CEO) forum have repeatedly stated that they would rather download an album for free online and save their money to buy an album that is not available for download. Yet every day I get calls and e-mails from artists—not the labels, mind you—asking me to post their music for free download. I think it's conservative to estimate that the artists, producers, managers and their friends are the ones posting at least 50% of the downloadable tracks online themselves.

The immediate consequence of this is the loss of revenue when those songs eventually make it to an album release; these artists and their friends need to learn to wait an extra minute for their fame. Not many sane people would go out and buy something that they can get for free. Until the artists stop enabling the downloaders—and Internet webmasters stop blaming the downloading on “uncontrollable users”—downloading will continue to have a negative impact on reggaetón sales.

There is also the constant complaint that reggaetón has a beat that is very repetitive and annoying in each and every

song. New listeners have demanded that producers try to be a bit more creative. What is surprising is that rather than trying to be more creative, many artists and producers are offended by the criticism. They say the beat is what makes the music reggaetón. I agree the Dembow beat is the basis of reggaetón—but it's like clay and can be molded into whatever sound the producer can dream up.

going on in this world to sing about. Even mainstream hip-hop adds drugs, money-making and the occasional politics to its mix; reggaetón's ironclad focus on girls and parties can't help but feel stale.

Reggaetón has come of age in a time when more and more Latinos from all over the world are starting to turn to the Internet for information. Fans will always scurry to get their hands on the newest

‘Until the artists stop enabling the downloaders, downloading will continue to have a negative impact on reggaetón sales.’

Many of the producers who dare to be different (most notably, DJ Giann and Dexter of Live Music, and Danny Fornaris of Fussion Musik) have been overlooked by mainstream radio in the United States, but receive praise from the Internet audience.

Better lyrics are also necessary in order for reggaetón to continue to evolve beyond the party theme that is frequently presented. Lyrics about dancing and partying are fine, but there is so much more

music as soon as they can by any means necessary. The Latin music industry will have to work harder and faster to adjust to a new generation of Internet-savvy Latinos. Artists and producers will keep releasing new music and hopefully find ways to cater to the needs of fans old and new across the globe. With some major readjustments, reggaetón will continue to grow stronger with time.

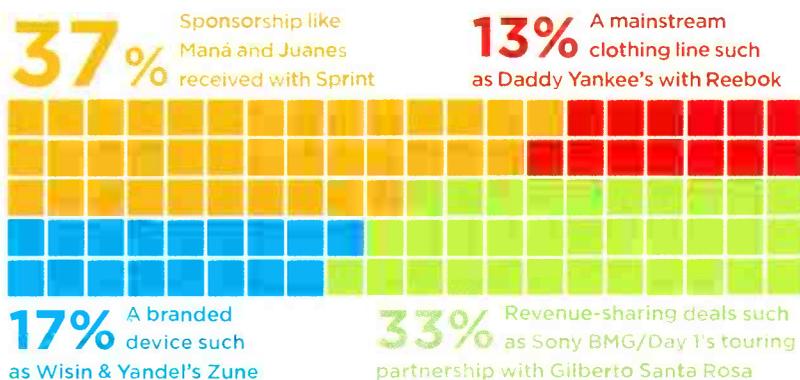
Quineé Butler is CEO of reggaetonline.net.



BUTLER

FEEDBACK

Billboard.biz BILLBOARD.BIZ POLL
What's the most significant business trend among Latin acts?



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THANK THE STARS
Relaunched Mercury scores early with Duffy



SIXX IN CHARGE
Mötley Crüe rocker to lead Eleven Seven



NEXT STEPS
What MySpace's music launch means for biz



ROAD WARRIOR
Paddy Casey builds buzz on tour



DIDDY DELIVERS
Bad Boy scores back-to-back No. 1 albums

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>>> SWIFT SIGNS WITH WMA

The William Morris Agency has signed country star Taylor Swift for representation in all areas. Responsible agents are Nashville-based senior VP Greg Oswald, Los Angeles-based WMA president Dave Wirtschafter and Jason Trawick, who will oversee her film interests, in addition to a team of about a dozen agents. Swift previously was booked by Creative Artists Agency.

>>> PROJEKT TOUR LINEUP UNVEILED

Linkin Park, Chris Cornell, the Bravery and AshesDivide (featuring A Perfect Circle's Billy Howerdel) will perform on the main stage of the 2008 Projekt Revolution tour, set to begin July 16 at the Tweeter Center for the Performing Arts in Boston. The trek, scheduled to visit 24 U.S. cities this summer, wraps Aug. 24 in Houston.

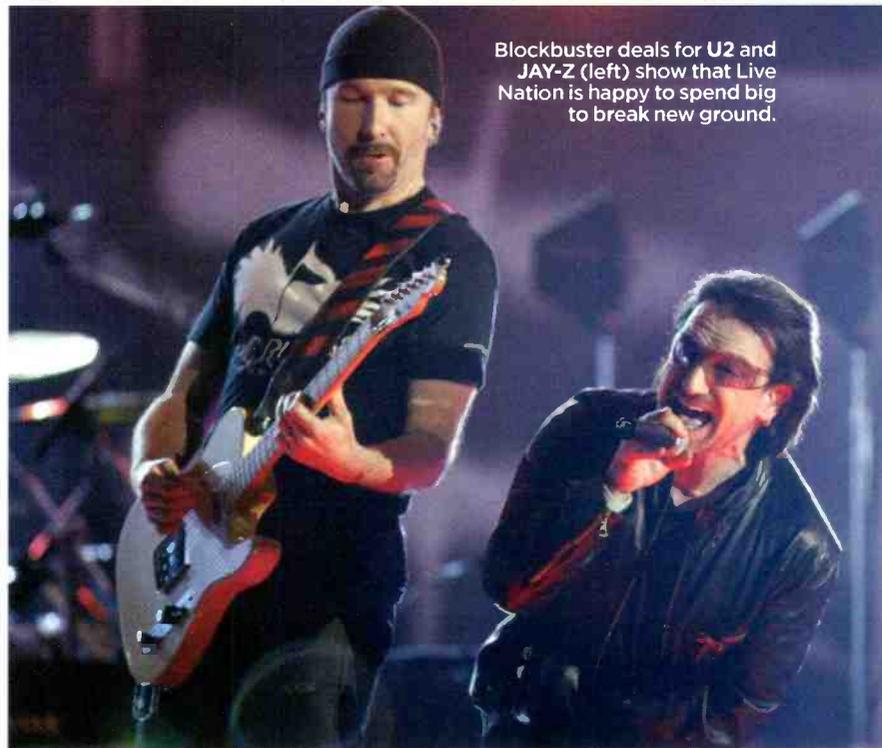
>>> ASCAP TO HONOR MANUELLE, BLACK: GUAYABA

ASCAP will honor salsa star Victor Manuelle and Puerto Rican rock act Black: Guayaba at its 16th annual Latin Music Awards, set for May 16 in Miami Beach. Manuelle will be honored with the Golden Note Award; Black: Guayaba will receive the Vanguard Award.

UP FRONT



TOURING BY RAY WADDELL



Blockbuster deals for U2 and JAY-Z (left) show that Live Nation is happy to spend big to break new ground.

Live Nation's Next Prizes

If there were any doubts Live Nation meant business when it signed Madonna to a \$120 million, 360-degree deal last year, they were smashed this week when the company snapped up arguably the biggest names in rock and rap, respectively.

Live Nation's 12-year global deal to bring U2 into the Live Nation Artists fold (billboard.biz, March 31) was followed two days later by an even more in-depth deal with Jay-Z. Both lock down high-earning acts for at least a decade.

News that Live Nation and Jay-Z are on the verge of closing a major deal had been rumored since last December and broke April 2 in the New York Times. The roughly \$150 million pact will include financing for his new entertainment venture, Roc Nation, as well as the rapper's own recordings and tours for the next 10 years.

The U2 deal includes Live Nation's participation in U2's worldwide touring, merchandising and the band's U2.com Web site, but unlike Live Nation's Madonna and Jay-Z deals, there is no

label component, as the band retains its publishing and longstanding recording relationship with Universal Music.

Financial terms were not disclosed for either, but given that Madonna's deal was valued at about \$120 million for 10 years, even without recording, the U2 pact should be worth at least \$100 million, given the band's power at the box office.

Michael Cohl, Live Nation chairman and CEO of Live Nation Artists, concedes the latter division would prefer to have recording rights. "But it's not do or die that we have to have everything," he says. "We just have to have certain critical mass and we more than have it in this deal."

In the case of U2, the critical mass is touring. The band's 2005-07 Vertigo tour took in close to \$400 million, the second-highest total ever. During the last 12 years, U2 has grossed \$706,131,050, according to Billboard Boxscore. The band's touring alone should generate more than \$1 billion in grosses during the course of the contract.

INSIDE THE DEALS

Cohl says the U2 deal was similar to Madonna's in that there was some money paid upfront, and that Live Nation Artists would share in the profits and will be "substantially and materially involved" in all pertinent rights' revenue streams.

In the case of Madonna, Warner Bros. made a run at keeping her in the fold, but "this was not an auction," U2 manager Paul McGuinness says. In other words, it appears that the Live Nation/U2 deal is a natural evolution of the concert promoter's consolidation and the band's long history with Cohl and Arthur Fogel, chairman of Live Nation's global music division.

According to McGuinness, "There was no bidding war," but Cohl says there is always competition. "Only a fool wouldn't consider the alternatives," he says. "U2 are wizards. They're masters of their music and masters of their business. In that respect, you always view it as a competitive market and that's the way we approached everything."

Jay-Z, who still has an album left under contract for Def Jam, could launch

a new label in Roc Nation, splitting profits with Live Nation, as well as music publishing, talent consulting and management companies, the Times said.

Live Nation will reportedly contribute \$5 million each year in overhead for five years and offer \$25 million to finance Jay-Z's external acquisitions and investments, plus \$10 million per album for a minimum of three albums within the deal's term. Jay-Z will also receive another \$20 million for other rights including publishing and licensing.

The rapper, who exited his post as Def Jam president/CEO in December, sold about 1 million copies in the United States of his last studio set, 2007's "American Gangster," according to Nielsen SoundScan.

LIVE WIRES

Live Nation is already producing the current Jay-Z/Mary J. Blige tour, with Jay-Z reportedly receiving a general advance of \$25 million upfront to cover its cost. Jay-Z has never been known as a heavy touring artist, and hip-hop tours in general are never in the league of a U2, which is second only to the >>

>>> CUTS HIT EMI CHRISTIAN

Nashville-based EMI Christian Music Group has laid off an unspecified number of employees. The cuts affected employees across a variety of departments and pay scales, according to a spokeswoman, but the current round of layoffs did not affect Capitol Records Nashville. EMI announced in January that its global head count would be reduced by 1,500-2,000 employees. The cuts are expected to be completed by June.

>>> SPRINT UNVEILS ANSWER TO IPHONE

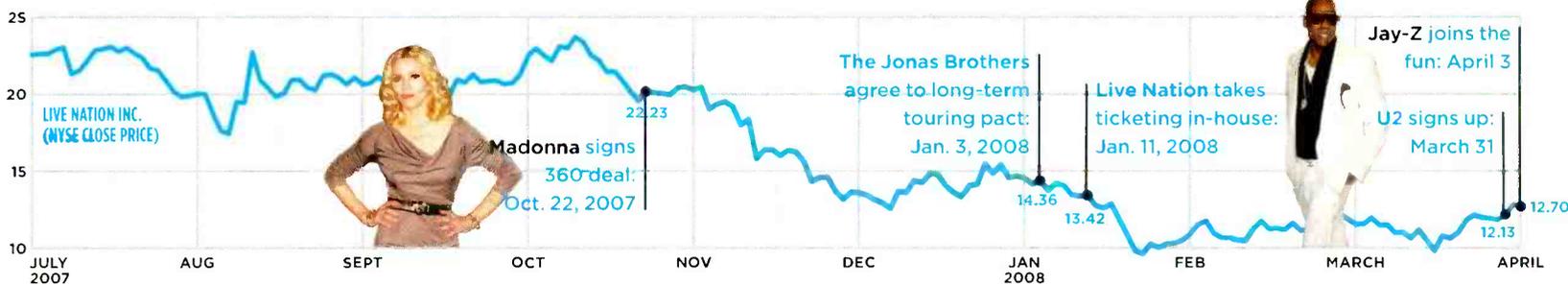
Sprint introduced the Samsung Instinct, its answer to the iPhone, at CTIA Wireless 2008, during a keynote by CEO Dan Hesse. The device, developed in tandem by Sprint and Samsung to ensure the services and hardware were integrated properly, features a touch-screen and a Qwerty keypad, as well as several multimedia functions. In addition to access to the Sprint Music Store and other music services, the Instinct comes loaded with a 2 GB microSD card for storage.

>>> UNIVISION ONLINE EXEC EXITS

Univision Online president Javier Saralegui has exited the company. In a statement, Univision Communications president/COO Ray Rodriguez said Saralegui was leaving "to pursue other opportunities." Saralegui has been with Univision for 18 years. Univision Communications chief strategy officer Cesar Conde will replace him on an interim basis as the company searches for a replacement.

WALL STREET IS WATCHING

Jay-Z's signing offered a small boost, but Live Nation's stock has generally been down since the company signed Madonna in October.



from >>p7

Rolling Stones in box-office clout.

In a traditional touring model—and U2/Live Nation and Jay-Z/Live Nation are anything but traditional—the promoter could expect 15% of the gross. With superstar acts, the promoter cut could be 5% or less, but in this sort of partnership the splits would likely be on the net.

Also important is U2's merchandising. The band moved nearly 11 million tickets in the last 12 years. With a conservative per capita spending estimate of \$15 per head (not including retail), that's another \$165 million in revenue, and Live Nation now gets a piece of that through this new contract. (Live Nation purchased U2's former merch company, Signatures Network, last year.)

Hypothetically, if U2 were to walk away with \$500 million from touring in the next 12 years, Live Nation would easily recoup its investment, and the take on merch would be much better, percentage-wise, especially given that 12-year merch deals are unheard-of and are typically cut on a tour-by-tour basis. Given Live Nation owns the merch company, many efficiencies would come into play. Retail, ticketing, licensing, sponsorship and other facets offer even better margins.

All this being noted, it is highly likely that U2 would have used Live Nation's touring division for its next three tours even without this new deal, and the advances, guarantees and split of net on

those tours follow a template probably already negotiated. So, ultimately, what's new with U2 is licensing, merch, ticketing and fan club revenue, and Live Nation's upside above and beyond touring depends on how well these new streams can be exploited—and cross-collateralized—over time.

Ticketing is a key component in both deals, not only creating revenue streams but controlling the interaction between U2 and fans. McGuinness says, "The Live Nation portal is going to be... the center of the industry."

That potential is a big reason why Live Nation opted to control its own destiny when its Ticketmaster deal expires at the end of this year. Ticketing gives Live Nation "the ability to talk to the consumer, which has belonged to Ticketmaster," Cohl says. "We wanted to speak to those fans directly, with the group beside us in the room."

The licensing and branding of U2 and Jay-Z are big X factors as well. Cohl says that if U2 were to cut another iPod deal, for example, Live Nation Artists would be involved.

McGuinness agrees, but adds, "This is not an arrangement where we would cease to conduct negotiations and make decisions ourselves, but they will participate in streams of income like that. A lot of these relationships are already mature, and we will work very happily with [Live Nation] and get a lot of input and

advice from them."

Synergies are sure to come into play when exploitation of these rights are integrated rather than controlled by separate parties. "There's no debate. There are no different vested interests," Cohl says. "We're going to have a great starting block and where we go will be new, unexplored territory that instinctively feels like it should be great and exponentially better."

In fact, synergizing and crossing the various "pots" is the key to the ability of any multirights for the buyer to recoup these massive advances.

And what's next for Live Nation Artists? Cohl says more announcements are coming and could include artist development projects. "We've got some young ones we're talking to, and I think we'll have an announcement in that area in the next week or so," he says. "We're going to have a balanced roster predominantly made up of acts that are already there or almost there."

LOOKING FORWARD

Investors are reacting positively to Live Nation's strategy on the assumption that the superstar signings will attract young talent with future potential. And while none of these deals will produce any benefits in 2008, they will help Live Nation line up sponsorship opportunities going forward.

"Look at how ESPN can sell football

a year in advance," Goldman Sachs analyst Mark Wienkes says. "You can't do that now in the concert business because you don't know who is coming." But by building a portfolio of artists, Live Nation can forecast which tours are going out and offer sponsors different buckets of demos in the next few years.

Some insiders have raised concerns about how Live Nation will effectively capitalize on the recorded-music aspect of the deals. "You can't replace the hard work and efforts that go into rolling out a record, and that seems to be the missing link in these deals right now," Violator Management CEO Chris Lighty says. "These brands have been built off the sweat of the artist and the record companies that worked diligently to promote them. Live Nation will have to align [with a partner] or create that new system. That's a huge challenge."

As for Wall Street's reaction, on March 20, Live Nation shares closed at \$11. Since then the stock has been rallying in fits and bursts, finishing at \$12.81 April 2 before news of the Jay-Z deal broke. In the day following the disclosure the stock surged to more than \$13 and closed at \$13.04. "If the marketplace rewards us, that's great," Cohl says. "And it will, eventually. [U2 is] one of the greatest acts of all time and when you're in the business we're in and you don't want to be in business with U2, you need to find another field."

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD EN ESPAÑOL

In a further extension of its coverage of Latin music and the Latin music market, Billboard has launched Billboard En Español (billboardenespanol.com), a Spanish-language Web site that will provide 24/7 authoritative coverage of Latin music, artists and trends.

This is Billboard's first all-Spanish effort and complements already extensive coverage of Latin music in print and online at billboard.biz and billboard.com.

Billboard En Español launched April 2. It will be formally presented to the industry during the 19th annual Billboard Latin Music Conference, taking place April 6-10 at the Seminole Hard Rock Hotel & Casino in Hollywood, Fla.

Billboard En Español is not a mere Spanish-language replica of billboard.com, but instead will provide exclusive content created specifically for the Spanish-speaking music fan.

The site will host the Billboard charts, reviews, video streaming, columns and exclusive news and

interviews conducted by an international staff. It also features Batido, the site's blog, a multigenre, multimedia compilation of music observations, opinions and notes from across the globe.

The site will allow users to share content through social media buttons, add comments to stories and ask questions about music and artists via e-mail to the editor.

Original video will be produced by Billboard En Español and its partners Billboard Latino and Cyloop. The site, whose partners also include MySpace Latino, will feature capsules from "Estudio Billboard," the acclaimed V-Me interview show hosted

by Billboard executive director of Latin content and programming Leila Cobo.

"Billboard En Español further cements Billboard's commitment to Latin music and the Latin music marketplace," Cobo says. "We pride ourselves on being the leading voice for Latin music. Billboard En Español will be the single most important asset and resource for Spanish-speaking music fans."

Cobo and Billboard En Español managing editor Judy Cantor-Navas will head the digital publication. "Billboard En Español will offer in-depth coverage of Latin music while recognizing that the tastes of music fans who speak Spanish are not limited to a single genre or to exclusively Spanish-language music," Cantor-Navas says.

In its debut week, Billboard En Español will feature exclusive interviews with Enrique Iglesias, Mariah Carey and Soda Stereo drummer Charly Albeti, whose new band Mole just won best new rock band at Argentina's Premios Gardel.

Fans can listen to a free track from Mole's prize-winning album exclusively on the site. In addition, Mexican band Panda chronicles its experience on the road in a tour diary written exclusively for Billboard En Español.



LABELS BY CORTNEY HARDING

MERCURY RISING

BILLBOARD EXCLUSIVE

Industry Vet David Massey Relaunches A Classic Label

Amid the ultra-hip black-and-white photographs in David Massey's office, there is one retro item: a copy of a Billboard chart from 1967, with Lulu's "To Sir, With Love" occupying the top spot.

It's a fitting memento. Lulu, as well as Chuck Berry and Roy Orbison, once called Mercury home. Now, Massey is the key man behind the relaunch of the label, which reopened under the Island Def Jam/Universal umbrella a year ago.

The executive is keeping his eyes on the future when it comes to the overall vision for the label. The industry vet, who cut his teeth managing Wang Chung, was brought on from Sony, where he presided over Daylight Records and was an

executive VP of A&R. When Massey left Sony, he brought two of his rising stars with him: Delta Goodrem and Anastacia are now signed to Mercury in the United States.

Massey's history with Anastacia dates back to 1999, when he signed her to Daylight. "Anastacia really wanted to continue our creative relationship, and we were able to negotiate a transfer from Sony that was a winning deal for everyone," he says. Anastacia is in the studio and working on a number of collaborations, including a track with Ne-Yo.

Goodrem is a superstar in her native Australia who remains under the radar stateside. While Sony will retain her in other territories, Mercury will release her records in the United States. Goodrem's latest record is yet to be released stateside, and when it does hit shelves, it will be a joint release

between Mercury and Decca.

Massey's third big project is Welsh soul singer Duffy, who has been compared to Lulu on a number of occasions. He

signed her on the basis of her demo. "She was my first new signing, and I just went with my gut," he says. "After doing this so long, I'm at the point

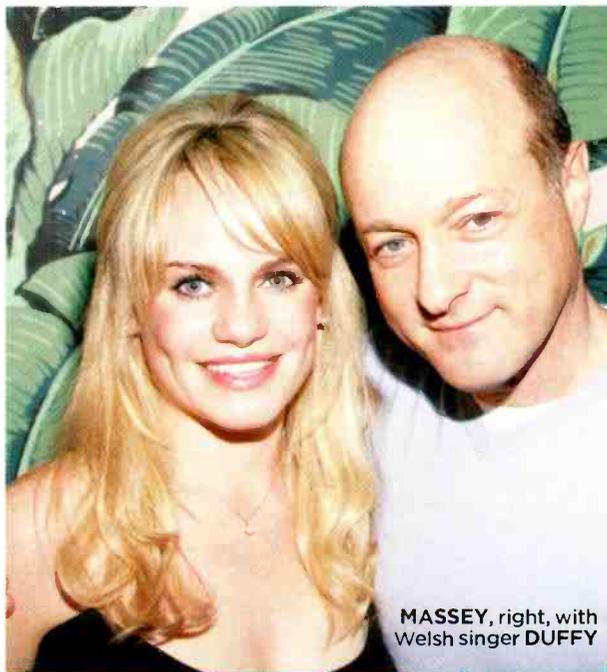
where I am very quickly either interested or not interested in an artist."

Massey is pulling out all the stops to make sure Duffy tops the U.S. charts. Based on the buzz at early-adopter stations like noncommercial KCRW Los Angeles and modern rock KNRK Portland, Ore., he started servicing her first single, "Mercy," to triple A and AC radio. For the week of April 4, the song was No. 29 on Billboard's Adult Top 40 chart and was designated New and Active on sister publication Radio & Records' Triple A chart.

Massey is holding off on pushing her to top 40, though, because "we want to have the numbers to back it up first." He also says that MTV and VH1 have been instrumental in the campaign: "They were both early adopters and are working in tandem to promote her, which is unusual. We feel like this gives us the opportunity to reach all the demographics that could be interested."

"Mercy" also has been licensed for use in the CBS TV shows "Ghost Whisperer" and "Moonlight."

All three of the women atop Massey's roster share the fact that they are stars overseas but relative unknowns in the States. He is untroubled by the mixed results of many crossover artists. "In some ways only being big in a few markets is advantageous to an artist, because it allows them to be more focused. It would be a pity if the world was monocultural." ...



MASSEY, right, with Welsh singer DUFFY

MASSEY ON HIS MUSIC

PORTISHEAD

Release date: April 29
"This record is timeless and very challenging—this is a band that takes musical risks."

DUFFY

Release date: May 13
"She's very natural, and her songwriting is such an important part of who she is."

DELTA GOODREM

Release date: June
"She's simply a mega star."

GEORGE STANFORD

Release date: June
"He's toured with Babyface and is a real Paul Simon type of singer/songwriter with long-term potential."

ANASTACIA

Release date: September
"She was my first signing at Daylight, and I'm so happy we are continuing our creative relationship."

THE URGENCY

Release date: Fall
"Like the Police meets Coheed and Cambria—I signed them after they played in my office. We had the lawyers come in at midnight to do the deal."

VELVET ANGELS

Release date: Fall
"A great young pop group; fantastic young women."

SPARKY'S FLAW

Release date: Fall/late 2008
"A great acoustic rock band from Virginia—they're finishing up at [the University of Virginia] while they work on the record."

JESSIE JAMES

Release date: TBD
"She has a strong, soulful country voice and an amazing songwriting talent."

LATIN BY AYALA BEN-YEHUDA

Content Is King

Amazon Beefs Up Latin Store With Video, Blogs

Amazon is relaunching its Latin music store April 4, with video content from top artists, more bilingual product descriptions and a selection that's grown by at least 10% in less than a year.

The online retailer will also shortly introduce blogs by Latin

artists on their product pages, as well as partner with them for video debuts and possible event sponsorships, music category manager Craig Pape says. "We obsessively look at three core pillars of selection, value and discovery, and we're always going through our store and saying, 'Are there ways we can challenge ourselves to improve in all these areas?'" says Pape, whose store is turning 10 this year. "We know that

the Hispanic consumer is one of the fastest-growing online customer segments."

Building on sales-driving video debuts with artists like Bruce Springsteen and Annie Lennox, Amazon will put a video player on its Latin store and have artists post blogs in Spanish, along with video and images to their product pages—an initiative that has rolled out with just a handful of artists in other genres so far. First up for feature video play



PAPE

at Amazon's Latin store will be Camila, Flex, Kumbia All-Starz and RBD, though with videos

that are already out. Latin artists who will blog and/or debut videos are still being finalized.

The company won't reveal how much its Latin music sales have grown over time, but says it increased its selection of Latin titles to 140,000 (not including individual digital tracks) after an analysis of its Latin category in mid-2007.

Some of that increase was accomplished by re-directing international/world music titles to the Latin category, but the company says the Latin selection will grow another 15% in the coming year.

In addition to providing more product details in Spanish, a Spanish-language campaign has begun on the site to encourage customers to write reviews.

Pape is scheduled to discuss Amazon's Latin strategy during an April 8 panel at the Billboard Latin Music Conference. ...

>>>UMGD, INGROOVES IN DEAL

Universal Music Group Distribution has partnered and invested in indie digital distribution and marketing company INgrooves. The deal opens INgrooves' menu of services—which include digital retail sales/marketing, sales reporting, film and video distribution, and mobile—to the Universal Music Group and Fontana labels. Financial terms were not disclosed.

>>>CBS, LAST.FM MERGE RADIO RESOURCES

CBS Radio and Last.fm, both owned by CBS Corp., have teamed up for closer collaboration on their respective radio initiatives. Under the agreement, CBS Radio will stream all its stations to Last.fm's U.S. users. This includes KROQ Los Angeles, WCBS New York, WXRT Chicago and WVEE Atlanta. The U.K. Last.fm service has a similar arrangement with BBC stations in London.

>>>HALLMARK PREPS E-CARDS WITH UME

Hallmark Cards will offer a string of e-cards featuring music clips from Universal Music Enterprises in April via hallmark.com. The clips, which run for 15-30 seconds, are culled from such acts as Barry White, Kool & the Gang, Salt-N-Pepa, Whitesnake and Smashmouth. The e-cards are \$1.99 each.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Leila Cobo, Mitchell Peters, Ken Tucker, Ray Waddell and Chris M. Walsh.

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**BILLBOARD
EXCLUSIVE**

BUSINESS BY RAY WADDELL

Eleven Seven Counts On Sixx

Label Names Mötley Crüe Vet President

Add "record label president" to the Nikki Sixx résumé, as the Mötley Crüe/Sixx: A.M. bassist steps in as the new chief of Eleven Seven Records.

Label founder Allen Kovac believes Sixx can blend his rock acumen, marketing/imaging skills and patience into a force that can tap into a wide range of outlets to follow up the label's platinum success with Buckcherry.

Sixx is stoked at the opportunity. "I find it very interesting to take the artist's craft, the art, the music, the image, and get it out there," he says. "It comes under the heading of 'record company president,' but it's a little more than that."

Kovac started Eleven Seven after dealing with roadblocks in nailing down a record deal for client Buckcherry—despite Kovac's belief that social networking sites and videogames like "Guitar Hero" and "Rock Band" show that music fans are clamoring for rock, as opposed to "whatever prefab rap or pop the majors needed to put out for their quarters," he says.

"We decided it was time for rock and bands that toured and played real instruments and wrote their own songs to come back again," he says. Releases include albums by Sixx: A.M., Trapt, Mötley Crüe, Drowning Pool, the Exies and Blondie.

The first Eleven Seven release was Buckcherry's "15" in April 2006. The album has now shipped more than 1.1 million units, which Kovac says shows that "a \$50,000 record with a \$2,500 video and a passionate band going out on the road still is the way to break artists over the long term."

The basic philosophy is to pull people in rather than push, according to label GM Frank Woodworth. "We syndicate our music through a thousand pipes and let it gain its own momentum over a period of time," he says. "We do everything very nontraditionally to start, and then when there's heat we take a more traditional route, with radio and the music video channels."

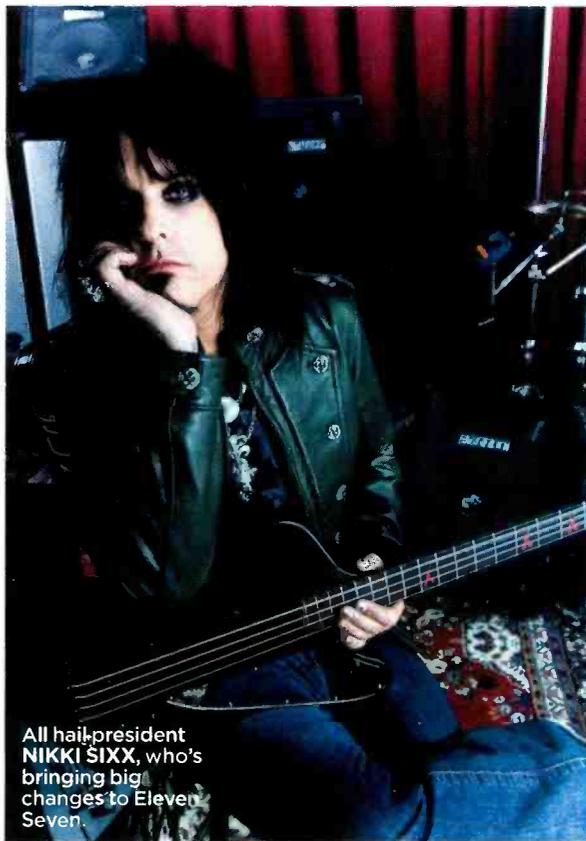
Eleven Seven works singles to the Internet first, a strategy that came to fruition on Buckcherry's "Crazy Bitch," "which took a low-budget music video and turned it into a viral phenomenon," Woodworth says. "With Sixx: A.M., we debuted the video for their song 'Accidents Can Happen' on iLike, which was the first time a music video debuted on a widget."

In that vein, Trapt began streaming its new single "Who's Going Home With You Tonight" April 4 on billboard.com. This all may be new media, but these tactics afford Eleven Seven the ability to work albums on a longer cycle. "Buckcherry's '15' just went platinum roughly two years after it was initially released. Sixx: A.M.'s song 'Life Is Beautiful' hit No. 1 this week on the Mainstream Rock chart a full nine months after we initially serviced it to radio," Woodworth says.

This patient and creative approach is a throwback to the '70s, "when artists were nurtured by record companies and it wasn't about singles, it was about bodies of work, an album," Sixx says. "Artists would break on the second single on the third album. Bands don't have that opportunity now; you're done by your sec-

ond single, if you even make it to the second single."

Trapt's new album streets Aug. 5. Band manager Drake Sutton-Shearer says Eleven Seven's success with Buckcherry was a key factor in Trapt signing to the label. With Trapt, "we have the opportunity to set up the record with a very long lead time, which is not something we were able to do previously at Warner," Sutton-Shearer says. "Now we have the ability to expose the band and their new album to their fans and the mainstream well ahead of street



All hail president **NIKKI SIXX**, who's bringing big changes to Eleven Seven.

date, using a variety of new media, TV/film, wireless and physical opportunities."

When radio is primed, Eleven Seven VP of radio promotion Steve Kline takes the wheel. "It's hard for an indie to get any kind of credibility with radio, and I think we've developed that in spades," Kovac says.

A streamlined operation allows bands to recoup quickly, according to Kovac, who says Sixx: A.M. recouped at 70,000 units, Drowning Pool at 60,000 units.

At Eleven Seven, recoupable expenses are the record and 50% of the video. "Our marketing spend on phase one is about \$150,000, compared to a label—that's what—10 times that?" Kovac says. "We want to have a low hurdle that the artist can get over so that we can keep working records once we recoup."

Eleven Seven is actively signing bands, the most recent being Chosen Son (its new video is also available via billboard.com), whose record drops Aug. 5. "What we look to sign are self-contained artists that play music live, that have an eye for a logo, Web site or image for the CD cover," Kovac says.

For an extended interview with **Nikki Sixx**, visit billboard.com.



COLBIE CAILLAT has been one of MySpace's biggest music success stories.

in his statement distributed with the MySpace Music press release: "This venture may provide a defining blueprint for this next important stage in the evolution of social media, benefiting consumers, artists and music companies alike."

The implications of this blueprint are significant. First, it marks the end of the digital warehouse model like iTunes and Amazon. Both will remain important contributors to the industry's revenue for the next several years, but that model is fading away and

we are unlikely to see new, similar services come to light.

Second, subscription services like Napster and Rhapsody are even more vulnerable. They should have worked to integrate their service more deeply with an existing social network (as Rhapsody is trying to do with MOG) before those social net-

works develop their own solution like MySpace just did. They need to immediately find a way to eliminate the monthly fee in favor of ad revenue and switch their a la carte stores to DRM-free files.

Third, all eyes are on Facebook. The company is already talking with the major labels about a similar music service to MySpace's play, and that effort may gain steam now that this blueprint has been established. Facebook will likely add its own bells and whistles, but the model for the industry should

look much the same.

Finally, all prospective digital music services must accept that working with the music industry today carries a new price—equity. MySpace Music is a joint venture that the

labels partly own. Imeem gave away a similar equity stake as well. Certainly negotiations are necessary to determine a fair split, and the labels must remember they're not the only ones bringing value to the table; but the digital music market of tomorrow will very much resemble a partnership between content and distribution (see Digital Entertainment, page 16).

"Attitudes have changed," MySpace CEO Chris DeWolfe says. "I see all the executives at the major record companies getting creative and thinking outside the box. It was just a perfect storm where we wanted to make a big move, they wanted to make big moves, so we just came together and got this done pretty quickly. It's pretty amazing."

NEWS ANALYSIS BY ANTONY BRUNO

In With The New

MySpace Changes The Game With Music Service

Years from now, when the pundits talk about the turning point for digital music, they will point to the launch of MySpace Music.

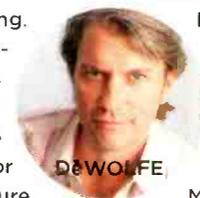
The finally unveiled partnership between the music industry and the social networking bellwether is much more than a monetization play. Sure, labels were drawn primarily to MySpace's 110 million members and 30 million unique monthly visitors. But what's emerged from the MySpace Music service is the labels' long-needed submission to the will of the consumer.

It's been a long time coming.

First came the slow crumbling of the digital rights management wall. Then, the gradual acceptance of free online streaming in return for advertising revenue. To be sure, the MySpace deal would not have come about had not Amazon, imeem and Last.fm preceded it.

But MySpace Music is the sole service that not only combines all the ad-supported free streaming and DRM-free download capabilities of these earlier services, but also adds related products like concert tickets and merchandise.

By finding a way to monetize the manner in which consumers are already interacting with music rather than trying to force them into a business model convenient to the industry, the record labels have finally tapped a vein of hope for their struggling fortunes. Warner Music Group chairman/CEO Edgar Bronfman Jr. perhaps said it best



DEWOLFE

The Devil In The Downloads

Initiatives Unveiled At CTIA Point To 2008 As A Critical Year For Mobile Music Devices And Applications

The good news from this year's CTIA Wireless industry confab in Las Vegas? Data and content services are becoming increasingly important to operators.

The bad news? Mobile music has some catching up to do—but there is optimism that 2008 could be a turning point for the industry.

According to the CTIA's wireless industry survey released April 1, mobile operator "data revenue"—which includes services from entertainment and enterprise applications—now totals \$23 billion in the United States. That represents 17% of their overall revenue and a 53% increase over last year.

"Data is not only the fastest-growing part of our industry, it's our industry's future," Sprint CEO Dan Hesse said from the keynote stage.

Driving much of this growth are text messaging services. The CTIA revealed that 48 billion text messages are sent

every month in the States, a 157% increase over last year. By comparison, revenue from entertainment services like full-song music downloads have some catching up to do.

Zomba/live senior VP of digital business operations Jeff Dodes, speaking on a panel at Billboard's Mobile Entertainment Live the day before the CTIA confab, said full-song downloads have increased 154% this year over last, but the total volume of sales remain low and contributes little to the overall revenue pie.

But expect some big changes this year—Verizon and Rhapsody are still on track to launch their joint mobile music service, but during the event RealNetworks CEO Rob Glaser said the effort is about three months behind schedule due to some integration issues with the wide number of handsets on which the two hope to offer the service.

A potential positive behind



GLASER

that delay is the move toward a digital rights management-free landscape. AT&T last year initially launched the Napster Mobile full-song music store on its network, but only one model phone—the Samsung Slim—could support it due to the DRM requirements at the time. As a result, only about 12,000 phones support the service today.

AT&T and Napster have since lobbied the labels to allow



DODES

DRM-free mobile track downloads, meaning it can expand the service to more than 25 different models, and they expect the number of supporting devices will increase to 12 million after it rolls out the new service this summer.

Glaser wouldn't comment on specifics, but it's quite possible a similar DRM-free component for the Rhapsody/Verizon service could be the reason behind the delay.

In addition to adding more phones to the Napster Mobile lineup, AT&T has greatly expanded the number of ringtones available to users via its

new Make-UR-Tones service from partner mSpot. Because the service allows users to create their own ringtone clip, rather than rely on a third party to produce it for them, AT&T says the number of available ringtones has increased from 50,000 to 250,000.

Meanwhile, the conference had its usual slew of application announcements:

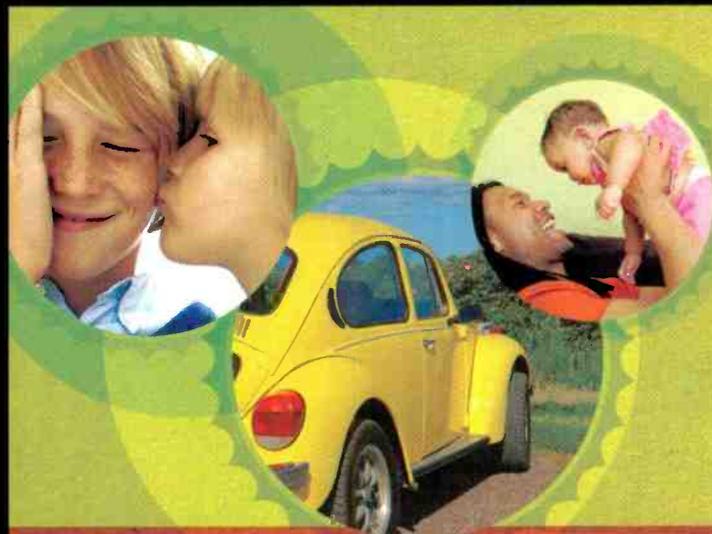
■ **Research in Motion, whose BlackBerry is losing mind share and market share to Apple's iPhone, is making a huge push to make the corporate gadget an entertainment device.**

■ **Hands On Mobile and Activation have created a mobile version of the popular "Guitar Hero" game for the device. At \$15, it comes preloaded with 15 songs, with three new tracks per month available for an optional**

\$5 monthly subscription.

■ **Mediaguide introduced an application that allows users to view what songs are playing on any given radio station in the country. The application, called Radio Companion, will send users an e-mail with the track information of any song played at any of the 2,700 stations that Mediaguide tracks, as well as provide a link to then purchase that song online. Interested users will have to download the application from developer Nobex Technologies. The program does not allow users to stream the songs.**

■ **Meanwhile, at Mobile Entertainment Live, Nokia head of entertainment and communities Tero Ojanpera said the company sold more than 136 million music-capable phones last year, and expects more labels to sign up for the Comes With Music unlimited music plan. "There has been great interest from companies big and small. The discussions are going really well, and we hope to make more noise around the concept in the future." ...**



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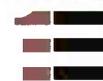
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RETAIL BY ED CHRISTMAN

BILLBOARD EXCLUSIVE

QUARTER FLASH

Digital Sales Help Stem Album Slides

The first quarter of 2008 finished with overall album sales down 10.7%, largely due to the softness in current product. Meanwhile, total scans—including tracks—increased 14.9% to 386.3 million, according to Nielsen SoundScan.

Fueling that growth, downloaded tracks increased 28.7% to 281.4 million from the 218.6 million the configuration shifted in first-quarter 2007. If track downloads are converted into albums at 10 tracks per unit (albums with TEA), album sales are only down 4.5% to 132.7 million units from the 139 million units sold last year.

Excluding TEA albums, current albums—titles released within the last 18 months or still in the top half of the Billboard 200—are down 16.5% to 58.2 million units in the quarter ended March 30, as compared with the 69.7 million for Q1 2007. On the plus side, catalog albums outperformed the overall market, with a 2.3% decline to 46.3 million from

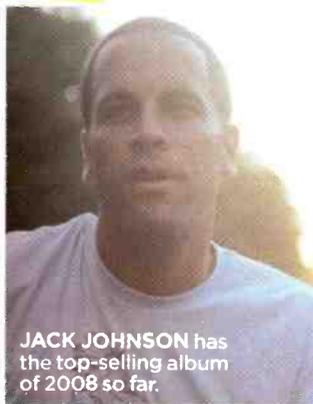
the 47.4 million scanned in the first quarter last year.

Looking at albums by format, CD albums scanned 88.4 million units, down 16% from the 105.2 million in the corresponding period. Digital albums totaled 15.7 million, up 36.2% from the 11.5 million scanned at the end of first-quarter 2007.

The best-selling title so far this year is Jack Johnson's "Sleep Through the Static," which has scanned about 975,000 copies. Last year, by the end of the first quarter, two albums had sold better: Norah Jones' "Not Too Late," which had almost 1.2 million units; and Daughtry's self-titled set, with nearly 985,000 copies.

On the other hand, four titles broke through the 100,000 digital sales barrier, the first time any album has reached that milestone in the first quarter during the digital era. "Sleep Through the Static" led the way with 246,000 downloads, or 25% of its total scans.

Four songs have broken the



JACK JOHNSON has the top-selling album of 2008 so far.

million-download milestone so far this year, led by Flo Rida's "Low" featuring T-Pain, with 1.9 million. Including those titles, 26 tracks scanned more than 500,000 units each. In contrast, only 12 titles scanned more than 500,000 last year in the first quarter, with two of them breaking the million mark.

Looking at album market share, Universal Music Group led the way with 31.8%, up from 30.6% in Q1 2007. Comparing the same time periods, Sony BMG Music Entertainment slipped to 25.2% from 25.7%, while Warner Music Group grew to 20.1% from 19%. EMI was way down at 8.7%, from 11.6%, while the independent sector—excluding the major-owned, indie distros—collectively tallied 14.2%, up from 13.1%.

On The Road



RAY WADDELL rwaddell@billboard.com

Move The Crowd

Touring Key To Paddy Casey's U.S. Launch

"This could be the night when it all comes together," singer/songwriter **Paddy Casey** wails in "City," a thumper off his new album "Admitted to Company," due April 1 on Victor Records/Sony BMG.

Indeed, with a diverse slate of support slots coming up this spring and early summer, hopes are that this could be the year that it all comes together in the United States for Casey, already a multiplatinum artist in his native Ireland.

A week before the album's street date, Casey pondered if the April Fools Day drop had any significance. "They're probably just fucking with me and they're not releasing it at all," he says, phoning from Salt Lake City, prior to a show as part of the Hard Rock Cafe March On Stage tour.

Of course, that's hardly the case, and the entire Casey team has high hopes for the album, his first since 2004's "Living." Produced by **George Drakoulis**, the record covers a lot of sonic territory, and the same could be said for Casey's touring efforts this year.

Casey works support for **Jason Collett** in April, **KT Tunstall's** theater tour in May, then joins **Augustana** and **Wild Sweet Orange** in large clubs in June.

"Paddy has great support opportunities with a diverse range of artists," says his agent, **Marty Diamond** at Paradigm. "The regional spread on all of these dates will give Paddy a substantial foundation to build from in the States."

He's certainly no stranger to live performance, having busked his way through Ireland before being signed to S2 Records and nailing down a management deal with **Paul McGuinness' Principle Management (U2, PJ Harvey, the Rapture)**.

Casey headlines large venues in the United Kingdom and sells out big arenas in Ireland. "Outside of Ireland I'd say the biggest place I play would be 2,000 or 3,000 [capacity], but in Ireland I suppose anywhere up to about 20,000," he says, adding that downsizing to intimate venues in the States is not a problem.

"I like to mix things up. You get bored with things being the same all the time," he says. "When you're playing the smaller things and people are listening, you get to play a couple of songs that you wouldn't necessarily get to play when you're in a big place where everyone's pissed-up drunk and dancing."

The new album is very "produced" to my ears, with lots of strings and sonic flourishes and styles ranging from sweeping ballads to funk to straight-ahead rockers. Asked how this all translates live, Casey says, "Some of the songs will work and some of them won't. You have to sort of

try them out and realize that some of them are too intimate-sounding to work onstage, and you end up dropping some of those songs."

Casey has a full touring band he takes out when at home in Ireland. "I use strings sometimes onstage and sometimes I use a choir, sometimes I use brass," he says. "I change the gigs up a lot."

That's not the case with his supporting dates this spring and early summer. "For the KT and Jason Collett tour I'll be playing with a piano player on one of them and solo on the other," he says.

"To be honest, I'd love to have my band out here, that would be great," he adds. Asked if that were an option, he replies, "If everything kind of takes off and I can get some money behind the tour, yeah, but that's the only way it would work. If the gigs would start paying for it, that's how I'll get the band out."

Diamond says Casey "killed it" at South by Southwest in Austin, but it's all a blur to the artist. "I think I played like 20 things in two days," he says. "I didn't really get to see any bands, but it felt like a good thing to do."

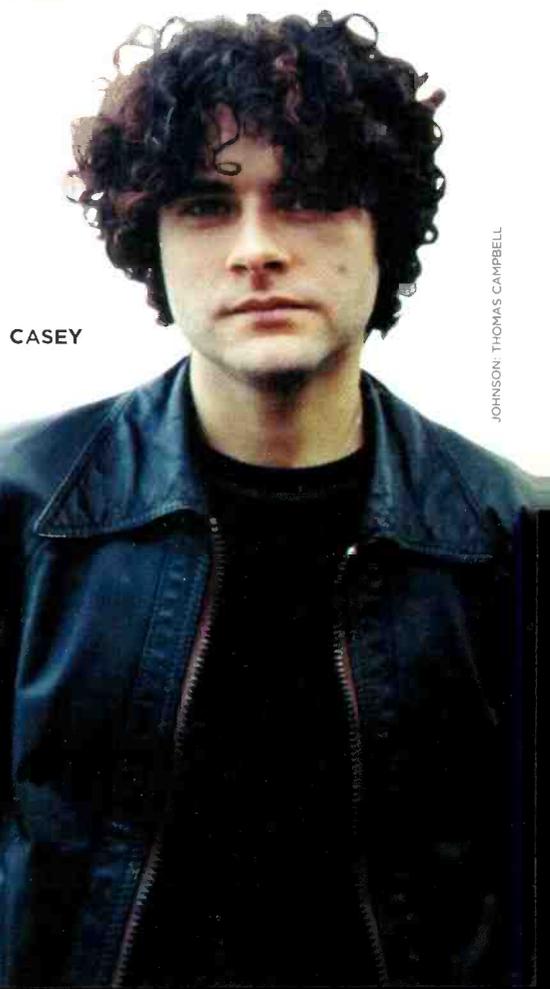
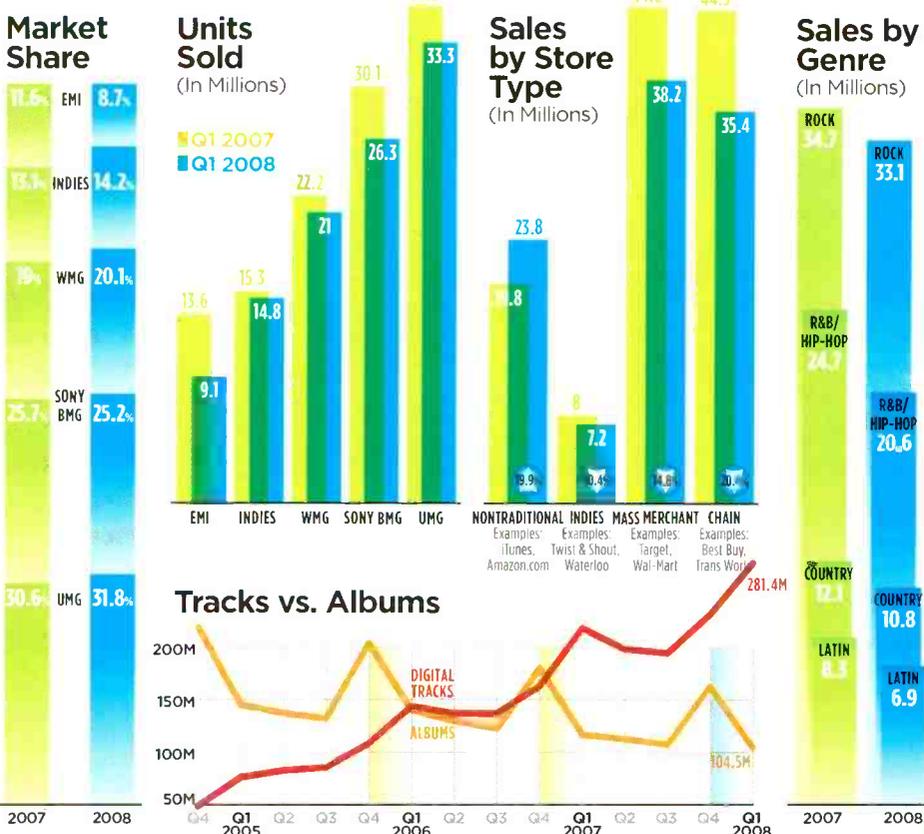
What's more, Casey says it feels like he may be getting a little traction in the States. "People like you are talking to me," he says with a laugh. "People are taking an interest. I'm doing the **Letterman** show, which is supposed to be a big deal, and MTV is doing a full week of Paddy Casey stuff."

As for Casey's plans for the rest of the summer, a lot depends, obviously, on the album's reception. "We are going to continue our efforts to keep him active and build his live career," Diamond says. "Once he starts touring I will have a greater sense of where the heartbeats are on the project."

Watch an exclusive interview and performance with Paddy Casey at billboard.com/paddycasey.

INSIDE THE FIRST-QUARTER NUMBERS

Sales Are Down Across Nearly All Genres SOURCE: Nielsen SoundScan



CASEY

JOHNSON: THOMAS CAMPBELL

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) venue, Date	Attendance Capacity	Promoter
1	\$33,829,250 (\$16,637,563) \$150/\$110	SPICE GIRLS O2 Arena, London, Dec. 15-Jan. 22	256,647 17 sellouts	AEG Live, S.J.M. Concerts
2	\$6,396,302 (\$6,407,915 Canadian) \$123.42/\$71.73	SPICE GIRLS Air Canada Centre, Toronto, Feb. 3-4, 25-26	58,368 four sellouts	AEG Live
3	\$5,614,674 (\$5,614,674 Canadian) \$135/\$47.75	BON JOVI, DAUGHTRY Air Canada Centre, Toronto, March 10, 12-13	56,011 three sellouts	Concerts West/AEG Live
4	\$5,388,122 (\$2,766,639) \$147/\$107.80	SPICE GIRLS MEN Arena, Manchester, England, Jan. 23-24, 26	41,323 three sellouts	AEG Live, S.J.M. Concerts
5	\$3,465,730 (\$4,509,146 New Zealand) \$203.68/\$96.08	BON JOVI, THE VALVES AMI Stadium, Christchurch, New Zealand, Jan. 27	29,526 33,271	Capital C
6	\$3,253,717 \$129.50/\$99.50/ \$62/\$46.50	BON JOVI, DAUGHTRY Wachovia Center, Philadelphia, March 2-3	37,440 two sellouts	Concerts West/AEG Live
7	\$2,987,235 \$129.50/\$99.50/ \$63/\$47.50	BON JOVI, DAUGHTRY Xcel Energy Center, St. Paul, Minn., March 18-19	32,733 two sellouts	Concerts West/AEG Live
8	\$2,673,311 \$119.50/\$69.50	SPICE GIRLS Staples Center, Los Angeles, Dec. 5, 7	24,502 two sellouts	AEG Live
9	\$2,565,726 \$122.50/\$72.50	SPICE GIRLS Prudential Center, Newark, N.J., Feb. 10-11	23,430 25,143 two shows	AEG Live
10	\$2,427,714 \$122.50/\$72.50	SPICE GIRLS Nassau Coliseum, Uniondale, N.Y., Feb. 6-7	22,622 24,207 two shows	AEG Live
11	\$2,295,530 \$129.50/\$99.50/ \$62/\$47.25	BON JOVI, DAUGHTRY Mellor Arena, Pittsburgh, March 5, 15	30,475 two sellouts	Concerts West/AEG Live
12	\$2,183,383 \$133.25/\$75.50	SPICE GIRLS Mandalay Bay Events Center, Las Vegas, Dec. 8-9, 11	18,342 19,700 three shows	AEG Live
13	\$2,114,189 (\$2,152,705 Canadian) \$117.16/\$68.14	SPICE GIRLS Bell Centre, Montreal, Jan. 31, Feb. 24	20,032 23,971 two shows one sellout	AEG Live, Gillett Entertainment Group
14	\$1,491,141 \$149.50/\$89.50	SPICE GIRLS Madison Square Garden, New York, Feb. 18	12,558 sellout	AEG Live
15	\$1,467,960 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Bradley Center, Milwaukee, March 17	16,104 sellout	Frank Productions
16	\$1,457,542 \$121.50/\$71.50	SPICE GIRLS Izod Center, East Rutherford, N.J., Feb. 13	13,894 sellout	AEG Live
17	\$1,440,569 (\$1,441,001 Canadian) \$124.25/\$73.32	SPICE GIRLS General Motors Place, Vancouver, Dec. 2	13,369 sellout	AEG Live
18	\$1,419,569 \$999/\$56.75	JAY-Z, MARY J. BLIGE Nassau Coliseum, Uniondale, N.Y., March 27	11,798 sellout	Live Nation
19	\$1,396,051 \$119.50/\$69.50	SPICE GIRLS United Center, Chicago, Feb. 15	13,205 sellout	AEG Live
20	\$1,364,855 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND HSEC Arena, Buffalo, N.Y., March 7	15,364 18,875	Live Nation
21	\$1,355,892 \$122.50/\$72.50	SPICE GIRLS Verizon Center, Washington, D.C., Feb. 21	12,435 sellout	AEG Live
22	\$1,304,787 \$124.50/\$74.50	SPICE GIRLS TD Banknorth Garden, Boston, Jan. 30	11,774 sellout	AEG Live
23	\$1,295,963 \$79.50/\$49.50	BON JOVI, DAUGHTRY Greensboro Coliseum, Greensboro, N.C., March 16	22,115 sellout	Concerts West/AEG Live
24	\$1,292,064 \$297.25/\$47	JAY-Z, MARY J. BLIGE American Airlines Arena, Miami, March 22	12,138 12,351	Live Nation, Haymon Entertainment
25	\$1,185,584 \$248/\$47.75	JAY-Z, MARY J. BLIGE 1st Mariner Arena, Baltimore, March 26	10,945 11,422	Live Nation, Haymon Entertainment, Up Front
26	\$1,169,331 \$119.50/\$69.50	SPICE GIRLS HP Pavilion, San Jose, Calif., Dec. 4	11,316 sellout	AEG Live
27	\$1,166,854 \$122.50/\$72.50	SPICE GIRLS Wachovia Center, Philadelphia, Feb. 19	10,652 13,038	AEG Live
28	\$1,095,491 (\$1,122,993 Canadian) \$87.31/\$67.80	RASCAL FLATTS, TAYLOR SWIFT Rexall Place, Edmonton, Alberta, March 25	12,898 sellout	Live Nation
29	\$1,090,969 \$89/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND U.S. Bank Arena, Cincinnati, March 22	13,032 15,794	Live Nation
30	\$1,085,027 (\$1,109,764 Canadian) \$87.51/\$67.95	RASCAL FLATTS, TAYLOR SWIFT Pengrowth Saddledome, Calgary, March 24	12,574 sellout	Live Nation
31	\$1,043,194 \$122/\$72	SPICE GIRLS Palace of Auburn Hills, Auburn Hills, Mich., Feb. 16	9,859 11,100	AEG Live
32	\$977,571 \$89/\$55	BRUCE SPRINGSTEEN & THE E STREET BAND Schottenstein Center, Columbus, Ohio, March 24	11,598 17,637	Live Nation
33	\$900,672 (\$916,500 Canadian) \$87.95/\$68.30	RASCAL FLATTS, TAYLOR SWIFT MTS Centre, Winnipeg, Manitoba, March 28	10,462 sellout	Live Nation
34	\$896,290 \$90/\$75/\$60/ \$50	ARETHA FRANKLIN Radio City Music Hall, New York, March 21-22	11,918 two sellouts	MSG Entertainment, The Bowery Presents
35	\$795,499 \$125/\$80	JOAN SEBASTIAN Gibson Amphitheatre, Universal City, Calif., March 14-16	17,913 three sellouts	Live Nation



"Stories from the Treehouse"
 "Elle Scott's debut album 'Stories from the Treehouse' includes several gems that are ambitious and ripe with taut sensitive vocal delivery and lyrical meaning. Scott's genre is an emotional and instrumentally interesting acoustic pop with cross-over country taste. Scott's voice is a clear crisp strong pop/country deliverer. Hovering between soprano and alto she animates the lyrics as a storyteller while applying a child-like enthusiasm."
 (Taken from a review by Don Kiminenker)
 for the full review please visit www.earbuzz.com/ellescott
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The Indies

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Adult Alternatives

Reaching Music Magazines' Demographics After The Magazines Are Gone

At several of the South by Southwest shows I attended a few weeks ago, the talk of the crowd was not whose set would cement their status as the hottest buzz band, but rather the death of Harp magazine, which folded March 16. Harp is at least the third music magazine to cease publishing in 2008, joining alt-country title No Depression and indie rock mag Resonance in the dead pool.

For a certain section of the indie world focused on a more mature, college-educated demographic, the loss of Harp and No Depression hit especially hard. "Those two outlets really spoke to our consumer," ATO Records GM **John Biondolillo** says. **Josh Wittman**, group marketing director at Redeye Distribution and Yep Roc Records, calls them "core publications for us, and it's very

disappointing to see them go."

The closures of the two magazines might also reflect larger trends for indie labels promoting triple A and alt-country acts. "In the last 18 months, our focus has begun to shift away from print ads and towards online and TV advertising," Biondolillo says. Other labels have sought alternative print publications for advertising: Wittman says that Redeye and Yep Roc's full page ads will now appear in Filter magazine.

Still, some are taking this opportunity to question the value of print ads in general. **Sean Hoess**, co-founder of Velour Recordings, home of such artists as **Kaki King** and **Sonya Kitchell**, says, "When you look at the cost of print ads versus the cost of online ads, it's doubtful whether buy-

ing print ads will continue to make sense for indies. And with these two magazines folding, I'm pretty sure I'm not the only one coming to this conclusion."

Most of the labels I spoke to are taking their ad dollars to the Web. New West Records co-founder/president **Cameron Strang** says that in the past five years, "the Internet has become much more important for us. We now have

staff members dedicated to growing our online presence, and the social networking sites and blogs are a big part of our outreach strategy."

Velour's Hoess says that his label also has an intensive online strategy, but that there are limits to the power of the Web for labels of his ilk. "We have the viral tools, the blog ads, all the online stuff," he says, "but there is no magic bullet. We have a very literate audience



'It's doubtful whether buying print ads will make sense for indies. With Harp and Resonance folding, I'm not the only one coming to this conclusion.' —SEAN HOESS, VELOUR

and they are not as zeroed in on the blog buzz as other crowds are."

"It's hard to see publications for the non-teen and twentysomething demographic go because they are the group that still buys physical CDs and keeps the record stores open," Wittman says. "They are not the people that are reading Stereogum all the time."

From an editorial perspective, many that I spoke with rued the demise of Harp's and No Depression's lengthy review sections, and seemed unsure about where to take their artists for coverage. "We're probably going to look at specialty folk magazines," Burnside Distribution VP **Bill McNally** says. Wittman says that he will still pursue pitching Rolling Stone and Spin, but, "it seems like everyone is cutting their CD review sections. It seems like a better strategy to target Amazon and All Music Guide because they have almost unlimited review space."

Rates can range based on a myriad of factors, but generally, "hip" indie sites charge between \$1,200 and \$3,300 depending on CPM and size, while print publications like Harp and No Depression charged between \$1,825 and \$2,295 for a full-page color ad.

Triple A radio advertising is also not really a viable replacement for the magazines, according to McNally. "We haven't done much with radio advertising, as it's a big cost for a small spot. We possibly will do that more in the future with the absence of our favorite print mags. I haven't seen that it's increased sales dramatically, but probably increases awareness locally," he says.

With the online and radio world presenting a somewhat

limited set of opportunities, some of the triple A and alt-country labels have turned to a more old-school avenue: cable TV. "We started doing it in the winter of 2006, around the time of the **Patty Griffin** release, and found that, per impression, it was cheaper than other outlets," Biondolillo says. "We run ads during 'The Daily Show,' 'The Colbert Report' and on Bravo and VH1—all shows and channels we think our core audience is watching." "There are more and more TV outlets and fewer and fewer magazines," he continues. "If you have a good media buyer, it can work really well." This strategy seems to be confined to adult alternative indies for now—while almost all the triple A folks I spoke with mentioned that cable was part of their marketing plan, none of the more rock-focused indies said they were using cable.

But even cable is not without its drawbacks. "We do TV ad buys in certain markets based on radio play and touring, and we've found that it is cheaper than print," Wittman says. "But the targeting is also less than focused, we're not in a place where we can afford prime-time slots, and there is a lot of saturation. TV is great, but you can't do it in a vacuum."

"All of this is really a symptom of a larger problem," Hoess says. "It's a lean time for everyone. Labels' revenues are drying up, and record sales are down, which leads to smaller ad budgets. For us, losing Harp and No Depression is the print equivalent of Tower Records closing—we are an eclectic label, and we are losing coverage outlets." ■■■

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

TV BY ANN DONAHUE

'ROAD' WARRIORS

Ovation TV Unveils Documentary Touring Series

Ovation TV will premiere "Bonefish Grill's Notes From the Road" in July, a weekly documentary series that follows musicians as they tour around the country.

Executive-produced by Larry Klein (American Music Awards, "Dick Clark's New Year's Rockin' Eve"), the show will combine behind-the-scenes footage and live performances in each hourlong episode. The first season will consist of eight episodes, which will be rerun throughout the summer and fall.

"There needs to be more space on our airwaves for music," Klein says. "I want to get not just the artist's performance, but into their heads."

Offers are out to acts to appear in the series, but no deals have yet been finalized. In addition, Klein says



"Road" is in negotiations with XM Satellite Radio to air the audio of the show.

Restaurant chain Bonefish Grill is onboard to sponsor the series, with the performers taking the stage at a Bonefish Grill venue as part of the show. (Financial details of the sponsorship were not divulged.)

"We wanted to get our name out there in a nontraditional way that had more to do with an emotional connection than a Bonefish Grill logo in your face," Bonefish Grill president John Cooper says. "We wanted to keep it special—not just another plate of food on another television

commercial."

"Road" is the latest move to broaden the appeal of Ovation TV, a network dedicated to a diversity of arts programming, including film and music. In January, the channel acquired Universal Music Group's International Music Feed. Ovation TV, which is carried by DirecTV and Dish Network, is available in 28 million homes; the channel does not yet have its ratings tracked by Nielsen Media Research.

"Musicians spend so much of their time on the road—that has to play a part in influencing the music they make," Ovation TV executive VP Chad Gutstein says. "There really wasn't a music series that focused on that aspect . . . we love showcasing unique musicians in unique venues, and this hit on all those points." ■■■



DANCE BY KERRI MASON

Winter Wonderland

Dance Music's Big Week Yields Deals, Digital Gear And Diddy

In a year when Justice made a DJ set into a sold-out concert tour and Daft Punk backed Kanye West's Grammy Awards show performance from its techno-pyramid, the idea of a commercially viable dance artist seemed less foreign than usual at the Winter Music Conference (WMC), dance's annual party/schmooze-fest in Miami, held March 26-29.

With the globular sounds of new-school electro seeping from every poolside, club and boutique storefront citywide, artists, their managers and booking agents laid out strategies for global domination, most of which superseded the typical record label structure and focused instead

prints, including Dubfire (SCI + TEC), Josh Gabriel (Organized Nature) and Loco Dice (Desolat). Even those signed to bigger labels pushed their own brands in other ways, like Ultra Records artist David Guetta promoting his annual "F*ck Me I'm Famous" party, and Sasha signing to Ultra but maintaining his emFire brand.

But perhaps the strongest brand of all didn't belong to a label, or even a nightclub: In a real show of who holds the cards in danceland, booking agency AM Only showcased more than 40 of its artists on a single night (March 28) at the \$35 million, multiroom, multistage venue Karu. From the aggressive trance of Sander van Doorn to the house-y house of King Britt to the minimal bleeps of Steve Bug, no one event better showed the breadth and power of the dance genre at large.

After an on-again, off-again courtship, Sean "Diddy" Combs was back in dance music this WMC. Street teams for his Ciroc vodka blanketed South Beach the entire week, and he announced a Friday night (March 28) party on Monday via a three-minute YouTube video. Purportedly curated by Combs himself and humbly dubbed the Big Event, the lineup featured oddly matched DJs the Martinez Brothers (classic house), Claude Von Stroke (left-field tech) and Steve Angello (club house), whom Combs called "the most innovative DJs in electro-tech." "The reason you go to the music conference is to hear new music, not the same old shit," Combs said in his video invite. "No commercial dance music motherfuckers allowed."

Swedish manufacturer Tonium debuted its groundbreaking new gadget, Pacemaker, at Remix magazine's annual Remix Hotel event, poolside at the National. Billed as a pocket DJ'ing system, the sleek black piece looks like an evil iPod mutant, and lets rhythm-less amateurs blend two channels of audio, just like a DJ. There's also a developing online community where users can post and comment on their mixes.

The breakout tracks of WMC usually go on to be either radio or club hits. But this year's most widely heard dancefloor nuggets were rehashes of past smashes: A tough, unofficial mash-up of Robin S's 1993 No. 1 "Show Me Love" with Steve Angello and Laidback Luke's "Be" from this year, and Funkagenda's "What the Fuck," which techs up Fatboy Slim's 2000 banger "Star 69."

Mark Brown, head of newly dominant U.K. house label Cr2, came to WMC bearing a potential hit under his own name. "The Journey Continues" features the music from a Lloyds TSB bank TV spot and dreamy new vocals by St. Etienne's Sarah Cracknell, and reached No. 11 on the U.K. pop charts. Nervous Records snapped it up for American release.



DON DIABLO

on self-released music, touring and personal brand development.

"Once you have a certain cash flow coming in and you do so many gigs, it gives you independence. And there's no greater independence than not being signed at all, going crazy and saying, 'OK, I made this record yesterday, let's do a video, let's get the remixes on it and let's go for it,'" said Dutch DJ/producer Don Diablo, who did, just before the conference, sign with Sony Benelux, only after it offered him "total creative freedom and a sack of money."

Emboldened by the dominance and accessibility of Beatport.com—the iTunes of electronic music—other artists showcased their own im-



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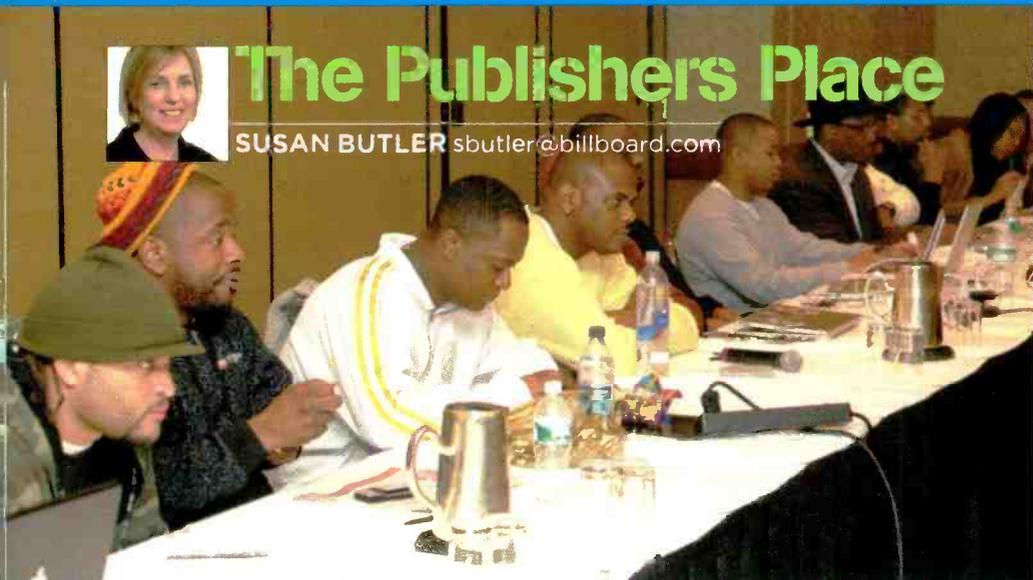
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Crank Up The Muse

EMI's R&B/Hip-Hop Writers Connect In NYC

It was chemistry in motion. And it was an event unlike any other put together by a music publisher.

I first attended the cocktail reception. Shortly after I arrived at EMI Music Publishing's global headquarters in New York on a cold night in March, people began pouring out of the elevators. I found myself mingling with about 50 of today's hottest R&B and hip-

hop songwriters and producers. They were among more than 100 of the publisher's writers, producers and artists gathered for EMI's third annual R&B and hip-hop songwriters' conference.

Big Jon Platt, EMI's national head of urban music and president of West Coast creative, led me around the room, introducing me to some of the newest writers. Then we came

upon legendary, Grammy Award-winning producer/songwriter **Terry Lewis** holding court. He was passing on his experiences to help mentor younger writers.

"To see how this conference has grown is one of the most fulfilling moments in my career," Platt says. "While the focus of the two-day event is to make every songwriter aware of the opportunities that exist

Aspiring songwriters were brought face to face with top A&R executives during EMI Music Publishing's recent R&B/hip-hop conference in New York.

for them—as well as our responsibility to create great music to add life to our business—it is equally fulfilling to put that many creative minds in a room and watch them network with each other."

As we were working the room, dozens of other songwriters and producers were in recording studios reserved by EMI throughout New York. They were using the opportunity to collaborate—many of the pairings set up by Platt—and to record together.

Producer/songwriter **Rodney Jerkins**, whose hits include **Beyoncé's** "Déjà Vu" featuring **Jay-Z** and **Mary J. Blige's** "Enough Cryin'," says that 20 songwriters wanted to work with him at the conference. He gave them all tracks to work on.

"The first thing I'm looking for is who has that passion—who is willing to stay up all night and work on music," he says. "Then from a songwriter standpoint, I was looking for the best melody and lyric writers."

The next day, I slipped into

the Hilton Hotel for part of the conference. About 120 songwriters, with their laptop computers flipped open, sat along a U-shaped table in the ballroom so all of them could see each other. A&R executives from Island Def Jam were playing new music from albums in production, describing what kinds of songs the artists needed.

"I felt like I had just walked into the music industry for the first time," says "**Cristyle**" **Johnson**, whose credits include songs recorded by **Jennifer Lopez**, **Janet Jackson** and **Mariah Carey**. "This [event] is a brilliant idea. When I saw all the labels and heard the music that people all over are sending these artists, it got me motivated. Next time I want my song playing for everyone."

"For years, all the publishing companies have sent out a 'Who's looking' list, but they're so dated," Jerkins adds. "This is real. You hear all the music they're working on. You write down notes, and you

know exactly what you need to do to get on that project and what direction they're going with that artist."

Songwriters say they were especially moved by people like Lewis sharing their thoughts.

"It was wonderful to be there with all the kindred spirits, the music makers of the world," Lewis says. "Everything is microwavable these days. I want to influence kids to do it right. There is a reward for doing it right that money can never buy. It's about quality, not quantity."

Jerkins says he also encouraged the songwriters.

"This is the best time in musical history for songwriters," he says. "From a publishing standpoint, there's so many different avenues to get paid from now. Before, it was just TV and radio. Now you have satellite radio, ringtones. It opens the doors for writers now."

Platt says that the big prize comes after the conference. "I start receiving the most amazing songs from our songwriters, and the collaborations are at an all-time high."

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SARIÑANA

THE X IN MEX

MySpace And Joint Venture Boost Ximena Sariñana

The strong debut of alt-pop-jazz artist Ximena Sariñana's first album, "Mediocre," represents at least two relatively new business trends in Mexico: a tremendous MySpace build in advance of release and a close relationship between management and label.

"Mediocre" is No. 3 this week on the Mexican sales charts, according to trade group Amprofon. It debuted at No. 19 last month and has risen sharply, though it was No. 1 at music retail chain Mixup in its first week.

"I already had a lot of MySpace activity before having a record deal, so it created a certain [expectation] for when the CD finally came out," says Sariñana, who wrote or co-wrote most of the songs on her album and counts Björk and Fiona Apple as influences.

Sariñana, the daughter of director Fernando Sariñana and screenwriter Carolina Rivera, was already known as an actress who composed and sang songs for some of the movies she was in. She was the first artist signed to her management's joint venture label with Warner Music Mexico, Sei Track Music.

Sei Track partner Amir Agai, a former Warner Music Latin America A&R executive, notes that actors often don't cross over successfully into music careers. He attributes Sariñana's success to the quality of her music and her MySpace activity, as well as mainstream promotion with Warner several months in advance.

The singer put up demos from "Mediocre" on her MySpace page before release, as well as a more alternative single, "Normal," with a video specifically recorded for an online audience. At the same time, a more commercial single, "Vidas Paralelas," was worked to radio and mainstream music TV.

"The rock people really respect Ximena and the pop people just love [her music]," Warner Mexico head of A&R Alejandro Abaroa says. In addition, he says, "The first in-store we did was almost completely promoted by her MySpace."

In the run-up to release, her MySpace page was redesigned to reflect the album's artwork and singles, Agai says.

In making the album, Warner "gave us 100% control." That was the whole idea of our label," Agai says. In fact, "Mediocre" was not only promoted, but actually constructed via MySpace. Sariñana co-wrote a song with a Brazilian composer (whom she's never met) who added her as a friend. She checked out his profile and proposed a co-write; within weeks, he sent her a guitar track for which she wrote lyrics.

Stateside, where Sariñana is playing a Los Angeles gig April 30, Warner is reacting quickly to her strong Mexican debut by giving "Mediocre" a physical and digital release April 29.

—Ayala Ben-Yehuda

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EN BREVE

THEIR GIFT TO YOU

Cosmetics maker Lancôme has chosen Latin alternative act Pacifika to help promote its new summer colors line, Cabana Bronze. Lancôme has created a CD with songs from Pacifika's new album for play at 2,000 department stores nationwide. The campaign, which will run from mid-April through July, may also include in-store appearances from Pacifika at some events staged by Lancôme in malls and other spaces near Lancôme retailers. Based in Vancouver, Pacifika is releasing its "Asunción" album April 8 on Six Degrees Records. Led by Peruvian-born singer Silvana Kane, who sings almost entirely in Spanish, the trio plays ethereal pop with touches of electronica, Latin percussion and flamenco. In February, Lancôme included



KANE

CD singles of Sony BMG artist Bárbara Muñoz's "Miénteme" as a free item with purchase at Macy's stores in south Texas. Lancôme is exploring a similar giveaway of Muñoz's music at Dillard's stores. —ABY

EARTH FIRST

The Natural Resources Defense Council is teaming up with Warner acts Jesse & Joy and Beto Cuevas on its new Latin outreach campaign, La Onda Verde. The environmental group recently posted a video to its Spanish-language Web site featuring Jesse & Joy talking about simple things people can do to save energy and water, with single "Espacio Sideral" playing in the background. The NRDC has also posted the video to YouTube and Jesse & Joy's MySpace site. A benefit concert with Jesse & Joy is under discussion, NRDC Latino outreach director Adriana Quintero says. Former La Ley singer Cuevas, who is releasing an album on Warner this summer, has recorded two videos for the NRDC about the dangers of a proposed dam project in Chile. The NRDC has released the first one and hopes to put Cuevas' next single on the second. —ABY



Latin Notas

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Radio Nowhere

Latin Charts Reflect Hesitancy To Break New Acts

Reggaetón, shunned by radio and maligned by many critics, is still a force to be reckoned with.

Reggaetón star **Daddy Yankee's** "El Cartel: The Big Boss" was the top-selling Latin album for calendar year 2007. Now, another reggaetón title, **Wisin & Yandel's** "Los Extraterrestres," leads the Top Latin Albums list for the Latin music year-to-date recap, which began in the Dec. 1, 2007, issue, the start of Billboard's chart year, through the March 15 issue.

Wisin & Yandel, however, are the only reggaetón act among the 20 most-sold Latin albums for the time period. Another urban artist, **Flex**, who blends his reggaetón base with pop romance, managed to land at No. 18 with his more recently released "Quiero."

Does this bode negatively about the future of reggaetón?

Not necessarily. A slew of reggaetón titles are slated for this quarter, which should bring up the genre's standing, although almost certainly not to its heights in 2006 and 2007.

Instead, tastes have run more eclectic and conservative for this quarter. The top 20 list includes the soundtrack to "El Cantante," two titles by **Aventura** (both of those live albums) and a sobering seven greatest-hits sets dominating the bulk of the chart. In other words, fully half of the top 20 are live albums or compilations.

Many of those hits titles were released on Discos 605, the Sony BMG division that concentrates on special marketing and has pushed these titles with targeted TV campaigns. But the fact that so many more buyers are gravitating toward old material rather than new reflects a

larger troubling trend.

Billboard's overall title recap for the same period, for example, features five compilation or hits albums and two concept albums (including **Josh Groban's** "Noel") among its top 20.

But Latin's reliance on hits and oldies is stronger, and once again underlies radio's hesitancy to break new material.

One need not look further for proof of this than the Hot Latin Songs recap chart. Here, the charge is led by **Juanes**, whose "Me Enamora" tops the list, while his second single, "Gotas de Agua Dulce," sits at No. 15. Beyond that, with the exception of Flex's "Te Quiero" at No. 6 and **La Factoría**, every other act on the top 20 is established.

How sad is that? The Latin buyer, it turns out, is far more adventuresome than the

HOT LATIN SONGS

1	ME ENAMORA, Juanes	Universal Latino
2	SEXY MOVIMIENTO, Wisin & Yandel	Machete
3	ESTOS CELOS, Vicente Fernandez	Sony BMG Norte
4	LA TRAVESIA, Juan Luis Guerra Y 440	EMI Televisa
5	SOBRE MISPIES, La Arrolladora Banda El Limon	Disa/Edimonsa
6	TE QUIERO, Flex	EMI Televisa
7	NO PUEDO OLVIDARLA, Marco Antonio Solis	Fonovisa
8	UN BUEN PERDEDOR, K-Paz With Franco De Vita	Disa/Edimonsa
9	CONTEO REGRESIVO, Gilberto Santa Rosa	Sony BMG Norte
10	INALCANZABLE, RBD	EMI Televisa

TOP LATIN ALBUMS

1	WISIN VS. YANDEL: LOS EXTRATERRESTRES, Wisin & Yandel	Machete
2	CAPAZ DE TODO POR TI, K-Paz De La Sierra	Disa/UG
3	KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN, Aventura	Discos 605/Premium Latin/Sony BMG Norte
4	LA VIDA... ES UN RATICO, Juanes	Universal Latino
5	TODO CAMBIO, Camila	Sony BMG Norte
6	EMPEZAR DESDE CERRO, RBD	EMI Televisa
7	LA MEJOR... COLECCION, Marco Antonio Solis	Fonovisa/UG
8	PARA SIEMPRE, Vicente Fernandez	Sony BMG Norte
9	LO MEJOR DE ANDREA BOCELLI: VIVERE, Andrea Bocelli	Sugar/Siente/Universal Latino
10	HISTORIA DE UN IDOLO, Vicente Fernandez	Discos 605/Sony BMG Norte

radio we hear.

On the albums recap chart, three of the top 20 are titles released in the last three months, by **Ednita Nazario**, **Gilberto Santa Rosa** and **Flex**. Two are brand-new acts (**Flex** and **Camila**)—a rarity in Latin—and Wisin & Yandel and Aventura's resilience shows that youth-driven music can thrive

alongside adult contemporary.

On a parting note, let's recognize that the AC fare on the sales chart is fine stuff, by the likes of **Andrea Bocelli** (who does not get airplay) and **Marco Antonio Solis** (who does, abundantly).

Surely we can get more of this good taste reflected on the airwaves, in many forms. ●●●

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



Retail Track

ED CHRISTMAN echristman@billboard.com

Let's Get Physical

NPD Survey Finds CDs Can Still Lure Customers

For the second year in a row, an NPD Group study sponsored by NARM has found that opportunities still exist for physical product, even as CD sales keep plunging.

Last year, CD sales dropped 18.8%, and so far this year, the format is down 16%. While some may consider this year's slightly slower decline a positive, a 15.5% drop is still precipitous. In fact, I would argue that this year's decline is more troublesome than 2007's larger drop. At least last year, some 8% of the decline was due to the liquidations of Musicland and Tower stores in first-quarter 2007. This year, the only big closure was the 150 stores that Trans World shuttered as part of its annual store portfolio pruning. Sure, some accounts are reducing CD inventories,

but they only started kicking in for the last six weeks, so I expect to feel that more on the back end of the year.

But to get back to the studies and physical reality, how does one reconcile NPD's study that finds hope for the physical format against a backdrop of two straight years of large declines in CD sales? Do you think the study might be faulty? Are stores reducing space too soon? Or do the majors' seeming indifference to the fate of the CD play into the equation?

It will come as no surprise to the readers of this column that I believe the last mentioned factor is the most likely rationale in explaining the disparity between store reality and the study, which will be presented in a session at the May 3-8 NARM convention in San Francisco.

This year, NARM hired NPD to look at nine new quasi-formats and test each one's popularity against the CD album—or in the case of ringles, against the single—as well as determining which features po-

tential consumers desire on which format.

Some 30,000 people were e-mailed; about 13,000 responded and took an extensive survey on the new products. Some of the products are already in the market—like MVI and digital download cards—but others are not. In the latter case, survey participants were invited to learn about each format by clicking on a link.

Since these formats going forward might be in competition with one another, NARM and NPD decided to “get some gut check from the consum-

ers,” NARM president **Jim Donio** says. Also, for the first time, NARM explored the “value proposition” for each new product, he adds.

One of the more interesting findings is that some of the new products “scored well among younger consumers, and we are having a difficult time getting them to pay for anything,” NPD music maven **Russ Crupnick** says.

The study also found that the standard CD came out on top with 70% of respondents saying they were interested in purchasing it, followed by the CDVU+, i.e., **the Jonas Brothers'** self-titled release, which attracted 49% interest; and then USB memory drive albums with 32% interest. MVI, a **Linkin Park's** “Minutes to Midnight,” tied with enhanced CDs with Internet access to bonus content at 31% each, and finally, digital album cards without digital rights management (DRM) came in at 28%, followed by up-

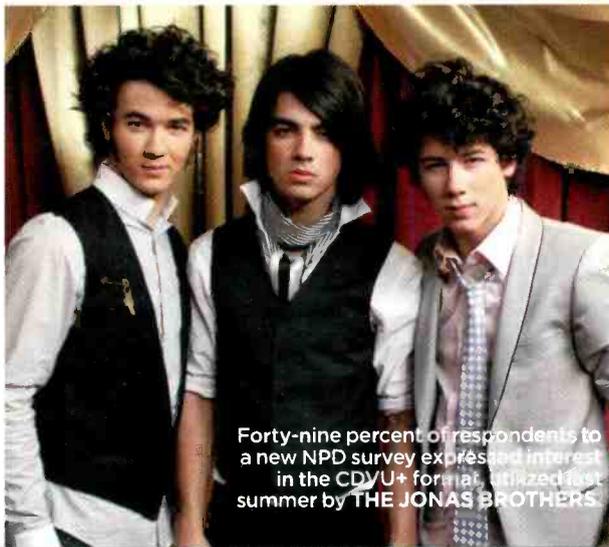
datable CDs at 26%.

The study also tried to give pricing parameters for the new products, querying about price range and something called the “relevant cross point”—where an equal number of respondents consider the product's price point as either too expensive or too cheap.

The USB memory drive album came in with the highest price range acceptance of \$14.50-\$23.50 and a \$16.50 relevant cross point, followed by the MVI with a \$13.50-\$19.50 price range and a \$15.25 cross point. The enhanced CD had an \$11-\$16.75 range with a \$12 relevant cross point.

Notice that most of that pricing is above the \$10 magical price point that most retailers believe consumers want to pay for physical music albums.

The study will get more discussion at NARM, but it will be interesting to see if the majors will continue going their own merry way or whether they will use any of this information when it comes to rolling out new products.



Forty-nine percent of respondents to a new NPD survey expressed interest in the CDVU+ format, utilized last summer by THE JONAS BROTHERS.

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GLOBAL BY HAZEL DAVIS

CIRCUIT BREAKERS

Classical Festivals Expand In U.K., But Struggle To Make Money

MANCHESTER, England—Classical music festivals are booming in the United Kingdom—but promoters warn strong ticket demand does not always lead to big profits.

“Practically every town and village in the U.K. has its own festival,” British cellist Julian Lloyd Webber says, though exact figures for the number of outdoor and venue-led festivals are not available.

“From an artist’s perspective, it means you can reach a different and wider audience than you normally would,” says Lloyd Webber, who this June is opening Birmingham’s New Generation Arts Festival, now in its third year. “But they can be so costly. If you use a full symphony orchestra, for example, costs rise dramatically.”

Festival organizer Birmingham University says it “just about covers costs,” despite sponsorship deals with the likes of telco BT, local newspaper the Birmingham Post

and hotel chain Radisson SAS. In addition, attendance at the 2007 festival tripled year on year to 150,000 visitors, according to the official festival report.

Manager Melanie Moulton of London-based artist management agency Askonas Holt—which represents artists

including guitarist John Williams and violinist Thomas Zehetmair—agrees that the festival boom is good news for artists.

“The classical music festival circuit plays a vital part in any artist’s performance schedule,” she says. “It’s wonderful that more artists are

leading festivals, as they have the most valuable insight, experience and knowledge.”

But even the bigger, more established events can struggle to turn a profit.

Anthony Whitworth-Jones, general director of Garsington Opera, the prestigious month-long opera festival held in Ox-



Above, from left: Garsington Auditorium; JULIAN LLOYD WEBBER; SVEND BROWN. Below: The Birmingham Conservatoire Symphony Orchestra and Choir, which performed at the 2007 New Generation Arts Festival.

fordshire, England, since 1989, says the event is experiencing “higher demand for tickets than ever, due to more and more people embracing live music.”

But he adds, “Classical music festivals just don’t make money. Especially with opera—it’s very labor-intensive, a huge amount of technical skill is involved, there are several people onstage at once, and that costs a lot.”

Garsington gets 18% of its income from trusts and foundations, 22% from fund-raising, 56% from box-office receipts and the rest from advertising and catering, Whitworth-Jones says. More than 12,500 people each season attend the festival and pay £80-£135 (\$159-\$269) per ticket.

“But we just couldn’t charge what it would actually cost to make a profit,” Whitworth-Jones says. “Without donations we would be looking at £250 [\$498] each.”

Yet festival entrepreneurs continue to set up new events, often making ends



GLOBAL BY MARK WORDEN

A Spanner In The Works

Italian Ruling Strikes Blow Against ISP Responsibility

MILAN—Hopes for a harmonious Pan-European approach to Internet service provider (ISP) responsibility over piracy have been dealt a blow after an Italian regulatory body ruled that record labels and software companies cannot “spy” on file sharers.

The March 13 ruling, from the Parliament-appointed Guarantor for the Protection of Personal Data, was greeted as “a victory for privacy” by Italian consumer groups, but with dismay from the local music industry.

“This ruling makes it very hard to see what copyright owners can now do to defend their property,” says Luigi Manna, a partner in Milan-based law firm LGV, which advises Italy’s major label body, FIMI, on intellectual property (IP) issues. “It effectively hinders the gathering of evidence of wrongdoing.”

Italy’s indies are also unhappy. Indies body PMI president Mario Limongelli says, “It’s inconceivable that the issue of personal privacy can be invoked when the interests of the music industry, which is already in crisis, are being damaged.”

The case that led to the Guarantor’s ruling came to light last summer when 4,000 Italian file sharers received registered letters from a law firm asking them to cease their activity and pay a penalty of €330 (\$521).

Swiss technology firm Logistep—acting in Italy and elsewhere on behalf of German label Peppermint—used software that traced the users’ Internet protocol addresses, after which a Rome court gave the go-ahead for the companies to obtain their street addresses from the relevant ISPs. Italian consumer rights group AI-

“This ruling will cause problems for the future of civil anti-piracy cases.”

—ENZO MAZZA, FIMI



troconsumo denounced the action as “Orwellian blackmail” and took the case to the Guarantor.

Its ruling is in contrast to recent government moves in France and the United Kingdom to ensure ISP cooperation with labels over piracy (Billboard, March 15).

“[I’m] not aware of another [European Union] country that has taken such an extreme measure,” Manna says. “Italy has taken a step backwards with respect to the rest of Europe.”

But Altroconsumo head of institutional relations Marco Pierani says that the Guarantor’s decision came after the European Court of Justice’s similar ruling on a Spanish Promusicae-

Telefonica case (billboard.biz, Jan. 29), “and should be seen as an application of that.”

Meanwhile, in Germany, a federal constitutional court has ruled that identities of ISP subscribers should only be handed over in cases involving terrorism, murder and child pornography (see story, page 21).

Anne Funch-Jensen, legal adviser on IP issues at the IFPI’s Brussels office, says the Telefonica decision means the protection of private data “is important, but it must not compromise the protection of copyright.” She describes the situation across the European Union as “patchy,” praising the United Kingdom’s and France’s “more balanced approach.”

But Pierani says Altroconsumo is “horrified” by “the hard-line [copyright] doctrine” of French president Nicolas Sarkozy.

“We’re in favor of copyright protection,” he says. “We just feel the music industry, by emphasizing enforcement, is following an old model. Record labels should also address pricing and availability. With so many protection systems in operation, the best copies of digital material are often found in the [peer-to-peer] sphere.”

FIMI president Enzo Mazza, also president of Italy’s anti-piracy organization FPM, says the ruling will cause problems “for the future of civil cases,” but adds, “In terms of penal cases, we are continuing to work well with law enforcement agencies like [Italy’s fiscal police] the Guardia di Finanza.”

With digital piracy costing the Italian industry €70 million (\$110 million) in 2006, according to FIMI, Mazza remains optimistic that the incoming Italian government, which will take office after the April 13-14 general election, will be “copyright-friendly.”

“Both the left- and right-wing coalitions appear to follow this line,” he says. “We will be meeting with the Guarantor very soon.”



meet through an innovative mix of private and public sponsorship.

Svend Brown, artistic director of the East Neuk Festival in Fife, Scotland, funds his event through financial support from the National Lottery and the Scottish Arts Council, as well as private sponsors. The festival has grown from nine events in six venues in 2005, to 19 events in 11 venues in 2006, to 31 events in 13 venues last year. Ticket sales, priced at £10 (\$20), rose from 2,537 in 2006 to 4,506 last year.

"Finding private donors is the hardest part," Brown says. "Public subsidy just isn't enough."

Andrew Lucas, executive organizer of the annual Lake District Summer Music Festival, established in 1984,

says that—despite 2007 sales of 10,000 tickets priced between £3 and £17 (\$6-\$34)—just 23% of the festival's 2007 income came directly from attendees, with 16% from public money, 28% from trusts, 10% from individuals and 4% from corporate income.

Lucas calls for the sector to "become more commercially savvy," noting that funds should be boosted by next year's introduction of a major hospitality program for corporate visitors.

"Sponsorship proves there is private interest in the arts," festival marketing manager Cliff Dixon says. "We need to expand into hospitality, catering and other ways of making money privately, aside from music." ■■■

GLOBAL NEWSLINE

>>> FREE MUSIC ON DANISH MOBILES

Danish telecom TDC has launched a new service, Play, which gives its broadband and mobile customers unlimited access to roughly 1 million tracks from more than 30 labels—including three majors—as part of their basic subscriptions. Developed and powered by digital music provider 24/7 Entertainment, the Web and wireless-application-protocol download service was introduced April 1 in Denmark. Content has been licensed from a string of independents, plus EMI, Sony BMG and Warner; Universal Music has not yet signed up. TDC claims to have 2.9 million mobile and 309,000 broadband subscribers, who can now download unlimited numbers of tracks for no additional cost, although they won't be able to keep the files if their subscription expires or is canceled. The digital rights management-protected tracks cannot be burned to CD or transferred to other devices. TDC gives users the option of buying individual downloads for 8 krone (\$1.67) per track. —Charles Ferro

>>> HANDLIN STEPS DOWN AT ARIA

Denis Handlin is stepping down after a 10-year stretch as chairman of the Australian Recording Industry Assn. Sydney-based Sony BMG Music Entertainment Australia & New Zealand chairman/CEO Handlin will be replaced by Warner Music Australasia president/CEO Ed St.

John, effective May 1. Handlin remains on the label body's board, which he first joined 25 years ago. Handlin says he wants to devote more energy to diversification at Sony BMG. St. John remains chairman of ARIA's Music Awards/Hall of Fame committee. —Christie Eliezer

>>> HMV HITS THE ROAD

U.K. market-leading music merchant HMV is opening its first motorway service station store. The retailer will launch the store April 15 at a 1,000-square-foot site within the Stop 24 facility in Folkestone, Kent, on the M20 motorway. The site, the United Kingdom's newest and largest service station, is close to the Channel Tunnel entrance/exit. HMV says the outlet's range of stock will include music inventory across key chart, catalog and campaign CDs. —Lars Brandle

>>> YOUTUBE/JRC IN UPLOAD PACT

Tokyo-based copyright management agency Japan Rights Clearance says it has reached a comprehensive agreement with Google on the use of JRC-managed content on Google-owned YouTube. The agreement enables YouTube users to upload videoclips using JRC-managed tracks and allows artists to use the site for promotional activities. Following the agreement, two independent Tokyo-based labels with JRC deals, For Life Music Entertainment and Danger Crue Records, plan to launch official YouTube

channels to promote their acts. JRC manages about 5,000 tracks and collected royalties totaling some 900 million yen (\$9.1 million) in 2007. —Steve McClure

>>> DESTRAMUSIC GOES WITH ROYALTYSHARE

Australian independent music company/artist development firm DestraMusic has entered a deal whereby San Diego-based RoyaltyShare will manage the digital sales processing and royalties for Sydney-based DestraMusic's array of owned or distributed indie imprints. These include such names as Central Station Records, Hardwax, Grindin', Compass Bros. Records and Fable Records. DestraMusic is RoyaltyShare's first Australian client. —CE

>>> SONY BMG, 3 STRIKE MUSIC VIDEO DEAL

U.K. mobile operator 3 has launched an ad-supported commercial mobile music video service in partnership with Sony BMG for its 3 million-plus British customers. Sony BMG clips will be available via the mobile operator's music home page. Mobile advertising solutions firm Rhythm NewMedia is powering the new service. According to 3 U.K. head of on-portal advertising Neil Andrews, "We know that our customers want to receive high-quality content on their mobiles and that they're happy to view ads in order to receive it." —LB

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GLOBAL BY WOLFGANG SPAHR

THEFT THWARTED

Illegal Downloads Decline In Germany

HAMBURG—German labels are hoping a hefty drop in illegal downloading means better times are around the corner for their troubled market.

According to IFPI-affiliated labels association Bundesverband Musikindustrie, the number of illegal downloads in Germany has plummeted 50%, from 622 million in 2002 to 312 million in 2007.

"If we continue to have so much success in overcoming Internet piracy," BM chairman Dieter Gorny says, "we could see a genuine turnaround in sales in the German record market."

Sony BMG Germany CEO Edgar Berger shares Gorny's optimism. "In two or three years' time, we will have put the worst behind us and our business will start growing again," he says.

The value of Germany's music market has fallen every year since 1997. But its steepest annual decline—20.9%—came in 2003, and BM says the rate slowed to 3.2% in 2007, when retail value dropped to €1.652 billion (\$2.6 billion) from €1.706 billion (\$2.69 billion) in 2006.

The association says aggressive action against illegal downloaders has been a key element in bringing about that slowdown. Man-

aging director Stefan Michalk says BM initiated more than 50,000 criminal and 16,000 civil proceedings during 2007.

BM funds 90 investigators at Hamburg-based rights tracking company ProMedia, who search the Internet for users of illegally downloaded music. Once identified, users'

details are passed to Hamburg-based legal firm Clemens Rasch, which initiates proceedings, referring criminal cases to the public prosecutor.

Although the majority of the civil suits from 2007 are still pending, Michalk says some 4,600 have been settled, mostly out of court, for a total of €5 million (\$7.9 million).

The average settlement is €3,000 (\$4,739), Rasch adds, noting, "We don't want them to get off too lightly."

While in 2007, 35.2 million legal downloads were sold—from 25.2 million in 2006—BM claims that, if each illegal download in 2002-07 had been a purchase, the industry would have benefited from an additional €1.2 billion (\$1.9 billion) in sales.

BM insists a recent high-profile ruling at the German federal constitutional court in Karlsruhe (billboard.biz, March 25) will not affect its actions. The court ruled that Internet service provider subscribers' identities should only be disclosed to authorities investigating such serious crimes as terrorism, murder or child pornography. The association claims, however, that since neither ProMedia nor Rasch's firm ap-



DIETER GORNY, top, and STEFAN MICHALK



proach ISPs for information, the ruling is irrelevant for them.

The German development follows a similar, controversial ruling in Italy that local companies may not "spy" on individuals who engage in illegal file sharing (see story, page 20).

BM's aggressive stance has its critics, however, including Cologne-based consumer rights attorney Christian Solmecke, who claims that 95% of illegal downloaders are minors who see file sharing as a harmless hobby.

He accuses the record industry of using public prosecutors to pursue its own financial interests and insists that much of its effort is pointless.

"Thousands of suspicious [Internet protocol] numbers find their way onto public prosecutors' desks each month," Solmecke says, "although indictments are rare on account of the insignificance of the charges."

Neither BM nor Rasch would comment on the current status of the 50,000 criminal actions launched in 2007.

Michalk insists, however, that the industry takes perpetrators' social background into account when seeking settlement in civil cases. "We're also not seeking damages as a business model for recouping lost sales," he says. The settlement money, he adds, is plowed back into anti-piracy programs.

Despite the criticism, BM has successfully convinced leading German artists—including multiplatinum-selling swing vocalist Roger Cicero and leading domestic hip-hop group Fantastische Vier—to publicly back its anti-piracy campaigns.

Fantastische Vier's Thomas D says, "As an artist, I feel I have been robbed of value [through] this general mentality of not paying for anything." ■■■

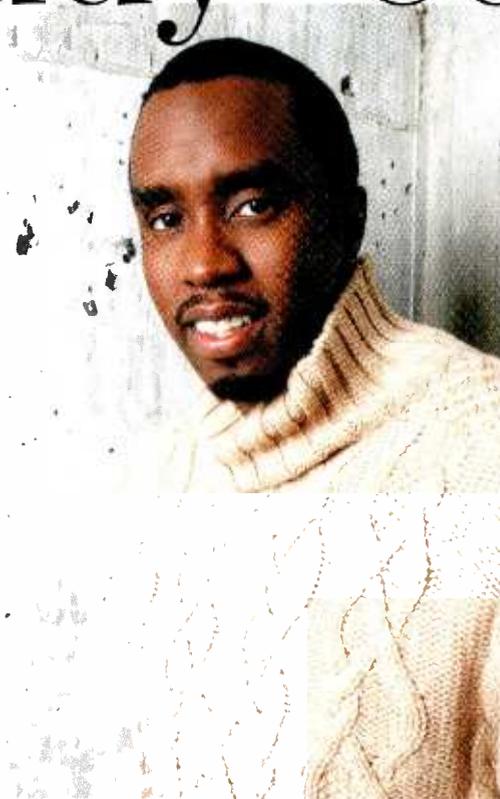


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BAD BOY
RECORDS
CEO

Sean “Diddy” Combs

His Bad Boy acts Day26 and Danity Kane topped the Billboard 200 this week and last, and his Hollywood Walk of Fame star is due May 2. It's good to be Diddy.



Sean “Diddy” Combs has just returned from one of the music industry’s biggest parties each year, the Winter Music Conference in Miami (see story, page 15). But Combs says he was all business: “I was down there to listen to new sounds and network with other DJs that I respect and love.”

It wasn't like the musician, entrepreneur, actor and label executive was lacking reasons to celebrate. Two come immediately to mind: Danity Kane and Day26. The Bad Boy/Atlantic acts (and products of Combs' MTV “Making the Band” show) have this week gone back-to-back in topping the Billboard 200.

That's not all of Combs' good fortune though. He's got an anticipated Cassie album on the way in June from Bad Boy, and he just announced his newest signing, Janelle Monáe—“the most important of my career.” Combs is also about to head into the studio to record the follow-up to 2006's “Press Play,” which has sold slightly less than 700,000 copies.

Meanwhile, on March 27, the Los Angeles Times printed a retraction on an earlier story that implicated Combs and others in an assault on Tupac Shakur; documents used to support the story turned out to be falsified, and Combs' vehement denials were vindicated. And perhaps best of all for Combs is the dedication of his star on Hollywood's Walk of Fame. “I'm from Harlem,” he says. “Maybe you can grow up and dream of winning a Grammy or even an Oscar. But a star in Hollywood? You just don't think you're going to be out there putting your feet in the cement, you know?”

You have two weeks of back-to-back No. 1 albums on the Billboard 200 from two different groups. Did you expect this kind of success from Danity Kane and Day26?

I didn't know really what to expect. I felt that Danity Kane would have a strong follow-up—I didn't really know that the new group would be as well-received as they have been. The miracle about both these groups is if you look at their radio play and radio pitch—and their video pitch is just starting—this is really coming off the strength of their fan bases. The sky is still the limit as far as growth potential for both of these groups.

With pop-oriented acts, what do you do to really mobilize that base on Day One?

I think we really galvanize the support from the television show, from people following this dream. The album is really the payoff as their dream comes true. It's [also] utilizing the online community, which is extremely strong, and making sure they are thoroughly informed.

I think that consumers want, at the time they are discovering the artists, falling in love with them, to get a chance to buy that album.

We've spoken in the past about the intensity that you bring to

an album release.

For me, it's about dotting every “I” and crossing every “T,” making sure we're getting maximum exposure . . . I think I have certain relationships [that can help]—whether to call the Jimmy Kimmel show or whether to call MTV and BET people that I know. I don't abuse my relationships. If I feel like I have something special that will be beneficial for them, then I make the call. Because there are also times when people need my support. It's been a two-way street.

A lot of people assume that reality TV acts are not necessarily career artists.

I think Danity Kane is showing that you can be. These two groups are really embracing the new way to break an artist. You've seen it from Miley Cyrus, or “American Idol,” or “Making the Band.” Using television has been a great vehicle, online has been a great vehicle, and breaking in the clubs and that buzz is still always a great way to do it.

I think that it's a new time and a new age, and I think that what maybe 20 years ago wouldn't be cool—now everybody's trying to get a television show.

What else does Bad Boy have coming up?

We have a new artist Janelle

Monáe—we're really breaking her in the underground so it has that infectious buzz to it. It's the sound of her voice, her approach to records, her energy, her performance—she's something I've never seen before, I've never seen the package delivered like that. We've seen a Mary J. Blige develop, we've seen an Andre 3000 develop—this girl is coming at that level, you know what I'm saying? She's without a doubt the most important signing of my career.

And Cassie's record is coming.

That's going to really, really catch people off guard. There's a huge [cry] out there for a younger Britney Spears, a younger Janet Jackson. Those two great artists have paved the way. She has a single out called “Official Girl” and Danja produced it, and it is a smash.

She's grown from her last album, when the two of you used viral video to apologize for her poor performance on a radio show.

I just don't think she was ready. I think that we threw her into the spotlight without the artist development—that goes on with a lot of new artists. We pulled out, we took our time, we developed her for like, a year-and-a-half. People are just going to see her there and

I'll make a decision in the next year-and-a-half about my next 10 years in music. I'm trying to end this era of Bad Boy on top.

be like, “Wow, she's really cooed into a butterfly.”

What about your own music?

I'm just going into creative mode. I want to do something that's totally different. It's one of the first times in my life that I can go in without a plan and just create sounds and create melodies and see what comes of it . . . I feel like I've totally proven myself, and now as an artist, I can take that pressure off and have some fun. I'm about to go in the studio in two weeks.

Bad Boy and Atlantic must be on great terms right now. But you've always been on the cutting edge of the music business as an entrepreneur. Do you look at, say, a Jay-Z/Live Nation deal and think about what's next?

It's coming up soon to where I'll have to make a decision—like in the next year-and-a-half—and what my next 10 years in music is going to be like. I'm just taking time and doing research, and in the meantime, I'm just trying to make sure I end this era of Bad Boy on top. I've been doing that with these No. 1 records, and I have more to come.

You're getting a star on the Walk of Fame in Hollywood?

It's May 2—that's probably one of the biggest things to happen to me in my career. I'll be by Hollywood and Highland, over by Mann's Chinese Theatre. To be honest, I'd be happy if they put me on a side street [laughs].

Any thoughts on the L.A. Times retraction?

I'll just stick by my statement [refuting the original story]. It just goes to show you how many times people rush their judgment—and the L.A. Times is not the only one that's doing it out there. There are a lot of things that you hear about people or artists or celebrities, and by the time it's on the Internet, people just assume it's true. I'm thankful that the truth was able to come out.

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From left: RICKY MARTIN,
MANU CHAO, ENRIQUE
IGLESIAS and GILBERTO
SANTA ROSA.



**'If my
sisters find
a song on
the Internet,
they forget
about the
album.
I wanted to
experiment.'**
—ENRIQUE IGLESIAS

The Face Of Change

Enrique Iglesias
And Other Latin
Stars Embrace
An Ever-Changing
Media Climate
By Leila Cobo

When the first single of Enrique Iglesias' new album, "95/08," was ready to be sent to radio, Iglesias had one request: The track, "Dónde Están Corazón," could not be made available for digital download prior to the album's March 25 release. ■ "I look at my sisters and my friends and the way they buy music, and whenever there's a song there that they like, if they can't find it on the Internet, they'll go and buy the album," says Iglesias, who has sold

nearly 40 million albums worldwide, according to label Universal. "If they find it on the Internet, they completely forget about the album. So, I wanted to experiment and see what would happen." ■ After a 13-year career, Iglesias is releasing his first all-Spanish hits album for a dramatically altered marketplace. ■ And his label is facing the challenge by approaching that Latin market in a different way. ■ "I have no problem testing the market with artists," Universal Music Latin America & Iberian Peninsula chairman Jesús Lopez says. "One thing is the American online market, and another is the Latin." ¶ It is no secret that when it comes to online digital sales the global Latin market is still behind the mainstream—in some Latin-American countries, digital sales are virtually nonexistent, if one excludes mobile. But these limitations have forced Latin labels to be aggressive in seeking out different business strategies, with Latin artists like Iglesias exemplifying how they can best be put to use.

In the past year, Latin labels have been mavericks in developing multitiered alliances with major media companies, crafting vast mobile sponsorships and establishing a wide array of revenue-sharing deals while seeking to take full advantage of fledgling Internet sites like MySpace Latino and Facebook in Spanish.

In the United States, Latin labels face specific challenges. On the one hand, for calendar year 2007, sales of Latin music fell for the first time since 2001, according to Nielsen SoundScan. While the downturn mimics the market as a whole, the recent wave of anti-immigration sentiment, coupled with the passing of stiff anti-immigration ordinances, has put a damper on sales of Latin music in general and sales of regional Mexican music in particular. There are only five regional Mexican albums among the top-selling 20 titles for Nielsen SoundScan's title recap for Dec. 1, 2007, through March 15 (see Latin Notas, page 18), an anomaly for a genre that dominates more than 50% of the marketplace.

Yet even as Latin labels are pushing more aggressively in the online arena, digital sales of Latin music have remained stubbornly low; year to date, they stand at a mere 1.9% of all U.S. Latin album sales, according to Nielsen SoundScan, compared with digital album sales that now stand at 15% for the overall industry. This, despite the marketing impetus and prodigious catalog of iTunes Latino. In Latin America, they're virtually nil,



Clockwise, from top left: Universal Music Latino's WALTER KOLM, Universal Music Latin America's JESÚS LOPEZ and Sony BMG/Day 1's RUBÉN LEYVA.

given lack of broadband access and the absence of an established online music store.

"The business has changed greatly as far as cash flow," says the firm's Fernando Giaccardi, who handles Iglesias. "As a result we all have to be extra creative and help each other. From our end, we are trying to get the most out of each piece of promotion."

MEANINGFUL MOBILE

While Iglesias may have shunned the digital sale of his single prior to his full album's release, he fully embraced mobile opportunities for his music. And no wonder. Mobile sponsorships and partnerships have grown exponentially for Latin labels, and digital and mobile offerings combined now account for 15%-20% of total sales, according to executives at Universal Music Latin America and Sony BMG Latin America. But that's weighted heavily toward the mobile: According to Universal Music Latin America digital VP Ana Ortiz, mobile accounts for approximately 95% of the label's digital sales in Latin America. In the States, sources estimate that about 40% of digital sales are mobile.

Even in the regional Mexican realm, which has traditionally been much slower to adopt new technologies, the emphasis is now on mobile, particularly since Univision Music Group made its catalog available as mastertones late last year.

"We are certainly trying to rev up ringmaster sales," Univision Records marketing director Gerardo Vergara says. "We are now including download codes not only in the album art but also in the TV spots that we run for our artists."

Universal's mobile approach with Iglesias was two-pronged. In the United States, carrier AT&T offered an exclusive mastertone of "Dónde" as part of a Valentine's Day promotion that began in January. The song was incorporated into national TV and radio spots announcing the album and the new single for nearly four weeks. A short code was included to download the ringmaster. At press time, Universal tabulated sales of "Dónde" mastertones and ringback tones at 50,000 units.

In Latin America, coinciding with the launch of his tour later this month, Iglesias and Universal are negotiating deals with handset manufacturers in different territories that will include tour sponsorship and phones preloaded with various content.

Having content embedded in phones is par for the course in Latin America. Deals can range from 5,000 to 10,000 embedded phones for developing acts in specific countries to massive endeavors like the deal cut with Sony Ericsson to embed Ricky Martin's "Live: Black and White Tour" album in 2007, with sources placing the number of phones embedded at more than 1 million in multiple territories.

In rare instances, as has been the case with pop group Belanova, which has sold 500,000 phones embedded with its latest album in Mexico alone, digital mobile sales surpass physical sales.

The basis to determine the fees paid by the handset manufacturer is usually price per track, but it then fluctuates according to factors like the number of handsets (the more handsets, the lower the fee per track), the number of countries covered, the number of tracks and whether there are sponsorship dollars involved. Regardless, Universal's Ortiz says, "it is a one-shot deal, there are no returns, and I get a fee per handset."

Although mobile embedding deals also occur in the United States, labels in Latin America often deal directly with the handset makers, says Seth Schachner, Sony BMG VP of digital business for the Latin region.

"What's interesting about our region is we have this giant potential and ability to do things with hand-held manufacturers, and they have more of a position in the market, whereas

the carriers have a more strategic dominance," Schachner says. In the Martin deal, for example, Sony Ericsson had strong affiliations with América Móvil operators throughout the region, but the album was also made available through different carriers in certain markets.

In contrast, a deal like Wisin & Yandel's with SunCom in Puerto Rico only allows SunCom clients to buy the pre-loaded phones.

Beyond embedded phones, Schachner says, the next big development area in Latin America are full-track downloads, which the two biggest Latin-American carriers—América Móvil and Movistar—have recently made available in Mexico and Brazil.

"We expect full-track downloads to become increasingly important," Schachner says. "And we expect the carriers to support the launch of these products with very substantial marketing. It's a broader wave we want to participate in. And over time, with increasing repertoire, there should be an upside for the Latin repertoire owner."

ONLINE OPPORTUNITY

The expectations for Latin repertoire owners can easily be seen in the proliferation of Web sites geared specifically toward the Latin user. Sites launched in the past year alone include MySpace Latino, MySpace Mexico, YouTube Mexico and Facebook in Spanish, not to mention the newly launched Billboard En Español (billboardenespanol.com). For major artists like Iglesias, who because of their name recognition are already key drivers in online stores like iTunes Latino (where Iglesias has three albums in the top 10, including "95/08" at No. 1, plus the most-downloaded video, for "Dónde"), online marketing becomes a vital extension of traditional marketing and promotion; his online marketing campaign has been "massive," according to Lopez.

"Beyond the fact that radio is the crux of the marketing plan, because you can't ignore a hit like 'Dónde Están Corazón,' we are now giving primary emphasis to other strategies and tactics like viral Internet marketing, use of large databases for a constant flow of e-cards and teasers, videos in YouTube, online contests and the use of Enrique's official Web sites as well as social networking Web sites to communicate with a large part of our target," Universal Music Latino senior VP of marketing/A&R Walter Kolm says.

But while artists like Iglesias see an impact on online sales that goes beyond marketing—during its first week out, "95/08" sold 22,435 copies in the United States, of which 6.8% were digital downloads, according to Nielsen SoundScan—overall digital sales of Latin albums are still very low.

According to Nielsen SoundScan, U.S. digital Latin album sales have risen only slightly in the past year, and still account for less than 2% of all Latin albums sold (figures for online Latin single sales are not yet available).

This, despite the fact that nearly 60% of U.S. Latinos go online, according to a 2007 Pew Hispanic Research Center study. That is less than the more than 70% of non-Hispanic whites that do so. However, according to a Forrester Research 2007 survey, those Hispanics that do go online are likelier than their non-Hispanic counterparts to stream and watch videos, listen to Internet radio and download music and videos, which suggests potential for a growing market.

In Latin America, online digital sales are virtually negligible, with no online store having any kind of significant impact, a situation that is likely to linger at least until publishers and labels sort out royalty agreements in different countries. Rights discrepancies mean that, territory by territory, different digital outlets still offer different catalogs.

Regardless, labels are increasingly experimenting in the digital space.

In November 2007 in the United States, for example, following its successful 2006 debut, Warner Music Latina act Motel released its sophomore album initially in digital format, then followed up with the physical release early this year.

Another new artist, Universal's Valeria Gastaldi, will in May release her debut album, "Cuando No Estás," in digital format.

Going Pop

Iglesias' Global Breakthrough By Tom Ferguson

Enrique Iglesias ended a three-month tour at the end of last year, playing sold-out arenas in international markets around the globe, according to his management. But Iglesias wasn't always a sure-thing pop star.

Iglesias' international breakthrough as a pop artist came with his first English-language album, "Enrique" (1999), which gave him his first No. 1 on the Official U.K. Charts Co.'s weekly sales listing.

Prior to "Enrique," Iglesias was pitched "primarily as a world music/Latin artist," says London-based Rudy Osorio, head of music at market-leading retailer HMV. "But as he became a global superstar, he was increasingly marketed as a pop artist, reflecting the broader fan base he'd attracted."

The United Kingdom has been his biggest international market, where Universal puts his career album sales at 2.2 million units. Universal says Iglesias' total global ca-

reer shipments have passed 20 million albums. That includes 4.9 million copies in international markets of his biggest seller, "Escape" (2002)—more than half its 8.3 million total.

"Escape" included international chart-topper "Hero," the success of which helped give Iglesias a second U.K. No. 1, with shipments to date of 1.4 million units.

After a sales dip with his third English-language album, "7"—which peaked at No. 13 in the United Kingdom—Iglesias returned to form with "Insomniac" (2007), which took him back into the British top five. It has shipped 300,000 units in the United Kingdom and 800,000 in non-American markets, according to Universal.

Interscope Geffen A&M head of international marketing Jurgen Grebner says that Iglesias' voice "works equally well with ballads and uptempo songs," and in 2007, it was the

Gastaldi's first video won't debut on a Spanish-language network TV show—a longstanding practice—but online. This may be old hat in the mainstream pop markets, but for the Latin realm, it's an emerging trend.

Last year, both stateside and in Brazil, Universal also began signing acts to singles deals, for sale online, in an attempt to test the market before releasing full-length albums.

Labels are also increasingly looking online to sign acts. Sony BMG urban bachata group Optimo, for example, was signed after label execs spotted the group topping the list of the most popular unsigned acts on MySpace.

In Mexico, Warner Music has signed several acts including La Tigresa del Oriente and Coyoacán Joe—based on the hundreds of thousands of hits their YouTube videos received.

"YouTube is definitely showing us what people want to see," Warner Music Mexico director of A&R Alejandro Abaroa says, noting that these projects are primarily released in digital format or as very low-priced CDs. "There is a distinct possibility that people will see the video and then feel the need to download the mastertone or the video onto their cell phone, and that gives us an added dimension of business."

leashed in digital format or as very low-priced CDs. "There is a distinct possibility that people will see the video and then feel the need to download the mastertone or the video onto their cell phone, and that gives us an added dimension of business."

DIFFERENT DEALS

What truly gives Latin labels an added dimension of business, however, is the increasing preponderance of revenue-sharing deals, the advent of in-house management and the push to maximize and capitalize at many levels on each and every promotional opportunity.

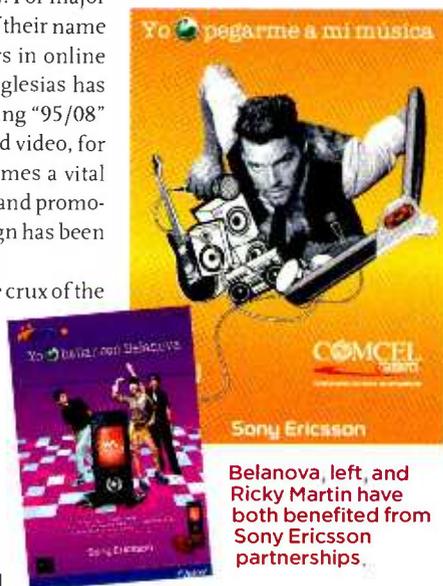
Latin-American mobile sponsorship deals, for example, are beneficial beyond the sales potential because they come accompanied by a strong marketing campaign that usually coincides with an album or single release.

"It gives a lot of power to support the single in radio," Universal's Ortiz says. "The companies [behind these deals] put a lot of marketing behind them and strengthens our campaign."

Even with a major artist like Iglesias, a basic marketing tool can have multiple uses. For example, when Universal shot the video for "Dónde" earlier this year, Kolm says, the label maximized the opportunity and took advantage of the set and locale to shoot promo spots for Univision radio stations that later aired on TV stations in Iglesias' eight top U.S. markets, an expansion over previous campaigns.

"In this day and age, it's about leveraging the opportunities," says Ruben Leyva, managing director of Sony BMG/Day 1, whose operations include Sony BMG and Day 1 Entertainment, the talent development company that is part of Sony BMG's Latin operations. Launched last year, Day 1's deals with artists range from full-fledged management to specific projects or sponsorship opportunities.

Late last year, in what represents a first for the Latin music



Belanova, left, and Ricky Martin have both benefited from Sony Ericsson partnerships.

THE NO. 1s

A look at the biggest hits of Enrique's career. At right, his album history.

TITLE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Si Tu Te Vas"	1 (8 weeks)	12/2/1995	23	Fonovisa
"Experiencia Religiosa"	1 (3)	4/20/1996	16	Fonovisa
"Por Amarte"	1 (8)	6/1/1996	17	Fonovisa
"No Llores Por Mi"	1	10/5/1996	15	Fonovisa
"Trapequista"	1 (5)	12/7/1996	11	Fonovisa
"Enamorado Por Primera Vez"	1 (12)	2/1/1997	14	Fonovisa
"Solo En Ti"	1 (10)	5/3/1997	15	Fonovisa
"Miente"	1 (4)	8/9/1997	14	Fonovisa
"Esperanza"	1 (4)	10/24/1998	26	Fonovisa
"Nunca Te Olvidare"	1	3/6/1999	25	Fonovisa
"Baillamos"	1	7/10/1999	25	Fonovisa/Interscope/ Universal Latino
"Ritmo Total"	1 (4)	12/11/1999	18	Interscope/Universal Latino
"Heroe"	1	11/10/2001	27	Interscope/Universal Latino
"Mentiroso"	1	9/28/2002	18	Universal Latino
"Quizas"	1	2/22/2003	23	Universal Latino
"Para Que La Vida"	1	5/31/2003	18	Universal Latino
"Do You Know? (The Ping Pong Song)"/"Dimelo"	1 (11)	5/19/2007	31	Interscope/Universal Latino
"Donde Estan Corazon"	1 (3)	3/1/2008	8*	Universal Latino

SOURCE: Hot Latin Songs through the April 12 chart; * Still charting; Top Latin Albums through the April 12 chart; Nielsen SoundScan U.S. sales through March 23

latter that found most favor with top 40/pop radio stations across Europe, most notably with "Do You Know? (The Ping Pong Song)" from "Insomniac."

According to Nielsen Music Control data, the track picked up strong support in the Nordic markets, Germany and southeastern Europe while racking up across-the-board airplay at U.K. commercial radio.

After the United Kingdom, Grebner says Iglesias' biggest international markets are Germany, Ireland, the Netherlands, Poland, Switzerland, Russia, India, South Africa and Spain.

"He works very hard and has been open to doing collaborations and duets with big local artists [or having] versions of songs localized," Grebner says.

"His willingness to come to the U.K./Europe to promote album releases was a major help," Osorio adds.

"That gave his label the tools to create a great marketing plot, where other Latin artists don't always make it over, or cancel visits. For those like Enrique that put the time in, it can build a long-term fan base and sustained sales."

industry, the company became the first major Latin label to sign on to promote all appearances by one of its major artists, Gilberto Santa Rosa.

"We have a very specific relationship that applies to touring and live dates," Leyva says. However, he adds, "we are in partnership with Gilberto Santa Rosa and the purpose is to bring him opportunities. We could both be big winners from the ability to coordinate all aspects revolving around his CD release, promotion, marketing and touring as opposed to those parts being isolated as they often are."

Last year Universal launched GTS (Global Talent Service), a company that provides global services to artists' managers. Its aim, Lopez says, is not to get new revenue, but rather, to maximize operations, particularly for those artists who are on the brink of pan-regional development and need support in multiple countries.

In Iglesias' case, GTS is helping negotiate sponsors for his Latin-American tour and is also helping promotional efforts in Spain.

"Our relationship with Enrique's management is one of total openness and collaboration," GTS head Jorge Ferradas says.

For Iglesias, already an established, global artist, the importance of such services is obvious.

"My first album in Spanish sold 6 million copies," Iglesias says. "Can you imagine? In Spanish? And it wasn't that long ago. . . . But there is still a chart and there are still positions and I base myself greatly on that, as I used to do in the beginning of my career. I can go to Guatemala and it may not be the biggest market in the world, but it's still important to me to have a No. 1 in Guatemala because from there I can jump to Costa Rica, then to Panama, then to Colombia. I think everything is important. Any place where you can find success is important."

U.S. Sales:	596,000	426,000	444,000	469,000	267,000
Debut:	38	1	1	9	1
Debut Date:	11/18/1995	2/15/1997	10/10/1998	6/12/1999	10/5/2002
The Billboard 200 Peak:	1 (11 weeks)	1 (15 weeks)	1 (8 weeks)	1 (10 weeks)	1 (4 weeks)
The Billboard 200 Peak Date:	5/25/1996	2/15/1997	10/10/1998	6/12/1999	10/5/2002
Weeks on Chart:	100	69	68	49	47
	"Enrique Iglesias" Fonovisa	"Vivir" Fonovisa	"Cosas Del Amor" Fonovisa	"Bailamos" Fonovisa	"Quizas" Universal Latino
	1995	1997	1998	1999	2002

'I own the rights to my first three albums.'

6 QUESTIONS

with ENRIQUE IGLESIAS

by LEILA COBO



Enrique Iglesias has just finished a two-month trek of Europe, where he was touring in support of his 2007 English-language release, "Insomniac." Now, he's preparing for "95/08," an all-hits Spanish-language release that is set to be the prequel to a full-fledged Spanish-language studio set, slated for release late this year.

On the eve of his album's release, Iglesias—who will be the featured Q&A artist at this year's Billboard Latin Music Conference—spoke with Billboard about straddling many markets and many styles in an ever-changing business.

In person, the tall and lanky Iglesias, with his perpetual outfit of jeans and a baseball cap, acts like a buddy chatting over a beer. "What's hot on the charts?" he wants to know. "What's happening with record sales? Who bought this company? How much did it cost?" At 33 years old, he seemingly hasn't lost his fascination with a music industry he was introduced to at birth.

1 In 1995 your first Spanish-language album sold 600,000 copies, on Fonovisa, an indie label. Now, you face a dramatically different business.

I remember the label was worried that in Mexico the local currency was devaluated and they would sell half of what they normally sold. If they only knew what would happen today. I think it's easier to stay afloat when you already have a career. Think how difficult it is now to develop artists when you have a lot less people working in a label. And the budgets are completely different.

I do think record companies were wasting too much money. I remember shooting three videos for "Bailamos," and by the time you were done, it was \$1.7 million in videos, and that's crazy. Now you have to be a lot more careful and more creative and use sponsors. But a hit is still a hit. At the end of the day, I'd be scared if you told me people don't like music anymore.

2 You have a reputation for working like a maniac and for being on top of every single aspect of your career, from the song to making sure CDs are in the stores. How important is that?

I think artists who've had long careers are those who have been, in a way, able to manage themselves. Great artists are great business people too.

3 How much do you invest in your career?

I actually own [the rights to] my first three albums. I bought them back in 2000. It wasn't cheap. I reinvest in my career about 50% of the money I make.

In tours, for example. You can lose money in touring depending on what kind of production you want to take. Especially in Latin America, which gets expensive because you have to fly everything in [because of distances between countries], but I still want to give the same kind of show that they would see in Wembley in London.

4 You tour and release albums in very far-flung places. In a compressed industry, how important is that, really?

Oh, my God, so important. Especially because I see my career has gone through different stages, where maybe I've done better at one point in Europe than in Latin America, or in Asia than in Europe. So, I do think my albums should be released everywhere. And honestly, I don't think Anglos give as much importance to Spanish-language albums. But any sale is worthwhile. For example, of those 3 million people that bought one of my English-language albums, why wouldn't 50,000 or 100,000 of them buy my Spanish album?

5 Your new album—all hits—includes 18 songs that have made it No. 1 on Billboard's Hot Latin Songs chart, more than any other act. Obviously radio is crucial for you.

I know a lot of companies say you cannot only depend on radio nowadays, but I still believe radio is the best instrument you have to sell records. There's nothing like the magic of radio. You get in the car and you listen to a song you love, and that makes me—personally—go buy an album. Although there are artists, like Josh Groban, who have broken the rule.

6 You're so passionate about the business.

When I was little I would read Billboard up and down. And I would scour the charts and compare. I was a young kid when I saw a Luis Miguel album, "Romance 2," I believe, and it was top 10 or top 20 on the Billboard 200. I couldn't believe there was a Spanish album in the top 20! It was unreal. Or I would analyze acts that would come in and break the rules. I loved the business, not for the monetary aspect, but the passion of it. Looking at all the diamonds next to a title to see how many platinum certifications an album had. Today, the numbers may not be what they were, but there is still a chart and there are still positions. I base myself a lot on that, much as I did at the beginning of my career.

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CONFIRMED SPEAKERS INCLUDE: KEYNOTES



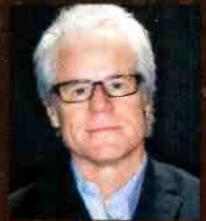
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Founder, Chairman & CEO, GSD&M Idea City



Kevin Wall
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Ann Hand
SVP, Global Brand Marketing & Innovation, BP



John Replogle
CEO, Burt's Bees



Paul Simonetti
Director, Brand Communications, Philips

EXPERIENCE THE BUZZ



Cross-Atlantic crossover: Mexican star PAULINA RUBIO benefits from Universal Latin America & Iberian Peninsula's singular oversight.

LATIN GATEWAY

Spain Once Again Offers Latin Acts Avenue Into Europe BY HOWELL LLEWELLYN

Music fans in Spain are embracing Latin artists with an enthusiasm last seen a decade ago.

Recent events echo the Latin music boom in Europe in the late '90s when Spain was a gateway for Latin artists entering Europe, as well as a source of Spanish-language talent for export to Latin America and the U.S. Latin market. That surge of interest occurred as specialty labels from the United States, Spain and other European markets sought talent from such Latin territories as Cuba.

But there are two big differences between now and then.

The decline of the traditional music business model in recent years has brought an increased focus on digital music services and the repertoire they sell. At the same time, Spain now has an estimated 1.5 million young Latin immigrants eager to consume music from their home countries, far more than 10 years ago.

Spanish government figures this year show that the immigration phenomenon is mainly urban: 23.7% of Latin immigrants live in the Madrid region (population 6.5 million), and 16.7% live in the Barcelona province (4 million). And those fans have supported releases and tours by Latin artists in Spain.

A decade ago, the previous Latin music boom in Europe was highlighted by two milestones: the breakthrough in Spain of Juan Luis Guerra from the Dominican Republic and the worldwide success of traditional Cuban music album "Buena Vista Social Club," released on the World Circuit label. But the global downturn in the traditional music business put the breaks on the traffic between Spain and Latin America at that time.

So with the global crisis still unresolved and the shape of the future music business model still unclear, why is there a new wave of Spanish/Latin-American activity?

"It is precisely in times of music industry crisis that al-

liances are necessary," Rosa Lagarrigue Management founder/CEO Rosa Lagarrigue says. She is referring to the February deal whereby Spain's biggest media holding, Grupo Prisa, acquired 70% of her company.

RLM is Spain's biggest Latin management, promotion and merchandising company with offices in Madrid and Miami. It has much experience in organizing tours and concerts in Latin America. Artists include Warner Spain's Miguel Bosé and Miami-based Alejandro Sanz.

Grupo Prisa moved on RLM through its music division, Gran Vía Musical (GVM), which includes Spain's biggest Latin artist tour and concert promoter, Planet Events. It is part of a Grupo Prisa project to boost its Spain/Latin America business via airplay, touring and merchandising, via the company's radio arm, Unión Radio.

Unión Radio owns 1,200 stations in Latin America and dominates the Spanish radio scene through Cadena SER, with a total of 10 million listeners, according to the company.

Grupo Prisa launched GVM in 1999 to exploit the Latin music boom. Its activity declined from 2004 when GVM sold its labels to Universal Music Spain. Until now, GVM was reduced to Planet Events and publisher Nova, which is administered by Barcelona-based music publisher Ediciones Musicales Clipper's.

GVM managing director/Unión Radio music director Luis Merino says, "We are seeking a replica of that period. But the re-created GVM will be based around Unión Radio. It will have every facet of the music industry except records. We're not interested in labels anymore. The future Latin boom will reflect that."

Unión Radio is already syndicating top 40 format programs prepared in Mexico City out of Miami to dozens of U.S. Latin radio stations. "Our top 40 Latin pro- >>



POPULATION: 45.3 million
AVERAGE EARNINGS (PER HOUSEHOLD, 2005): €23,442 (\$36,350)
CAPITAL: Madrid
POPULATION: 3.2 million
OFFICIAL LANGUAGES: Castilian Spanish, Catalan, Euskera (Basque), Galego (Galician)
BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 18
MOBILE PHONE OWNERSHIP PER 100 PEOPLE: 112.2

MUSIC FACTS

SALES AWARDS FOR ALBUMS:

Platinum: 80,000 units

Gold: 40,000 units

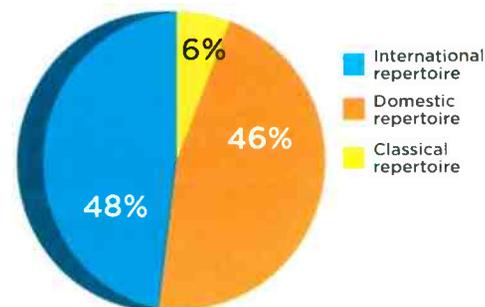
PHYSICAL SALES, 2007:

29.5 million units

PHYSICAL SALES REVENUE, 2007:

€284 million retail (\$440 million)

MARKET SHARES 2006:



TOP THREE BEST-SELLING DOMESTIC ALBUMS OF 2007:

1. "Papito," Miguel Bosé (Warner)
2. "Dos Pájaros de Un Tiro," Juan Manuel Serrat and Joaquín Sabina (Sony BMG)
3. "Por la Boca Vive el Pez," Fito y Los Fitipaldís (Warner Dro)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2007

1. "Pavarotti Forever," Luciano Pavarotti (Universal)
2. "High School Musical 2," soundtrack (EMI)
3. "Magic," Bruce Springsteen (Sony BMG)

MEDIA FACTS

KEY NATIONWIDE RADIO STATIONS

- **Top 40 Los 40 Principales** (3.4 million daily)
- **Latin Cadena Dial** (1.7 million daily)
- **Romantic oldies Kiss FM** (1.2 million daily)

RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS

Specialists: FNAC, Anedi
Department stores: El Corte Inglés, Carrefour, Eroski, Alcampo

KEY LEGITIMATE ONLINE RETAILERS

Moviestar, eMusic, iTunes, MSN Music Club, Orange, Vodafone

SOURCES: Comisión del Mercado de las Telecomunicaciones, Promusicae, GFK, Instituto Nacional de Estadística, Ayuntamiento de Madrid, Banco de España, OJD



music expands our horizons!

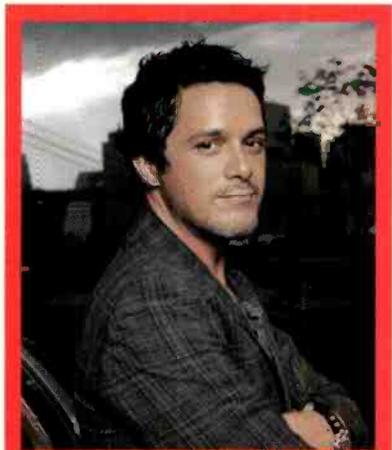
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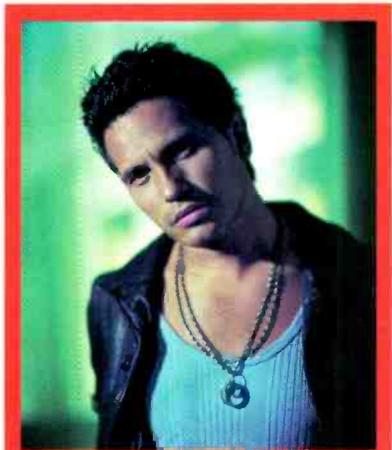




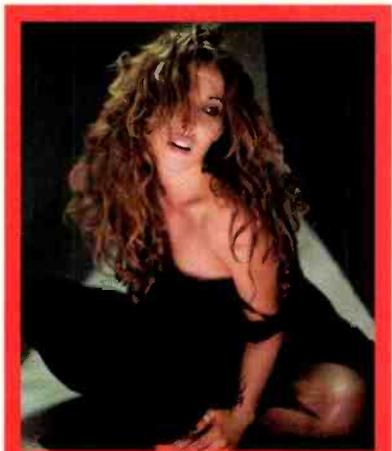
Alejandro Sanz RLM



Ana Torroja RLM



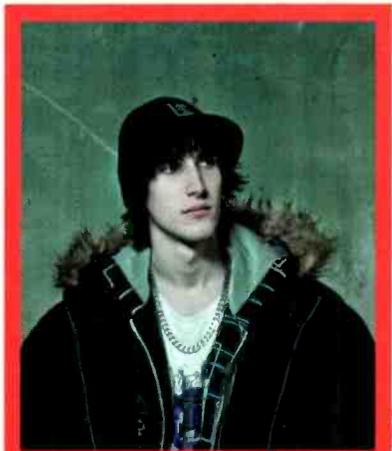
David DeMaría RLM



Malú RLM



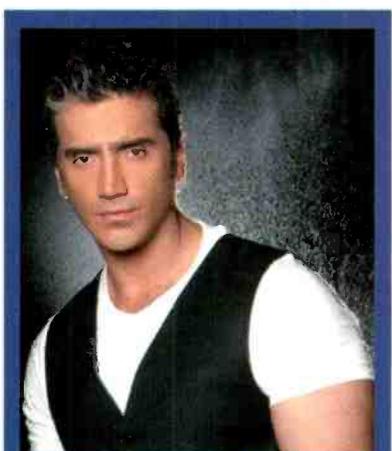
Miguel Bosé RLM



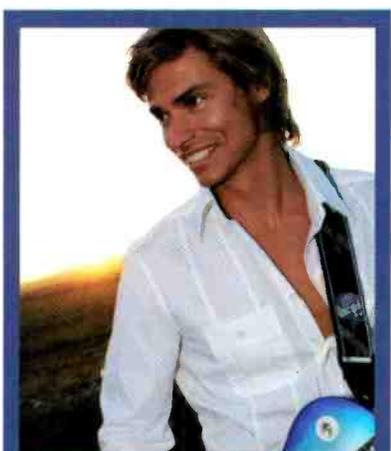
Porta RLM



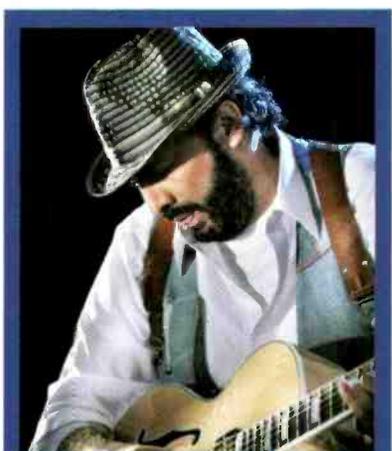
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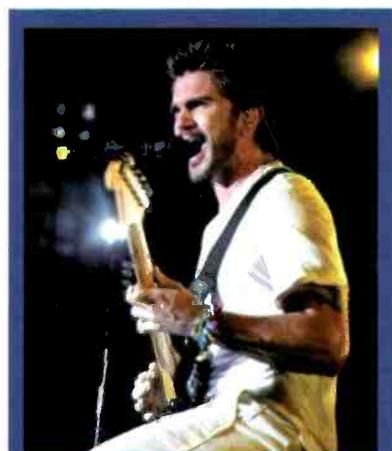
Alejandro Fernández PLANET



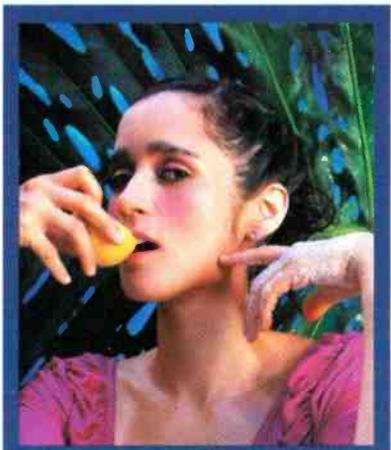
Carlos Baute PLANET



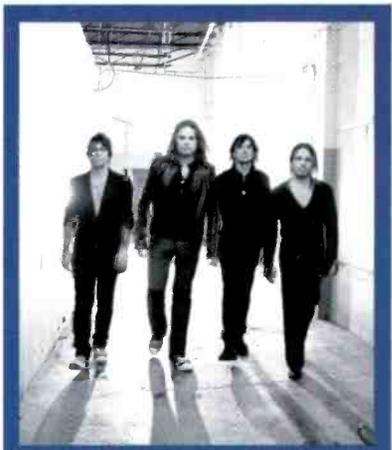
Juan Luis Guerra PLANET



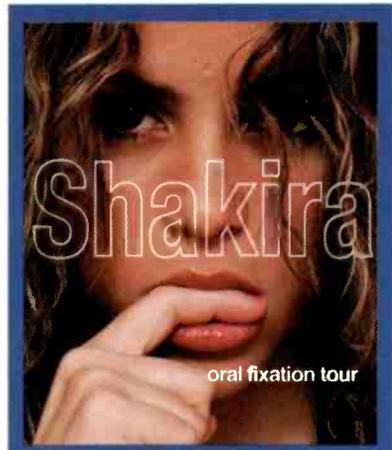
Juanes PLANET



Julieta Venegas PLANET



Maná PLANET



Shakira PLANET

from >>p29

grams will be everywhere from the U.S. downwards," Merino adds. "We want to spread a single Latin market, where [Colombia's] Juanes or [Mexico's] Maná are not considered foreigners in Spain, nor is [Miguel] Bosé in Argentina." Merino adds that Spain has introduced many Latin artists to Europe. Citing Ricky Martin, Shakira, Juanes and Gloria Estefan, he says, "Spanish consumption of these artists validates them in Europe."

Miami-based Cuban producer Emilio Estefan Jr. praises such deals as Grupo Prisa's new controlling interest in RLM.

"Now is the time for Latin music to focus on Spain, which can again become a doorway to Europe for Latin artists," he says. "Miami will keep an eye on events."

Spanish industry veterans based in Miami share that optimism.

Universal Latin America and Iberian Peninsula chairman/CEO Jesús López says, "We have long believed in this cross-Atlantic market connection, and we are the only label that has Spain and Portugal reporting to the same office as Latin America and U.S. Latin.

"My office coordinates launch strategies of our artists in both parts of the world, and that way we achieve more crossover success into Europe," he says. As examples, he cites Juanes, Paulina Rubio and David Bisbal.

Manolo Diaz, creative adviser to EMI International chairman Jean François Cecillon, says, "It's a fantastic time for Latin artists to break into Spain and vice versa, provided they are prepared to dedicate time to work their career. [Spanish duo] Amaral has huge potential in Latin America, but they have to spend time on it. An example is [Spain's] Bunbury and Heroes de Silencio, who are huge in Mexico. Spanish-speaking artists have a wonderful market [of 22 countries] that French or German artists don't have."

'Spanish teens are embracing bachata, merengue, salsa and reggaetón.'

—DAVID LÓPEZ, MUSIC HIT MACHINE

EMI Spain director general Simone Bosé says Mexico-based Shaila Dúrcal, daughter of late Spanish singer Rocío Dúrcal, triumphed in Spain by working hard for months in the market. Mexico's Belinda is expected to follow suit after the November 2007 release in Spain of her album "Utopía" (EMI).

Universal Spain Latin product manager José Ramón del Rio says his is the only major label pushing reggaetón in Spain.

"Some 90% of the public at Don Omar's 2007 concerts in Madrid [18,000 fans] and Barcelona [15,000] were Latin immigrants," he says.

David López, A&R and artistic director at Barcelona-based Latin-artist label Music Hit Machine, says a growing number of Spanish fans are attending Latin concerts and buying Latin music. López says Madrid majors are interested in his Dominican salsa artist, ELY-T.

"Spanish teens are embracing Latin genres like bachata, merengue, salsa, reggaetón . . . resulting in big-selling Latin compilation albums such as 'Caribbean 2008,'" he says.

Such albums are the mainstay of Barcelona indie Vale Music, which Universal Music Group acquired last year.

Vale president Ricard Campoy also works such artists as Bisbal from TV reality show "Operación Triunfo." Campoy notes that two more "Operación Triunfo" victors, Chenoa and Bustamante, are spending this spring on promo visits to the United States and Latin American markets, including Venezuela, Argentina, Chile, Mexico, Central America, Colombia and Ecuador. Spanish fans want Latin mixes in compilation CDs, and "Operación Triunfo" hit artists like Bisbal and Chenoa have a big following in Latin America, Campoy says.

Madrid's first annual weeklong Festival VivAmerica last October showcased Colombia's Carlos Vives, Cuba's Van Van and Mexico's Marco Antonio Solís; director Laura Demaria says, "We expect more label participation this year." . . .



BELINDA

Hometown: Madrid
Most recent/upcoming release: "Utopía" (released in 2006 in Mexico and U.S. Latin markets; November 2007 in Spain and continental Europe; and this year in the



BREAKING OUT

Past And Future Latin Success Stories In Spain

ALEJANDRO FERNÁNDEZ

Hometown: Mexico City
Most recent release: "Viento A Favor"
Label: Sony BMG
Management: Carlos de la Torre, Star Producciones, Mexico. Mexican ranchera-pop singer Alejandro Fernández is lined up for 11 stadium concerts in Spain beginning in late May that will put the stamp on his late but successful entry into the country. Despite having a successful Mexico debut as long ago as 1992 and winning a Latin Grammy Award for 1998 album "Mi Verdad," Fernández did not perform in Spain until June 2005, at Madrid's Palacio de Congresos. The resulting CD/DVD, "Mexico-Madrid: En Directo y Sin Escalas," sold some 140,000 units, according to Sony BMG, and clinched Fernández's success as a recording artist in Spain, now his third-biggest market after Mexico and the United States. His 2006 tour of Spain was a sellout, and his 2007 duet with Beyoncé, "Amor Gitano," sold some 320,000 master ringtones in Spain and 160,000 track downloads, according to Nielsen Music Control. The flamenco-pop song was a theme tune of Mexican Telemundo soap opera "El Zorro," which was broadcast in Spain.

United Kingdom, with four songs in English)

Label: EMI Mexico
Management: Nacho Peregrín (her father), Mexico City
Born in Madrid to a Spanish father and a French mother, Belinda moved to Mexico when she was 4. She played her first European showcase in a Madrid discotheque last November and performed with the band Finlay at Italy's San Remo Festival in February. Belinda is an idol in Mexico and Latin America thanks to TV: Before she was 14, she starred in three Televisa-produced TV series, each accompanied by a BMG album. The third series, recorded when she was 12, was a huge hit across Latin America and was broadcast in the United States, Spain and even the Philippines and Indonesia. By then, Belinda had played more than 160 concerts with a total audience of 1.8 million people, according to EMI Spain. Her first solo album, "Belinda," released when she was 14, sold 800,000 units in Latin America, according to EMI. Belinda has won two MTV Latin Awards and was nominated for two 2007 Latin Grammy Awards. EMI Spain director general Simone Bosé says Belinda will visit Spain to promote "Utopía," released in Spain last November. She also will play dates in Spain this summer, before an expected major tour of the country in 2009.

JUANES

Hometown: Carolina del Príncipe, Colombia
Most recent release: "La Vida . . . Es Un Ratico"
Label: Universal Music Group
Management: Fernán Martínez, Miami
Juanes is the paradigm of a Latin artist who entered European markets through Spain. He was unknown in Europe when he first played in Spain in 2001. He was a star in his native Colombia, thanks to his teenage years with rock group Ekymosis and his 2000 solo album, "Fíjate Bien," produced by Grammy Award winner Gustavo Santaolalla. Juanes played a few small venues in Spain and then, in July 2002, he per-

EXPERIENCE THE BUZZ: SPAIN

formed at the Son Latinos beach festival before 250,000 people on the Spanish Canary Island of Tenerife. By 2004, Juanes' success had spread across Europe. Yet it was still a surprise when his single "La Camisa Negra" reached No. 1 in Germany, the Netherlands and Finland. No Spanish-language song had previously achieved the feat. Juanes fronted the March 16 Peace Without Frontiers concert on the Colombia-Venezuela border with Alejandro Sanz, Miguel Bosé, Juan Luis Guerra and Carlos Vives. His La Vida World tour arrives in Spain in June.

LENA

Hometown: Havana
Upcoming release: "La Mala" (soundtrack)
Label: Warner Music Latina
Management: RLM Internacional, Miami
 Formal musical training marked Lena's early years. The Miami resident is the granddaughter of Cuba's legendary singer Elena Burke. Her mother, Malena, is also a singer. But Lena dedicated her early years to the piano, and she's been a concert pianist. Later she exploited her vocal talent, and has been a backup singer on records by such artists as Chayanne, Alejandro Sanz, Jennifer Lopez and Gloria Estefan. It was Sanz who really encouraged Lena after he moved to Miami, and her only album was 2005's "Lena," recorded in Milan. But Lena is working on her first movie, "La Mala," a biopic of late Cuban-born singer La Lupe, the New York salsa legend who died in 1992. The film and soundtrack—on which Lena sings—should be released later this year, and Warner Music Latina predicts fans in Spain will welcome her.



LENA

MOTEL

Hometown: Mexico City
Most recent release: "17"
Label: Warner
Management: Planet Events, Madrid
 Mexican pop-rock band Motel is well-known across Latin America and the United States, and Warner Spain has decided that the act is ripe for Spain and maybe the rest of Europe. A special album exclusively for Spain, "Y Te Vas," is set for release April 15, with five tracks from the band's self-titled debut and seven from "17," its latest Latin-American/U.S. Latin album, which was released last November. "Y Te Vas" was recorded in Los Angeles by producers Aureo Baqueiro and Marco Moreno, and mixed by Mike Shipley, who has worked with Def Leppard, Aerosmith and Shania Twain. Among the songs are its Latin-American hits "Dime Ven," "Lejos Estamos Mejor" and "Olvidame." Motel is expected in Spain this summer, and will likely play some of the popular open-air summer rock festivals.

—Howell Llewellyn



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SPANISH TRAIL

Top Latin Acts Hot In Concert

Spain's touring scene is vibrant. Concert activity by major Latin artists has been consistently good for a decade, little affected by the general decline of the recorded-music industry.

Sandra Rotondo, director of promotion company Planet Events, and veteran promoters Pino Saggiocco and Gay Mercader, who now help run Live Nation Spain, all say the concert business is better than ever—although they predict problems in the future.

Spain's mushrooming Latin immigrant population of some 1.5 million gives an important boost to the live music club scene. That is especially true in Madrid and Barcelona, where 23.7% and 16.7%, respectively, of the Latin immigrant community lives, according to government figures.

Many live salsa, reggaetón, bachata and merengue venues have opened. Latin artists have moved to Spain, and some have been tapped by talent scouts to record for Latin compilation albums that sell well in Spain. An example is Dominican salsa singer ELY-T, signed by Barcelona-based Latin-artist label Music Hit Factory founder David López, who is also A&R director at Barcelona-based publisher Ediciones Musicales Clipper's.

"Young Latin immigrants love to listen to music from their countries," López says. "Latin clubs and karaoke halls reflect that. But something interesting is happening—more Spanish fans are discovering Latin music, especially Caribbean rhythms, while Latin teens are picking up on Spanish top 40 music."

But there is little touring potential for mid-level Latin artists. So Music Hit Factory has partnered with Barcelona booking agency and management company Virtual Music Management "to bring Latin artists to Spain who are well-known in their countries, but are not being worked by tour promoters here," López says. He hopes to arrange Spain tours for veteran Mexican singer Ricardo

Arjona and Argentine rock band Enanitos Verdes.

Planet Events' Rotondo is certain the Latin live music scene can only get stronger.

"There is growing crossover at the concerts, with more Spanish fans attending," she says. When Mexican star Alejandro Fernández played the 9,000-capacity Madrid Arena stadium two years ago, the majority of the sold-out show's audience was Latin.

"We're bringing Alejandro back in May for an 11-gig tour of 10,000- to 15,000-capacity venues, and for sure there'll be far more Spaniards," she says.

Since Planet Events started in 1999 as a joint division of Gran Via Musical and Rosa Lagarrigue Management, Rotondo has introduced into Spain such Latin artists as Juanes, Julieta Venegas and Fernández.

Madrid-based Rotondo says the post-2000 music business crisis barely affected Latin touring. "The problem of labels having fewer resources with declining sales means that now we have to push the cart; it is the managers and promoters who develop the artists," Rotondo says.

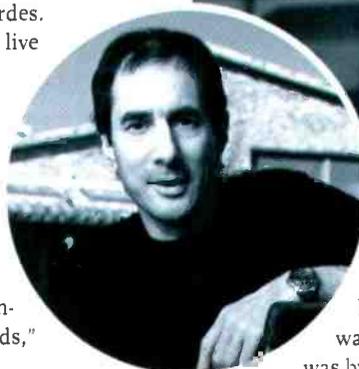
Planet Events has organized recent Spain tours by Colombia's Shakira, Mexico's Maná and Brazil's Caetano Veloso.

Rotondo has organized 15 stadium gigs for Juanes in June and July, a Juan Luis Guerra tour in August/September and an October tour by Mexico's Venegas.

"Spain has a great future as a venue for Latin artists, from those starting in clubs to stadium acts," Rotondo says. "Mexican pop-rock band Motel will come in September and start in 400- to 700-



JULIETA VENEGAS will tour Spain this fall; inset: veteran promoter GAY MERCADER.



capacity clubs, as Juanes did in 2001."

Gay Mercader's original Gay & Co., created 35 years ago and later renamed Gamera when he teamed with fellow veteran Pino Saggiocco, was bought by Live Nation 15 months ago when it was by far Spain's biggest promoter.

"The tour/concert scene is extraordinarily good, but I can see trouble around the corner," Barcelona-based Mercader says. "There is an excess of [summer open-air] festival and concerts on offer, and artists are getting very expensive. The thing could burn itself out."

Saggiocco, who ran Saggiocco Group before pairing with Gamera, says, "Things are better than ever, but artists are charging too much to compensate for loss of record income. They will have to set a limit."

Saggiocco has arranged the fifth tour of Spain for salsero Marc Anthony, who comes in June for six concerts under the Live Nation Spain banner. He expects to book a tour by Mexico's Luis Miguel for early 2009.

Another big Mexican star little-known in Spain, EMI's Belinda, is likely to tour in September, playing Madrid, Barcelona and the Canary Islands off West Africa, which is musically the most Latin part of Spain.

—Howell Llewellyn

JULIETA VENEGAS: JUANLU VELA; MERCADER: GAMERCO, S.A.

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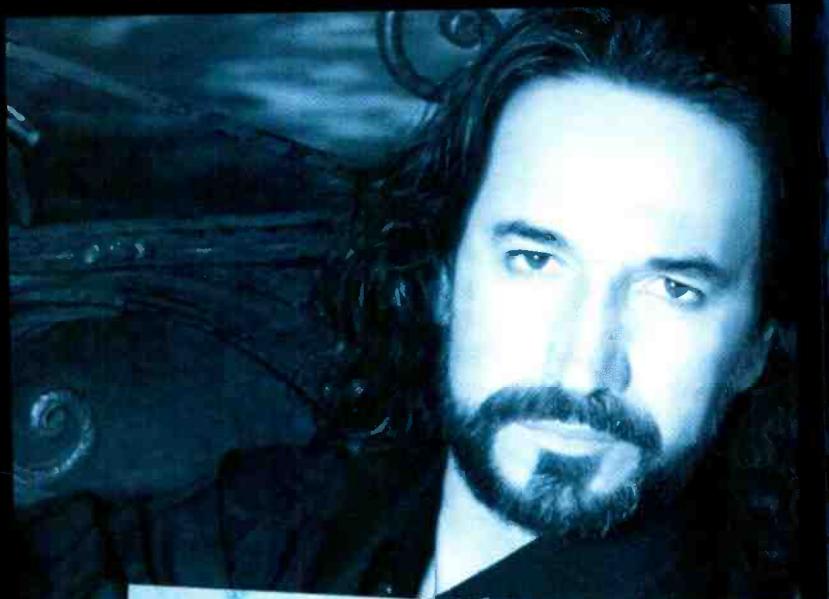
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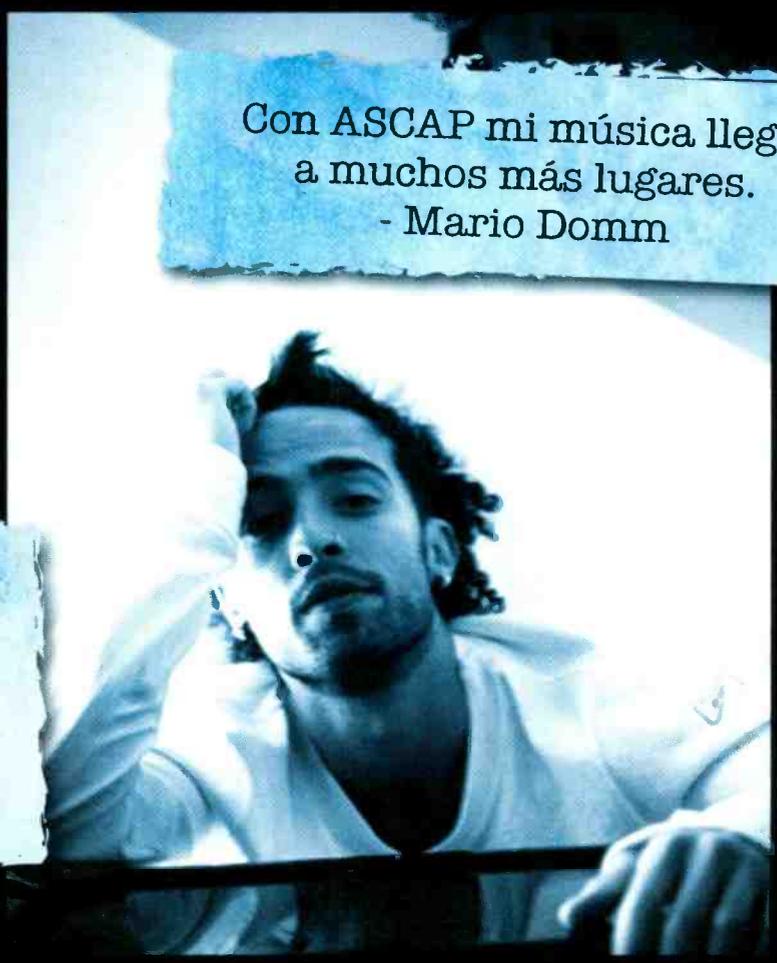
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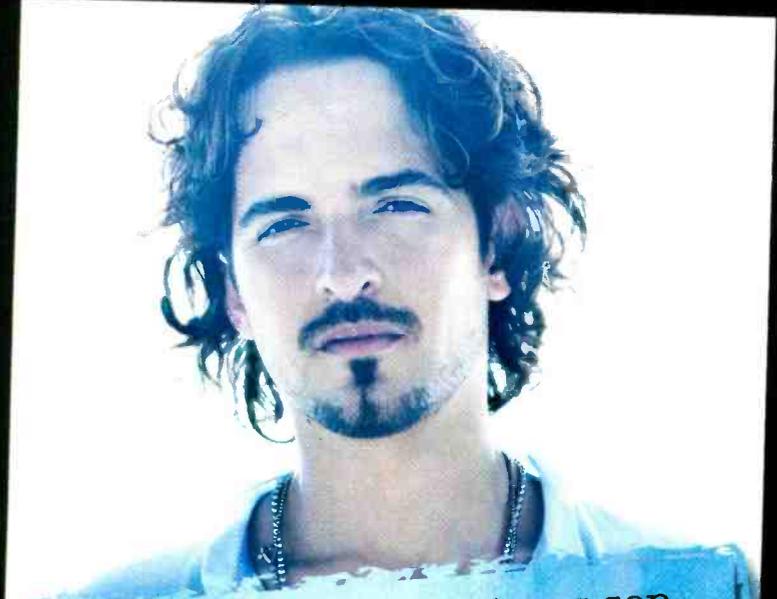
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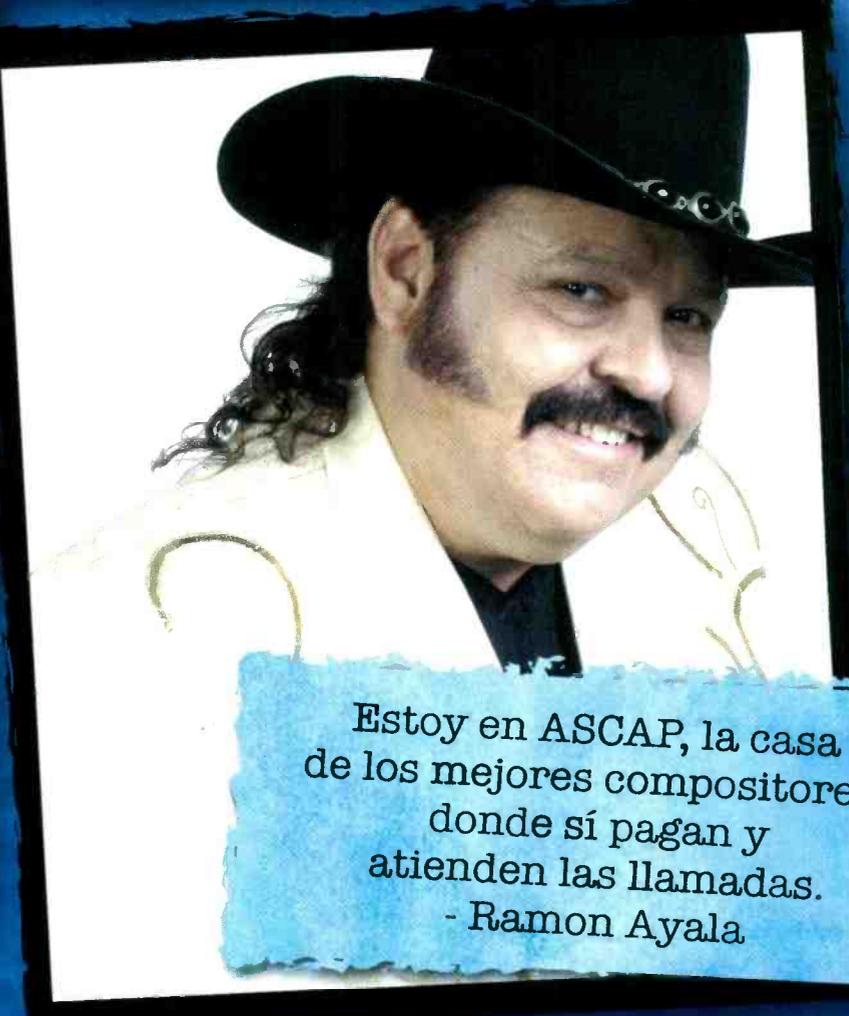
Gracias a ASCAP por hacerme sentir como en casa. Estoy muy honrado de pertenecer a esta gran familia de hermanos compositores a quienes admiro y respeto.
- Marco Antonio Solis



Con ASCAP mi música llega a muchos más lugares.
- Mario Domm



Las canciones, mientras mejores son, más rápido viajan. Llegan a lugares que yo... ni siquiera se pronunciar. Gracias a ASCAP, logro mantener contacto con ellas y me entero de sus andanzas.
- Tommy Torres



Estoy en ASCAP, la casa de los mejores compositores, donde sí pagan y atienden las llamadas.
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A NEW GENERATION OF LATIN MUSIC

2008 Conference Takes Comprehensive View Of Genre's Present And Future

No other industry has changed as dramatically and quickly in recent years as the music industry. With downward-spiraling physical sales, burgeoning digital growth, the advent of 360-degree deals and sponsorships, and the explosion of alternative means of distribution, the music business is navigating a world of change.

Within that, Latin music—perhaps more than any other genre—continues to have strong links to the “old” way of doing business. But in the past 12 months in particular, the Latin world has vigorously sought out alternatives, with labels and artists aggressively and creatively exploring and developing new business models.

This year's Latin Music Conference—sponsored by Heineken in association with Target and SanDisk—takes a bird's-eye view of these new ways of doing business, from developments in radio to new label deals to new forms of distribution.

With the backdrop of Heineken's Green Ribbon initiative to support the arts in Hispanic communities, for the first time in our nearly two decades of existence, we will feature three full days of panels, a clear nod to an expanding and ever diversifying business.

The Latin music business is no longer simply the record business, and the Billboard Latin Music Conference recognizes this with a network of topics that offer opportunities for labels, musicians, publishers, managers and entrepreneurs at every level.

Our cast of panelists includes senior representatives from such labels as EMI Televisa, Univision, Universal, Sony BMG and DBC Entertainment; such distributors and retailers as Alliance, Amazon, MusicNet and Universal Music Group Distribution; Internet players like Billboardenespañol.com, Batanga, MySpace and terra; composers like Espinoza Paz, Luigi Giraldo, Ramón González Mora and Pablo Castro; entrepreneurs like Roptus, Fuerte, MyMo and Wisin & Yandel; and acts including Diana Reyes, Kat DeLuna and the D.E.Y. The changing role of TV will be explored by youth-driven networks mun2 and MTV Tr3s, whose GMs will sit down for a round-table discussion. Our encore presentations include our now-traditional focus group teen panel, where a group of teenagers discuss their musical habits, and our urban panel, focused this year on bilingual/bicultural acts. And ASCAP, BMI and SESAC all return to present panels and showcases.

Our 2008 sponsors also reflect a new outlook on the music industry.

SanDisk, inventor and world's largest supplier of flash storage cards, will highlight its “Wake Up Your Phone” education campaign, which informs mobile users on how to capture and share experiences by expanding their mobile storage capacity.

The conference and awards' official mobile sponsor is Verizon, which will make music from some of the finalists available via its V Cast phone, which can deliver everything from full songs to ringbacks and ringtones.

And Target will once again sponsor its exclusive “Salón Rojo” for media backstage at the awards.

Our conference week is ripe for connection and new business opportunities. We urge you to take advantage of all of them. Read on for details of the week's events.

—Leila Cobo

Fast Forward

In 1990, Billboard magazine hosted its first Latin Music Seminar in Miami, a one-day event that consisted of five industry panels, two showcases and an awards show. ■ Today's Latin Music Conference and Awards, presented by Heineken in association with Target and SanDisk, is five

days of panels, showcases, networking hours, a Billboard Bash and live televised awards—a far cry from the seminar's modest beginnings.

Then again, Latin music has come a long way, and Billboard has been an integral part of that journey. As the Billboard Latin Music Conference and Awards enters its 19th year, Latin music has never been more powerful in the public arena and in the pages of Billboard and our sister brands. With a dedicated Latin music page every week, expanded charts, TV shows “Estudio Billboard” and “Billboard Latino” and the launch of Billboardenespañol.com, on our 19th anniversary we are affirming our commitment to Latin music and celebrating all it stands for. ■ We welcome you to our biggest event yet, focused on new music, new ideas, new business models and new technology. In other words, a celebration of the innovative thinking and creativity that has pushed Latin music into the forefront. ■ Read on for an overview of this year's programming and . . . Bienvenidos! ●●●

Billboard's 19th Latin Music Conference & Awards Celebrates Sector's Growth And Future
By Leila Cobo

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And The Finalists Are . . .

New Stars, Familiar Icons Contend For Billboard Latin Music Honors
By Ayala Ben-Yehuda

Having swept up five Latin Grammy Awards and a mainstream Grammy for "La Llave de Mi Corazón," his single and album on EMI Televisa, Juan Luis Guerra heads into the 2008 Billboard Latin Music Awards as leader of the pack. The iconic singer/songwriter/producer is a finalist for the songwriter and producer of the year honors, and his work with his band 440 has garnered finalist spots for hot Latin songs artist, tropical album of the year by a group and tropical airplay song of the year, duo or group (for "La Llave de Mi Corazón," "Que Me Des Tu Cariño" and "La Travesía"). ■ Among the many other acts vying for multiple awards are Colombia's pop/tropical outfit Fanny Lu, urban bachata group Aventura, Mexican

singer/songwriter Marco Antonio Solís and ranchera icon Vicente Fernández. ■ But this year's awards feature two important new categories: Latin album of the year, for the top-selling album, and Latin ringmaster of the year, awarded to the top-selling master ringtone. (Polyphonic ringtones are also candidates for another category, Latin ringtone of the year.) ■ The awards ceremony will air live April 10 on Telemundo from the Hard Rock Live in Hollywood, Fla. The selected finalists recapped below are determined by sales and radio airplay data used in Billboard's charts from the magazine's Feb. 10, 2007, issue through this year's Feb. 2 issue.

JUAN LUIS GUERRA

The Dominican singer/songwriter leads the list of potential winners this year, with seven finalist spots. The Grammy/Latin Grammy winner is up for both songwriter and producer of the year. He and his band 440's "La Llave de Mi Corazón" (EMI Televisa) are finalists for hot Latin songs artist and tropical album of the year, duo or group. They are also three-time finalists in the tropical airplay song of the year, duo or group category for title track "La Llave de Mi Corazón" and singles "Que Me Des Tu Cariño" and "La Travesía."

FANNY LU

The Colombian newcomer's "Lágrimas Cálidas" on Universal Latino has made her a finalist for tropical album of the year, female and tropical album of the year, new artist. Singles "No Te Pido Flores" and "Y Si Te Digo" each scored her finalist spots for tropical airplay song of the year, female and tropical airplay song of the year, new artist.

AVENTURA

The romantic urban bachata group's "Mi Corazoncito" spent 54 weeks on the Hot Latin Songs chart, where it hit No. 2 in October 2007. That accomplishment, along with the song spending almost as much time on the tropical airplay chart, makes it a finalist for hot Latin song and tropical airplay song of the year, duo or group. Continuing sales of "God's Project," "K.O.B. Live" and "Kings of Bachata" on Premium Latin/Sony BMG led to a finalist spot for top Latin albums artist. "Kings of Bachata: Sold Out at Madison Square Garden" is up for tropical album of the year, duo or group, and "Mi Corazoncito" is a finalist for Latin ringmaster. Aventura lead singer Anthony "Romeo" Santos is also up for songwriter of the year.

VICENTE FERNÁNDEZ

The ranchera icon scored on multiple fronts, with finalist spots for top Latin albums artist, regional Mexican album of the year, male solo artist ("Para Siempre"), regional Mexican airplay song of the year, male solo artist ("Estos Celos") and Latin greatest hits album ("Historia de un Ídolo, Vol. 1").

Fernández is also a finalist for Latin tour of the year.

MARCO ANTONIO SOLÍS

The legendary singer/songwriter is up for producer, songwriter, Latin greatest hits album (for "La Historia Continua . . . Parte III" and "La Mejor . . . Colección") and top Latin albums artist.

ENRIQUE IGLESIAS

This year's Q&A star, a record-holder of 18 career No. 1s, is up for hot Latin songs artist, as well as for Latin dance club play track, hot Latin song and Latin pop airplay song for "Do You Know (The Ping Pong Song)/Dimelo," which remained No. 1 on the Hot Latin Songs chart for 11 weeks.

JUANES

"Me Enamora" is up for Latin pop airplay song of the year, male solo artist; hot Latin song; Latin pop airplay song; and Latin ringmaster. A male pop album finalist spot also goes to "La Vida . . . Es un Ratico" (Universal Latino). The album and the song topped their respective charts, with "Me Enamora" at No. 1 on Hot Latin Songs for 20 weeks.

WISIN & YANDEL

"El Duo de la Historia" is up for four awards: hot Latin song of the year, vocal duet for "Pegao," which hit No. 6 on the Hot Latin Songs chart, as well as reggaetón album and Latin album for "Los Extraterrestes" (Machete Music), which topped both albums charts. Hits "Pam Pam," "El Telefono," "Pegao," "Atrévete," "Yo Te Quiero" and "Sexy Movimiento," and featured vocals on Don Omar's "No Sé de Ella (MySpace)" and Los Benjamins' "Noche de Entierro" led to Wisin & Yandel's finalist position for hot Latin songs artist.

JENNI RIVERA

Two top 10 hits on the regional Mexican airplay chart, "Mírame" and "Ahora Que Estuviste Lejos," land Jenni Rivera finalist spots for regional Mexican airplay song of the year, female group or female solo artist. Fonovisa albums "La Diva en Vivo" and No. 1 "Mi Vida Loca" are

finalists in the female category for regional Mexican album.

JENNIFER LOPEZ

The singer/actress' Spanish-language album "Como Ama Una Mujer" went to No. 1 on the Latin Pop Albums and Top Latin Albums charts. It is a finalist for Latin album and Latin pop album. Single "Que Hiciste" is up for Latin dance club play track and Latin pop airplay song of the year, female.

LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ

The group's breakout album on Disa, "Recio, Recio Mis Creadores," is a finalist for regional Mexican album of the year in the male duo or group and new artist categories. Singles "Cada Vez Que Pienso En Ti" and "Te Pido Que Te Quedes" are finalists for regional Mexican airplay song of the year, new artist.

continued on >>pLM6

From top: Finalists JUANES, VICENTE FERNÁNDEZ and JENNI RIVERA.

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KANY GARCÍA

The Puerto Rican singer/songwriter's debut, "Cualquier Día" (Sony BMG), is a finalist for Latin pop album of the year, new artist. Single "Hoy Ya Me Voy" is up for Latin pop airplay song of the year, female. Second single "Qué Nos Pasó" is a finalist for Latin pop airplay song of the year, new artist.

MANÁ

Four big hits by the Mexican rock favorite landed the Warner group a finalist slot for hot Latin songs artist. "Bendita Tu Luz" and "Ojalá Pudiera Borrarte" are also up for Latin pop airplay song of the year, duo or group having spent a combined 82 weeks on the pop chart, with "Manda Una Señal" and "Labios Compartidos" also propelling the group's radio success. Maná is also a finalist for Latin tour.

CAMILA

Mexico's breakout pop success story is a finalist for Latin album and Latin pop album of the year, duo or group (for "Todo Cambió" on Sony BMG). The album went to No. 1 on the Top Latin and Pop charts. The title track is a contender for Latin pop airplay song of the year, duo or group.

GRUPO MONTEZ DE DURANGO

Album "Agárrese" and single "Lágrimas del Corazón" hit the top spots on the regional Mexican albums and airplay charts, making it a finalist for regional Mexican album of the year, male duo or group, and regional Mexican song, male group. "Te Quise Olvidar" is a finalist for Latin ringtone.

EL CHAPO DE SINALOA

Banda hit "A Ti Si Puedo Decirte" is up for regional Mexican song of the year, male solo artist and Disa album "Te Va A Gustar" is a finalist for regional Mexican album of the year, male solo artist. The album and the song reached No. 1 on their respective charts. In addition, El Chapo, aka Ernesto Pérez, is up for producer of the year.

DADDY YANKEE

The reggaetón star made an "Impacto" on the charts, with the song up for hot Latin song of the year, vocal duet. The track with Fergie spent 20 weeks on the chart. "El Cartel: The Big Boss" is a finalist for reggaetón album and Latin album, having hit No. 1 on both charts.

KINTO SOL

The rap trio is a finalist for Latin rap/hip-hop album for "Encuentros Musicales" with Jae-P, "Los Hijos del Maíz" and "15 Rayos" on Univision Records.

SHAKIRA

The Colombian superstar teamed with Alejandro Sanz for "Te Lo Agradezco, Pero No," for which she is a finalist for hot Latin song of the year, vocal duet. The track spent 17 weeks on Hot Latin Songs, peaking at No. 1 in March 2007. Shakira's "Hips Don't Lie" with Wyclef Jean is also a finalist for Latin ringmaster.

OLGA TAÑÓN

Pop-tropical favorite Olga Tañón's "Éxitos En 2 Tiempos" is a finalist for tropical album of the year, female. Single "Flaco O Gordita" is a finalist for female tropical airplay song of the year, logging 14 weeks on that chart.

JOAN SEBASTIAN

The Billboard Hall of Fame member is up for regional Mexican airplay song of the year, male solo artist for "Eso y Más," which stayed on that chart for 39 weeks. The legend is also a finalist for songwriter of the year.

RBD

The Mexican supergroup is a finalist for Latin tour and Latin pop album of the year, duo or group for "Empezar Desde Cero" (EMI Televisa), which went to No. 1 on the Top Latin Albums chart in December.

YURIDIA

The "La Academia" runner-up followed the success of her debut album with sophomore effort "Habla el Corazón," which is a finalist for Latin pop album of the year, female. Single "Como Yo Nadie Te Ha Amado" is a finalist for Latin pop airplay song of the year, female.

MARC ANTHONY

The salsero's "El Cantante" soundtrack topped the Tropical Albums chart, and single "Mi Gente" did the same on the Tropical Airplay chart. Marc Anthony is a finalist in the male categories for tropical album and tropical airplay song.

JAE-P

The rapper's "Atrévete" and "Encuentros Musicales" collaboration with Kinto Sol on Univision landed two finalist spots for Latin rap/hip-hop album.

VALENTIN ELIZALDE

Posthumous Valentin Elizalde releases continued reverberating on the charts, with a whopping 11 titles landing the late banda star a finalist spot for top Latin albums artist. "Lobo Domesticado" (Universal Latino) is a finalist for regional Mexican male solo album of the year.

BLACK: GUAYABA

The Grammy Award winner hopes to reprise its victory with an award for Latin rock/alternative album and Latin pop album of the year, new artist for "No Hay Espacio," which went to No. 19 on the Top Latin Albums chart. Single "Ayer" is a finalist for Latin pop airplay song of the year, new artist.

CASA DE LEONES

The reggaetón quintet's "No Te Veo" is a finalist for hot Latin song and reggaetón song. The track went to No. 4 on Billboard's Hot Latin Songs chart and topped the Latin Rhythm chart for six weeks.

GLORIA ESTEFAN

The singer's "90 Millas" on Sony BMG imprint Burgundy is a final-

ist for tropical album of the year, female. Single "No Llores" is up for a female tropical airplay song award. Both song and album hit No. 1 on the tropical charts.

MANU CHAO

The world music maverick is a finalist for Latin rock/alternative album for "La Radiolina" (National Records), which went to No. 1 on the Top Latin Albums chart.

R.K.M. & KEN-Y

The romantic duo's "Igual Que Ayer" is a finalist for reggaetón song, and "Me Matas" is a Latin ringtone finalist.

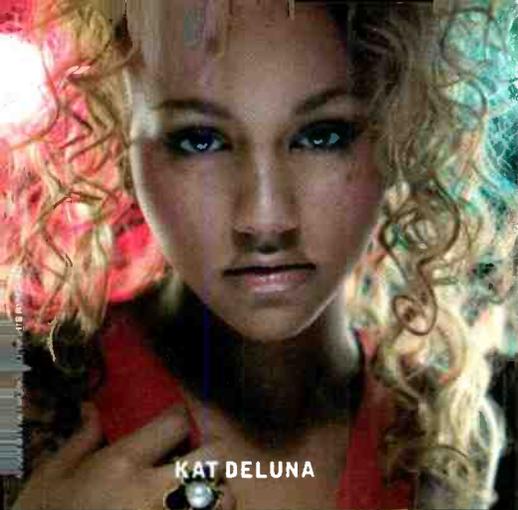
K-PAZ DE LA SIERRA

The duranguense group's "Capaz de Todo Por Ti" (Disa) surged to No. 1 on Billboard's Top Latin Albums chart in the wake of the murder of lead singer Sergio Gómez. The album is a finalist for regional Mexican album of the year, male duo or group.

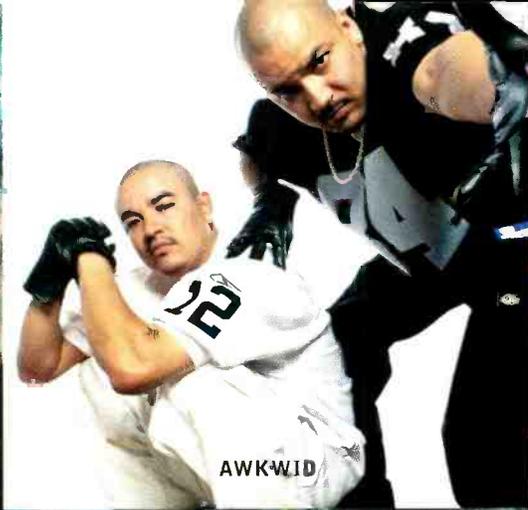
Clockwise, from top: Finalists KANY GARCÍA, SHAKIRA, BLACK: GUAYABA and JAE-P.



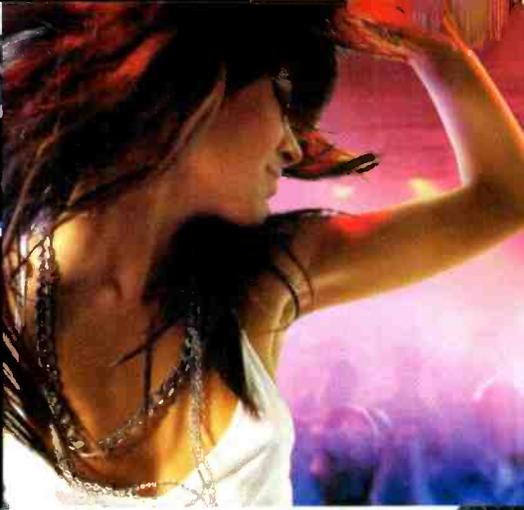
SHAKIRA, JOAQUEÍN GUANA, GARCÍA: TBC



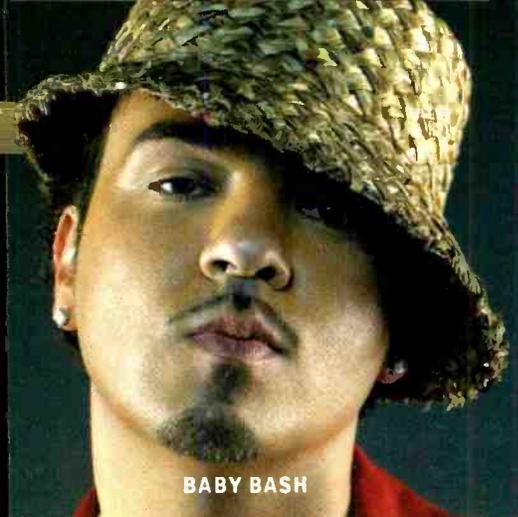
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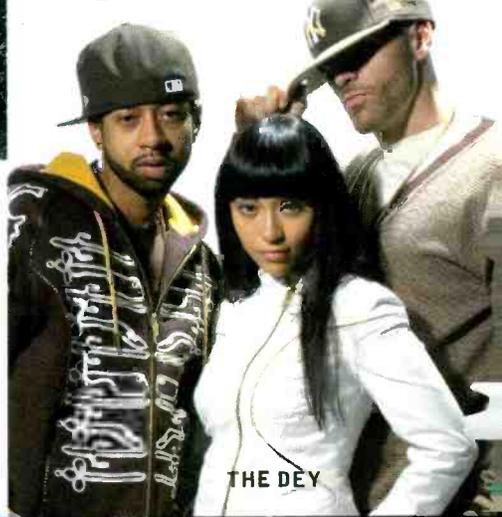
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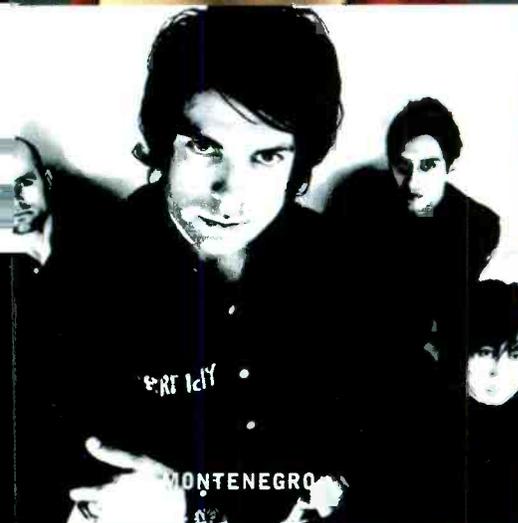
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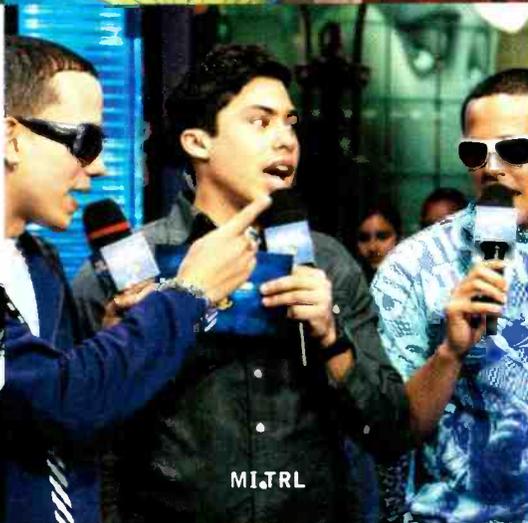
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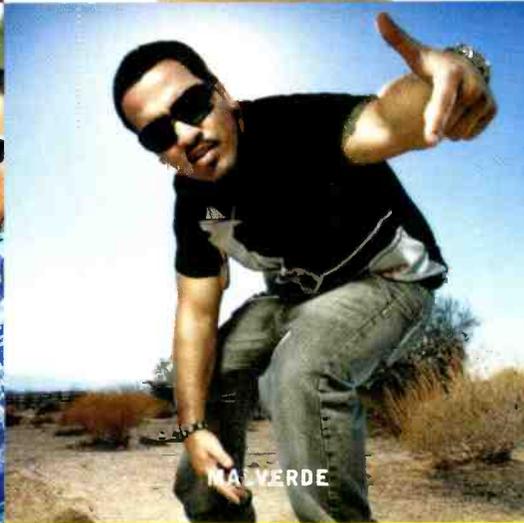
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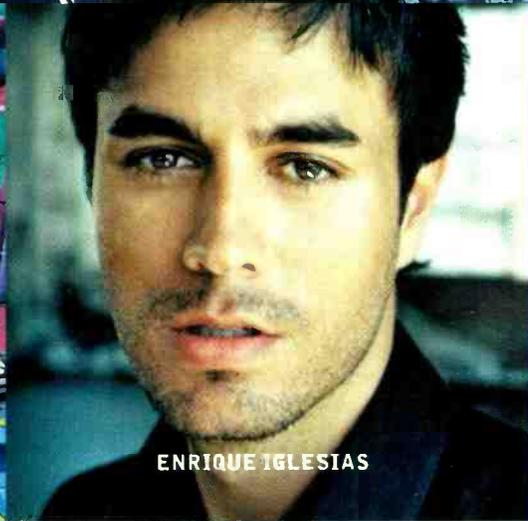
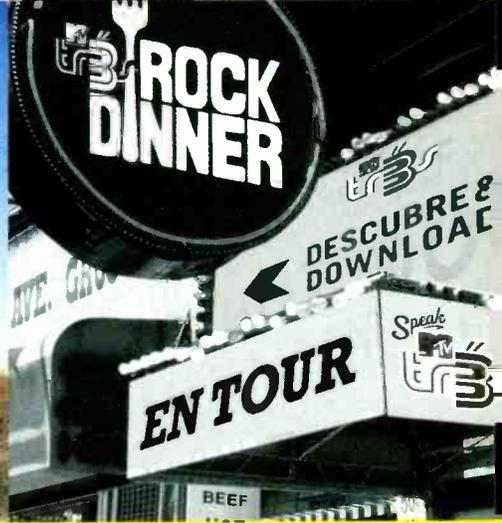
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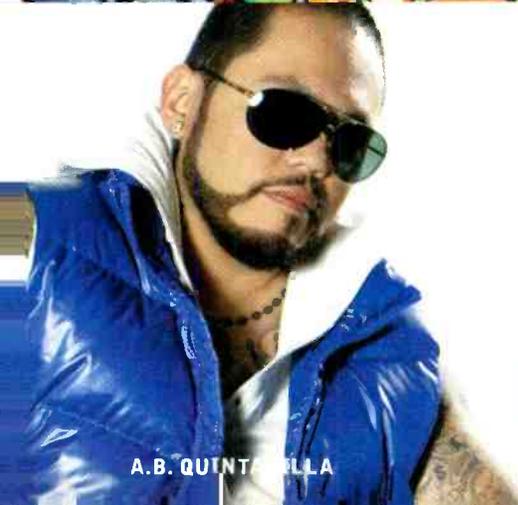
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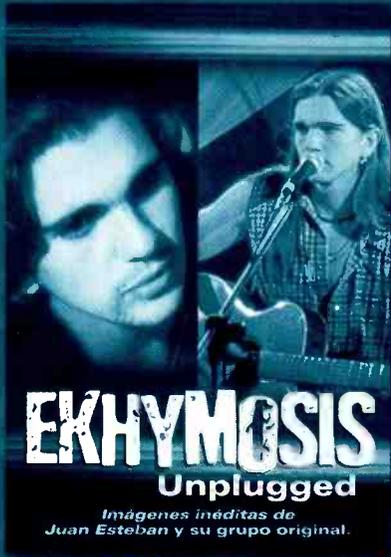
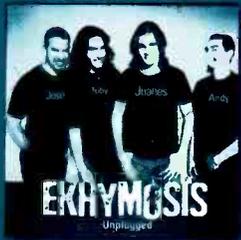
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ALACRANES MUSICAL

The young duranguense act is up for regional Mexican album of the year, male duo or group for "Ahora y Siempre" (Univision Records). Single "Por Amarte Asi" is a finalist for regional Mexican airplay song of the year, male group. The song and the album reached No. 1 on the regional Mexican charts.

ALEJANDRO FERNÁNDEZ

His "Viento a Favor" is a finalist for Latin pop album, and single "Te Voy a Perder" is up for Latin pop airplay song of the year, male. The album went to No. 1 on the pop chart, and the song spent nine weeks at No. 2 on the Latin Pop Airplay chart.

GRACIELA BELTRÁN

"Es Cosa de Él" went to No. 1 on the Regional Mexican Airplay chart, making it a finalist for regional Mexican airplay song of the year, female. "Promesas No" (Univision Records) is up for the female regional Mexican album honor.

GUSTAVO LAUREANO

The former La Secta All-Star vocalist went solo with "Kingcallero del Amor," a finalist for Latin pop album of the year, new artist.

Single "Enamorado" is up for Latin pop airplay song of the year by a new artist.

IVY QUEEN

Reggaetón's queen had a No. 1 Latin Rhythm album with "Sentimiento" (Univision Records). It is up for reggaetón album, and single "Que Lloren" is a finalist for Latin dance club play track.

LOS PRIMOS DE DURANGO

The ASL/Machete act is a finalist for regional Mexican album of the year by a new artist for "Voy a Convencerte," which went to No. 2 on the genre's album chart. Single "Tal Vez" is up for regional Mexican airplay song of the year by a new artist.

TITO NIEVES

The artist is a finalist for tropical album of the year by a male for his "Canciones Clásicas de Marco Antonio Solís." Single "Más Que Tu Amigo" went to No. 1 on the Tropical Airplay chart and is a finalist for tropical airplay song of the year by a male.

Top:
GRACIELA BELTRÁN;
below:
ALACRANES MUSICAL



LATIN MUSIC CONFERENCE & AWARDS

WINNING STYLES

Awards Show Honors Latin Music's Best

The 19th annual Billboard Latin Music Awards will showcase today's biggest stars in a variety of genres, but will also honor artistic longevity and humanitarian work.

The awards ceremony, which will take place April 10 at the Hard Rock Live in Hollywood, Fla., and celebrate 10 years of airing on Telemundo, will include special performances by pop stalwarts Enrique Iglesias and Chayanne, multigenre veteran Marco Antonio Solís, urban bachata star Aventura, breakout pop act Camila and urban regional pioneers A.B. Quintanilla & Los Kumbia All Starz, among others.

Also performing, and accepting the Lifetime Achievement Award, will be veteran romantic norteño act Conjunto Primavera, which is celebrating its 30th anniversary and has more No. 1s on Billboard's regional Mexican airplay chart than any other act.

Last year's Billboard Star Q&A, Juanes, will be on hand to perform and receive a Spirit of Hope award for his work on behalf of land mine victims

through his Colombia Sin Minas foundation.

Heineken is once again the presenting sponsor of the show and will promote its Green Ribbon initiative, which provides funding to music education programs and emerging artists in Hispanic communities across the United States.

Target will return for a second year as a sponsor of the conference and an exclusive "Salon Rojo" for media. The Natural Color Diamonds Assn. will provide jewelry for artists to wear on the red carpet and during the awards show. Verizon will sponsor the show's after-party at the Passion nightclub.

Billboard will also celebrate the 50th anniversary of its Hot 100 chart during the telecast. The awards will air live on Telemundo at 7 p.m. ET. Finalists and winners of the Billboard Latin Music Awards are determined by their performance on the Billboard charts from the magazine's Feb. 10, 2007, issue through the Feb. 2, 2008, issue.

—Ayala Ben-Yehuda

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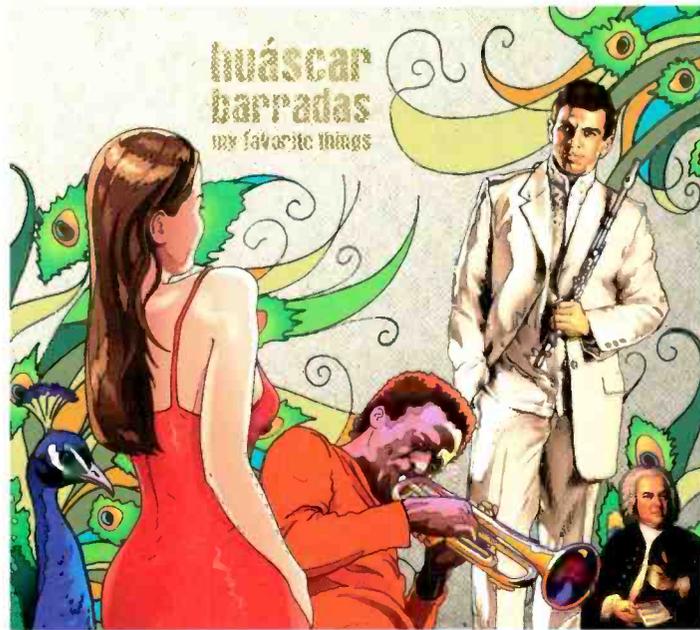
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Dean - Frost School of Music,
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Huáscar Barradas my favorite things

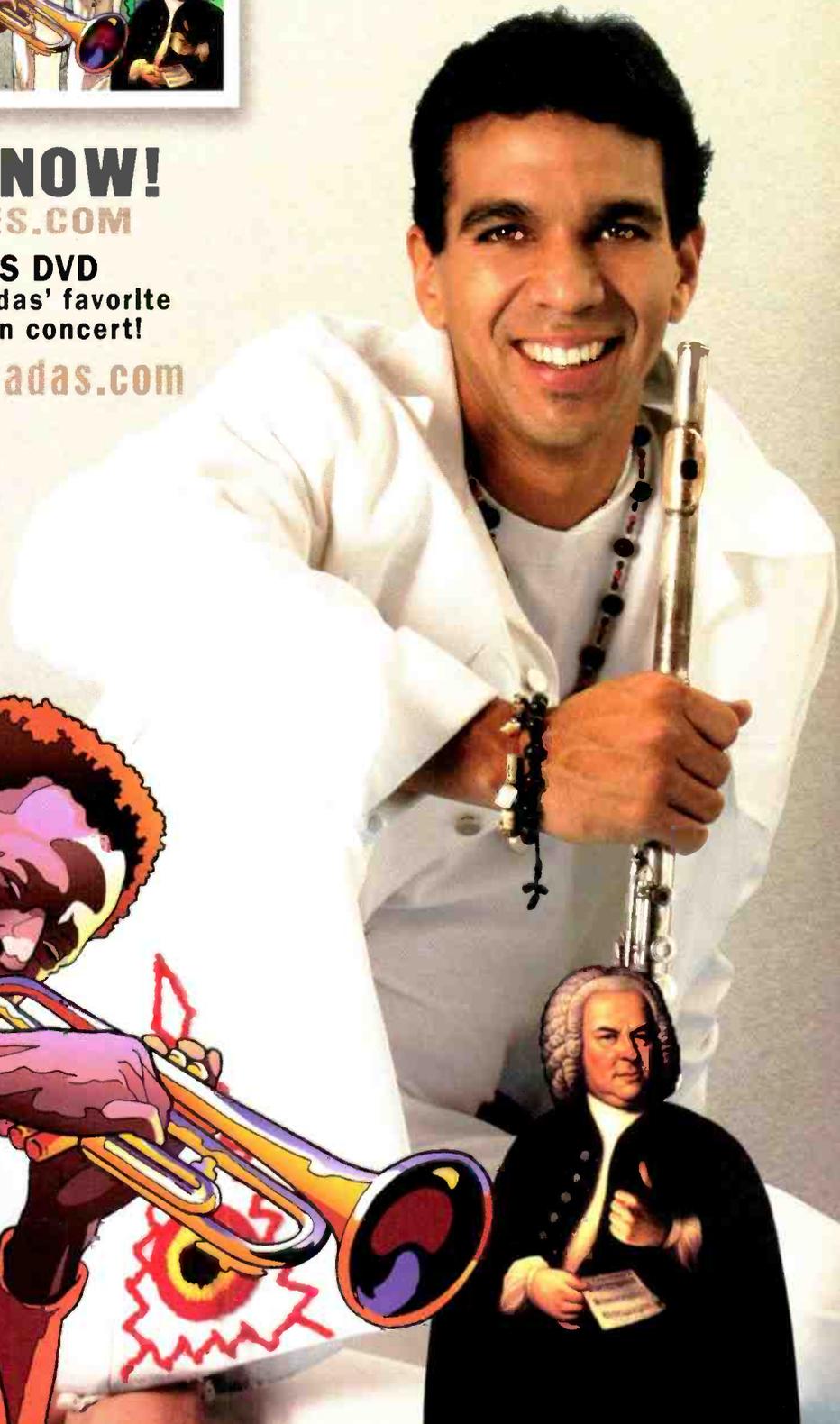


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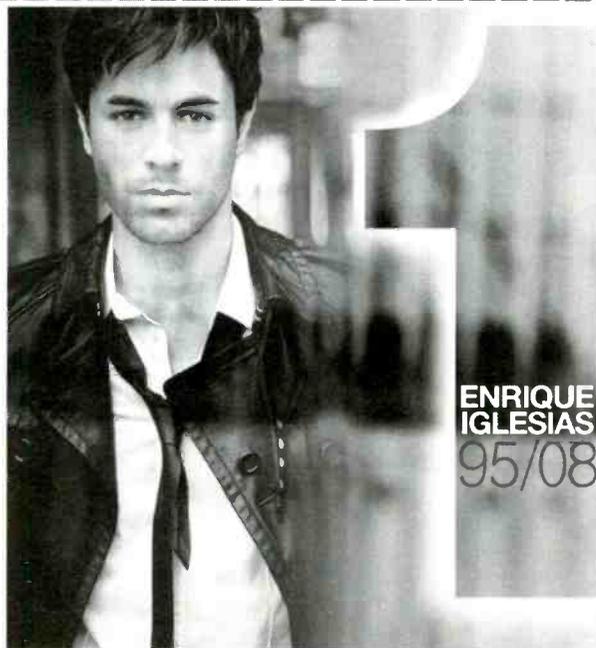
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SEL # B0010974-02

The world's biggest Latin artist of the last 15 years is back with his first greatest hits package in Spanish! Enrique Iglesias has sold over 40 million albums worldwide. He also has 17 number one radio hits which is the most by any Latin artist in history. With the scheduled appearances and performances, this collection is bound to be on top of the charts this spring.

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They Write The Songs

Finalists For Songwriter Of The Year Are Prolific And Revered By Ramiro Burr

Familiar names dominate the list of songwriter finalists for the 2008 Billboard Latin Music Awards. ■ All are prolific songwriters who are often sought after to help produce or write for other artists. ■ Juan Luis Guerra has been generating lots of headlines in recent months, winning numerous awards for his album "La Llave de Mi Corazón." In addition to the songwriter category, Guerra is also a finalist in the producer, hot Latin songs artist and tropical album, male categories. Guerra also has three songs up for tropical airplay song of the year—"La Llave De Mi Corazón," "Que Me Des Tu Cariño" and "La Travesía."

Guerra has always been an innovator and he continues mixing up new blends on "La Llave de Mi Corazón." The title track is a refreshing mix of tropical styles from mambo to electronica. Elsewhere on the album, Guerra masterfully combines thundering percussion and big horns with mambo, electronica, hip-hop, blues and pop rhythms.

Anthony "Romeo" Santos, lead singer of urban bachata group Aventura, is also a prolific songwriter. Besides his songwriter nod, he and Aventura are up for top Latin albums artist of the year for "Mi Corazoncito" and tropical album of the year by a duo or group for "Kings of Bachata: Sold Out at Madison Square Garden." Santos wrote his first major hit in 2004, "Obsesion," which Frankie J rejuvenated when he covered it a year later.

Santos says he gets inspired almost anytime, anywhere, and he tries to be ready.

"Getting inspired in music can be the most difficult thing, or it can be easy. If I am not in the mood to write, I can still write something. But when I get really inspired, I can write the whole day or the whole night. My ideas come from everywhere, the things I see around me and my personal life. I also get inspired from the women I know, or I was with in previous relationships."

And how to capture ideas?

"I always carry my cell phone and when I get inspiration, I just record it in my phone."

In the past decade, Marco Antonio Solís has emerged as one of the most celebrated and successful songwriters in Mexico. On the same level as the legendary Juan Gabriel, Solís is in high demand as a songwriter and producer,

JUAN LUIS GUERRA;
inset: ANTHONY
SANTOS



categories in which he is also a finalist this year.

Though he began his career with pop group Los Bukis, in the last 10 years Solís has blossomed as a pop balladeer, sometimes compared to other singer/songwriters like Emmanuel, Braulio and Jose Luis Perales.

Solís is also a finalist for two collections in the Latin greatest-hits album category for "La Historia Continua... Parte III" and "La Mejor... Coleccion," as well as a finalist for top Latin albums artist of the year.

Joan Sebastian, another influential regional Mexican artist, is also a finalist for regional Mexican airplay song of the year for "Eso y Mas," from his CD "Mas Alla del Sol." Accompanied by the robust nine-piece Banda Libertad, Sebastian offers varying points of view on his folk-tinged tunes.

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regional mexican album of the year



AHORA Y SIEMPRE

césar daniel serrano

regional mexican airplay song of the year

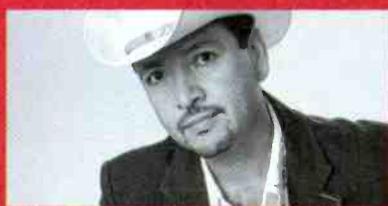
ES COSA DE ÉL Graciela Beltrán



lalo rodarte

regional mexican airplay song of the year

CADA VEZ QUE PIENSO EN TÍ Los Creadores Del Pasito Duranguense



kinto sol

latin rap / hip-hop album of the year

ENCUENTROS MUSICALES

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15 RAYOS

congratulations to brunno danza
for the nomination of the sesac song

MÍRAME Jenni Rivera

regional mexican airplay song of the year

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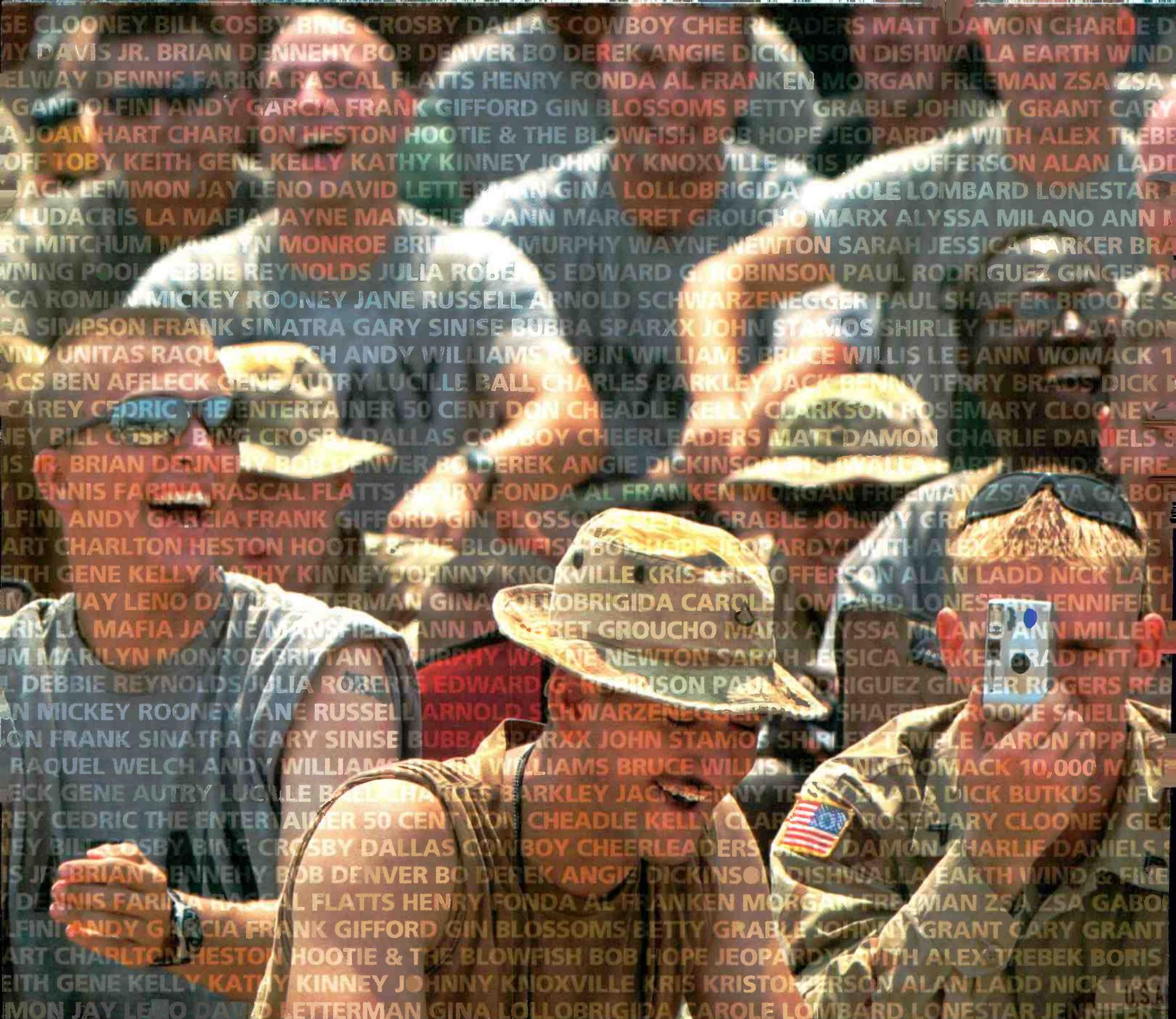
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Hitman

Enrique Iglesias Joins Billboard For Exclusive Q&A

Enrique Iglesias is a man obsessed with hit songs. ■ And he should know all about that. In his 14-year recording career, the singer/songwriter has scored 18 No. 1 hits on Billboard's Hot Latin Songs chart, including current single "Dónde Están Corazón." ■ That's more than any other artist in the history of the charts. And still, Iglesias continues to agonize over his next No. 1. ■ "I feel the need to come up with hits," he says. "Because I love pop music, and I love hits. Not so much in the business aspect, but in the musical aspect. I love hearing hit songs on the radio. And when I hear a great song on the radio, I go, 'I wish I would have written that. I wish I would have sung that.'" ■ As the star artist for this year's Q&A presented by Heineken, Iglesias is singularly equipped to talk about long-term hitmaking, thanks to a career that spans more than a decade, millions of albums sold and six continents. With an impressive capacity to cross over into multiple markets—his recent tour took him to arenas from South Africa to Latvia—Iglesias has crafted one of the most stable careers in pop, a notoriously fickle market, in both English and Spanish. ■ Iglesias' in-depth one-on-one comes at a crucial time for his career—in the wake of the release of "95/08," his first greatest-hits album in Spanish—and for the Latin music market in general. With songs included on the soundtracks to major feature films, a U.S. and Latin-American tour in the making and multiple sponsorship deals that define new ways of doing business, Iglesias embodies staying power and the future of the marketplace. ■ "He is devoted to making songs that people like," Universal Music Latino senior VP of marketing/A&R Walter Kolm says. "He's come together with the right producers to take his music to a global market. And of course, he has that charisma, that mojo, that no amount of marketing can provide." ■ The Iglesias Q&A takes place at 3:30 p.m. April 9.

—Leila Cobo



LATIN MUSIC CONFERENCE & AWARDS

MAJOR PRODUCTION

Multitalented Stars Vie For Producer Of The Year By Ramiro Burr

The 2008 field of producer finalists is a mix of mostly established veterans in tropical and regional Mexican music.

Most share the same traits: highly skilled professionals who sing, write, arrange, produce and more. And most of these producers also are in-demand talents and collaborate with a variety of artists both in and outside their particular genre.

Juan Luis Guerra is one of the top merengue/bachata artists in the United States. He is coming off a whirlwind 12 months, having won six Latin Grammy Awards last November and a mainstream Grammy in February, mostly for song and album of the year for "La Llave De Mi Corazón." That album was his first secular studio release since 1998's "Ni Es Lo Mismo Ni Es Igual."

As a singer, composer, arranger and band-leader, Guerra is known for his thoroughness. He helped reinvigorate traditional merengue and bachata when he popped on the scene in the early '90s, introducing sophisticated arrangements, poetic lyrics and jazz harmonies into the Caribbean genre. Guerra's production credits include work with Ana Belen, Emmanuel and Mostaza.

Marco Antonio Solís is one of the most prolific and influential Mexican singer/songwriters. Solís cites '60s grupero stars like Los Fredyds and Los Angeles Negros as major influences while growing up in his small hometown of Ario de Rosales in Michoacán, Mexico.

In the '70s and '80s, Solís rose to prominence as the singer, songwriter and frontman for grupero's biggest group, Los Bukis. In the mid-'90s he left Los Bukis for a solo career but continued studio collaborations with numerous artists including Ana Bárbara, Marisela, Rocío Dúrcal, Olga Tañón, Ezequiel Peña, Joe Javier Solís and Laura Flores.

Through the years Solís has scored dozens of chart hits including "Prefiero Partrir," "Mi Mayor Sacrificio," "Mas Que Un Amigo," "Presiento Que Voy A Llorar," "Recuerdos, Tristeza Y Soledad," "Siempre A Tu Lado," "Si No Te Hubieras Ido," "Si Te Pudiera Mentir" and "En El Mismo Tren."

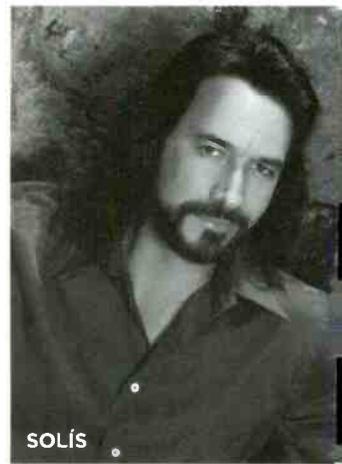
A native of Teocalteche in Jalisco, Mexico, Jesus Guillen got his start in Chicago as a tour manager. Later he moved to San Antonio to run the famous Randy's Ballroom. In 1988 he became the manager of rising group Los Temerarios and also managed its indie label AFG Sigma. Guillen was instrumental in getting Los Temerarios signed to Fonovisa in 1996.

Through the years Guillen has kept busy in the recording studio, producing numerous other groups including Conjunto Primavera, Conjunto Piramide, Pura Cana, Clave Norteña and Bugarin. Guillen's latest production is Los Cougar and Autoridad De La Sierra at his San Antonio studio GMP Music.

Born in Badiraguato in Sinaloa, Mexico, El Chapo De Sinaloa (aka Ernesto Pérez) very early had two loves—horses and music. When he was 11, he began playing the clarinet in a band and later the bass in another group.

While he may still be a new name to some, he's already a veteran of some 20-plus recordings. Long a fan of pioneers Antonio Aguilar and Joan Sebastian, he followed in their footsteps when he began to specialize in performances at Mexican rodeos.

His hits have included "El Palomito," "Cuando Nadie Te Quiera," "Si Tu Lo Aceptas" and "Fantasia Loca." Most recently, El Chapo has gained critical momentum having won a Grammy for best banda album for "Te Va A Gustar." He also won a Premio Lo Nuestro for best regional Mexican song for "Noche Perfecta."



RADIO DAY

Full Day Of Programming Will Address Thriving Latin Radio Industry

There's the Internet. There's TV. There's advertising. Today, more than ever, there are myriad ways to get music heard. But, as Enrique Iglesias aptly puts it, "there's nothing quite like the magic of radio."

And while the record industry has seen its fortunes struggle in the past year, Latin radio has continued to thrive.

According to Arbitron's fall 2007 numbers, Spanish-language formats account for 10.9% of total U.S. radio listeners 12 and

up. That share is down only 1% from the 11.9% high registered by Spanish-language radio at its peak in winter '07, and continues the general upward trend for Spanish formats registered since 1998, when they accounted for only 6.7% of all listenership.

Today, the listening share for Spanish-language radio is higher than that for urban (9.9%), rock (7.5%), country (9.0%) and even top 40 (10.8%).

Recognizing the sustained—and growing—importance of radio, this year's conference will, for the first time, devote an entire "Radio Day" to the industry, bringing together the top Hispanic radio networks in the country as well as key local and network programmers. Radio Day will feature four industry panels plus a keynote address

from Gary Stone, president/COO of Univision Radio, the largest Spanish-language network in the country. Other topics will include a debate on Arbitron's new Portable People Meter electronic measurement technology, bilingual programming, local versus network programming and a round-table discussion with some of the nation's top morning DJs on the challenges faced in a more vigilant, post-Don Imus era. Other panelists include Clear Channel Communications VP of programming for the Hispanic division Jim Lawson and Spanish Broadcasting System programming VP Pio Ferro. Radio Day will officially kick off the Billboard Latin Music Conference the afternoon of April 7.

—Leila Cobo



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Latin music industry event in the world!

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Schedule of Events

(SUBJECT TO CHANGE)

Monday, April 7

11:00am – 5:00pm

REGISTRATION & EXHIBITS

BY HEINEKEN, SANDISK, VERIZON, MUN2, GOTV,
MTV TR3S, LATIN POWER, BILLBOARD EN ESPAÑOL,
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VISIT THE HEINEKEN LOUNGE

Heineken Presents Its First Ever Latin Music
Memorabilia Silent Auction at the Heineken
Lounge, April 7-9.

RADIO DAY

12:00pm – 1:00pm

PEOPLE METER, FRIEND OR FOE?!

Programmers, operators and Arbitron representa-
tives discuss the pros and cons of the new
People Meter for the Hispanic marketplace.

MODERATOR:

Leila Cobo, Executive Director of Content &
Programming for Latin Music & Entertainment, Billboard

SPEAKERS:

Stacie de Armas, Director, Multicultural Services,
Arbitron Inc.
Frank Flores, VP & Marketing Manager, SBS New York
Jim Lawson, VP/Programming-Hispanic Division,
Clear Channel Communications
Ceril Shagrin, Executive VP, Corporate Research,
Univision Communications Inc

1:15pm – 2:15pm

MORNING RADIO IN THE POST-IMUS ERA:

Join some of today's top on-air personalities
to debate and discuss what is appropriate and
inappropriate for morning radio.

MODERATOR:

Leila Cobo, Executive Director of Content & Programming
for Latin Music & Entertainment, Billboard

SPEAKERS:

El Chulo de la Mañana y La Bola, Morning Personalities,
La Ley, Chicago
Enrique Santos & Joe Ferrero, Morning Personalities,
Univision Radio
Javier Ceriani, Host, Zona Cero (WCMQ, Clasica 92.3)

2:30pm – 3:30pm

HABLANDO ESPAÑOL, LISTENING IN ENGLISH:

Does programming "en ingles" expand Latin
radio's reach? Several stations have expanded
their formats to include English programming.
Does it work?

MODERATOR:

Leila Cobo, Executive Director of Content & Programming
for Latin Music & Entertainment, Billboard

SPEAKER:

Pio Ferro, VP Programming, SBS



3:45pm – 4:15pm

SPANISH LANGUAGE RADIO: CHANGE AND EVOLUTION

A KEYNOTE PRESENTATION BY:
Gary Stone, COO, Univision Radio

4:30pm – 5:30pm

PROGRAMMING LOCALLY:

Top programmers in key markets discuss
strategies for capturing changing audiences.

MODERATOR:

Jackie Madrigal, Editor, Latin Formats,
Radio & Records, Inc.

SPEAKERS:

Julie Garza, WYMY-FM, Program Director
& On Air Personality
Raymond Hernández, Programming/Promotions
Director, WRLX-FM (West Palm Beach)
Eddie "Mozkito" Cruz, Programming Director, KQSP AM

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DURANGO
Latin Power Music

Tuesday, April 8

9:00am – 5:00pm

REGISTRATION

9:30am – 10:30am

THE DISTRIBUTION CONNECTION, EVERY MEANS, EVERY OUTLET:

Top distributors and retailers talk about the
shift in sales and reveal strategies to stay ahead
of the game.

MODERATOR:

Geoff Mayfield, Director of Charts/Senior Analyst, Billboard

SPEAKERS:

Michael Donohue, Senior VP of Sales, Alliance
Entertainment
John Jones, Sr. VP of Content, MusicNet
Nydia Laner, VP of Latin Sales, Universal Music
Distribution
Craig Pape, Content Manager, Music Amazon
Johnny Phillips, VP, Select-O-Hits, Inc.
Jeff Young, VP of Sales, Univision Music Group

10:30am – 11:30am

THE "NEW" MUSIC BUSINESS:

Increasingly, all operations are under one roof and
artists are expanding beyond album deals. Labels,
managers, sponsors and concert promoters
discuss the advantages of new models.

MODERATOR:

Leslie Jose Zigel, Esq., President, ZIGLAW

SPEAKERS:

Amir Agai, Partner, Sei Track
Gabriel Fregoso, Founder, Executive VP, DBC Entertainment
Ruben Leyva, Managing Director, Sony BMG/
Day 1 Entertainment
Diana Reyes, Artist, Founder, DBC Entertainment
Guillermo Rosas, Chief Executive Officer, Roptus, Inc.
Oswaldo Rossi, Director, Legal & Business Affairs,
EMI Televisa Music

11:45am – 12:45pm

THE DIGITAL ARENA, FROM DISTRIBUTION TO NEW OPPORTUNITIES:

You're online...now what? Discover how to
maximize your opportunities and get the most
out of digital distribution and online exposure.

MODERATOR:

Judy Cantor-Navas, Managing Editor, Billboardenespanol.com

SPEAKERS:

David Chitel, President Live and Publishing, Batanga
Victor A. Kong, VP and Managing Director,
MySpace Latin America
Michael Romero, Sr. Director Global Retail Marketing,
Mobile Consumer Solutions, SanDisk Corporation
Angela Sanchez, Sr. Director of Marketing/Digital,
Universal Music Group Distribution
Angel Sepulveda, Executive Director of Programming,
Terra Networks USA

1:45pm – 3:00pm

HOW I WROTE THAT SONG, BMI PRESENTS:

BMI

Top songwriters tell the stories behind their hit
songs and perform them live.

MODERATOR:

Delia Orjuelo, VP of Latin Music, BMI

SPEAKERS:



PABLO
CASTRO



RAMON
GONZALEZ
MORA



GUSTAVO
LAUREANO



ESPINOZA
PAZ

Plus BRUNO DANZZA AND LUIGI GIRALDO

3:15pm – 4:30pm

THE NEW U.S. LATIN YOUTH:

As a prelude to our popular teen panel, the
managing directors of mun2 and MTV Tr3s, the
leading Latin youth channels in the country, tell
us who they are talking to, and how.

MODERATOR:

Leila Cobo, Executive Director of Content & Programming
for Latin Music & Entertainment, Billboard

SPEAKERS:

Lucia Ballas-Traynor, General Manager, MTV Tr3s
Alex Pels, General Manager, mun2

4:45pm – 6:00pm

THE TEEN PANEL

SPONSORED BY MUN2

PRESENTATION BY:

Robert Isaac, Manager of Music Scheduling, mun2
Our traditional teen focus group holds back
nothing when it comes to giving the down and
dirty on their music habits.

MODERATORS:

Ayala Ben-Yehuda, Latin Correspondent, Billboard
Robert Isaac, Manager of Music Scheduling, mun2

6:30pm – 8:30pm

POOLSIDE NETWORKING

COCKTAIL RECEPTION

HOSTED BY NAVARRO ENTERTAINMENT

PERFORMANCES BY:



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DOMINGUEZ



JORGE MEZA



JOSSIE
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8:30 pm - 10:00 pm
 Hard Rock Café (in Seminole Hard Rock Complex)
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 Featuring live entertainment



10:00pm
LIVE ARTIST SHOWCASE
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 Flavour Coconut Grove (2895 McFarlane Rd.)



PERFORMANCES BY:



Plus
 ALEJANDRO RADILLA ALIADOS
 JORGE EL GUERO VALOIS JULIAN HERNANDEZ

Wednesday, April 9

9:30am - 5:00pm
REGISTRATION

10:00am - 10:30am
THE STATE OF THE LATIN DIGITAL MARKET
PRESENTATION BY:
 Geoff Mayfield, Director of Charts/Senior Analyst, Billboard
 Juan Paz, Analyst / Digital Strategy Consultant
 Music Ally - The digital music business experts

10:45am - 11:15am
MTV TR3S PRESS CONFERENCE

11:15am - 11:30am
 BillboardenEspanol.com Introduction

11:30am - 12:45pm
URBAN MOVES
 SPONSORED BY MTV TR3S
 Is it possible to cross over Latin urban acts into the mainstream? Artists, labels and promoters tell us what works and what doesn't.

MODERATOR:
 Tamara Conniff, Group Editorial Director, Billboard



Plus...
 Jerry Blair, Principal, Fuerte/Manager, Mika
 Sergio George, Producer
 Jesus L. Lara, Senior VP, Music and Talent/Artist Relations, MTV tr3s and MTV/VH1 Latin America
 Marcello "Cool" Valenzano, Producer
 Rick Valenzuela, Co-President, RIKRAF Ent. LLC.

2:00pm - 3:15pm
WISIN & YANDEL: THE NEW BUSINESS MODEL
MODERATOR:
 Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard
SPEAKERS:
 Juan Luis Morera Luna "Wisín"
 Llandel Veguilla Malavé "Yandel"

Plus...
 Frances Rodriguez, Corporate Communications Manager, SunCom Wireless
 Edgar Andino, Manager
 Javier Farfan, Sr. Manager, Culture Marketing, Zune
 Nestor Ponce De León, Owner/ President, Mymobile

3:30pm - 4:45pm
THE BILLBOARD Q&A WITH ENRIQUE IGLESIAS
PRESENTED BY
 Heineken
MODERATOR:
 Leila Cobo, Executive Director of Content & Programming for Latin Music & Entertainment, Billboard

5:00pm - 6:00pm
HEINEKEN HAPPY HOUR
 At the Heineken Lounge

6:30pm - 9:30pm
ASCAP ACOUSTIC SHOWCASE
 Jazziz (5751 Seminole Way, Hollywood)
 Located in Seminole Paradise at The Hard Rock Hotel & Casino



9:30pm
THE BILLBOARD BASH AT SPIRITS NIGHTCLUB in the Hard Rock Complex
PRESENTED BY HEINEKEN IN ASSOCIATION WITH TARGET AND SANDISK HOSTED BY VERIZON & GALLO
 The official pre-awards show party with red carpet appearances, presentations and performances by 2008 Billboard Latin Music Awards finalists!
 Tickets required for admittance



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Thursday, April 10

8:00am - 2:00pm
REGISTRATION & LAST CHANCE FOR TICKET PICK-UP

VOZ LATINA
 5th Annual
 HISPANIC MARKETING CONFERENCE

8:00am - 12:15pm
BONUS PROGRAMMING!
 Marketing Strategies to Reach a New Generation of Hispanic Consumers

HOSTED BY MARKETING Y MEDIOS, ADWEEK, BRANDWEEK, MEDIAWEEK

8:00am - 9:00am
REGISTRATION, CONTINENTAL BREAKFAST & EXHIBITS

9:00am - 9:15am
WELCOME ADDRESS
 Della de Lafuente
 Senior Editor, Adweek's Marketing y Medios

9:15am - 9:55am
OPENING ADDRESS: UNDERSTANDING CHANGING PATTERNS IN HISPANIC IDENTITY
SPEAKER:
 Christy Haubegger, Agent, Creative Artists Agency

10:00am - 10:30am
REACHING HISPANIC CONSUMERS THROUGH MOBILE MARKETING
MODERATOR:
 Ivan Braiker, Chief Executive Officer, HipCricket

10:30am - 11:00am
NETWORKING BREAK

11:00am - 11:30am
BUILDING A MUSIC AND ENTERTAINMENT PLATFORM FOR THE HISPANIC ONLINE COMMUNITY
SPEAKERS:
 Sergio Alcocer, President/Chief Creative Officer, LatinWorks
 Rick Marroquin, Chief Marketing Officer, Batanga, Inc.

11:30am - 12:15pm
UTILIZING EMERGING DIGITAL MEDIA PLATFORMS
MODERATOR:
 Gonzalo Perez, Owner, Motivo Insights
SPEAKERS:
 Kymer Umana, Multicultural Marketing Manager, Sprint
 Maribel Viteri, Marketing Director, ESPN Deportes
 Christine Webster Moore, Best Buy

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It's Our Party

Billboard Bash Honors Finalists With Live Performances
By Ayala Ben-Yehuda

For the sixth year in a row, the Billboard Bash will honor Billboard Latin Music Award finalists and winners at the official pre-awards party. ■ The April 9 event, hosted by Verizon and Gallo, is a key component of the annual Billboard Latin Music Conference presented by Heineken in association with Target and SanDisk. The Billboard Bash at the Seminole Hard Rock Hotel & Casino's Spirits nightclub serves as the warm-up to the following evening's awards telecast on Telemundo. The year's top labels and publishers will be honored at the Bash, according to their performance on the Billboard charts. ■ Confirmed Bash performers as of press time include Grammy Award winners Black: Guayaba, who are finalists for Latin rock/alternative album of the year and Latin pop album of the year by a new artist for Machete release "No Hay Espacio." The Puerto Rican group's single "Ayer" is also a finalist for Latin pop airplay song of the year by a new artist. ■ Other Bash performers are "Objetivo Fama" alum Juan, whose "Con Mi Soledad" (Fonovisa) is up for Latin pop album of the year by a new artist, duranguense queen Diana Reyes, whose "Te Voy A Mostrar" (Universal Latino) is a finalist for regional Mexican album of the year by a female group or solo artist, La Arroilladora Banda El Limon, whose song "De Ti Exclusivo" (Disa/Edimonsa) is a finalist for regional Mexican airplay song of the year by a male group and Kinto Sol, double finalists in the Latin rap/hip-hop album of the year category for "15 Rayos" and "Los Hijos del Maiz." ■ The Billboard Bash is a regular performance stop for Billboard Latin Music Awards finalists. Previous performers have included Ivy Queen, Alexandre Pires, Wisin & Yandel, Tego Calderon, Luis Fonsi, Fonseca, Ednita Nazario and Mariano Barba. ■ The Bash and its red-carpet arrivals are covered on Telemundo's "Reventon Billboard VIP," Azteca America's "Billboard Latino" and mun2's "All Access." ■ This year's Billboard Latin Music Awards have been expanded to include two new categories: Latin album of the year and Latin ringmaster of the year.

TOP LABELS, PUBLISHERS

Billboard Gives Nods For Performance Across Charts

The Billboard Latin Music Awards recognize the ability of labels and publishers to make and sell albums, and put long-lasting hits on the radio in a variety of formats.

The winners, to be announced April 9 at the Verizon- and Gallo-sponsored Billboard Bash at the Spirits nightclub in Hollywood, Fla., are determined by length and strength of performance across Billboard's airplay and sales charts in various genres—beyond just the number of finalist positions.

With singles and albums by artists including Juanes, Enrique Iglesias and Fanny Lu, Universal Latino received nine label of the year nods in sales and airplay, placing 31 titles on the Hot Latin Songs chart and 45 on Top Latin Albums.

As it did last year, Sony BMG Norte—home to Camila, Alejandro Fernández and Jennifer Lopez—has eight label of the year nods this time, with 51 titles on Hot Latin Songs and 70 on Top Latin Albums.

Machete, the label of Wisin & Yandel, Black: Guayaba and Los Primos de Durango, has five label of the year nods. Machete placed 21 titles on Hot Latin Songs and 27 on Top Latin Albums.

EMI Televisa, home to finalist leader Juan Luis Guerra as well as RBD, is also a finalist in five label of the year slots. The label placed 51 titles on Hot Latin songs and 22 on Top Latin Albums.

Warner Latina received one finalist spot in the label category, for Latin pop airplay label of the year. Warner Music Latina, home to the consistently top-charting Maná as well strong newcomers Casa de Leones and Cruz Martínez & Los Súper Reyes, placed 13 titles on Hot Latin Songs and nine on Top Latin Albums.

Market-share leader Univision Music Group received five label of the year nods for its performance on the sales charts, though its member labels Disa, Edimonsa, Fonovisa and Univision Records were finalists separately for airplay.

Interscope Geffen A&M received one label of the year finalist spot for Latin rhythm albums, on the strength of Daddy Yankee's "El Cartel: The Big Boss." Universal Motown also received a nod in the category.

Among publishers, Sony/ATV Discos placed 21 titles on Hot Latin Songs, including Camila's "Todo Cambió"—which peaked at No. 9, but spent 25 weeks on the chart.

WB Music placed 20 titles, including Maná's "Manda Una Señal" and Alejandro Sanz featuring Shakira's "Te Lo Agradezco, Pero No," each of which hit No. 1 on the Hot Latin Songs chart for a week.

Arpa scored big with a quartet of singles from Cuisillos, Duelo, El Potro De Sinaloa and La Arroilladora Banda el Limón that all peaked in the top 10 and spent at least 20 weeks on the chart.

No. 1 hits from Conjunto Primavera and Solís were among Crisma's six Hot Latin Songs.

—Ayala Ben-Yehuda

BUSINESS SAVVY

Wisin & Yandel Master Branding, Digital Partnerships
By Leila Cobo

Top-selling reggaetón duo Wisin & Yandel are Latin superstars with an uncanny knack for delivering hits. But in the past two years, they've also emerged as Latin poster children for new technologies and brands, with their own aggregator company, line of sunglasses, branded cell phone and Zune device.

Although mobile and digital companies have long been interested in reggaetón acts as a way to target the burgeoning Latin youth market, Wisin & Yandel (real names Juan Luis Morera Luna and Llandel Veguilla Malavé) have been especially adept at creating opportunities for themselves.

Just how these opportunities have been crafted and developed will be the subject of a unique case study panel, featuring Wisin & Yandel, manager Edgar Andino and representatives from their label, brands and sponsors.

As a prelude to the panel, Wisin answered three questions for Billboard.

How do you balance your musical and business sides?

Musically, we have nothing to prove. We take great pride in putting out a quality product. But people want to see more. And we want people to understand that Wisin & Yandel's product is not just a reggaetón product but a business product that achieves results.

There seems to be a cohesiveness in all your branding. Your Zune device, for example, bears your album artwork.

Yes. So does the advertising for our line of watches. We're also launching a sunglass line. Why? Because we use sunglasses 60% of the time and we've always liked sun-

glasses and we live in Puerto Rico, which is a tropical island. And we're developing a clothing line.

What is exciting about new technology?

We want people to understand that it's not only about a CD. For example, we have a deal with [handset manufacturer] SunCom, where, if you don't want to buy a CD, you can purchase the phone, which has the full album and also allows you to communicate with other people. I'm selling you my music on a phone, [so] one way or another, you will consume my product.





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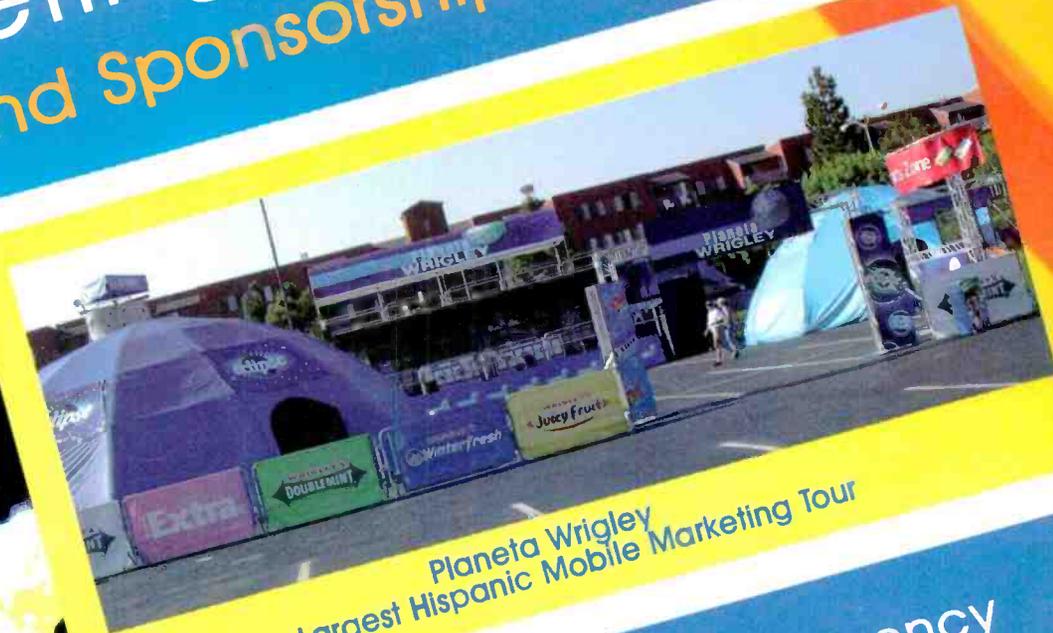
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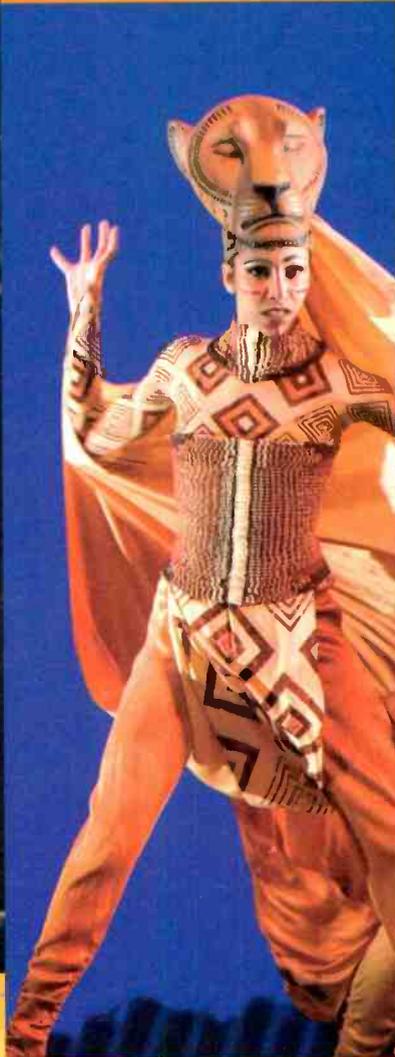
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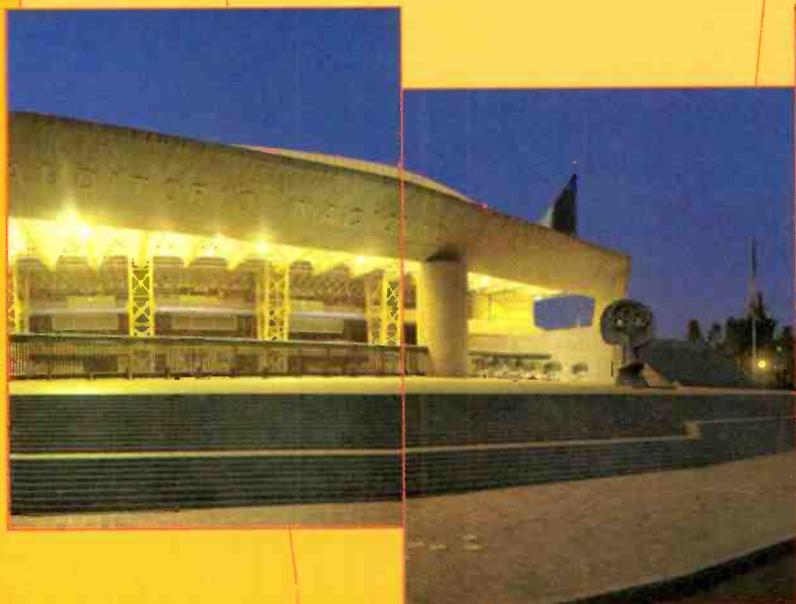
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Juanes Makes
A Difference
In Colombian
Safety And
Education

When Colombian rocker Juanes wrote the track "Fijate Bien" in 1999, he spoke about the dangers of land mines as a metaphor for life. But the reality of his own country, the place with the highest incidence of land mine accidents on the planet, according to the World Mine Monitor, led him to take an even closer look. ■ In 2005, Juanes created his Mi Sangre foundation, with the purpose of rehabilitating and educating land mine victims and their families and reintegrating them socially and economically. Today, the foundation's reach has expanded to major educational concerns, such as providing free preschool education in Colombia. Juanes has also become a symbol of social consciousness, having recently staged a massive free concert to promote peace among Colombia, Venezuela and Ecuador. Recognizing not only his foundation's work, but also his continued influence in myriad causes—from AIDS to children's health to world peace—on a global scale, Billboard is proud to honor Juanes with this year's Spirit of Hope Award for humanitarian endeavors.

Why a land mine foundation?

I wrote the song "Fijate Bien" (Take a Good Look) in 1999 with no pretensions. It was just a song on the album. And when it became the single, all these people started to show up—the victims, the soldiers, the foundations—wanting to do things, and I realized that there was much to be done with music.

Did it change your perception about Colombia's political situation?

Yes. Up until a couple of years ago, I worked in many different directions, until I understood that what was most important for me was education. We handle two aspects. One, of course, is education for the victims, of which 65% are soldiers, and 35% are civilians, half of them children. So we take retired soldiers, for example, who want to study but have yet to finish elementary school or high school, and give them a scholarship. Or we provide labor rehabilitation. If someone wants to farm their land, we send them to get appropriate training. The other aspect is [universal] preschool education, which doesn't exist in Colombia.

Isn't preschool education a bit removed from the original notion of the foundation?

No, because it's a way to invest in that seed that in 15 years will become a kid who can either take up arms or adopt a different mentality.

How is your foundation financed?

Initially through me. I would donate money from concerts, for example. Now, we have a board of directors, private donations and we have our own little company that makes shirts and other products with messages of peace.

As a public figure with a foundation, people must assume you have a certain political stance. Do you like that role?

It's not about that. What I've realized is you can truly do significant things with music. You can mobilize people, in the good sense of the world, even if only to expose a message or put something on the public agenda. For example, I didn't know preschool education wasn't mandatory in Colombia. So, we need to speak out. That [massive demonstration march for peace last year in Colombia] was unprecedented, and those actions are very important. —Leila Cobo



CONJUNTO PRIMAVERA

SETTING THE STANDARD

Norteño Legend Conjunto Primavera
Honored With 2008 Lifetime Achievement Award
By Leila Cobo

It was March 21, 1978.

Springtime in Ojinaga, Mexico.

Saxophonist Juan Domínguez was a musician's son who had grown up playing alongside his father and who got the itch to bring friends together and form his own band. On a whim, simply because it was springtime, he named it Conjunto Primavera.

The act played gigs incessantly, developing a sound anchored on a mix of romantic and danceable norteño fare. But the pieces would really come together in 1981, when an unknown guitarist/singer named Tony Meléndez walked into Primavera's offices and asked for a chance to stand behind the microphone.

From that point, Conjunto Primavera emerged as the premier romantic norteño group in the world. Thanks to a stunning record of sales, radio hits and, above all, fine musicianship, Billboard is proud to honor Conjunto Primavera on its 30th anniversary with the 2008 Lifetime Achievement Award.

Signed early in its career by Fonovisa Records, the six-man troupe—currently made up of Domínguez, Meléndez, accordionist/keyboardist Felix Contreras, bajo sexto player Manuel Rolando Pérez, bassist Francisco Mata and drummer Adrian Anthony Regalado—has set a new standard for exquisite execution of norteño fare.

The counterpoint of Domínguez's virtuoso sax and Meléndez's voice—arguably the best and most expressive in the realm of regional Mexican music—has resulted in a string of No. 1 hits for Primavera.

The group has landed four No. 1 songs on Billboard's Hot Latin Songs chart—extraordinary for a regional Mexican group—as well as 15 No. 1s on the regional Mexican airplay chart, more than any other act. Three of its releases have topped Billboard's Top Latin Albums chart.

Primavera started racking up gold certifications for shipments in excess of 500,000 units in the '90s. And in 2002, it received a platinum certification for shipments of more than 1 million copies of "Necesito Decirte."

It was, longtime manager Jesús Guillén says, "the most beautiful moment in their career. I couldn't believe it. Very few Latin acts sold a million copies, much less regional Mexican acts."

To date, three Primavera albums have been certified platinum by the RIAA and six have been certified gold.

To top it all, in 2006, blockbuster album "Algo de Mí" was certified double-platinum for shipments of 2 million units.

Far from simply sitting back and repeating formulas, Primavera—still signed to Fonovisa Records—has striven to expand its music and in the process, expand the influence, reach and recognition of norteño music worldwide.

Although the group is norteño—and proud—it is unafraid to experiment in other genres and frequently inject more pop-leaning fare.

In February, celebrating its 30th anniversary, Primavera played a sold-out show at Los Angeles' Nokia Theater L.A. Live, becoming the first regional Mexican act to perform there.

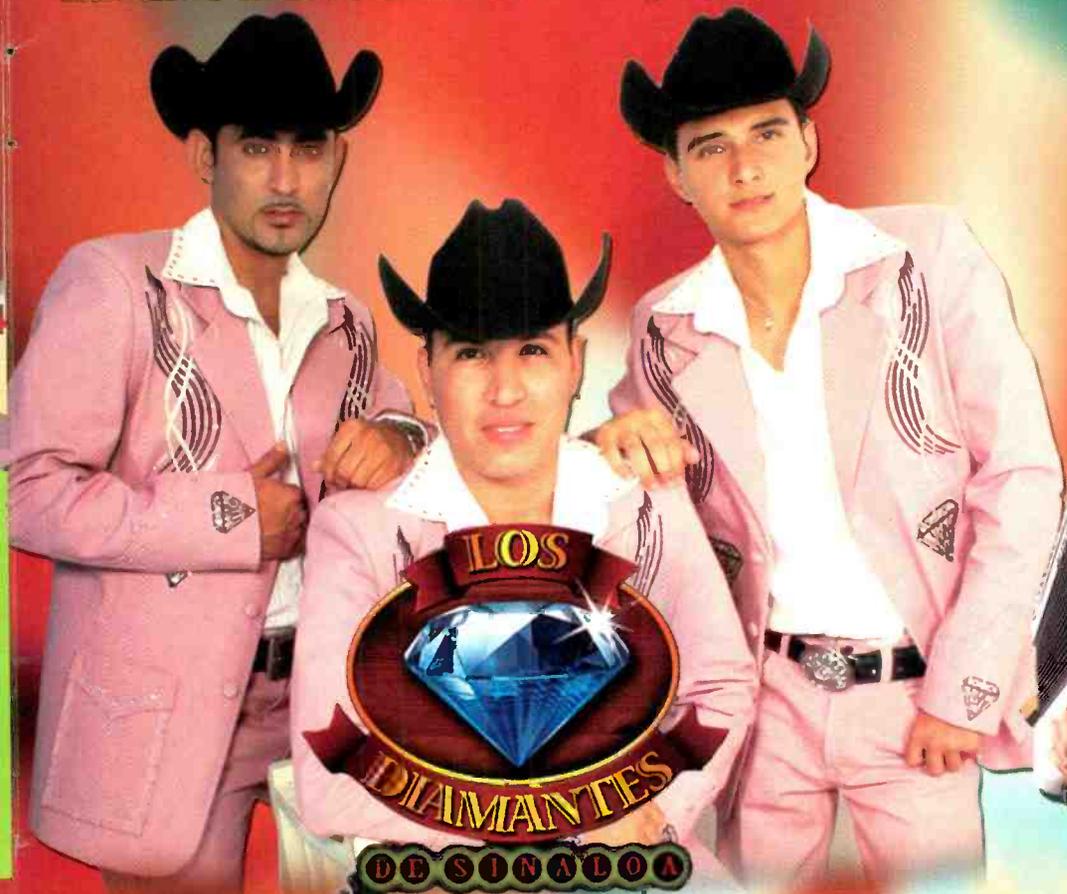
"It's very important for us to demonstrate to audiences, to the world, that regional Mexican music—in this case, grupero music—was sometimes relegated to a minor role," Meléndez says. "We want to set a standard and prove that our music is dignified enough to show anywhere in the world."



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ARTISTAS EXCLUSIVOS

Navarro Music saluda a los premios Billboard Latino y sus nominados



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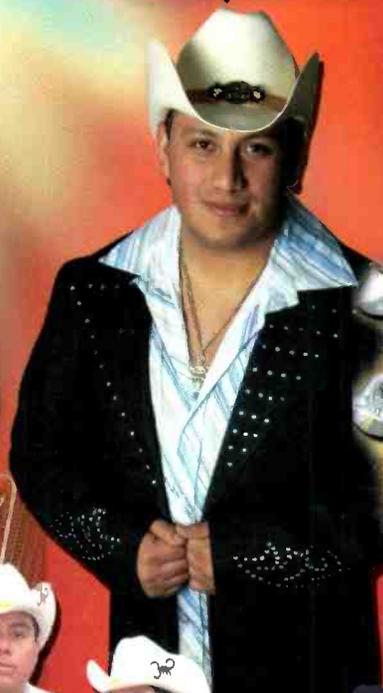
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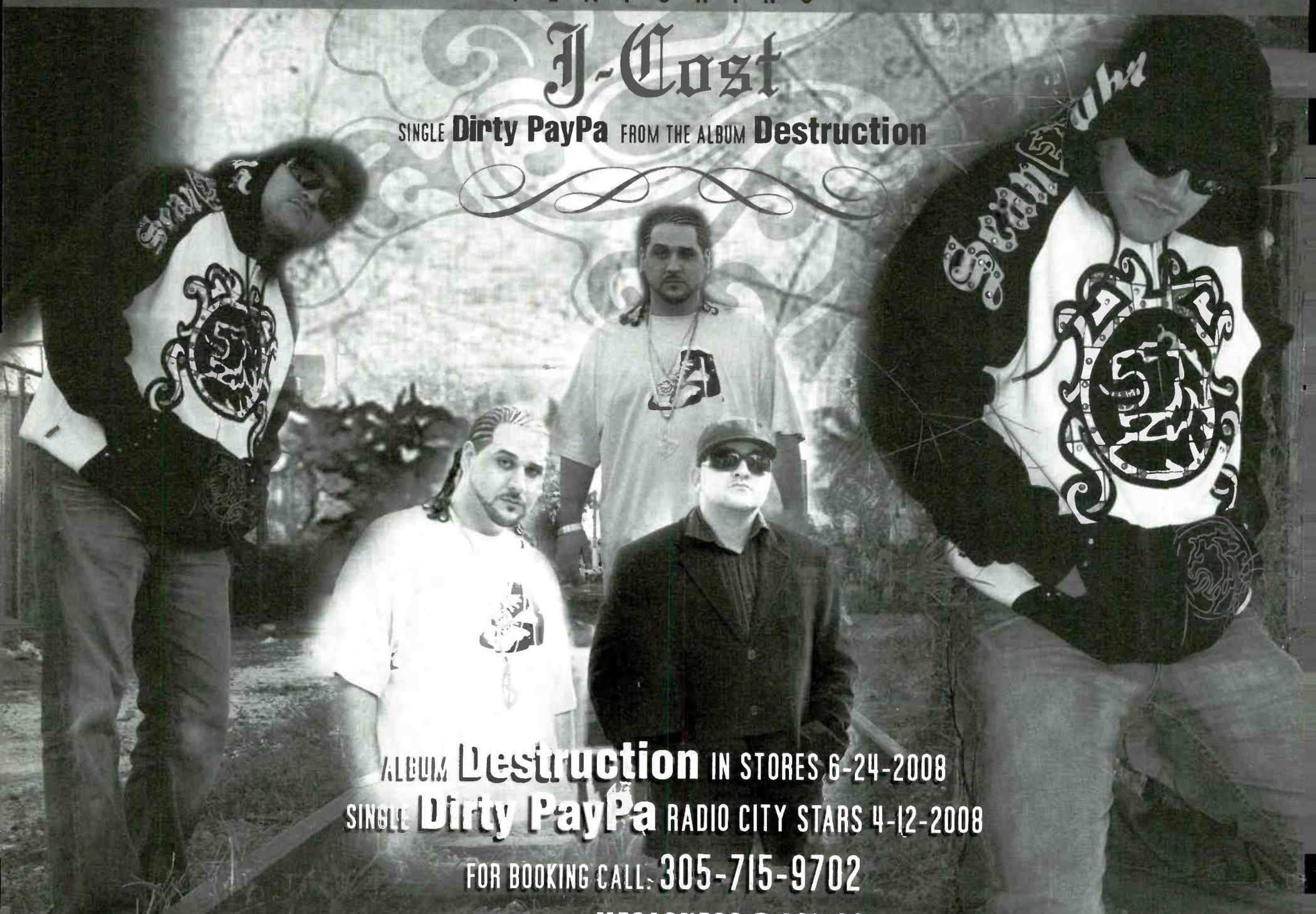
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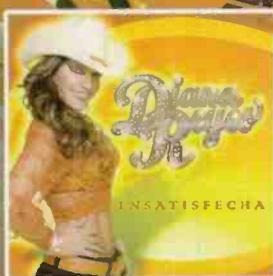


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Stage Time

Artists Show Off Talent, Business Savvy At Conference Showcases And Panels By Ayala Ben-Yehuda

Showcases and panels at the Billboard Latin Music Conference are a sought-after platform for artists to perform their work and tell their story in front of Latin industry heavyweights. Last year's showcases included Xtreme, Toby Love and Motel, all of whom appeared at the Billboard conference in their breakout years. Here are introductions to some of the artists confirmed to play showcases or speak at the conference, which is presented by Heineken in association with Target and SanDisk.

ANA CRISTINA

The 22-year-old released her self-titled debut on Sony Discos when she was 15, having worked with top Latin producers such as Kike Santander, Emilio Estefan and Rudy Perez. She has sung at the White House in front of President George W. Bush and international dignitaries. Ana Cristina will perform April 8 at the Era Music showcase.

BRANDON

The 6-year-old from Guamuchil in Sinaloa, Mexico, has been singing regional Mexican standards since he was a toddler. An online video of him performing caught the interest of Navarro Music, which is developing the boy as an artist it hopes will be known internationally as Little Brandon and His Accordion. Brandon will perform April 8 at Navarro Entertainment's poolside networking reception.

BRYAN GONZALEZ

Singer/songwriter Bryan Gonzalez recently released his debut album "Destino." He performs regularly in the Miami area and will be playing his pop repertoire April 8 during the Era Music showcase.

CARMEN JARA

The native of Obregón in Sonora, Mexico, is a veteran on the regional Mexican scene. The banda/mariachi singer will release with her 14th album, "Amor Illegal" (Casino Music Group), this month. Jara has balanced her musical work with frequent TV appearances and other ventures, including a cosmetics line. Jara will play the Era Music showcase on April 8.

DANIEL SANTACRUZ

The Dominican singer/songwriter has penned hits for Reik ("Me Duele Amarte") and Monchy y Alexandra ("No Es Una Novela," "Perdidos"). He co-wrote with Alejandro Jaén "Baila La Copa," the official Copa America song for 2007 sung by Mexican group Ose. Santacruz produced his new album of bachata, pop and other styles, "Radio Rompe Corazones," with Jaén. He will perform April 9 at ASCAP's Acoustic Showcase.

THE D.E.Y.

Comprising Nuyorican MC Divine and songstress Élan, along with Puerto Rican rapper Yeyo, the bilingual trio fuses hip-hop, R&B and Latin rhythms on its upcoming Epic Records debut, "The D.E.Y. Has Come." New single "Give You the World" is heating up at rhythmic top 40. The D.E.Y. will speak April 9 at MTV Tr3s' "Urban Moves" panel.

LOS DIAMANTES DE SINALOA

The trio consists of two guitarists and a bassist from Guamuchil, Mexico. Los Diamantes' fifth

album, "El Paisano," is forthcoming on Navarro Music. They will join Huicho Domínguez, Jorge Meza and other artists April 8 at the poolside networking reception sponsored by Navarro Entertainment.

DIANA REYES

Duranguense queen Diana Reyes will perform at the Billboard Bash and also demonstrate her business savvy April 8 at the "New Music Business" panel. The artist and co-founder of DBC Entertainment has gone independent for her new album, "Insatisfecha." Reyes' "Te Voy A Mostrar" is a finalist for regional Mexican album of the year by a female group or solo artist.

ESPINOZA PAZ

The 25-year-old songwriter will discuss his craft April 8 at BMI's "How I Wrote That Song" panel. In addition to penning hits for such acts as Cuisillos, El Coyote y Su Banda Tierra Santa and Jenni Rivera, the regional Mexican artist is releasing his own album on ASL/Machete, "El Cantautor del Pueblo."

HUICHO DOMÍNGUEZ

Huicho Domínguez (aka Carlos Bonavides), who is called "the Millionaire of Laughs," transitions from comic acting to music. His album of duranguense, cumbia and banda songs on Navarro Music, performed with his Millionaires, features such titles as "Perfidia," "Te Pareces a Mi Abuelita" and "20 Mujeres." Domínguez will perform April 8 at Navarro Entertainment's poolside reception.

JIMMY FLAVORR

Dominican Republic-born Jimmy Flavorr was driving limousines in New York when his boss discovered his rapping ability and signed him as the first artist on label Lindoro Entertainment. A battling MC who describes his style as raw and whimsical, Flavorr will perform April 7 at the radio mixer sponsored by Lindoro Entertainment.

JULIÁN GÓMEZ Y SU TAMBORAZO DURANGUENSE

The Chicago-based duranguense group got its start nearly a decade ago opening for such groups as Intocable and Los Tigres del Norte. The act toured extensively on the strength of its single "Río Rebelde" and caught the attention of Navarro Music. Leader Julián Gómez participated in the making of comic actor Huicho Domínguez's "Perfidia"; the group has performed in Mexico City's Zócalo, alternating with such renowned groups as K-Paz de la Sierra.

KAT DeLUNA

The Epic Records artist scored a Billboard Hot 100 hit with her first single, "Whine Up," featuring Elephant Man, from her debut album "9

Lives." The song is a finalist for Latin dance club play track of the year. Kat DeLuna won the MTV Tr3s Viewers' Choice Award for best new artist at Los Premios MTV Latinoamerica 2007. Her next single is "Run the Show," featuring Busta Rhymes and Don Omar. She will speak April 9 at MTV Tr3s' "Urban Moves" panel.

LOCOS POR JUANA

Locos Por Juana, which plays a diverse mix of Latin, reggae and other rhythms, was most recently featured on "Tributo Urbano a Hector Lavoe." The group is set to perform several Miami dates in advance of its April 9 ASCAP Acoustic Showcase. Locos Por Juana is set to release its next album on Machete Music.

NELIA

Model, painter, producer, actress and singer Nelia speaks five languages and embraces a variety of Latin styles in her music. Having made inroads with her music in Europe, Nelia's mix of salsa, reggaetón, bachata and merengue will be on display April 7 at the radio mixer hosted by Lindoro Entertainment, where Nelia will perform representing In House Digital.

PABLO CEPEDA

Born in Sweden to Chilean parents, the singer/producer/percussionist has worked with Sweden's top artists as well as such internationally known names as Ricky Martin and Chayanne. His own skills as a solo artist will be on display April 7 at the radio mixer hosted by Lindoro Entertainment. Cepeda is represented by Grez Productions.

REBELIÓN CHICANA

This young Mexican-American group of siblings and cousins began playing together eight years ago. They have toured Mexico and opened for such acts as Ramon Ayala and Los Tigres del Norte. The Homestead, Fla.-based group released its third album, "Quiero Decirte," on Nastyboy Records last year with featured artists DJ Kane and MC Magic. Rebelión Chicana will play the April 8 Era Music showcase.

YOEL HENRÍQUEZ

In-demand songwriter Yoel Henríquez has written hits for such acts as Chayanne ("Si Nos Quedara Poco Tiempo") and Son by Four ("Cuando Seas Mía"). With the goal of someday releasing a solo album, the five-time ASCAP Award winner and two-time Latin Grammy Award nominee will perform April 9 at ASCAP's Acoustic Showcase. ■■■

Clockwise, from top: DIANA REYES, ESPINOZA PAZ and ANA CRISTINA.

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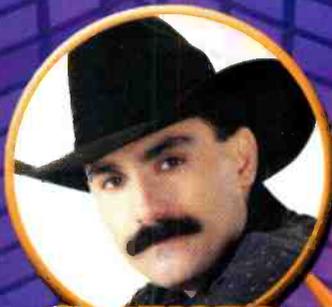


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CONGRATULATIONS TO OUR 2008 BILLBOARD LATIN AWARDS FINALISTS



**JUAN LUIS
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**EL CHAPO
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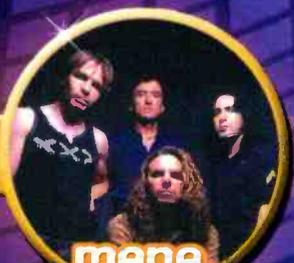
JUANES



**JENNIFER
LOPEZ**



**GRUPO
MONTÉZ
DE DURANGO**



MANA



**LOS CREADORES
ALFREDO RAMÍREZ**



**WISIN Y
YANDEL**



**GRACIELA
BELTRÁN**



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LEONES**



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Bit By



From left: JASON MCGERR, BEN GIBBARD, CHRIS WALLA and NICK HARMER

BIT

Death Cab For Cutie's Major-Label Debut Took A Slow, Steady Route To Platinum. Is There Still Room For Growth?

discussing Barack Obama and recording techniques. /// Their records, including their latest, "Narrow Stairs," due May 13, are not overwhelming affairs; they are smart, subtle and emotional albums that take time to sink in. Their sales reflect this. Death Cab's Atlantic debut, 2005's "Plans," sold 90,000 units in its first week, and has never sold less than 1,000 copies per week since, being certified platinum by the RIAA only recently with 943,000 copies sold and more than 1 million shipped. /// But as the old saying goes, slow and steady does tend to win the race. And their sales are only part of the story. In a time when many formerly indie acts, like Simian Mobile Disco and . . . And You Will Know Us by the Trail of Dead, are being dropped by or leaving the majors, Death Cab, like its Northwest colleague Modest Mouse, is flourishing. /// Like many indies, Death Cab was initially wary about signing to a major label. In a 2000 interview with *aversion.com*, lead singer Ben Gibbard said, "I think we're all pretty wise to the meddlings of major labels and we have friends on major labels who, through all the negotiation processes of putting out a record contract, thought they were getting a good deal and then they realize there is no good deal. You are on a major label. They are set up to fuck you and take all your money." /// Later in the interview he predicted that the band would not sell any more copies on a major than it would on an indie; to date, the total sales for all five records released on its indie label, Barsuk, are 1.1 million copies, according to Nielsen SoundScan. /// Even after the band signed, it was still wary of aspects of the major-label model, going as far as suggesting that fans download the record for free. Still, Death Cab doesn't regret its decision to make the leap, based in part on the fact that it came into the situation with a strong track record and plenty of information.

By Courtney Harding

"We did a lot of work and a lot of research, to the point where we felt like we knew what we were getting into," Gibbard says. "It was key that we felt like we were involved in all the decisions and the process, and that we trusted them to work our records."

Bassist Nick Harmer adds, "I think there was a strong sense of mutual trust between the band and Atlantic. When we came to them, we showed that we loved making music and that we knew how to take care of ourselves. There are always some growing pains, but as a band we have a very strong work ethic and sense of ourselves, and I think they respected that."

On a more practical level, Gibbard acknowledges that the band's relationship with Atlantic "got us on commercial radio and gave us the tools to get the high sales numbers. I definitely feel like we all did the work together."

"Plans" spawned two top 10 hits on Billboard's Modern Rock chart, firsts for the band: "Soul Meets Body" (No. 5) and "Crooked Teeth" (No. 10). In addition, "Soul Meets Body" and "I Will Follow You Into the Dark" reached the Adult Top 40 and Mainstream Top 40 charts.

Atlantic also respected the band's relationship with Barsuk, the Seattle indie that released its four previous records, and kept the label in the fold when the band came over to the major. "We still talk to [Barsuk co-founder] Josh Rosenfeld, and Barsuk will again be releasing the vinyl version of the record," Atlantic head of marketing Dane Venable says.

"I feel like the deal we have in place is great, and it's an exemplary example of a situation where everyone was a winner," Rosenfeld says. "Death Cab were in a good position when they signed to Atlantic, and they are also a band that has their shit together. They are the type of band who show up to sound check early and come to meetings and really dedicate themselves to putting out quality product."

1 MILLION STRONG, AND GROWING

Keeping Rosenfeld, the man who helped drive the band's ascent, involved with Death Cab is only one way Atlantic was able to earn the band's trust. "The label has a sense of what sort of things we are comfortable with, and we can have a dialogue with them," guitarist Chris Walla says. One thing the band insisted on was not having to force its creative process when it came to writing and recording "Narrow Stairs" and having the ability to be in control of the recording when it did happen.

"I didn't write any songs between finishing 'Plans' and June of 2006, which was almost a year," Gibbard says. "We were on the road and I had no windows of time to sit down and work on them. I set the fall of 2007 as a deadline for myself and made sure to take some time off in between. I sat down by myself and worked on the songs for the first eight months of 2007; I needed that time to rediscover my individuality."

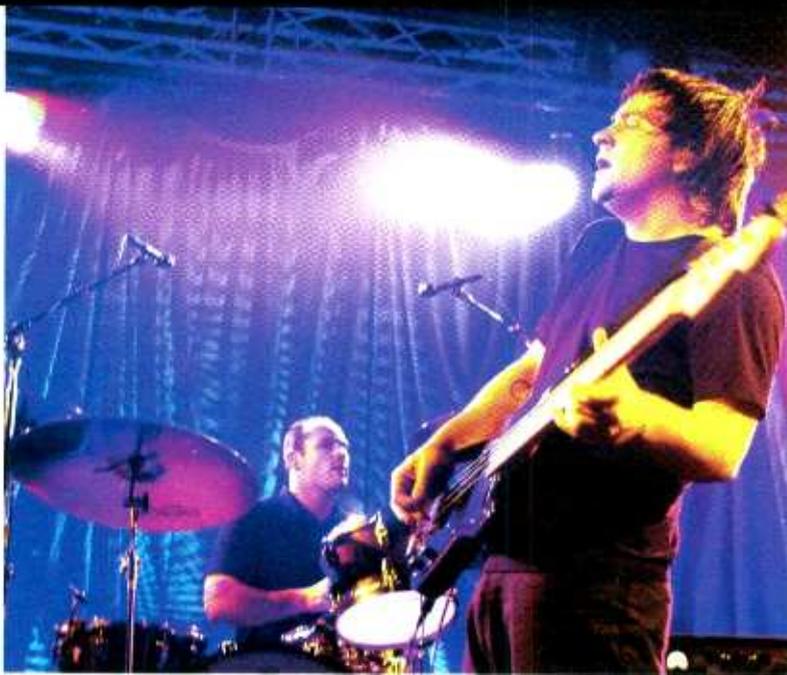
When Gibbard was writing the initial songs, Walla worked on his solo record and produced a Tegan & Sara album, while drummer Jason McGerr built the studio where the band eventually recorded "Narrow Stairs."

The recording process was initially informed by a session Death Cab did in New York to record a cover of Malvina Reynolds' "Little Boxes" for Showtime series "Weeds."

"That recording was just the four of us in a room, and we realized that was a lot more enjoyable than being in the studio individually, like we did with 'Plans,'" Walla says. "The process this time around was more stripped-down and more exciting, because the stakes were higher. We wound up doing songs like 'Talking Bird' in one take because we found ourselves in such a groove."

The band also recorded the album on tape, which McGerr says was a little unnerving. "There is no 'Apple-Z' button to press to erase everything like there is in ProTools," he says. "Once it's there, it can't be undone."

Once the record was finally done, the band and Atlantic turned to the next challenge: getting the core fan base excited



DEATH CAB FOR CUTIE has expanded its fan base with constant touring.

about it and adding new fans in the process. "What Death Cab did right was balance their artistic growth with their signature sound," Venable says. "There are some unexpected things on there, like an eight-and-a-half-minute-long track and more guitars than we've seen before, but it still sounds very much like a Death Cab for Cutie record."

Despite Harmer's earlier comments to Billboard that the record is "totally a curveball" (billboard.com, Jan. 4), it's still not a significant departure from earlier efforts. Indeed, although they've cut back on the piano and turned up the guitars, Gibbard is still writing lyrics dominated by love and relationships, and the sound still falls very much within the rock genre. "Pity and Fear" trends into more avant, spacier territory, and "The Ice Is Getting Thinner" scales everything back to minimalist voices and violins. But mainly, "Narrow Stairs" feels like the next logical step in a long musical progression.

"They are becoming a career band, and because of the credibility they have with their audience, the marketing plan you need to have in place for them is very different than the one you'd have for a new band," Venable says.

To maintain that credibility, the band stuck to its guns and made sure the first thing fans heard was the full eight-minute and 35-second version of the first single, "I Will Possess Your Heart."

"We started a surprise stream on their Web site on March 18," Venable says, "and the blog buzz erupted almost immediately. Radio listeners were calling the stations asking for it, and they were calling us asking for it. [Alternative Los Angeles stations] KROQ and [KDLA/KDLE] Indie 103 have already given it a lot of spins, and this is before the three-minute, 47-second radio version is released."

The song has made a quick impact; it is No. 22 on the Alternative chart and debuts at No. 13 on Triple A this week, according to Billboard sister publication Radio & Records. The song is the third single to debut in the top 15 since the chart expanded in August 2006.

To make sure the band was comfortable with the song being shortened for commercial airplay, Atlantic enlisted Walla to do the radio edit. "We are also making a point of getting the long version out there as much as possible, to respect the original song," Venable says. "That is the version of the single that will be put up on iTunes along with the pre-order, as opposed to the radio version."

Both parties are taking a similar approach to making the videos that will accompany the track. "The concept is two videos combined in one," Venable says. "The narrative part concerns a woman who travels around the world, while the band shot its scenes in a freezer in California. The whole video will go live on MTV2's 'Unleashed' and the VH1 and MTV Web sites, as well as go up for sale on iTunes and out to blogs. After it's been up for a few days, the shorter version will premiere on VH1's 'Top 20 Countdown.'"

Venable hopes the videos will only be the tip of the iceberg. "Music supervisors love them," he says, perhaps making an understatement. "Pretty much every song off 'Plans' was licensed at some point, and we're still getting hits from that record." Indeed, Death Cab's status as Seth Cohen's favorite band on "The OC" was a key factor in helping build its brand and name recognition, although it is careful to point out that it won't sell its tracks to just anyone. According to Atlantic, the band has licensed tracks to a number of TV shows and films, but no commercials.

"We're obviously not opposed to licensing," Gibbard says with a laugh. "But it has to be the right thing. We wouldn't license a song to a corporation or organization whose work or products we were strongly opposed to." Venable concurs, saying, "They are a friendly band, but for the sake of the music, we need to have some standards."

The band is equally careful about protecting its brand name, although the members are reluctant to acknowledge it at first. "It feels a little weird to think about the bands we loved as brands," Walla says. "I mean, I guess Fugazi was a brand, and Pavement was a brand, even if it was never spelled out. But you have to be really careful with that, because it can cross the line really quickly. Look at how many people are wearing Ramones shirts and then think about how many of them would be able to name even one Ramones song."

"We prefer to think of our brand in terms of how we present our music," Gibbard says. "We want it to be a cohesive concept, with the artwork and the multimedia and the visual presence all unified."

Aside from branding and licensing, the band's greatest boosts have come from its willingness to tour almost constantly. "The fact that they stayed on the road and toured so hard is a huge part of what grew their sales," Venable says. "They are still just coming into their own as a live band, and touring is a growth industry." When asked about touring, the band's answer was much more succinct; "Always," Walla says. "We are always touring."

While a full tour schedule has yet to be announced, the band is scheduled to play Coachella, Bonnaroo, Canada's Pemberton Festival and the Summer Sonic Festival in Japan, along with a handful of one-offs. According to Billboard Boxscore, the band's 2006 tour grossed more than \$5.9 million, with 31 out of 47 shows selling out.

Death Cab will also venture overseas with greater frequency in the coming months, as Venable believes the band is ready to explode in other countries. "The biggest growth area right now is in the U.K. and Europe and Australia," he says. "When the band was in New York doing press recently, they spent a bunch of time doing phoners with international journalists."

Atlantic senior VP of international Torsten Luth adds that the campaigns will run concurrently with those in the States, saying, "We're going to radio the same day worldwide and we are going to be posting everything digitally on the same day worldwide." He also says the band will play shows in the United Kingdom and Europe during the early part of the summer, and that the initial response has been "amazing." "Plans" has sold 33,000 copies in the United Kingdom, according to the Official U.K. Charts Co. It entered the charts in Germany (No. 86 on the Media Control chart), Sweden (No. 36 on the GLF/Nielsen SoundScan chart) and Australia (No. 48 on the Australian Recording Industry Assn. chart).

"This is a band that has done very well, but they definitely have a next level, and we want to get them there," Venable says. "There has never been any question that they have strong core convictions about their music, and we have a mutual understanding that both parties will work hard to make sure they succeed."

"Our goal with this record was to always be able to grab the initial excitement of the first time we played together," McGerr says. "I think that really comes across, and we're proud of it."

'I definitely feel like we all did the work together.' —Ben Gibbard on Atlantic.



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MUSIC

HIP-HOP BY MARIEL CONCEPCION

MAMA'S TIME

Patience Pays Off For Jive's Teenage Rapper

Some things are worth waiting for. Just ask Lil Mama.

The pint-sized rapper, born Niatia Kirkland, made a huge splash on the music scene early last year with her first single, "Lip Gloss." The track went on to reach No. 7 on Billboard's Hot Digital Tracks chart and No. 10 on the Billboard Hot 100.

Keeping up with the momentum, Jive, which signed Lil Mama after hearing "Lip Gloss" on rhythmic WQHT (Hot 97) New York, announced her debut album, "Voice of the Young People," would arrive in September.

But her second single, the youthful "G Slide (Tour Bus)," which samples the children's nursery rhyme "The Wheels on the Bus," was released in November to lukewarm reviews. After it failed to reach any Billboard charts, Jive put the 18-year-old Brooklyn/Harlem native's project on hold.

"We were concerned with Mama being a respected artist, not just the 'Lip Gloss' girl. We wanted to get another song in the market to solidify her as an artist," Jive VP of marketing Lisa Cambridge says. "Unlike most situations where you start recording and come across a single, 'Lip Gloss' had already been working [at] radio when we signed her. So, we basically had to play catch-up. We took the time to set her up with the right producers, to get her on the proper platform and get her music and her vision across."

Consequently, Lil Mama went back to the lab and teamed with producers Danja Handz, Cool and Dre, Swizz Beatz, Scott Storch, the Runners and DJ Green Lantern to flesh out the basis of "Voice of the Young People," now due April 29.

"I would describe the sound of the album as global, universal," Lil Mama says. "It's versatile and different from what you expect to hear from Mama. When you're listening, you won't remember you're listening to me." The set includes tracks like "L.I.F.E.," about the trials and tribulations of growing up in the hood, and the midtempo "College," which documents a trip to school.

The extra time spent honing the material is paying off, with the T-Pain- and Chris Brown-assisted "Shawty Get Loose" quickly ascending the Hot 100. On the March 29 chart, the song made the biggest jump so far this year, moving 92-19. The track also debuted at No. 9 on the Hot Digital Songs chart with 72,000 downloads.

"'Lip Gloss' was a cute track. Plus, Lil Mama spits and you can tell on that track," WQHT afternoon mixshow DJ Enuuff says. "[But] 'G Slide' was just way too kiddie for our audience. It sounded like it should be on Nickelodeon Radio, so I passed on it for my show and my listeners. 'Shawty Get



LIL MAMA

Loose,' that's a track that can make anyone dance."

In addition, "Shawty Get Loose" is serving as the promotional track for Fox TV dance show "So You Think You Can Dance?" "It helps a lot to be on the show because people get used to it," Lil Mama says. "When people hear something over and over again, they get familiar with it and it makes it easier to grow on them."

Meanwhile, Lil Mama keeps working. She just wrapped up filming MTV show "Randy Jackson Presents: America's Best Dance Crew," on which she was a judge alongside Shane Sparks and former 'N Sync member JC Chasez. Fittingly, Lil Mama is currently hosting a dance contest via her MySpace page to find a dance troupe that will perform with her at an upcoming show.

Lil Mama, who is on tour with fellow teen phenom Soulja Boy, is being considered for another tour this year, but Jive declined to elaborate. She may also appear on the second season of Jackson's show.

And while Jive didn't go as far as making a Lil Mama lip gloss, it did set up partnerships with NikeiD and the New York City Board of Education. Lil Mama has performed at various NikeiD stores across the country, including the annual sales conference at Nike headquarters in Beaverton, Ore., and was also named the Stay in School Ambassador by the New York Board of Education. Elsewhere, a performance at the Aretha Franklin MusiCares tribute during Grammy Awards week introduced her to a new audience.

"I was never impatient and was not waiting on a song like 'Shawty Get Loose' either, because the album has singles from front to back," Lil Mama says. "But the label wanted it. And now it makes me feel like I'm doing something, making a difference in music right now. Teaming up with those two artists and making the record was one of the smartest decisions I've ever made. And my career is really moving forward now."

JONATHAN MANNION

>>>'PARTY' STARTER

Beset by long delays, Nelly's next studio album is back on the Universal schedule for June 24. First single "Party People" featuring Fergie is already gaining radio airplay well before its May 15 add date. The album track "Wadsyname" appeared on the Billboard Hot 100 in September, debuting at a career-best No. 43. Although the track list is still coming together, Nelly has logged time with a host of major names for the album, including Ciara, Lil Wayne, Snoop Dogg, Akon and LL Cool J.

>>>NOTES TO SELF

Weezer's sixth studio album will be yet another self-titled affair and arrive June 17 via Geffen. "The album is meaty, crunchy and melodic like a good Weezer album should be," frontman Rivers Cuomo wrote on weezer.com. Cuomo previously described the new songs, which were co-produced by Rick Rubin, as "dark and deep and beautiful," and "definitely more sophisticated and adventurous."

>>>LIZ, LIBERATED

Liz Phair has signed a new record deal with ATO, the first fruit of which will be a reissue of her classic 1993 debut, "Exile in Guyville." Due June 24, the set includes four previously unreleased audio tracks and a DVD with a documentary about the album's genesis. A new Phair studio album, her first since 2005's Capitol swan song "Somebody's Miracle," is penciled in for the fall.

>>>'STREET' LEGAL

Kimya Dawson told billboard.com that a call from the producers of "Sesame Street" has been one of the most welcome opportunities in the wake of her involvement with the chart-topping "Juno" soundtrack. "We're talking about all different kinds of things. I might do some music work with ["Sesame Street"], which is like my dream," she said. Dawson has also wrapped work on "Alphabutt," a new album of children's music she hopes to release in August.

Reporting by Jonathan Cohen and Gary Graff.

LATIN BY LEILA COBO

Taking Chances

Hits Come Second For Songwriter/Producer Torres' Solo Disc

Tommy Torres is known in the music industry as a prolific songwriter and producer whose output landed him atop Billboard's year-end Hot Latin Producers chart.

But many don't know Torres the artist, a singer/songwriter whose solo career has been set aside by his success in other areas.

Now, in the wake of the April 1 release of his third solo album, "Tarde o Temprano," Torres is banking on a new record label—Warner Music Latina—a new sound and a more open-minded radio scene to really get his voice heard.

"From a certain point of view, I'm starting from scratch, but I feel the industry already knows me, and radio is opening the doors to me far more than before," Torres says, speaking from his home in Puerto Rico. "And I'm glad it's been that way because I have more to offer on this album than on my past ones. The elements I'm bringing in this time, as a Latin and as a Puerto Rican, have much more personality than the things I did in the past, which were more traditional pop/rock."

Torres' first single, "Pegadito," has yet to enter Billboard's Hot Latin Songs chart, although the song is getting airplay in Puerto Rico and on pop-driven FM radio networks like Exa and Superestrella.

"We are working very heavily in Puerto Rico first, because it's his home," Warner Music Latino marketing director Albert Ramirez says.

In Puerto Rico, Torres' release was supported this week with in-stores at local Wal-Marts, Best Buys, Borders and La Gran Discoteca, as well as with a local TV spot campaign that kicked off two weeks prior to release and will run for two weeks after. The same spot will also run on select cable stations nationwide.

Ramirez says Warner's initial target is a younger demo, one that is perhaps more attuned to the Internet than to radio.

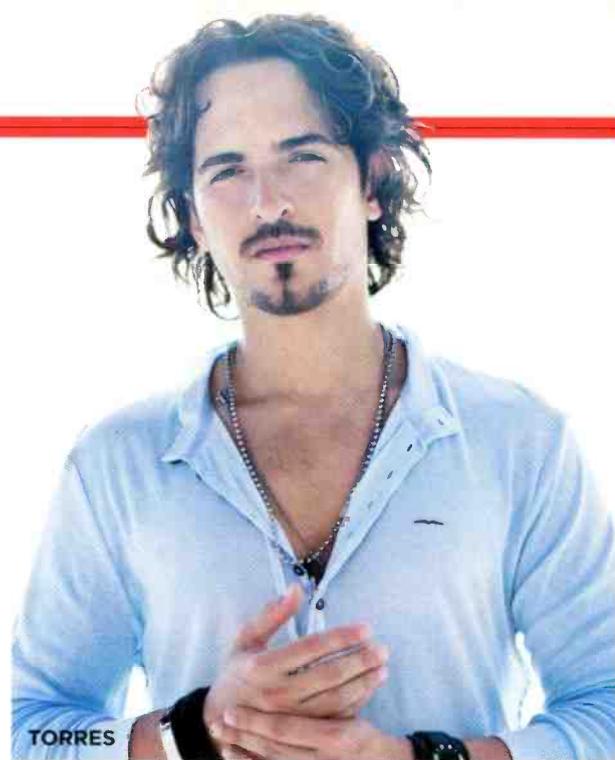
This week, Warner will begin filming behind-the-scenes webisodes with Torres that will be uploaded regularly to YouTube.

"He already has a name," Ramirez says. "Now, we're trying to make sure people know his face."

Torres came to Miami in 2000 as a Berklee College of Music graduate looking for a record deal as a singer/songwriter. He was signed by Sony Discos, but almost immediately, his demos drew attention from other artists on the label's roster.

While Torres' self-titled 2001 debut sold 15,000 copies, according to Nielsen SoundScan, his compositions and productions for others—including Jaci Velasquez, MDO and Ricardo Arjona—became mega hits.

However, Torres says, he doesn't see his career as a composer and a producer as hindrance to his solo endeavors. "I simply saw it as, it was in the stars to happen this way and you have to go with the flow," he says.



TORRES

Torres' second album, 2004's "Estar de Moda No Está De Moda," came out on indie Ole Records. For the following four years, his prominence as a songwriter/producer rose and acquired new visibility thanks to "Tu Recuerdo," a song he co-wrote and performed for Ricky Martin's "Unplugged" album.

"Tarde o Temprano," which Torres co-produced with guitarist Dan Warner and drummer Lee Levin, follows in that song's vein in that it incorporates Puerto Rican rhythms but also inserts quirky instrumentation and arrangements, from classically minded cellos to touches of electronica.

"When I write for others, the artist is usually looking for a single," Torres says. "When I write for me, I take more risks. Not every song has to be a single, and I use the entire album."

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>FOALS GOLD

The members of U.K. alt-rock act Foals knew exactly what they wanted their debut album "Antidotes" (Transgressive/Warner Music) to sound like—and they were definitely not prepared to compromise. After rejecting an initial mix of the record by TV on the Radio's Dave Sitek (Yeah Yeah Yeahs, Liars), the Oxford-based quintet chose to mix the project themselves.

What the band delivered, London-based Transgressive director Toby L says, was "not the record that probably would have been the easiest nor the most commercially viable." However, he adds, "it's the record that will set them up as the kind of band that people will want to keep hearing for years to come. It's definitely a start-to-finish listen, which is quite rare in this day and age."

Transgressive released the album March 24 in the United Kingdom ahead of an April 8 U.S. release through Sub Pop. The album entered at No. 3 on the Official U.K. Charts Co.'s April 5 listing.

The band's 17-date Euro-

pean tour booked through the Agency Group (April 1-20) precedes a monthlong North American tour (April 22-May 30), also booked through the Agency Group. European festival appearances follow in the summer. Foals are published by Universal Music Publishing.

—Richard Smirke

>>>NORWEGIAN WOULD

Punky 23-year-old Norwegian Ida Maria has built a local rep-

utation through live performances, recalling the angst of Janis Joplin and the energy of Iggy Pop. The Sweden-based vocalist's as-yet-untitled debut album will appear May 5 in Norway (on Waterfall/Sonet), June 4 in Sweden and late July in the United Kingdom. RCA U.K. GM John Holborow calls Ida Maria "a natural and mesmerizing performer, with an amazing voice and a unique personality that comes across in everything she does."



FOALS

Her first two singles—"Oh My God" and "Drive Away My Heart"—were issued in 2007 on the singer's own Stockholm-based Nesna label. A global deal excluding Norway with Waterfall Records (a joint venture between Norwegian indie Waterfall and Sony BMG U.K.), saw both singles issued as limited editions in the United Kingdom last October and December; a third, "Stella," appeared March 10.

Signed to EMI Music Publishing, Ida Maria admits to having been perceived as something of a screaming harridan. But, she says, "it's not my fault. I wrote my songs in the wrong fucking key. They weren't written to be sung night after night; my voice gets tired. I've learned for my next record to write low, mellow numbers."

Following London shows April 18-19 booked through Pure Talent Music, Ida Maria plays the House of Blues in Los Angeles (April 27) ahead of further U.K. dates in May. —Hazel Davis

>>>NORTHERN ACCENTS

Italian singer/songwriter Davide Van De Sfroos confesses to being "pleasantly surprised" that his eighth studio album "Pica!" hit No. 4 on the

FIMI chart in February and remains on the list nearly two months after release. That's largely because the 42-year-old artist (whose real name is Davide Bernasconi) sings in the local dialect of his home in Mezzegra by Lake Como, near the Swiss border, which he says is "pretty hard to understand if you're not from around there."

The album was released Feb. 8 in Italy on Van De Sfroos' own Tarantius label through Milan-based Venus Distribution simultaneously with airplay-only single "La Terza Onda." Van De Sfroos says that "pica" is itself a dialect word meaning "beat" or "hit," although he defines his music as "more international—blues, reggae and even bluegrass." Indeed, he performed at the New Orleans French Quarter festival in 2006 and recalls that "many members of the audience thought I was a Belgian singing in Cajun."

Venus managing director Eugenio Cervi reports sales of 25,000 in Italy plus "a few thousand" across the Swiss border. Van De Sfroos' publishing is through Tarantius; bookings are through Milan-based Groove Company.

—Mark Worden

REGGAE BY PATRICIA MESCHINO

Hard Rock Life

Controversial Dancehall Star Mavado Faces The Music

For most Jamaican dancehall artists, securing a successful rapper on a song's remix is a hard-won seal of approval. So when Jay-Z, who has never recorded on a reggae track, rhymed on a remix of singer Mavado's current hit "On the Rock," it became arguably the greatest endorsement ever given to any dancehall record.

According to Mister Cee of New York's WQHT (Hot 97), who premiered the remix on his Feb. 29 evening show, Jay-Z heard Mavado's original on Hot 97 and thought the song's "roc" metaphors provided appropriate references for rapping about his invincibility in the hip-hop world.

"Jay gave me the song as an exclusive and the response was incredible," Mister Cee recalls. "The song is now in rotation and hopefully it will get Mavado more mainstream attention."

Since the release of his chilling breakthrough single "Real McKoy" in 2005, Mavado, born David Brooks, has amassed an impressive amount

of hits on Jamaican charts as well as international reggae charts. His blood-splattered survival stories, evocatively sung to brooding dancehall beats, have kept his VP debut, "Gangster for Life: The Symphony of David Brooks," on Billboard's Top Reggae Albums tally since its July 10, 2007, release.

"People are drawn to Mavado's music because of the conviction in his voice," says Neil "Diamond" Edwards, the album's A&R coordinator. "Some people don't agree with his lyrics but he is as real as it gets."

Produced by Trevor "Baby G" James, "On the Rock" offers a respite from the gun-laden imagery that Mavado's detractors argue exacerbates Jamaica's already soaring crime rate. Lyrically, it evokes Rastafarian roots reggae as Mavado, who developed his love of singing in church, hauntingly asks for spiritual strength.

Mavado wrote the song following an early morning raid on his Dec. 4, 2007, birthday party/concert in Kingston, jointly conducted by Ja-

maican police and soldiers who surrounded the venue, locked the exits then searched patrons for weapons. Mavado had planned to donate the party's earnings to his Connect Jamaica organization, which aims to provide free computers for every school on the island. In a conversation following a March 11 performance in Negril, Jamaica, for the Soul Rebellion charity, which rebuilds local schools through its nominally priced Buy a Brick program, Mavado said he had no idea why the authorities raided his party but added, "There's a lot of people trying to stop me from doing what me a do."

As the 27-year-old singer's renown increases, so does the firestorm surrounding his lyrics. "We pretend that we are still dealing with [Bob] Marley, while dodging the fact that we are dealing with Mavado, who recommends death to informers who would help us put away brutal criminals," columnist Ian Boyne wrote in a February 2008 commentary in the Jamaica Sunday Gleaner newspaper. Officials on the Eastern Caribbean island of St. Vincent, meanwhile, have refused to allow Mavado to perform there because of his "potentially dam-

aging influence on the island's youth."

The trend toward violence or "gun lyrics" in dancehall songs came to the fore in the late '80s and has remained an intermittently popular, if reluctantly accepted, aspect of the music's identity. Mavado, one of dancehall's most influential artists, believes he has been unfairly targeted by officials who are unwilling to address Jamaica's complex social problems, such as the despair among ghetto youth and the arsenals of weapons found within many impoverished communities.

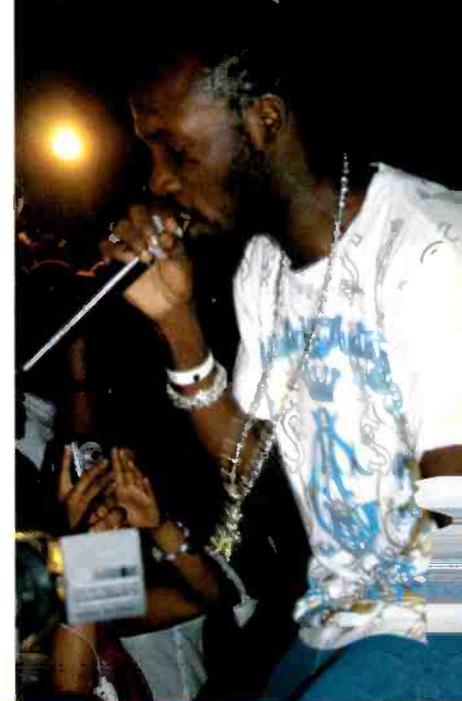
"I am talking about poverty, pressure, things that are happening which most people are scared to say," he says.

"Mavado's success begs the question, Does art imitate life or vice versa? We need to recognize that each influences the other in order to change things," Soul Rebellion director Richard Sloan says. "Some people objected to us working with him, but no one would mind if we were a political organization and invited [California Gov. Arnold Schwarzenegger] to be our keynote speaker, and look at the violence in his movies."

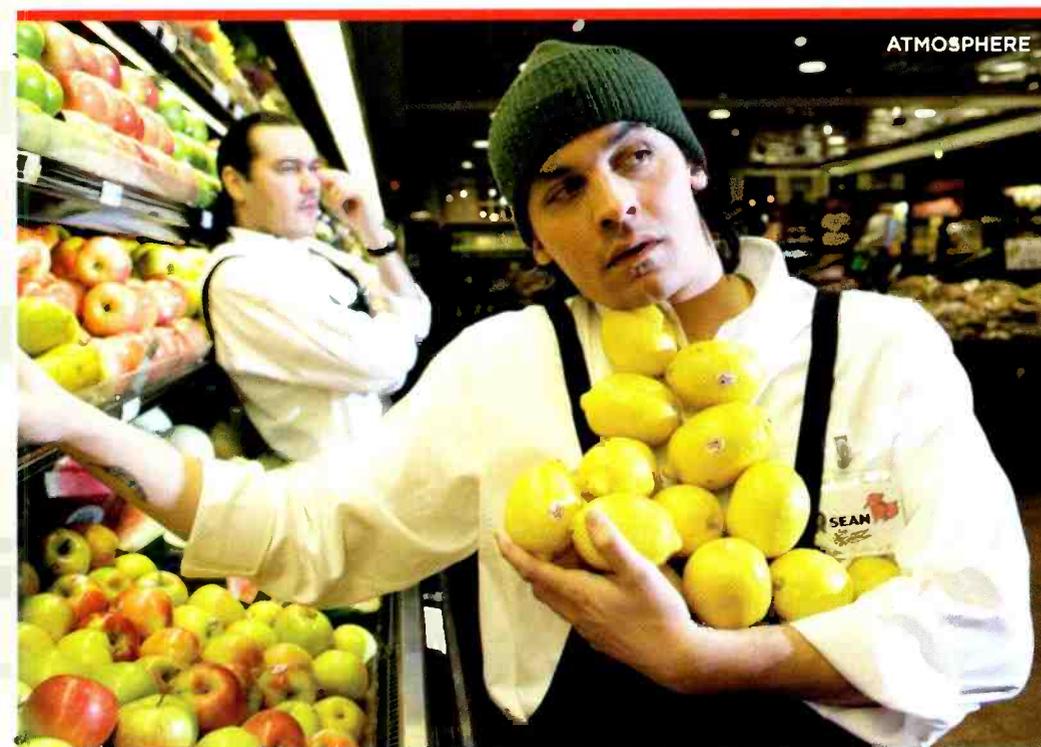
Deciphering the art-imitating-life question became even more complicated on March 26, when Mavado was

arrested and charged with two counts of shooting with intent and illegal possession of a firearm, related to a July 2007 incident in Kingston. Two days later, he was released on \$3,000 bail and forced to surrender his travel documents. Now more than ever, it seems, he needs the salvation he sought on the rock.

MAVADO



ATMOSPHERE



HIP-HOP BY JEFF VRABEL

Keep It Like A Secret

Atmosphere Builds Anticipation The Old-Fashioned Way

Slug, the rhyming half of Minneapolis indie hip-hop duo Atmosphere, says his decision to not release advance copies of

"When Life Gives You Lemons, You Paint That Shit Gold" (due April 22 from Rhymesayers) wasn't made for business rea-

sons or any desire to keep it safely away from the unruly hinterlands of the Internet. He just missed people being excited for records.

"It's funny because a lot of journalists thought, 'This is silly, because it's still going to get downloaded,'" Slug says. "But this isn't about trying to fight downloads. We chose to do this because we don't like the way that the anticipation has been killed. I'm a little bit older now, and it's still novel

to me to remember what it was like to have to wait to hear a record."

To that end, Rhymesayers isn't servicing promo copies of "Lemons" until a week to 10 days before street date, which should hopefully curtail leakage. In the meantime, the group has been holding listening sessions in various cities and during South by Southwest.

Rhymesayers co-owner/chief executive Brent "Siddiq" Sayers agrees that the plan isn't some "big statement" against downloading or the digital age. "It's just a matter of us going, 'You know what, we want to try to do this in a way where the fans can get the full experience,'" he says.

Sayers speaks with that wistful nostalgia of a brick-and-mortar guy. "We're from that generation where you had this built-up anticipation, waiting for that record store to open, checking out the liner notes, stuff like that," he says. "These days you've got people who pop in an early advance copy—sometimes not even the final recording—and listen through computer speakers, then weigh in as far as quality or importance. That's

not really the way it should be done. Growing up, I wouldn't have had that experience listening to half of the Public Enemy records through headphones; they wouldn't have had that same impact."

Slug takes pains to point out that he's hardly anti-downloading. "I don't think [it] hurts us as much as it does major-label acts, because when we entered the game, downloading was a big thing," he says. "It's almost as if the downloading and the file sharing is what got people marketing for us. So I'm not that guy who's like, 'Fuck off, don't download my music.'"

Indeed, Atmosphere fans haven't been hurting for content. Last Christmas Atmosphere released a free full-length record titled "Strictly Leakage" via its Web site; the group says that the record was downloaded more than 60,000 times in less than two weeks. In addition, the act last year released three EPs under its "Sad Clown" banner; each featured five new tracks. Combined, they sold more than 57,000 units, according to Nielsen SoundScan. "There was this weird fear of it hurting us, putting out so much

music," Slug says. "But I think it helped sort of get the ball rolling."

The group plans to roll out "Lemons" heavily online, via outlets like "Paint It Gold," a semi-comic series of webisodes in which Slug and Atmosphere producer Ant field questions from fans. "I feel like the campaign here is for something bigger than the release of our next record," Slug says. "It might be a campaign for us as artists, as personalities. There are less and less boundaries than there were even five years ago. There's a lot of room to fuck around and be as stupid as we want to be."

Plus, Slug adds, the increased focus on the digital angle may leave room to improve the physical one; to return the focus back from ringtones to albums. "Go make your package better," he says. "Go put something back into your artwork. Make the physical product something that the kids are actually going to want to own. So many artists are making standard fast-food music. Why should anybody feel like they should spend \$18 to get something that isn't worth it?"

MAVADO: MICHELLE NARAINA; ATMOSPHERE: DAN MONICK

JAZZ BY LARRY BLUMENFELD

Something Worth Celebrating

With Jazz Fest And Other Milestones, New Orleans' Comeback Continues

Eight months after the floods following Hurricane Katrina ravaged New Orleans, there was at least one hard, good fact regarding a threatened music scene: the annual New Orleans Jazz & Heritage Festival took place at its customary Mid-City Fair Grounds site.

Familiar favorites, from Buckwheat Zydeco to pheasant-and-quail andouille gumbo were served up. Local heroes like singer John Boutté and national ones like Bruce Springsteen brought audience members to joyful tears.

"I remember talking to Mitch Landrieu, the lieutenant governor," festival producer Quint Davis says from his office in New Orleans. "It was January, and we weren't sure if we could

mount the event. And he told me, 'Not having the festival is not an option.' I knew what he meant. And I knew that if we put this big, soul-generating battery on and, for two weekends, people could plug in, it would mean something." The festival also generated \$300 million in city revenue last year; that meant something too.

Now, more than two years later, in a city rebuilding only in troubled fits and starts, the festival arrives again (April 25-27 and May 1-4) with another positive jolt. The 2008 Jazz Fest marks the return of the Neville Brothers, who have not played the event since Katrina, and the festival's full seven-day schedule.

Davis says the festival's fortunes now draw heavily on the support of its corporate

underwriter, Shell Oil, which came onboard as title sponsors in Katrina's wake. It has also been aligned since 2005 with AEG Live, which has led to the booking of headliners with broad appeal. This year's crop ranges from Billy Joel to Stevie Wonder, Santana to Diana Krall. Yet for many in attendance, especially New Orleans residents, it's the local heroes that define the event—none perhaps more so than the Nevilles.

"There are still over 100,000 people who are estranged from NOLA, whose families are separated," Davis says. "To me, the Nevilles embody and represent those people."

And tucked in between Jazz Fest's two weekends is another soul-generating spark—the two-day Pon-



The return of local heroes THE NEVILLE BROTHERS is among the highlights of this year's New Orleans Jazz & Heritage Festival.

derosa Stomp (Billboard, April 5). "It's a complete narrative of the roots of American music," founder Ira Padnos says, "or, more simply, the ultimate jukebox—all killer, no filler."

A veteran New Orleans label is also celebrating a milestone as Jazz Fest draws near. In 2006, when the event's CD tent was in doubt, Mark Samuels, the man behind Basin Street Records, jumped in to fill that void. It was one of many steps along a challenging post-Katrina road for Samuels, his family

and the label he founded, whose recording artist family includes trumpeters Kermit Ruffins and Irvin Mayfield, clarinetist Michael White and pianist Henry Butler.

When Samuels returned to New Orleans in 2005, he found his home in the Lakeview section and his office on Canal Street virtually wiped out. Suddenly, all that was up and running was the label's Web site. Though Samuels relocated with his three children for a while to Texas, he was determined to return. He began issuing

missives online. By mid-2006, he had restored the second story of his home and was running the company out of the gutted ground floor, surrounded by whatever inventory had survived.

With four new CDs this spring—from Mayfield, Butler, White and singer Theresa Andersson—Basin Street returns to issuing new music and marks its 10th anniversary. It's an inspiring story of personal tenacity and one more significant piece of the New Orleans cultural puzzle back in place. ♦♦♦

CITIZEN MAYFIELD

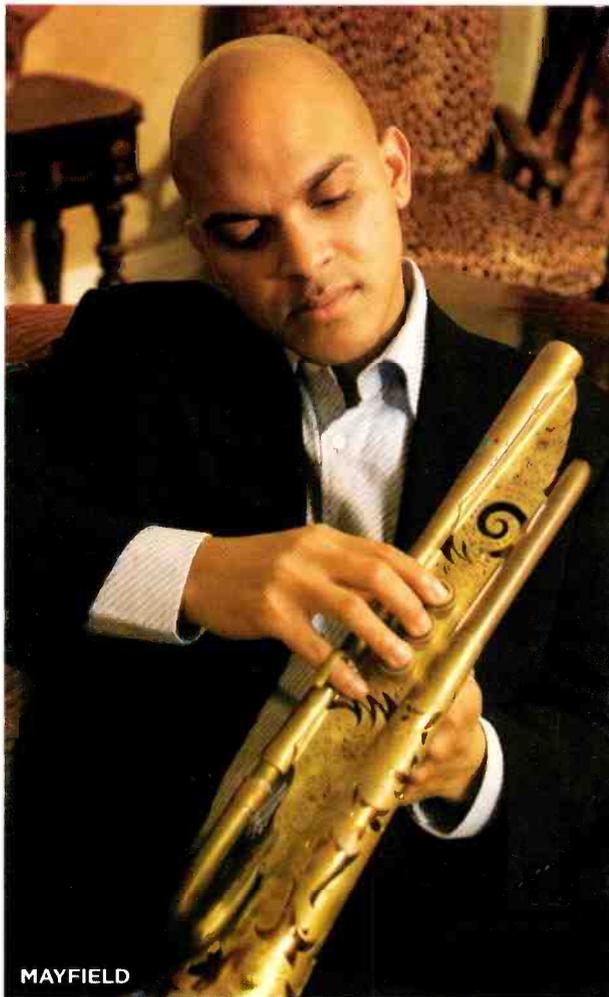
Jazz Crusader Works To Rebuild New Orleans Culture

Trumpeter Irvin Mayfield's brand-new Basin Street release, "Love Songs, Ballads and Standards," finds him convening with pianist Ellis Marsalis. In so doing, he rekindles a relationship with a standard-bearing patriarch and educator that began when Mayfield, at age 9, came calling and precociously declared his prowess. Recorded in 2005, the new CD nearly didn't see the light of day. Hurricane Katrina left the tapes damaged beyond repair; the album was mastered from Mayfield's iPod downloads of the tracks.

Now 30, Mayfield is focused on recovering much more than studio takes these days. And he's convening not just with associates like Marsalis and with the members of his 17-piece New Orleans Jazz Orchestra (NOJO), but with all sorts of policymakers. He holds board seats at the Louisiana State University Psychiatric Assn., the New Orleans Arts Council, Unity (an organization working on issues of homelessness) and the New Orleans Police and Justice Foundation.

Right now, when his trumpet isn't pressed to his lips, Mayfield is pressing the issue of libraries. Last month, as board chairman for the New Orleans Public Library, he unveiled a 25-year plan to restore and redevelop a system in need of repair. Although all 13 branches are again in operation, some are in portable trailers or makeshift venues.

"We don't just want to have a library system," Mayfield says. "We want it to be us. We want it to be our style, our identity. And the same core values of jazz, the same things that inform my orchestra and my playing,



MAYFIELD

are behind this initiative."

Mayfield envisions a library system that highlights the "sights, sounds and tastes" of New Orleans by developing holdings and programs focused on the city's distinctive architecture, music and cuisine.

The plan will begin in the next two years with the construction of the jazz-themed branch, housing early recordings and other artifacts. It will cost about \$10 million, \$2 million of which will come from the Bush-Clinton Katrina Fund, founded by former presidents George H.W. Bush and Bill Clinton. The rest of the money will be drawn from private donations and fund-raisers, as well as the Louisiana Recovery Authority, the Federal Emergency Management Agency, the city and the state, Mayfield says.

Mayfield, whose father was among those who drowned in Katrina's aftermath, says he finds his solace and his emotional release in his music. One recent expression was his composition for his orchestra, "May His Soul Rest in Peace," which will be among the tracks on a Harmonia Mundi release slated for later this year.

And he thinks that, in both metaphor and practical action, music can seed a broader recovery. "Around the country, art is considered secondary or tertiary," he says. "People don't really see how that's the biggest centerpiece we have to rebuilding. Culture defines this city."

Meanwhile, an architect's rendering of the National Jazz Center sits prominently in Mayfield's NOJO office. The centerpiece of a proposed \$700 million Hyatt Jazz District, the center is meant to house Mayfield's orchestra and a 20,000-square-foot performance space, among other elements. The project was announced with much hoopla in 2006, inspiring pride and controversy. But the developer pulled out. Still, Mayfield has faith. "We've got to get it done," he says. —LB

NEVILLE: CHERRY GERBER/AP IMAGES; MAYFIELD: GREG MILES

THE BILLBOARD REVIEWS

ALBUMS

R&B

RAY J

All I Feel

Producers: *various*
Knockout/Koch

Release Date: *April 8*

▶ Ray J opens his fourth album in refreshingly candid fashion. The former teen-star-turned-sex-tape-celeb rails about being in the spotlight, being dismissed as Brandy's little brother and ultimately rebelling. Then for the rest of the album, he goes on to detail his favorite activities, mostly sex-related, coming off like a wannabe rapper in singer's clothing. There's nothing wrong with him trying to prove himself, except when he tries too hard. His macho exploits range from womanizing ("I Like to Trick") to strip-club hopping ("Gifts") to seducing another man's wife ("Boyfriend"). Subject matter aside, many of the tracks are catchy and club-friendly, and a brief moment of non-horny clarity comes with the Rodney Jerkins-produced title track, a "One Wish"-esque ballad about heartache.—CGH

ROCK

IN FLAMES

A Sense of Purpose

Producer: *In Flames*
Koch

Release Date: *April 1*

▶ This Swedish import helped pioneer the

Gothenburg sound of Scandinavian melodic death metal, but the band has always been an ever-evolving one. On its Koch debut, the group's experimentations have led it to a metalcore crossroads. Singer Anders Fridén doesn't viciously sport the genre's requisite scream though, settling for a hoarse shout. In *Flames* stretched its chops at will on previous effort "Come Clarity," but every lick of this new album shows purpose, with 12 tightly sewn songs that punch instead of pummel. "Alias" is an instant hit, thanks to its irresistible keyboard hook at the intro and chorus. Guitarists Jesper Strömblad and Björn Gelotte still provide sweet riffage ("Sober and Irrelevant," "March to the Shore"), albeit in controlled quantities, and downtempo contemplation "The Chosen Pessimist" continues *In Flames'* tradition of brooding on matters of weightiness.—CLT

TAPES 'N TAPES

Walk It Off

Producer: *Dave Fridmann*
XL Recordings

Release Date: *April 8*

▶ This foursome admitted its second album's theme is related to struggling forward (hence the title), which hints at the acidic attitude encased on its 12 tracks. *Tapes 'N Tapes'*

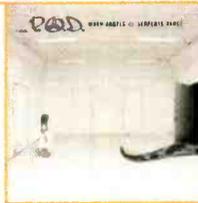
P.O.D.

When Angles & Serpents Dance

Producer: *Jay Baumgardner*
INO/Columbia

Release Date: *April 8*

▶ Anyone who's written off P.O.D. as a hard rock also-ran in recent years will have to bring a new set of ears to this disc. The return of original guitarist Marcos Curiel after a four-year absence is momentous enough, but the 13-song set is also the San Diego quartet's most mature and ambitious outing to date. P.O.D. still brings the noise on such tracks as the opening "Addicted," the fierce "End of the World" and "God Forbid," which incorporates Helmet's Page Hamilton and swings like a sledgehammer. Those are made all the more effective by the cuts that chart a different course, including the slinky funk of "Kaliforn-Eye-A" (with Suicidal Tendencies' Mike Muir), the roots reggae-flavored "I'll Be Ready" (with the Marley Sisters) and the Spanish guitar-driven instrumental "Roman Empire."—GG



breakout '06 debut was characterized by fuzzy vintage cool, and it's followed here with a much more frustrated version of the same. "Walk It Off" again plays at lo-fi and fiddles with styles, borrowing from Frank Black as often as from no one at all, but does it with less of the naïve charm. Small combinations of songs seem like a mixtape mistake, clashing like plaid and polka dots (try the hairy, unison-voiced "Le Ruse" with the ghost-drummed "Say Something Back" and the weird space slam "Blunt"). Still, the album as a whole finds a strange homogeneity, and *Tapes 'N Tapes* keep exploring hip, leaving everyone guessing as to whether they meant to make such a confusing outfit or the pieces were just on sale.—LJW

JACKIE GREENE

Giving Up the Ghost

Producers: *Steve Berlin,*
Jackie Greene

429 Records

Release Date: *April 1*

★ At the start of his fifth album, Jackie Greene wonders "why I am so uncertain/behind the curtain, shaken." Could it be because 2005's lauded "American Myth" died a premature death due to the financial woes of his previous label? Perhaps, but in the same breath, Greene pro-

nounces, "I don't wanna go out like this," and instead delivers a follow-up that's even better. This 12-song set of varied song styles and passionate performances represents a microcosm of Greene's eclectic musical universe to this point. He takes turns at being soulful ("Animal," "Downhearted"), rootsy ("When You Return," "Uphill Mountain"), spiritual ("Prayer for Spanish Harlem") and, when so inclined, making a bigger kind of rock sound on such tracks as "Follow You" and "Like a Ball & Chain." Green and producer Berlin load the songs with textures and details—a trumpet here, an accordion or harmonica there—but they never sound gratuitous or superfluous. A career high point and the essential entry in his catalog so far.—GG

COUNTRY

HAYES CARLL

Trouble in Mind

Producer: *Brad Jones*

Lost Highway

Release Date: *April 8*

★ On his *Lost Highway* debut, this Houston-based country-rock crooner covers Tom Waits' "I Don't Wanna Grow Up," but judging by the rest of "Trouble in Mind," it might be too late for Hayes Carll. The fine songwriting here, rich with Texas-music echoes, sug-

gests that this 32-year-old is the owner of a much older soul. Carll tills thematic soil well-known to any country fan—as one title puts it, he's not really interested in stories that don't include someone suffering from a "Bad Liver and a Broken Heart." But throughout "Trouble in Mind" he views the familiar with fresh eyes. In one tune he's "got a girl out in Henrietta" whose "love is like tornado weather"; in another he catches sight of a "barefoot shrimper with a pistol up his sleeve." One to watch.—MW

POP

MARIÉ DIGBY

Unfold

Producers: *Tom Rothrock,*

Mike Daly, Dave Bassett

Hollywood

Release Date: *April 8*

▶ This young, Los Angeles-based folk-pop lady rocketed to renown last year with a bare-bones YouTube cover of Rihanna's "Umbrella" that garnered millions of views and eventually found its way to top 40 radio and MTV's "The Hills." A slightly souped-up version of "Umbrella" closes out Marié Digby's debut, but original material dominates "Unfold," which should appeal to fans of Vanessa Carlton, Sara Bareilles and Ingrid Michaelson. As her YouTube clips make clear, Digby has a

voice worthy of the solo-acoustic approach; what she doesn't have yet are the tunes, so the best cuts here surround her singing with lots of high-end pop-rock studio flash. Cue up the jaunty "Stupid for You" or the crunchy "Girlfriend" for highlights.—MW

BLUES

MARCIA BALL

Peace, Love & BBQ

Producer: *Stephen Bruton*

Alligator

Release Date: *April 8*

▶ It's been about five years since Marcia Ball released a studio album, so the arrival of "Peace, Love & BBQ" is indeed a welcome ray of sunshine. This is a potent batch of tunes, highlighted by Ball's keyboard mastery, the L.A. Horns cats and eight original songs. The heart of the album lies with five successive songs: the smooth blues "My Heart and Soul"; Ball's ballad/duet with Dr. John, "I'll Never Be Free"; the sweet Zydeco vibe of "Married Life"; a soulful cover of "Falling Back in Love With You"; and, finally, "Right Back in It," a fast and furious Texas boogie, a style she kills every time. Of further interest is Ball's heartfelt remembrance of our dispossessed friends from New Orleans to Biloxi, Miss., "Where Do You Go?"—PVV

LADY ANTEBELLUM

Lady Antebellum

Producers: *Victoria Shaw, Paul*
Worley

Capitol Nashville

Release Date: *April 15*

▶ Not only is this one of the best new-artist debuts in recent memory (think Dixie Chicks in 1998), Lady Antebellum's self-titled set will go down as one of the year's best, period. The singing/songwriting combination of Hillary Scott, Charles Kelley and multi-instrumentalist Dave Haywood is fresh and mature. The trio's unique vocal arrangement—Kelley's blue-eyed soul leads on some songs, Scott effortlessly leads on others, and the two also duet—sets them apart. "Love Don't Live Here" is driven by Kelley's powerful vocal, while Scott shines on the defiant "Long Gone" and the romantic "Can't Take My Eyes off You." "All We'd Ever Need" and "I Run to You" finds the pair seamlessly intertwining in the tradition of Crystal Gayle and Gary Morris.—KT



THE BREEDERS

Mountain Battles

Producers: *various*

4AD

Release Date: *April 8*

This ain't your uncle's Breeders.

▶ Kim Deal's cheeky Pixies spinoff, which held rock radio in its sway 15 years ago with "Last Splash," returns with its fourth studio album and first in six years. Make no mistake: The Breeders in 2008 are not festival headliner material. This quartet is more like a Midwest garage band, a vehicle for Deal's modest pop songs void of grand aspiration. The latest batch of tunes definitely includes some keepers; the gentle atmospheric ballad "Night of Joy" rank among her best work, while exultant opener "Overglazed" and the endearingly out-of-tune "It's the Love" also tickle the ears. Those seeking another "Cannonball" will be out of luck. But then, "Mountain Battles" shouldn't surprise attentive listeners. This is what the Breeders have become. Tune in, turn on, and relax.—TC



R&B BY MARIEL CONCEPCION

New Kids On The Block



DAY26

Day26 Tips Up Danity Kane To Debut At No. 1

While filming the second season of MTV reality show “Making the Band 4,” Day26 members Qwanell, Brian, Robert, Mike and Willie shared a Miami beach house with labelmate Danity Kane. But there’s no sharing this week, as Day26’s self-titled Bad Boy debut bumps Danity Kane’s “Welcome to the Dollhouse” from No. 1 on the Billboard 200 after selling 191,000 copies in the United States, according to Nielsen SoundScan.

“We had a bigger debut week than Janet Jackson, and she’s a legend,” says 19-year-old Qwanell, the youngest member of the group. “We feel so honored and we’re almost shaking with excitement.”

Day26 is the first new male group to open at No. 1 since 2001, when D12 bowed on top with “Devil’s Night.” It’s also the highest entry for a debut album by a group since, you guessed it, Danity Kane’s self-titled first album started at No. 1 in 2006.

Meanwhile, the album’s first single, the Marion Winans-produced “Got Me Going,” is No. 39 on Hot R&B/Hip-Hop Songs and No. 5 on the Bubbling Under Hot 100 tally.

In tandem with mass exposure via the MTV show, Day26 was the subject of a host of viral videos captured during promo appearances. The clips were available on MySpace, Day26’s own YouTube channel and the group’s official site, according to Bad Boy new-media marketing manager Kwasi Asare.

Fan interaction is also being emphasized via contests on Day26’s site, including user-submitted videos for “Got Me Going” and a sweepstakes to win a trip to see the group on tour later this year.

That trek, which will be documented on the third season of “Making the Band 4,” will be headlined by Danity Kane and also feature Bad Boy solo artist Donnie Klang.

And while details were scant, some members of the group are considering movie roles and writing songs for other artists. “We’re definitely trying to be in everybody’s face right now,” 23-year-old Robert says. “We want to be able to touch all our fans and make our presence be known.”



RICK AROUND THE NET

It’s been more than 20 years since Rick Astley’s “Never Gonna Give You Up” topped the Billboard Hot 100, but it is once again infiltrating the public consciousness thanks to the phenomenon known as “RickRolling.”

Around March 2007, bloggers and online social networkers started casually linking to the song’s nostalgically ’80s music video via YouTube. RickRolling was a psych-out for readers who would click on tantalizing hyperlinks, only to fall prey to a young Astley’s blonde bouffant and idiosyncratic dance moves.

RickRolling has since taken on a life of its own, with YouTube users creating their own lip-synced routines and real-life RickRoll interruptions at, say, a Scientology protest or board meeting, often with the refrain “You’ve been RickRolled.”

The movement has spurred digital sales for the track, which has sold at least 1,000 downloads per week since late December and peaked with 2,500 sales the week of March 9. And Astley’s label, Legacy/Sony BMG, is expecting a major uptick in the wake of April Fools’ Day.

On April 1, YouTube RickRolled users by linking to the video on all of its home-page features. Other online outlets like Sports Illustrated and Live Journal followed suit. Altogether, the video was viewed 6.6 million times in one day, generating 43,000 user comments and boosting the track to No. 77 at Amazon’s download store.

“YouTube brought [RickRolling] to our attention late last year and were able to track the sources of the hits,” says Sam Gomez, VP of digital marketing for Sony BMG’s commercial music group. “Then about a month ago we were approached with the idea of the April Fools’ prank. Rick and his manager loved it. So we wanted to have fun with this.”

Gomez adds that it was all made possible through the alliance that Sony BMG made with Google and YouTube in 2006 for access to its back catalog of videos.

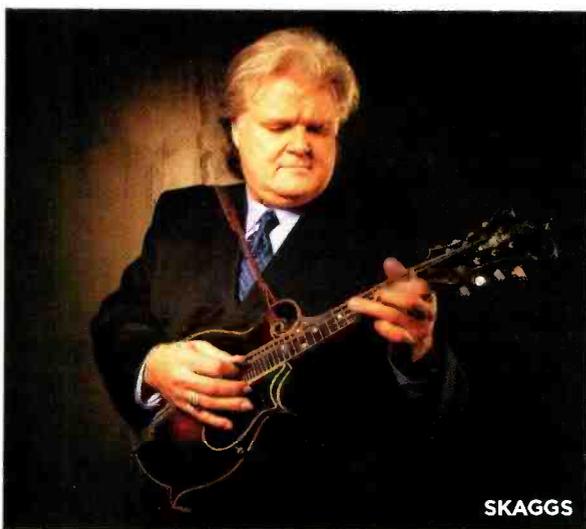
Sony BMG has issued “Never Gonna Give You Up” as a ringtone, and is mulling another greatest-hits release for 2008 in the United Kingdom. Three of Astley’s albums—his debut, “Whenever You Need Somebody”; “Greatest Hits”; and “Platinum & Gold Collection”—remain in print in the United States via RCA/Legacy. —Katie Hasty

'GRASS IS GREENER

Ricky Skaggs and his band Kentucky Thunder are using their exceptional talents to introduce the music of the founding fathers of bluegrass to their fans and, hopefully, a new generation.

“Honoring the Fathers of Bluegrass: A Tribute to 1946 and 1947” (Skaggs Family Records) finds Skaggs and his band covering a dozen classic songs first recorded by Bill Monroe & the Blue Grass Boys in 1946-47. The period represents an important snapshot because Monroe’s band of that era included singer/guitarist Lester Flatts, banjo player Earl Scruggs—who wowed audiences with his three-finger picking style—fiddler Chubby Wise and bassist Howard Watts. This lineup, which recorded 28 songs for Columbia Records, has been dubbed the “Original Bluegrass Band.”

“I felt it was important to remind the new gen-



eration of Internet, iPod and iPhone listeners just who started the sound,” Skaggs says of the new project. “There’s a lot of young listeners—and I’m

saying ‘young’ [as in] 35—that have never taken that journey back to listen to the original five guys that created what we now know as bluegrass.”

The album, which sold 3,300 units in its first week, according to Nielsen SoundScan, debuted at No. 1 on Top Bluegrass Albums this week and at No. 28 on Top Country Albums (see Between the Bullets, page 54).

Scruggs, the only surviving member of the pioneering band, guests on “Goin’ Back to Old Kentucky.” “It was such an honor to have the guy that was right there at the inception of this music, when it was born, in the studio with us,” Skaggs says.

Meanwhile, Skaggs hasn’t ruled out recording more tribute records. “I’ve thought about doing a ‘foundation stone’ series where we focus on guys like Lester Flatt and Earl Scruggs that really built on the foundation that they laid with Monroe,” he says, citing the Stanley Brothers, Jimmy Martin and the Osborne Brothers as other potential subjects.

—Ken Tucker

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

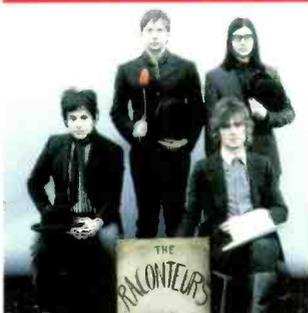


HOT 100 QUEEN

>> Mariah Carey moves past Elvis Presley and into sole possession of second place for most No. 1 singles in the rock era, as "Touch My Body" soars 15-1 on the Billboard Hot 100 to become her 18th chart-topper. Only the Beatles, with 20, stand above Carey's chart-topping take.

COUNT TO 10

>> A 68-3 jump for "4 Minutes" on the Billboard Hot 100 gives Madonna the lead for most top 10s in the rock era with 37, one more than Elvis Presley (see story, page 43). It's her best Hot 100 showing since "Music" spent four weeks at No. 1 in 2000.



SEVEN TIMES TWO

>> Jack White's side project the Raconteurs open at No. 7 on the Billboard 200 with the rush-released "Consolers of the Lonely," the same rank where the band's first album began in 2006. Of 42,000 copies sold in the first week, 39% were digital downloads.

CHART BEAT

>> In addition to more details on the achievements of Mariah Carey and Madonna, there's other news, like the return of James Brown to the Billboard 200 after an absence of almost 20 years. The late Godfather of Soul's chart span stretches to almost 45 years.

>> Plus, Fantasia surpasses Alicia Keys to have the second-longest run by a female artist in the history of the Hot R&B/Hip-Hop Songs chart, as "When I See U" remains on the list for a 57th week.

>> And Fall Out Boy, which had the highest-debating single of 2007 on the Billboard Hot 100, has the second-highest-debating single of 2008 with a remake of Michael Jackson's "Beat It." The track, featuring John Mayer, is new at No. 22.

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

Billboard

CHARTS



Over the Counter

Geoff Mayfield gmayfield@billboard.com

Day26, Panic Lead Atlantic's Banner Week

This would be a good week to work at Atlantic, and as Warner Music Group seeks to rally its stock value, the label's parent company owns bragging rights, too.

For the second time in little more than a year, Atlantic sees two albums from its portfolio succeed each other



at No. 1 on the Billboard 200. Atlantic also closes the first quarter as the label with the top U.S. album share, according to Nielsen SoundScan.

The Atlantic Group compiled a 6.9% share in overall album sales and a 7.4% share in current albums for the quarter that closed March 31, the best label performance in both categories.

As a distributing label, Atlantic's more immediate victory finds rookie act

Day26 replacing the sophomore album by another MTV "Making the Band" group, Danity Kane.

This marks the first time that one Atlantic-distributed album has succeeded another atop the big chart since last year's March 31 issue, when Musiq Soulchild's "Luvanmusiq" bowed at No. 1 a week after the Notorious B.I.G.'s "Greatest Hits" led the list.

Moreover, it's only the second time in more than two decades that two different Atlantic albums led the Billboard 200 in successive weeks. The last time before the Soulchild/B.I.G. tandem was the Jan. 16, 1982, issue, when Foreigner's "4" replaced AC/DC's "For Those About to Rock We Salute You" at No. 1.

Atlantic also sells Panic at the Disco, bowing at No. 2 with "Pretty Odd." on 139,000 copies, a far bigger week than the band's 2005 breakthrough "A Fever You Can't Sweat Out" ever saw. With that and Day26's self-titled album sharing proximity with Danity Kane's "Welcome to the Dollhouse" (No. 3) and Flo Rida's "Mail on Sunday" (No. 9), Atlantic has four albums in the top 10 for the first time since the July 9, 1994, issue.

That was the week when Stone Tem-

ple Pilots' "Purple" held No. 1 for a third frame, while "All-4-One" stood at No. 7 and two Interscope soundtracks, then in Atlantic's fold, held Nos. 8 ("The Crow") and 10 ("Above the Rim").

This issue's foursome helps Atlantic wrangle an impressive 16.2% market share in current albums for the tracking week. The handoff from Day26 to Danity Kane also marks the first time in the history of Bad Boy that Sean "Diddy" Combs' label commands consecutive No. 1s on the Billboard 200.

The label with the second-largest market share for overall albums in the year's first quarter is Warner Music's other major, Warner Bros., accounting for 4.96% of units sold. The label with the third-largest overall album slice falls outside the Warner family, as Universal Motown Records Group compiled 4.72%.

UMRG's vendor, Universal Music Group Distribution, remains the industry's largest distributor, clocking a 31.9% share in the first quarter. Sony BMG Sales Enterprise comes in second among majors with a 21.6% share, while all independents combined grabbed 22.4% of the market. Warner Music's WEA Distribution earned 15.4% with EMI Music Marketing garnering an

8.8% share.

UMGD and WEA each pulled larger market shares than either company scanned in first-quarter 2007, when they held, respectively, 30.6% and 14.9%. The indies share has also grown from the 20.6% posted in last year's first three months.

COUNTING ELVIS: Mariah Carey now has more Billboard Hot 100 No. 1s than any solo artist in the rock era, yet earnest Elvis Presley fans and some Billboard chart books insist the King also had 18 toppers. Why the discrepancy?

Joel Whitburn, author of Record Research's line of Billboard chart tomes, counts the double-sided single "Don't Be Cruel"/"Hound Dog" as two No. 1s, but Billboard's charts department and the magazine's ranking trivia expert, Fred Bronson, assert those two songs comprise but one single, and thus a singular No. 1 shared by the two songs.

The first 10 of Presley's 17 No. 1s preceded the August 1958 launch of the Billboard Hot 100. From his first topper, "Heartbreak Hotel" in 1956, through "Hard Headed Woman" in June 1958, his chart history began on Billboard's Best Sellers in Stores list.

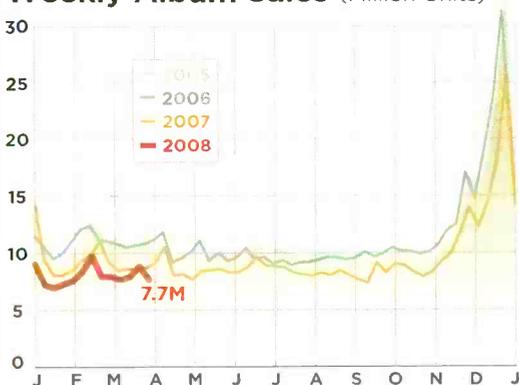
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,719,000	1,238,000	21,979,000
Last Week	8,841,000	1,147,000	20,613,000
Change	-12.7%	7.9%	6.6%
This Week Last Year	9,151,000	875,000	14,597,000
Change	-15.6%	41.5%	50.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	117,112,000	104,537,000	-10.7%
Digital Tracks	218,601,000	281,426,000	28.7%
Store Singles	565,000	380,000	-32.7%
Total	336,278,000	386,343,000	14.9%
Albums w/TEA*	138,972,100	132,679,600	-4.5%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	105,230,000	88,417,000	-16.0%
Digital	11,535,000	15,710,000	36.2%
Cassette	106,000	31,000	-70.8%
Other	241,000	379,000	57.3%

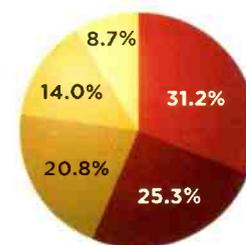
For week ending March 30, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

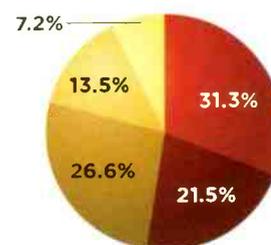
Distributors' Market Share: 03/03/08-03/30/08

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



APR 12 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
2	NEW	1	PANIC AT THE DISCO DECAYDANCE/FUELED BY RAMEN +30524 AG (18.98)	Pretty Odd		2
3	NEW	1	COUNTING CROWS DGC GEFEN 010212 IGA (13.98)	Saturday Nights & Sunday Mornings		3
4	1	2	DANITY KANE BAD BOY 444604 AG (18.98)	Welcome To The Dollhouse		1
5	2	2	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL ZOMBA 22781 SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		2
6	3	1	RICK ROSS SLIP N SLIDE DEF JAM 009536 IDJMG (13.98)	Trilla		1
7	NEW	1	THE RACONTEURS THIRD MAN 456060 WARNER BROS (18.98)	Consolers Of The Lonely		1
8	5	4	JACK JOHNSON BRUSHFIRE 010580 UMRG (13.98)	Sleep Through The Static		1
9	4	2	FLO RIDA PDE BOY ATLANTIC 442748/AG (18.98)	Mail On Sunday		4
10	9	7	SARA BAREILLES EPIC 94821 SONY MUSIC (11.98)	Little Voice		7
11	NEW	1	THE B-52S ASTRALWERKS 28730 (15.98)	Funplex		11
12	18	2	GNARLS BARKLEY DOWNTOWN ATLANTIC 450236/AG (18.98)	The Odd Couple		12
13	7	3	SNOOP DOGG DODGYSTYLE GEFEN 010835 IGA (13.98)	Ego Trippin		3
14	8	12	TAYLOR SWIFT BIG MACHINE 79012 (18.98) *	Taylor Swift		2
15	14	5	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		4
16	11	15	SOUNDTRACK FOX 82985 RAZOR & TIE (16.98)	Alvin And The Chipmunks		1
17	13	13	ALICIA KEYS MBK J 11513 RMG (18.98) *	As I Am		3
18	NEW	1	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) *	95/08		18
19	12	17	JONAS BROTHERS HOLLYWOOD 000282 (18.98) *	Jonas Brothers		1
20	10	10	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001251 EX WALT DISNEY (18.98 CD/DVD) *			10
21	24	14	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428 UMRG (10.98)	Back To Black		2
22	19	18	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219 UMRG (10.98)	Coco		1
23	6	16	MILEY CYRUS Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus HOLLYWOOD 001055 WALT DISNEY (23.98)			3
24	NEW	1	SOUNDTRACK WWE COLUMBIA 27339/SONY MUSIC (18.98)	WWE: The Music Volume 8		24
25	29	32	JORDIN SPARKS 18 JUL 18 2008 ZOMBA (18.98)	Jordin Sparks		10
26	58	66	GREATEST HITS TRACE ADKINS CAPITOL NASHVILLE 78927 (18.98)	American Man: Greatest Hits Volume II		22
27	27	21	DAUGHTRY RCA 88850 RMG (18.98)	Daughtry		3
28	37	9	ERYKAH BADU UNIVERSAL MOTOWN 010800 UMRG (13.98)	New Amerykah: Part One (4th World War)		2
29	28	20	ONEREPUBLIC MOSLEY INTERSCOPE 010266 IGA (13.98)	Dreaming Out Loud		14
30	17	8	JANET ISLAND 010735 IDJMG (13.98) *	Discipline		1
31	26	22	CHRIS BROWN JIVE 12049 ZOMBA (18.98) *	Exclusive		1
32	32	15	MARY J. BLIGE MOTOWN GEFEN 010313 IGA (13.98) *	Growing Pains		1
33	NEW	1	SIMON & GARFUNKEL COLUMBIA LEGACY 92582 EX SONY BMG (15.98)	Live 1969		33
34	36	27	KEYSHIA COLE CONFIDENTIAL IMANI GEFEN 009475 IGA (13.98)	Just Like You		1
35	34	30	SOUNDTRACK INTERSCOPE 010271 IGA (19.98)	Across The Universe: Deluxe Edition		20
36	23	11	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL ZOMBA 22784 SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW That's What I Call The 80s		1
37	15	33	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221 RMG SBN (18.98)	Carnival Ride		2
38	25	24	SOUNDTRACK FOX RHINO 810236 AG (13.98)	Juno		1
39	33	55	SOUNDTRACK SONY MUSIC BUNNITHAX COLUMBIA 87796/SONY MUSIC (16.98)	August Rush		33
40	44	38	GARTH BROOKS PEARL 213 125 98 CD/DVD *	The Ultimate Hits		5
41	39	148	SOUNDTRACK WALT DISNEY 00025 (18.98)	Enchanted		39
42	38	26	SOUNDTRACK CANVASBACK SONY MUSIC SOUNDTRAX 10566/COLUMBIA (13.98) *	Once		1
43	40	25	VAMPIRE WEEKEND XL 318 BEGGARS GROUP (11.98)	Vampire Weekend		1
44	43	102	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)			39
45	35	37	LINKIN PARK MACHINE SHOP 44477 WARNER BROS (18.98) *	Minutes To Midnight		2
46	54	43	EAGLES ERIC 8500 EX (14.98)	Long Road Out Of Eden		7
47	57	56	PARAMORE FUELED BY RAMEN 158612 AG (13.98)	RIOT!		15
48	50	46	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand		2
49	45	42	SHERYL CROW A&M INTERSCOPE 010599 IGA (13.98) *	Detours		2
50	55	2	Yael Naim TOT OU TARD/ATLANTIC 461628/AG (13.98)	Yael Naim		50

Second place isn't so bad! It's the best rank and highest sales week yet for the act, which starts with 139,000.

Band returns with its first studio album in nearly 16 years, shifting 30,000. Digital downloads made up 26% of the set's first-week sales.

Gnarls Barkley's rush released set (No. 12) is down 69% in digital downloads, but rises 341% in physical CD sales as it reached more brick-and-mortar retailers.

From-the-vaults release, taken from the duo's final pre-reunion tour, is being sold exclusively through Starbucks.

With its fifth studio set, Counting Crows fly with their best chart placement (No. 3) since "Recovering the Satellites" bowed at No. 1 in 1996.

THE BILLBOARD 200 ARTIST INDEX

TRACE ADKINS 26	THE B-52S 11	MARY J. BLIGE 32	CHRIS BROWN 31	CAMILA CASTING CROWNS 157	MILEY CYRUS 20, 23	EAGLES 46	FLEX 80	GODSMACK 156	JANET 30	LENNY KRAVITZ 114	STEPHEN MALKMUS & THE JICKS 183
JASON ALDEAN 182	ERYKAH BADU 28	ANDREA BOCELLI 77, 144	JACKSON BROWNE 129	CAVALERA CONSPIRACY 72	DANITY KANE 4	FAT JOE 74	FLO RIDA 73	HERBIE HANDOCK 111	JAY-Z 134	MIRANDA LAMBERT 138	MARIO 113
GARY ALLAN 145	SARA BAREILLES 10	BON JOVI 165	JAMES BROWN 170	CELTIC THUNDER 94	DAUGHTRY 27	FEIST 154	FLYLEAF 95	JACK JOHNSON 8	J. HOLIDAY 103	K.D. LANG 117	MAROON 5 75
ATHEU 166	SNOOP DOGG 13	BOYS LIKE GIRLS 115	MICHAEL BUBLE 52	CELTIC WOMAN 161	DAY26 27	FERGIE 55	FOO FIGHTERS 107	JONAS BROTHERS 19	JACK JOHNSON 8	AVRIL LAVIGNE 171	MATCHBOX TWENTY 122
RODNEY ATKINS 124	THE BEATLES 123	BREAKING BENJAMIN 167	BUCKCHERRY 44	STEVEN CURTIS CHAPMAN 199	DAY26 27	VICENTE FERNANDEZ 148	KIRK FRANKLIN 130	JONAS BROTHERS 19	JACK JOHNSON 8	LEDS 143	JOHN MAYER 131
AVENGED SEVENFOLD 137	NATASHA BEDINGFIELD 10	TEDDY BRENT 197	LINKIN PARK 46	KENNY CHESNEY 76	DAY26 27	LUPE FIASCO 57	ENRIQUE IGLESIAS 18	JONAS BROTHERS 19	JACK JOHNSON 8	LED ZEPPELIN 91	MICHAEL MCDONALD 108
AVENTURA 198	THE BLACK CROWES 51	SARAH BRIGHTMAN 121	MACHINE SHOP 44477	DANE COOK 169	DAY26 27	FIVE FINGER DEATH PUNCH 190	ALAN JACKSON 15	JONAS BROTHERS 19	JACK JOHNSON 8	LIFEHOUSE 100	REBA MCENTRE 149
	BLACK TIDE 118	GARTH BROOKS 40	MACHINE SHOP 44477	CHRIS CAGLE 128	DAY26 27		K-PAZ DE LA SIERRA 181	JONAS BROTHERS 19	JACK JOHNSON 8	LINKIN PARK 45	TIM MCGRAW 158
			MACHINE SHOP 44477	COLBIE CAILLAT 22	DAY26 27			JONAS BROTHERS 19	JACK JOHNSON 8		MERCYME 187

Billboard HOT 100 APR 12 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
2	2	7	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
3	4	7	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
4	6	9	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
5	3	24	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
6	5	12	LOVE SONG	SARA BAREILLES (EPIC)
7	10	9	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
8	7	16	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
9	8	29	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
10	9	30	NO ONE	ALICIA KEYS (MBK/JRMG)
11	11	18	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	12	21	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/JRMG)
13	13	16	I REMEMBER	KEYSHIA COLE (MAMI/GEFFEN/INTERSCOPE)
14	14	10	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
15	17	15	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
16	37	4	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
17	19	12	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
18	15	20	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
19	16	12	FALSETTO	THE DREAM (RADIO KILLA/DEF JAM/IDJMG)
20	26	8	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
21	18	15	CRYING OUT FOR ME	MARIO (3RD STREET/JRMG)
22	56	2	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
23	24	9	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
24	32	5	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
25	34	6	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)

1,292 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	32	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	3	12	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	2	25	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
4	4	21	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
5	5	36	PARALYZER	FINGER ELEVEN (WIND-UP)	
6	8	16	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
7	6	26	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
8	7	23	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
9	10	15	SAY	JOHN MAYER (AWARE/COLUMBIA)	
10	9	19	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
11	12	15	THESE HARD TIMES	MATCHBOX TWENTY (MELISSA/ATLANTIC)	☆
12	11	39	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
13	13	17	NEVER TOO LATE	THREE DAYS GRACE (JIVE ZOMBA)	
14	16	11	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
15	17	7	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)	☆
16	20	11	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
17	18	11	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	
18	15	20	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
19	22	5	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
20	21	20	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
21	23	8	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
22	24	9	TWO WAYS TO SAY GOODBYE	PAT MONAHAN (COLUMBIA)	☆
23	27	5	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN)	
24	25	9	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
25	26	8	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	35	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	40	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
3	4	12	LOST	MICHAEL BUBLE (143 REPRISE)	☆
4	3	47	HOME	DAUGHTRY (RCA/RMG)	☆
5	6	22	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	5	34	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
7	9	12	LOVE SONG	SARA BAREILLES (EPIC)	☆
8	8	14	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	7	39	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY RED)	☆
10	10	38	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
11	11	12	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
12	12	14	NO ONE	ALICIA KEYS (MBK/JRMG)	☆
13	13	13	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
14	14	9	IN MY ARMS	PLUMB (CURB REPRISE)	
15	15	8	BUSY BEING FABULOUS	EAGLES (ERC)	☆
16	16	7	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
17	17	6	FORGIVE ME	CNOTE (J&K ENT)	
18	18	18	OVER YOU	DAUGHTRY (RCA/RMG)	
19	19	8	BRAVE	IOANA MENZEL (WARNER BROS.)	
20	21	4	FALL	KIMBERLEY LOCKE (CURB REPRISE)	
21	20	5	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
22	22	10	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)	☆
23	25	6	POETRY MAN	QUEEN LATIFAH (FLAVOR UNIT/VERVE)	
24	24	5	CINDERELLA	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)	
25	23	16	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
2	2	1	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
3	3	6	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	
4	4	2	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
5	5	12	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
6	6	5	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (JIVE ZOMBA)	
7	7	7	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
8	8	2	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)	
9	9	14	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	10	9	NEW SOUL	YAEI NAIM (101 DU TARD/ATLANTIC)	
11	11	1	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)	
12	12	21	LOVE SONG	SARA BAREILLES (EPIC)	
13	13	21	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
14	14	3	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
15	15	17	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
16	16	17	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
17	17	3	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE ZOMBA)	
18	18	6	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
19	19	18	WITH YOU	CHRIS BROWN (JIVE ZOMBA)	
20	20	15	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
21	21	6	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
22	22	10	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
23	23	12	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
24	24	8	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)	
25	25	1	PARTY PEOPLE	NELLY FEAT. FERGIE (DERRI/UNIVERSAL MOTOWN)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	53	8	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
52	63	3	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)	
53	43	37	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
54	45	22	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)	
55	46	24	CLUMSY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
56	13	13	FLASHING LIGHTS	KANYE WEST FEAT. DEWELE (ROC-A-FELLA/DEF JAM/IDJMG)	
57	44	26	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
58	56	4	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZ (UNIVERSAL REPUBLIC)	
59	1	1	GOT ME GOING	DAY26 (BAD BOY/ATLANTIC)	
60	48	17	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)	
61	58	3	BREAK THE ICE	BRITNEY SPEARS (JIVE ZOMBA)	
62	52	24	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE ZOMBA)	
63	55	19	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)	
64	72	3	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
65	61	24	FAKE IT	SEETHER (WIND-UP)	
66	50	4	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS 1V1)	
67	42	6	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON (JIVE ZOMBA)	
68	3	3	THAT'S HOW YOU KNOW	AMY ADAMS (WALT DISNEY)	
69	54	24	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)	
70	69	8	ROCK STAR	HANNAH MONTANA (WALT DISNEY)	
71	64	36	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
72	70	49	ROCKSTAR	NICKELBACK (ROADRUNNER ATLANTIC/LAVA)	
73	60	9	LIKE WHOA	ALY & AJ (HOLLYWOOD)	
74	1	1	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
75	57	5	CUPID SHUFFLE	CUPID (ASYLUM/ATLANTIC/RRP)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	22	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
3	5	10	FALLING DOWN	ATREYU (HOLLYWOOD)	☆
4	6	6	RISE ABOVE THIS	SEETHER (WIND-UP)	
5	4	26	BELIEVE	THE BRAVERY (ISLAND/IDJMG)	
6	3	26	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
7	10	6	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
8	8	35	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
9	7	31	FAKE IT	SEETHER (WIND-UP)	☆
10	12	9	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/RRP)	☆
11	9	20	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)	
12	11	17	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
13	14	10	THE STONE	ASHES DIVIDE (ISLAND/IDJMG)	
14	13	40	THE GOOD LEFT UNDONE	RISE AGAINST (GEFFEN/INTERSCOPE)	☆
15	19	7	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	
16	17	7	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (JIVE/ZOMBA)	
17	16	26	ALMOST EASY	AVENGE0 SEVENFOLD (10PELESS/WARNER BROS.)	
18	20	9	SO HAPPY	THEORY OF A DEADMAN (604 ROADRUNNER RRP)	☆
19	23	4	GIVEN UP	LINKIN PARK (WARNER BROS.)	
20	18	37	I GET IT	CHEVELLE (EPIC)	☆
21	21	7	SUPERNATURAL SUPERSERIOUS	R.E.M. (WARNER BROS.)	
22	33	2	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	
23	1	1	INSIDE THE FIRE	DISTURBED (REPRISE)	
24	26	15	RIOT	THREE DAYS GRACE (JIVE/ZOMBA)	☆
25	22	18	MY WORLD	SICK PUPPIES (BMR VIRGIN)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	18	7	#1 TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
2	1	7	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
3	32	2	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
4	3	18	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
5	2	23	LOVE SONG	SARA BAREILLES (EPIC)
6	4	18	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
7	7	6	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
8	6	22	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
9	5	20	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
10	8	22	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
11	9	18	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	12	3	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
13	10	19	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
14	11	19	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
15	11	17	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
16	13	40	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
17	17	10	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
18	28	5	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
19	76	1	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
20	16	25	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
21	23	9	NEW SOUL	YAEI NAIM (TOT OU TARD/ATLANTIC)
22	20	12	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
23	25	1	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
24	-	1	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)
25	19	51	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
26	22	29	NO ONE	ALICIA KEYS (MBK/J/RMG)
27	5	1	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
28	24	1	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
29	27	13	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
30	21	28	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
31	33	9	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
32	29	8	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
33	-	1	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
34	35	15	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
35	15	1	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
36	30	14	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
37	10	10	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
38	41	27	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
39	1	1	PARTY PEOPLE	NELLY FEAT. FERGIE (DEBTRTY/UNIVERSAL MOTOWN)
40	46	12	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
41	42	20	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)
42	39	22	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
43	40	25	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
44	36	17	WHAT HURTS THE MOST	CASCADA (ROBBINS)
45	52	1	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DEGAYDANCE/FUELED BY RAMEN/RRP)
46	43	12	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
47	34	17	SENSUAL SEDUCTION	SNOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
48	-	1	BUST IT BABY (PART 2)	PLIES FEAT. ME-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
49	44	26	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
50	48	2	ROLL	FLO RIDA FEAT. SEAN KINGSTON (POE BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	47	22	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
52	54	4	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
53	45	23	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
54	53	16	SAY	JOHN MAYER (AWARE/COLUMBIA)
55	-	1	FEEDBACK	JANET (ISLAND/IDJMG)
56	58	19	WON'T GO HOME WITHOUT YOU	MARDON 5 (A&M/OCTONE/INTERSCOPE)
57	51	11	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
58	60	2	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
59	59	19	FLASHING LIGHTS	KANYE WEST FEAT. DWELLE (ROC-A-FELLA/DEF JAM/IDJMG)
60	55	10	YAH!!!	SOULJA BOY TELLE'M FEAT. ARAB (COLLIPARK/INTERSCOPE)
61	57	7	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
62	50	27	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
63	62	7	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
64	72	4	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)
65	66	5	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
66	63	5	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
67	-	1	INSIDE THE FIRE	DISTURBED (REPRISE)
68	80	3	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
69	70	4	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
70	56	26	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
71	-	21	GET BUCK IN HERE	DJ FELLU FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
72	65	20	CRUSHCRUSHCRUSH	PARAMORE (FUELED BY RAMEN/RRP)
73	67	3	FINALLY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
74	79	8	RUN THE SHOW	KAT DELUNA FEAT. BUSTA RHYMES (EPIC)
75	-	1	GOT ME GOING	DAY26 (BAD BOY/ATLANTIC)
76	68	25	FAKE IT	SEETHER (WIND-UP)
77	61	7	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21/CMG)
78	86	4	THAT'S HOW YOU KNOW	AMY ADAMS (WALT DISNEY)
79	75	11	ROCK STAR	HANNAH MONTANA (WALT DISNEY)
80	69	10	LIKE WHOA	ALY & AJ (HOLLYWOOD)
81	-	1	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)
82	-	8	OUR TIME NOW	PLAIN WHITE T'S (HOLLYWOOD)
83	-	1	TAKE YOU THERE	DONNIE KLANG FEAT. P. DIDDY (BAD BOY/ATLANTIC)
84	82	5	PSYCHO	PUDDE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
85	95	2	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (WARNER BROS. (NASHVILLE)/WRN)
86	-	1	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRP/UNIVERSAL MOTOWN)
87	78	29	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)
88	96	11	START ALL OVER	MILEY CYRUS (HOLLYWOOD)
89	3	3	I'M ONLY ME WHEN I'M WITH YOU	TAYLOR SWIFT (BIG MACHINE)
90	71	18	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
91	-	1	EXCLUSIVE [NO EXCUSES]	DAY26 (BAD BOY/ATLANTIC)
92	84	13	THROUGH THE FIRE AND FLAMES	DRAGONFORCE (ROADRUNNER/RRP)
93	2	2	YOUR LOVE IS A LIE	SIMPLE PLAN (LAVA/ATLANTIC/RRP)
94	1	1	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
95	-	1	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
96	74	7	DEY KNOW	SHAWTY LO (DHL/ASYLUM)
97	90	6	I SAW GOD TODAY	GEORGE STRAIT (MCA NASHVILLE)
98	88	27	THE WAY I AM	INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
99	92	10	I'M ME	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
100	-	5	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
2	2	13	LOVE SONG	SARA BAREILLES (EPIC)	☆
3	4	2	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
4	3	19	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
5	5	16	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
6	6	19	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
7	7	6	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
8	9	6	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
9	8	7	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
10	7	1	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
11	12	17	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
12	10	31	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
13	14	1	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
14	15	12	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
15	22	2	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
16	13	24	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
17	10	10	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
18	17	25	NO ONE	ALICIA KEYS (MBK/J/RMG)	
19	25	5	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
20	21	21	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
21	18	21	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
22	16	28	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
23	10	11	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
24	26	8	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	
25	29	9	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	1	#1 SHINE	ANNA NALICK (EPIC)
2	1	2	NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
3	3	3	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
4	4	3	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
5	15	4	MAKE IT BOUNCE 4 YA	PARIS HOUTSON FEAT. KID KUITA (GRAND SLAM/THOMPSON'S MARKETING)
6	7	5	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
7	9	29	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
8	8	5	LET ME SEE SOMETHING	A.G. & WRECKLESS.E.N.T. (WRECKLESS ENTERTAINMENT)
9	10	8	IT'S RIGHT HERE	TANIKA TURNER (KOUNTRY TREE BOYZ)
10	18	17	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
11	16	8	SIPPI TO THA CHI	TROUBLEMAN (TROUBLEMAN)
12	12	6	LIMELIGHT	YUNG JONZUN (BIG TOP)
13	12	6	MOONLIGHT RENDEZVOUS	WAYNA (QUIET POWER/FACE2FACE)
14	17	84	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
15	11	5	FEEDBACK	JANET (ISLAND/IDJMG)
16	13	7	A&E	GOLDFRAPP (MUTE)
17	21	104	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
18	27	21	BLACK TIDE	BLACK TIDE (INTERSCOPE)
19	20	2	HOW WE DO IT	EL GRECO (LEVEL 3)
20	25	14	GET BUCK IN HERE	DJ FELLU FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/IDJMG)
21	22	4	HAPPY HOUSE	THE JUAN MACLEAN (DFA)
22	164	1	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
23	38	40	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
24	4	1	HOLY TEARS	ISIS (PEACAC)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/TITLE/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

DAUGHTRY Feels Like Tonight RMG (69.3)	14
THREE DAYS GRACE Never Too Late ZOMBA (67.8)	20
ALICIA KEYS Like You'll Never See Me Again RMG (67.8)	26
NATASHA BEDINGFIELD Pocketful Of Sunshine EPIC (66.7)	30
LIFEHOUSE Whatever It Takes GEFFEN (72.1)	35
COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (71.9)	38
TAYLOR SWIFT Our Song UNIVERSAL REPUBLIC (70.9)	40
FERRAS Hollywood's Not America CAPITOL (65.0)	44
GAVIN DEGRAW In Love With A Girl RMG (66.3)	49
SIMPLE PLAN Your Love Is A Lie RRP (67.6)	-
THE SPILL CANVAS All Over You REPRISE (67.8)	-

ADULT TOP 40

MATCHBOX TWENTY These Hard Times ATLANTIC (75.7)	11
COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (68.9)	14
GAVIN DEGRAW In Love With A Girl RMG (68.7)	15
ONEREPUBLIC Stop And Stare INTERSCOPE (65.0)	16
FERRAS Hollywood's Not America CAPITOL (70.4)	19
A FINE FRENZY Almost Lover VIRGIN (67.1)	-
OLEN HANSARD & MARKETA IRGLOVA Falling Slowly COLUMBIA (69.9)	-

ADULT CONTEMPORARY

SARA BAREILLES Love Song EPIC (84.7)	7
TAYLOR SWIFT Teardrops On My Guitar UNIVERSAL REPUBLIC (78.4)	8
ALICIA KEYS No One RMG (78.3)	12
JORDIN SPARKS Tattoo ZOMBA (68.4)	13
EAGLES Busy Being Fabulous ERC (69.2)	15
QUEEN LATIFAH Poetry Man VERVE (84.2)	23

MODERN ROCK

3 DOORS DOWN It's Not My Time UNIVERSAL REPUBLIC (68.7)	7
THEORY OF A DEADMAN So Happy RRP (70.9)	18
THREE DAYS GRACE Riot ZOMBA (72.6)	24
BREAKING BENJAMIN Until The End HOLLYWOOD (70.9)	32
THE KOOKS Always Where I Need To Be ASTRALWERKS (68.2)	-

TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
2	1	2	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse		1
3	2	4	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla		1
4	4	3	SNOOP DOGG DDGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin'		2
5	3	2	FLO RIDA POE BOY ATLANTIC 442748/AG (18.98)	Mail On Sunday		3
6	13	5	ERYKAH BADU UNIVERSAL MDTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		3
7	11	10	KEYSHIA COLE CONFIDENTIAL/IMAN/GEFFEN 009475*/IGA (13.98)	Just Like You		1
8	10	8	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
9	5	4	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		1
10	6	2	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/JD.MG (11.98)	Self-Made		1
11	16	9	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		5
12	18	14	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
13	9	11	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am		3
14	52	2	GREATEST GAINER GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236/AG (18.98)	The Odd Couple		14
15	7	6	JANET ISLAND 010735*/DJMG (13.98) ⊕	Discipline		1
16	20	12	SHAWTY LO D-L 331708/ASYLUM (18.98)	Units In The City		4
17	14	7	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		3
18	8	2	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		8
19	21	17	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		14
20	12	3	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		3
21	15	13	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		3
22	24	2	SOUNDTRACK ATLANTIC 449020/AG (18.98)	Tyler Perry's Meet The Browns		22
23	35	31	PACE SETTER LEDISI VERVE 008909/AG (10.98)	Lost & Found		10
24	19	16	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		2
25	22	15	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		1
26	23	18	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
27	17	24	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		1
28	26	25	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
29	28	31	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		3
30	25	19	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMG (13.98)	American Gangster		1
31	NEW	1	RICK ROSS MAYBACH 3202/TRAFFIC (15.98 CD/DVD) ⊕	M.I. YAYO		31
32	27	23	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
33	37	35	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
34	33	30	CHRISTETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am		5
35	34	26	KIRK FRANKLIN FO YO SOUL GO SPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
36	32	20	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster		3
37	31	27	SOULJA BOY TELL'EM CDLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		1
38	36	29	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1
39	29	21	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		1
40	38	34	KANYE WEST ROC-A-FELLA/DEF JAM 009541/DJMG (13.98)	Graduation		2
41	39	28	BIRDMAN CASH MONEY/UNIVERSAL MDTOWN 010351/UMRG (13.98)	5*Stunna		1
42	41	25	MICHAEL McDONALD UNIVERSAL MDTOWN 010806/UMRG (13.98)	Soul Speak		10
43	30	40	JOHN LEGEND G O D /COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		4
44	40	39	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		4
45	43	35	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
46	55	44	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You		1
47	42	37	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		2
48	45	43	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
49	44	45	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		1
50	64	57	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		5
51	46	49	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
52	58	53	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		4
53	59	46	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance		15
54	51	52	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		6
55	56	51	2PAC AMARU/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	RE-ENTRY	4	ALGEBRA KEDAR 00001 (13.98)	Purpose		56
57	65	36	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus		29
58	50	17	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		1
59	48	38	CHERI DENNIS BAD BOY 83952/AG (13.98)	In And Out Of Love		11
60	53	41	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster		15
61	54	54	BOW WOW & OMARION T U G /COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off		2
62	60	50	50 CENT SHADY AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		1
63	47	2	BONE THUGS REAL TALK 57 (17.98)	Still Creepin On Ah Come Up		47
64	69	55	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
65	62	61	JOHN LEGEND G O D /COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
66	70	63	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		1
67	67	76	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MDTOWN 007968*/UMRG (13.98) ⊕	Konvicted		3
68	78	65	PETE ROCK NATURE SOUNDS 135* (16.98)	NY's Finest		1
69	NEW	1	GUILTY SIMPSON STONES THROW 2160* (15.98)	Ode To The Ghetto		69
70	71	69	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		26
71	63	62	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
72	66	74	PITBULL FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		1
73	61	64	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364/OARFIN (12.98)	Greatest Rapper Alive		61
74	75	70	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MDTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
75	84	72	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15

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

TOP
REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	74	#1 BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
2	3	6	REBEL SOULJAHZ GO ALOHA 1009	Nothing To Hide	
3	2	39	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
4	4	54	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
5	5	27	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/AAD	Radio	
6	7	42	VARIOUS ARTISTS VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
7	6	20	SHAGGY BIG YARD 1793*/VP	Intoxication	
8	8	7	J BOOG SOUTHPAC 60428	Hear Me Roar	
9	11	19	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	
10	NEW	1	REBELUTION HILL KID 136835/REBELUTION	Courage To Grow	
11	10	10	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	
12	13	7	VARIOUS ARTISTS PUTUMAYO 273	Putumayo Presents: Latin Reggae	
13	15	10	VARIOUS ARTISTS VP 1810*	Strictly The Best Vol. 37	
14	14	7	LUCIANO VP 1792*	Jah Is My Navigator	
15	12	61	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	

BETWEEN THE BULLETS rgeorge@billboard.com

BAD BOY PLAYS MONOPOLY

Bad Boy captures the top two on Top R&B/Hip-Hop Albums for the first time as the debut of Day26 pushes Danity Kane's "Welcome to the Dollhouse" to No. 2.

Meanwhile, Gnarls Barkley's "The Odd Couple" vaults 52-14 with the Greatest Gainer tag (up 451%) and "Lost & Found" from Bay Area songstress Ledisi shines with the Pacesetter trophy (up 61%). Her Grammy Award-nominated

debut on Verve, which went for \$7.99 at Circuit City, also enters the Billboard 200 at No. 143. Ledisi's latest single, "In the Morning," rises 18-15 on Adult R&B.

Rick Ross' "M.I. Yayo" mixtape enters at No. 31. His former No. 1 album, "Trilla," drops to No. 3 on this tally but remains the top-selling rap album on the big chart with 51,000 for the week (No. 6). —Raphael George



LEDISI

APR 12 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	8	#1 LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
2	1	22	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
3	3	8	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	11	SEXY CAN I RAY J & YOUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	
5	5	17	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
6	4	23	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
7	6	1	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
8	7	26	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
9	9	27	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
10	10	4	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
11	10	10	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
12	11	23	DEY KNOW SHAWTY LO (D4L/ASYLUM)	
13	16	3	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
14	15	25	NEVER JAEHEIM (DIVINE MILL/ATLANTIC)	☆
15	26	1	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
16	14	19	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
17	14	24	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
18	21	6	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
19	24	1	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
20	18	21	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
21	17	30	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	
22	17	30	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	17	30	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	☆
24	19	34	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
25	20	28	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	23	16	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)	
27	30	32	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
28	25	19	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	
29	37	9	SOMETIMES ANGIE STONE (STAX/CMG)	
30	1	1	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
31	2	13	GO ON GIRL NE-YO (DEF JAM/IDJMG)	☆
32	23	23	FLASHING LIGHTS KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
33	34	4	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
34	31	11	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
35	32	54	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
36	39	5	GOT ME GOING DAY26 (BAD BOY/ATLANTIC)	
37	45	3	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
38	35	10	DIAMOND GIRL RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
39	33	12	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
40	41	18	MY DOUGIE LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
41	42	13	MY LOVE JILL SCOTT (HIDDEN BEACH)	
42	34	55	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
43	43	30	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
44	36	8	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
45	7	7	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
46	11	11	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
47	46	57	WHEN I SEE U FANTASIA (J/RMG)	☆
48	52	5	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	
49	53	1	GRIPPIN' SEAN GARRET FEAT. LUDACRIS (BET I PENNED IT/INTERSCOPE)	☆
49	49	8	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)	

ADULT R&B™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	21	#1 I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	3	24	NEVER JAEHEIM (DIVINE MILL/ATLANTIC)	
3	2	21	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	
4	4	27	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	
5	5	25	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
6	6	19	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	
7	9	9	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	
8	11	11	SOMETIMES ANGIE STONE (STAX/CMG)	
9	4	4	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
10	11	23	MY LOVE JILL SCOTT (HIDDEN BEACH)	
11	12	34	MY LOVE JOE (JIVE/ZOMBA)	
12	14	31	NO ONE ALICIA KEYS (MBK/J/RMG)	
13	13	17	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	
14	16	9	SUPA SEXXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	
15	11	11	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)	
16	20	15	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	
17	11	11	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	
18	9	9	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	
19	11	11	LUV JANET (ISLAND/IDJMG)	
20	30	3	THE RIVER NOEL GOURDIN (EPIC)	
21	22	6	FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)	
22	27	14	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
23	33	2	LOVE IS YOU CHRISTETTE MICHELE (DEF JAM/IDJMG)	
24	29	9	HURT AGAIN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
25	24	18	ALMOST TAMIA (PLUS 1/IMAGE)	

HOT RAP SONGS™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	22	#1 INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
2	2	28	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	6	6	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
4	4	11	DEY KNOW SHAWTY LO (D4L/ASYLUM)	
5	7	10	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	
6	17	17	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
7	12	12	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
8	5	14	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
9	8	1	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
10	6	6	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
11	9	22	FLASHING LIGHTS KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/IDJMG)	
12	11	16	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
13	13	10	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	
14	14	10	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
15	10	10	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	
16	11	11	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
17	17	10	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
18	18	10	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
19	19	10	MY DOUGIE LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
20	19	10	YAH!!! SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
21	21	10	HYPNOTIZED BIG GEMINI (BIG GUN/UPSTAIRS)	
22	21	10	WHO THE F*** IS THAT? DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KOIKVICT/JIVE/ZOMBA)	
23	23	4	GOOD LOVE SHEEK LOUGH (D-BLOCK/KOCH)	
24	24	3	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	
25	25	2	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMANE DUPRI (SO SO DEF/IDJMG)	

RHYTHMIC AIRPLAY™				HIT PREDICT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	7	#1 LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
2	3	10	SEXY CAN I RAY J & YOUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
3	5	5	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
4	1	7	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
5	6	10	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
6	4	17	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
7	11	11	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
8	8	8	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
9	20	20	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
10	16	6	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
11	12	12	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
12	12	12	DEY KNOW SHAWTY LO (D4L/ASYLUM)	
13	13	10	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
14	14	10	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	☆
15	9	7	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
16	1	2	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
17	18	13	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
18	20	8	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	☆
19	15	24	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KDCH/EPIC)	☆
20	19	19	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
21	14	18	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
22	17	4	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
23	22	22	DIAMOND GIRL RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
24	25	6	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	☆
25	24	18	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆

☆ HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (81.8)	1
MARIAH CAREY Touch My Body IDJMG (71.2)	3
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	18
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	19
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	22
TREY SONGZ Last Time ATLANTIC (86.7)	23
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (74.1)	38
☆ SEAN GARRET FEAT. LUDACRIS Grippin' INTERSCOPE (88.9)	49
FLO RIDA FEAT. TIMBALAND Elevator ATLANTIC (69.4)	53
☆ SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin EPIC (70.0)	-
RHYTHMIC AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	1
MARIAH CAREY Touch My Body IDJMG (67.3)	3
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	7
FLO RIDA FEAT. TIMBALAND Elevator ATLANTIC (70.0)	10
MARIO Crying Out For Me RMG (83.3)	13
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	15
CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	18
LIL MAMA FEAT. CHRIS BROWN & T-PAIN Shawty Get Loose ZOMBA (69.1)	24
☆ SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin EPIC (70.9)	-
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT RAP SONGS: 82 R&B/Hip-Hop and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	17	#1 YOU'RE GONNA MISS THIS F. ROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE	1	1	31	31	13	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE	31	31
2	4	7	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE	2	2	32	32	7	EVERY OTHER WEEKEND R. MCENTIRE (P. J. BROWN, C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE	32	32
3	3	6	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE	3	3	33	34	3	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw CURB	33	33
4	1	1	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1	1	34	33	17	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans RCA	33	33
5	6	9	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN	5	5	35	29	19	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY	28	28
6	8	10	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW	6	6	36	36	14	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/CO5	36	36
7	9	11	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	7	7	37	35	10	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVOK, W. MOBLEY, J. SELLERS)	Phil Stacey LYRIC STREET	35	35
8	7	4	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON, GOODMAN)	Rodney Atkins CURB	1	1	38	39	4	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE	38	38
9	5	2	ALL-AMERICAN GIRL M. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	1	39	38	5	THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY	38	38
10	10	13	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH	10	10	40	37	11	WORKIN' FOR A LIVIN' A. REYNOLDS (L. HEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE	19	19
11	12	16	EVERY DAY D. HUFF, RASCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts LYRIC STREET	11	11	41	51	2	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan MCA NASHVILLE	41	41
12	13	19	I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, T. MILLER)	Brad Paisley ARISTA NASHVILLE	12	12	42	44	5	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERG, A. TATE)	Emily West CAPITOL NASHVILLE	42	42
13	11	14	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET	11	11	43	41	6	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA	41	41
14	14	15	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE	14	14	44	42	10	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, W. KING (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MOAS/NEW REVOLUTION	41	41
15	15	17	STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel VALDREY	15	15	45	53	2	MIDNIGHT SUN A. REYNOLDS (J. L. NIEMAN, R. BROWN, G. BROOKS)	Garth Brooks PEARL/BIG MACHINE	45	45
16	16	18	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA	16	16	46	45	4	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina CURB	45	45
17	17	21	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	17	17	47	50	4	COUNTRY MAN J. STEVENS (L. BRYAN, J. PMATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE	47	47
18	19	22	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA	18	18	48	43	11	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CURB	43	43
19	18	20	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH	18	18	49	46	5	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes ASYLUM-CURB	46	46
20	20	25	AIR POWER BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA	20	20	50	40	13	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	Jypsi ARISTA NASHVILLE	38	38
21	28	46	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	21	21	51	48	9	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns BNA	48	48
22	22	23	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE	22	22	52	49	17	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSOE)	Carter's Chord SHOW DOG NASHVILLE	49	49
23	21	24	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	21	21	53	57	1	HOT SHOT DEBUT DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY	53	53
24	23	27	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER, GILLES)	Blake Shelton WARNER BROS./WRN	23	23	54	57	2	LIFE IN A NORTHERN TOWN SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN MERCURY	Sugarland Feat. Little Big Town & Jake Owen MERCURY	54	54
25	47	2	GREATEST GAINER BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSOE, L. GOODMAN)	Kenny Chesney BNA	25	25	55	52	12	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE	51	51
26	26	36	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	26	26	56	55	19	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL	49	49
27	24	26	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCI, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE	24	24	57	54	13	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE	49	49
28	25	28	WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET	25	25	58	60	2	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZYR, L. FEEK)	Crystal Shawanda RCA	58	58
29	27	30	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA	27	27	59	56	18	BRAID MY HAIR J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)	Randy Owen DMP/NEW REVOLUTION	45	45
30	30	34	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA	30	30	60	59	6	CRY LONELY M. MCCLURE, CROSS CANADIAN RAGWEED (C. KNIGHT, G. NICHOLS, SON)	Cross Canadian Ragweed UNIVERSAL SOUTH	59	59

Louisiana-born, Texas-raised singer maintains his highest chart perch since "I Breathe In, I Breathe Out" reached No. 1 in April 2002.

Song draws 10 million impressions and snares Airpower in sixth chart week, marking the duo's quickest top 20 chart week.

Up 5.2 million impressions, fourth single from "Just Who I Am: Poets & Pirates" gets Greatest Gainer nod in second chart week.

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	12	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	28
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	1	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	13	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	29
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	2	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	16	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	30
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	3	DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	17	SARA EVANS Some Things Never Change RCA (85.0)	34
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	5	MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	20	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	36
JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	6	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	22	☆ GARTH BROOKS Midnight Sun BIG MACHINE (85.7)	45
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	7	BLAKE SHELTON Home WARNER BROS. (81.5)	23	JO DEE MESSINA I'm Done CURB (83.3)	46
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	10	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	26	☆ CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	58
RASCAL FLATTS Every Day LYRIC STREET (91.4)	11	JACK INGRAM Maybe She'll Get Lonely BIG MACHINE (83.2)	27		

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BETWEEN THE BULLETS wjessen@billboard.com
TV RUNNER-UP SECOND TO NONE AT RADIO
Although Donald Trump gave Trace Adkins the boot on the final episode of NBC's "Celebrity Apprentice" during the tracking week, Adkins gets a big raise and a corner office from country radio, as "You're Gonna Miss This" becomes his third No. 1 (32.5 million impressions).
Better-known for his uptempo fare, Adkins' first ballad to top Hot Country Songs comes 13 months after he closed a 10-year gap between his first two No. 1s. That happened when "Ladies Love Country Boys" led for two weeks starting with the March 10, 2007, chart. He first led the list with the gritty "(This Ain't) No Thinkin' Thing" in the April 5, 1997, issue. Adkins has 10 other top 10s besides his three chart-toppers, three of which peaked at No. 2.
On Top Country Albums, Adkins' big week at country radio and the climax of his "Apprentice" run push "American Man: Greatest Hits, Vol. II" 10-3 with Greatest Gainer applause (17,000 copies, up 2,000).
—Wade Jessen



APR 12 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	3	21	#1 TE QUIERO <small>PRODUCER (SONGWRITER) I DOMINGUEZ (F.DANILLO GOMEZ)</small>	Flex EMI TELEVISIA	1
2	2	2	13	GOTAS DE AGUA DULCE <small>G.SANTOLALLA/JUANES (J.E.ARISTIZABAL)</small>	Juanes UNIVERSAL LATINO	1
3	3	1	1	DONDE ESTAN CORAZON <small>C.PAUCAR E.I.GLESIAS (E.I.GLESIAS,C.SOROKIN)</small>	Enrique Iglesias UNIVERSAL LATINO	1
4	5	5	11	TE LLORE <small>C.PRIMAVERA (H.BARBA)</small>	Conjunto Primavera FONOVISA	2
5	7	8	16	EL PERDEDOR <small>L.SANTOS A.SANTOS (A.SANTOS)</small>	Aventura PREMIUM LATIN	5
6	4	4	1	SOBRE MIS PIES <small>R.CAMACHO (I.CHAVEZ ESPINOZA PAZ)</small>	La Arrolladora Banda El Limon DISA EDIMONSA	3
7	HOT SHOT DEBUT		1	SI NO TE HUBIERAS IDO <small>FOLVERA (M.A.SOLIS)</small>	Mana WARNER LATINA	7
8	14	18	1	AHORA ES <small>NOT LISTED (L.MORERA LUVA L.VEGUILLA MALAY... TINEZ)</small>	Wisn & Yandel MACHETE	8
9	24	19	9	GREATEST GAINER SIN TU AMOR <small>O.URBINA JR./R.URBINA,R.AVITIA (J.LUGARDO DEL TORO,O.SANCHEZ)</small>	Alacranes Musical UNIVISION	9
10	15	15	1	CONTEO REGRESIVO <small>J.M.LUGO (J.J.HERNANDEZ)</small>	Gilberto Santa Rosa SONY BMG NORTE	7
11	8	9	1	ME ENAMORA <small>G.SANTOLALLA/JUANES (J.E.ARISTIZABAL)</small>	Juanes UNIVERSAL LATINO	1
12	6	6	1	ESTOS CELOS <small>J.SEBASTIAN (J.SEBASTIAN)</small>	Vicente Fernandez SONY BMG NORTE	3
13	9	7	1	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) <small>EL CHAPO DE SINALOA (M.R.RGASAS)</small>	El Chapo De Sinaloa DISA	7
14	10	10	1	UN BUEN PERDEDOR <small>S.GOMEZ (F.D.VITA)</small>	K-Paz With Franco De Vita DISA EDIMONSA	2
15	11	11	1	NO PUEDO OLVIDARLA <small>M.A.SOLIS (M.A.SOLIS)</small>	Marco Antonio Solis FONOVISA	5
16	13	12	1	YO QUIERO <small>M.DUMM TEMAS (M.DUMM E.GRENCI)</small>	Camila SONY BMG NORTE	12
17	17	22	1	EL VASO DERRAMA <small>EL POTRO DE SINALOA (I.CHAVEZ ESPINOZA PAZ)</small>	El Potro De Sinaloa MACHETE	17
18	26	31	1	LA VECINA <small>NOT LISTED (A.RIVERA C.COLON,J.SANTANA J.BARBOSA)</small>	Angel & Khriz VI MACHETE	18
19	19	17	1	POR QUIEN ME DEJAS <small>A.RAMIREZ CORRAL (C.SANCHEZ)</small>	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA EDIMONSA	9
20	16	25	1	AHORA ENTENDI <small>J.CALDERON (J.CALDERON)</small>	Yuridia SONY BMG NORTE	16
21	21	20	1	LA DERROTA <small>J.SEBASTIAN (J.SEBASTIAN)</small>	Vicente Fernandez SONY BMG NORTE	20
22	18	21	1	TE QUIERO MUCHO <small>J.A.MEDINA JR. (J.MEDINA QUINTERO)</small>	Patrulla 81 DISA	15
23	23	23	1	RUMBO AL SUR <small>LOS TIGRES DEL NORTE (F.VALDEZ LEAL R.ORTEGA CONTRERAS)</small>	Los Tigres Del Norte FONOVISA	13
24	25	26	1	COMO EN LOS BUENOS TIEMPOS <small>J.L.TERRAZAS (E.CORTAZAR,A.PIERAGOSI/INO,J.L.TERRAZAS)</small>	Grupo Montez De Durango DISA	24
25	22	24	1	SOY IGUAL QUE TU <small>DDUBLE A.NALES (R.ORTIZ,J.MARTINEZ,O.RIVERA)</small>	Alexis & Fido SONY BMG NORTE	13

Maná storms onto the chart with studio track from new live hits set, due April 29. Track is a cover of a Marco Antonio Solis hit.

Adds in New York, Chicago and Houston send song flying on a 69% audience gain. It soars to No. 2 on Regional Mexican chart.



Solis is all over the chart with his own entries at No. 15 and No. 48, Maná's debut at No. 7 and this Chilean singer, who enters with another Solis cover.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	46	32	1	SIN PERDON <small>H.ACOSTA (J.CELEDON)</small>	Hector Acosta VENEMUSIC	26
27	41	27	1	NO ME DIGAS QUE NO <small>S.TEJADA (S.TEJADA)</small>	Xtreme Featuring Adrienne LA CALLE UNIVISION	26
28	33	36	1	CALABRIA 2008 <small>R.R.KOLSCH (R.R.KOLSCH,N.SAAD)</small>	Enur Featuring Natasja ULTRA	28
29	31	48	1	ME MUERO <small>NOT LISTED (N.JIMENEZ A.AVILA)</small>	Diana Reyes BNC	29
30	37	44	1	CADA QUE... <small>NOT LISTED (NOT LISTED)</small>	Belanova UNIVERSAL LATINO	30
31	29	-	1	TOMAME O DEJAME <small>A.LIZARRAGA,J.LIZARRAGA (J.C.CALDERON)</small>	Banda El Recodo FONOVISA	29
32	49	39	1	AMANTES ESCONDIDOS <small>L.E.PAYAN (W.CASTILLO)</small>	German Montero UNIVISION	32
33	NEW			HASTA EL DIA DE HOY <small>D.CASTRO (R.RAMIREZ FLORES)</small>	Los Dareyes De La Sierra DISA	33
34	36	47	1	AMIGA POR FAVOR <small>NOT LISTED (NOT LISTED)</small>	Pedro Fernandez MACHETE	34
35	39	-	1	DON'T STOP THE MUSIC <small>STARGATE (T.E.HERMANNSEN,M.S.ERIKSEN,T.DABNEY,M.JACKSON)</small>	Rihanna SRP/DEF JAM (DJMG)	35
36	28	40	1	SOLO TENGO OJOS PARA TI <small>J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS)</small>	Juan Luis Guerra Y 440 EMI TELEVISIA	28
37	38	37	1	INOLVIDABLE <small>NOT LISTED (NOT LISTED)</small>	Jenni Rivera FONOVISA	37
38	NEW			TAKE YOU THERE <small>J.ROTEM (K.ANDERSON,J.ROTEM,E.K.BOGART,T.THOMAS,T.THOMAS)</small>	Sean Kingston BELUGA HEIGHTS EPIC	38
39	NEW			LLEGASTE TU <small>NOT LISTED (J.EDUARDO HUERTA UECKE T.JOY HUERTA UECKE)</small>	Jesse & Joy WARNER LATINA	39
40	30	28	1	LA RATA FLACA <small>A.GARCIA (BARRA (I.CHAVEZ ESPINOZA PAZ)</small>	La Autentica De Jerez VIVA	24
41	35	35	1	COMIENZO DEL FINAL <small>S.KRYE (J.JEREMIAS)</small>	Jeremias UNIVERSAL LATINO	24
42	40	30	1	SOY SOLO UN SECRETO <small>L.CERONI A.GUZMAN (A.GUZMAN,J.L.PAGAN)</small>	Alejandra Guzman EMI TELEVISIA	12
43	42	49	1	ELLA MENEVA <small>NOT LISTED (NOT LISTED)</small>	NG2 SONY BMG NORTE	42
44	48	-	1	AMOR MORTAL <small>F.MEZA (M.EZA R.MEZA (F.MEZA)</small>	Los Inquietos Del Norte EAGLE	44
45	43	41	1	COMO UN LOBO <small>C.BEAN,M.ROSE (M.G.ROSE G.VANNI C.D'ONOFRIO,P.COSTA,M.TAZZI,M.OGLETTRE)</small>	Miguel Bose Featuring Bimba Bose WARNER LATINA	38
46	27	34	1	ME ARRODILLO ANTE TI <small>NOT LISTED (NOT LISTED)</small>	Divino Featuring Abraham LUAR MACHETE	27
47	45	46	1	SI TU TE VAS <small>NOT LISTED (NOT LISTED)</small>	Beto Y Sus Canarios ASL	27
48	NEW			TE VOY A ESPERAR <small>M.A.SOLIS (M.A.SOLIS)</small>	Marco Antonio Solis FONOVISA	48
49	NEW			DONDE ESTARA MI PRIMAVERA <small>J.L.PILOTO M.LOPEZ M.HERNANDEZ (M.A.SOLIS)</small>	Myriam Hernandez LA CALLE UNIVISION	49
50	44	-	1	NO QUEDA NADA <small>R.ROJAS (A.JAEN,D.CRUZ SANCHEZ)</small>	MDO MACHETE	44

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 ENRIQUE IGLESIAS <small>UNIVERSAL LATINO 010974 (14.98) ©</small>	95/08		1
2	NEW		1	DIANA REYES <small>DBC 8700 (11.98)</small>	Insatisfecha		2
3	1	1	1	FLEX <small>ALTERISCO/SOAD 15221 EMI TELEVISIA (13.98)</small>	Te Quiero		1
4	NEW		1	JUAN GABRIEL & ANA GABRIEL <small>SONY BMG NORTE 24734 (14.98)</small>	Los Gabriel...Cantan A Mexico		4
5	2	2	1	LOS TIGRES DEL NORTE <small>FONOVISA 353488/UG (12.98)</small>	Raices		1
6	3	4	1	VICENTE FERNANDEZ <small>SONY BMG NORTE 14602 (15.98)</small>	Para Siempre		2
7	5	5	1	MARCO ANTONIO SOLIS <small>FONOVISA 353133/UG (10.98)</small>	La Mejor... Coleccion		2
8	4	3	1	CAMILA <small>SONY BMG NORTE 78272 (14.98)</small>	Todo Cambio		1
9	NEW		1	EL TRONO DE MEXICO <small>DBC 8701 (11.98)</small>	Cruzando Fronteras		9
10	7	6	1	K-PAZ DE LA SIERRA <small>DISA 726617/UG (14.98 CD DVD) +</small>	En Vivo Desde El Auditorio Nac		1
11	6	7	1	WISN & YANDEL <small>MACHETE 010293 (16.98)</small>	Wisn Vs. Yandel: Los Extraterrestres		1
12	9	8	1	AVENTURA <small>KINGS OF BACHATA: Sold Out At Madison Square Garden DISCOS 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ©</small>	Kings Of Bachata: Sold Out At Madison Square Garden		3
13	13	10	4	PACE SETTER AKWID <small>UNIVISION 311070/UG (12.98)</small>	La Novela		10
14	8	9	1	JUANES <small>UNIVERSAL LATINO 010159 (17.98) +</small>	La Vida... Es Un Ratico		1
15	10	11	1	VICENTE FERNANDEZ <small>DISCOS 605 07405/SONY BMG NORTE (16.98)</small>	Historia De Un Idol		1
16	11	13	1	K-PAZ DE LA SIERRA <small>DISA 721130/UG (12.98)</small>	Capaz De Todo Por Ti		1
17	17	21	1	JUAN GABRIEL & ANA GABRIEL <small>DISCOS 605 17489/SONY BMG NORTE (14.98)</small>	Los Gabriel... Simplemente Amigos		9
18	12	14	1	VARIOUS ARTISTS <small>LA CALLE 330050/UG (12.98)</small>	Bachata # 1s		6
19	16	17	1	LOS CUATES DE SINALOA <small>SONY BMG NORTE 22541 (12.98) +</small>	Puros Exitos Chacas		14
20	NEW		1	DUELO <small>UNIVISION 311263/UG (12.98)</small>	Historias De Valientes		20
21	18	19	1	GRUPO NUEVA VIDA <small>MULTIMUSIC 1153 (6.98)</small>	Mejores Cantos Religiosos		15
22	15	15	1	LOS HOROSCOPOS DE DURANGO <small>UNIVISION 311271/UG (12.98)</small>	Ayer Hoy Y Siempre		8
23	50	62	3	GREATEST GAINER LA FACTORIA <small>UNIVERSAL LATINO 008052 (12.98)</small>	Nueva Metas		23
24	14	12	1	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ <small>DISA 724121/UG (12.98)</small>	Listos Montados Y Armados		2
25	20	23	1	MANA <small>WARNER LATINA 63661 (18.98) ©</small>	Amar Es Combatir		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	25	24	1	LA ARROLLADORA BANDA EL LIMON <small>SONY BMG NORTE 21574 (12.98) +</small>	La Historia De La Arrolladora		14
27	19	16	1	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ <small>EMI TELEVISIA 08677 (14.98)</small>	Planeta Kumbia		15
28	22	22	1	AVENTURA <small>PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +</small>	K.O.B.: Live		2
29	24	27	1	LOS RAZOS DE SACRAMENTO Y REYNALDO <small>SONY BMG NORTE 16391 (12.98)</small>	El Dueno Del Perico		14
30	27	29	1	BANDA EL RECODO <small>30 Pegaditas: Puros Comdos Y Rancheras MASTERED 353487 (6.98)</small>	30 Pegaditas: Puros Comdos Y Rancheras		22
31	26	25	1	LOS TUCANES DE TIJUANA <small>UNIVISION 311175/UG (13.98)</small>	20 Aniversario		12
32	23	20	1	CONJUNTO PRIMAVERA <small>FONOVISA 353487/UG (12.98)</small>	Que Ganas De Voiver		1
33	21	18	1	ANGEL & KHRIZ <small>VI 010757 MACHETE (14.98)</small>	Showtime		18
34	29	28	1	ALACRANES MUSICAL <small>UNIVISION 311054/UG (12.98)</small>	Ahora Y Siempre		2
35	35	35	1	LOS TIGRES DEL NORTE <small>FONOVISA 353437/UG (13.98 CD/DVD) +</small>	25 Joyas		12
36	46	46	1	VARIOUS ARTISTS <small>FONOVISA 353170/UG (10.98)</small>	30 Corridos: Muy Perrones		24
37	38	37	1	BRONCO / LOS BUKIS / LOS TEMERARIOS <small>FONOVISA 352772/UG (10.98)</small>	BBT		7
38	39	31	1	K-PAZ DE LA SIERRA <small>DISA 729313/UG (8.98)</small>	15 Autenticos Exitos		12
39	37	33	1	LA ARROLLADORA BANDA EL LIMON <small>DISA 721127/UG (12.98)</small>	Y Que Quede Claro		9
40	33	-	1	RAPHAEL <small>DISCOS 605 27477/SONY BMG NORTE (14.98) +</small>	Yo So Aquel... Los Exitos		33
41	32	30	1	EL CHAPO DE SINALOA <small>DISA 729333/UG (8.98)</small>	15 Autenticos Exitos		21
42	34	42	1	LOS TERRIBLES DEL NORTE <small>FREDDIE 1998 (13.98)</small>	La Mejor... Coleccion De Cumbia		24
43	28	45	1	RBD <small>EMI TELEVISIA 11690 (15.98) ©</small>	Empezar Desde Cero		1
44	45	39	1	BRAZEROS MUSICAL DE DURANGO <small>DISA 729316/UG (5.98)</small>	Linea De Oro: La Abeja Miope...		21
45	42	36	1	CARDENALES DE NUEVO LEON <small>DISA 724120/UG (12.98)</small>	25 Aniversario: Edicion Limitada		22
46	40	57	1	LOS TEMERARIOS <small>AFB SIGMA FONOVISA 352182/UG (12.98)</small>	Recuerdos Del Alma		1
47	31	26	1	ALEJANDRO FERNANDEZ <small>DISCOS 605 17948/SONY BMG NORTE (16.98) ©</small>	15 Anos De Exitos		7
48	30	32	1	PATRULLA 81 <small>DISA 721130/UG (12.98)</small>	A Mi Ley		6
49	51	51	1	LOS TUCANES DE TIJUANA <small>UNIVISION 311110/UG (10.98)</small>	La Mejor... Coleccion: De Comicos		9
50	36	43	1	LOS PRIMOS DE DURANGO <small>ASL 730020 MACHETE (10.98)</small>	Voy A Convencerte		4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	49	40	1	K-PAZ DE LA SIERRA <small>DISA 729258/UG (11.98)</small>	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17
52	43	34	1	GRUPO MONTEZ DE DURANGO <small>DISA 721115/UG (12.98)</small>	Agarrese!		1
53	47	38	1	ANDREA BOCELLI <small>SUGAR BEATS 653534/UNIVERSAL LATINO (18.98)</small>	Lo Mejor De Andrea Bocelli: Vivere		5
54	48	41	1	PESADO <small>WARNER LATINA 432060 (14.98)</small>	Corridos: Defendiendo El Honor		25
55	59	-	1	RICARDO ARJONA <small>SONY BMG NORTE 16225 (14.98)</small>	Quien Dijo Ayer: Special Edition		55
56	41	50	1	LOS RIELEROS DEL NORTE <small>FONOVISA 353499/UG (10.98)</small>	Mas Rieleros...Que Nunca		32
57	44	55	1	EL POTRO DE SINALOA <small>MACHETE 008497 (11.98)</small>	Los Mejores Corridos		44
58	55	52	1	LOS BUKIS <small>FONOVISA 353283/UG (10.98)</small>	30 Recuerdos Inolvidables		12
59	52	48	1	JUAN LUIS GUERRA Y 440 <small>EMI TELEVISIA 88392 (14.98)</small>	La Llave De Mi Corazon		1
60	63	59	1	LA ARROLLADORA BANDA EL LIMON <small>DISA 729327/UG (5.98)</small>	Linea De Oro: En Los Puros Huesos...		27
61	57	61	1	XTREME <small>LA CALLE 340911/UG (13.98)</small>	Haciendo Historia		13
62	62	69	1	EL POTRO DE SINALOA <small>MACHETE 010337 (11.98)</small>	El Primer Tiempo		30
63	53	63	1	EL TRONO DE MEXICO <small>SKALONA 009532 UNIVERSAL LATINO (11.98)</small>	Fuego Nuevo		13
64	64	49	1	IVY QUEEN <small>UNIVISION 311140/UG (13.98)</small>	Sentimiento		4
65</							

LATIN

Billboard DANCE

APR 12 2008

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
2	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
4	6	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
5	4	YO QUIERO	CAMILA (SONY BMG NORTE)
6	7	TODO CAMBIO	CAMILA (SONY BMG NORTE)
7	3	ME ENAMORA	JUANES (UNIVERSAL LATINO)
8	5	AHORA ENTENDI	YURIDIA (SONY BMG NORTE)
9	8	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISIA)
10	9	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
11	11	TE QUIERO	FLEX (EMI TELEVISIA)
12	22	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
13	10	SOLO TENGO OJOS PARA TI	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
14	17	LLEGASTE TU	JESSE & JOY (WARNER LATINA)
15	13	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	ENRIQUE IGLESIAS	95/08 (UNIVERSAL LATINO)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISIA/UG)
3	1	CAMILA	TODD CAMBIO (SONY BMG NORTE)
4	3	JUANES	LA VIDA... ES UN RITMO (UNIVERSAL LATINO)
5	4	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
6	5	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
7	7	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	6	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISIA)
9	10	RAPHAEL	YO SO AQUEL... LOS EXITOS (DISCOS 605/SONY BMG NORTE)
10	8	RBD	EMPEZAR DESDE CERO (EMI TELEVISIA)
11	9	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
12	11	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENIE/UNIVERSAL LATINO)
13	13	RICARDO ARJONA	QUIEN DIJO AYER... SPECIAL EDITION (SONY BMG NORTE)
14	14	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
15	12	VARIOUS ARTISTS	NOW LATIN 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TE QUIERO	FLEX (EMI TELEVISIA)
2	4	SIN PERDON	HECTOR ACOSTA (VENEMUSIC)
3	3	CONTEO REGRESIVO	GILBERTO SANTA ROSA (SONY BMG NORTE)
4	2	ELLA MENE	NG2 (SONY BMG NORTE)
5	11	AHORA ES	WISIN & YANDEL (MACHETE)
6	5	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
7	7	AMOR DESPERDICADO	FRANK REYES (M.P./JVN/J & N)
8	9	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
9	12	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
10	10	SOY IGUAL QUE TU	ALEXIS & FIDO (SONY BMG NORTE)
11	8	LA VECINA	ANGEL & KHRIZ (VIV/MACHETE)
12	6	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
13	15	CALABRIA 2008	EURO FEATURING NATASJA (ULTRA)
14	25	ALO	LOS HERMANOS ROSARIO (M.P./JVN/J & N)
15	-	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	AVENTURA	KINGS OF BACHATA: SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 955/PREMIUM LATIN/SONY BMG NORTE)
2	2	VARIOUS ARTISTS	BACHATA # 1S (LA CALLE/UG)
3	3	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
4	4	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
5	6	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
6	5	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
7	8	GILBERTO SANTA ROSA	CONTRASTE (SONY BMG NORTE)
8	11	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
9	7	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
10	10	VARIOUS ARTISTS	BACHATAHITS 2008 (J & N/SONY BMG NORTE)
11	9	VARIOUS ARTISTS	BACHATA: SIMPLY THE BEST (MACHETE)
12	12	OLGA TANON	EXITOS EN 2 TIEMPOS (LA CALLE/UG)
13	13	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/MUSICA/UNIVERSAL LATINO)
14	15	HECTOR LAVOE	A MAN AND HIS MUSIC: LA VOZ (FANIA/MUSICA/UNIVERSAL LATINO)
15	16	VARIOUS ARTISTS	BACHATA DE AMOR 3 (J & N/SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	11	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
3	3	TE LLORE	CONJUNTO PRIMAVERA (FONOVISIA)
4	2	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
5	4	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
6	6	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
7	12	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
8	8	POR QUIEN ME DEJAS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
9	5	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
10	9	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
11	7	TE QUIERO MUCHO	PATRULLA 81 (DISA)
12	10	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISIA)
13	13	COMO EN LOS BUENOS TIEMPOS	GRUPO MONTEZ DE DURANGO (DISA)
14	16	ME MUERO	DIANA REYES (DBC)
15	14	TOMAME O DEJAME	BANDA EL RECODO (FONOVISIA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DIANA REYES	INSATISFECHA (DBC)
2	2	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
3	1	LOS TIGRES DEL NORTE	RAICES (FONOVISIA/UG)
4	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
5	3	EL TRONO DE MEXICO	CRUZANDO FRONTERAS (DBC)
6	4	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
7	5	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
8	6	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
9	8	LOS CUATES DE SINALOA	PUROS EXITOS CHACAS (SONY BMG NORTE)
10	7	DUELO	HISTORIAS DE VALIENTES (UNIVISION/UG)
11	9	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
12	10	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LISTOS MONTADOS Y ARMADOS (DISA/UG)
13	11	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
14	10	LOS RAZOS DE SACRAMENTO Y REYNALDO	EL DUENO DEL PERICO (SONY BMG NORTE)
15	13	BANDA EL RECODO	30 PEGADITAS: PUROS CORRIDOS Y RANCHERAS (MASTERO)

HOT DANCE CLUB PLAY		HOT DANCE CLUB PLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	THE FLAME 08	ERIN HAMILTON TRAX
2	4	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
3	3	GET THIS PARTY STARTED	SHIRLEY BASSEY LOCK STOCK AND BARREL/DECCA
4	9	I'M A FIRE	BONNA SUMMER BURGUNDY
5	10	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
6	8	BREAK YOU	RALPH FALCON NERVOUS
7	10	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
8	5	FEEDBACK	JANET ISLAND/IDJMG
9	12	IF	COLETTE OM
10	7	THE BOSS	KRISTINE W FLY AGAIN
11	15	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
12	16	EVERYBODY UP	ALTAR FEATURING JEANIE TRACY SILVER LABEL/TOMMY BOY
13	1	BEAUTIFUL	TAYLOR DAYNE INTENTION
14	20	DAYLIGHT	KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA
15	14	BESITO PA TI	LA LUPE (MUSICA/FANIA)
16	31	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
17	27	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON LEGACY/EPIC
18	23	LOVELIGHT	ROBBIE WILLIAMS EMI
19	25	BREAKAWAY	DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
20	13	GORGEOUS	IDINA MENZEL WARNER BROS.
21	22	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
22	18	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
23	11	TOGETHER	BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
24	29	DROP THAT BEAT	TWISTED DEE HAMMER
25	28	I GET OFF	RON PERKOV ARPEE
26	17	I GOT A FEELIN'	VICKI SHEPARD FEATURING JEANIE TRACY REDZONE
27	21	MY LIFE AGAIN	LAUREN HILDEBRANDT RED WALLET
28	19	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
29	40	POWER PICK	DANCE LIKE THERE'S NO TOMORROW PAULA ABUL & RANDY JACKSON DREAM MERCHANT 21/CMG
30	34	A&E	GOLDFRAPP MUTE
31	37	ME	TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY
32	32	LONG TIME	ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
33	30	DESTINY	AMBERROSE MARIE CATZ
34	26	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
35	38	FOOL (IF YOU THINK IT'S OVER)	NEMESIS RISING CURB/REPRISE
36	24	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISMA/ATLANTIC
37	39	CLAP YOUR HANDS	RAMADA UP IN THE AIR
38	41	DRUM NATION	MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE
39	42	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
40	40	POCKETFUL OF SUNSHINE	NATASHA BEINGFIELD PHONOGENIC/EPIC
41	50	THIS IS NOT REAL LOVE	GEORGE MICHAEL & MUTYA EPIC
42	49	LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
43	45	WORK IT	DJ KUO CARRILLO MUSIC
44	43	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
45	33	AMAZING	CELEDA NERVOUS
46	47	I CAN HEAR THE MONEY	LENNA DAUMAN
47	35	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUELT WITH BEYONCE JIVE/ZOMBA
48	44	CHARMED LIFE	MICK JAGGER RHINO/ATLANTIC
49	NEW	THE RIGHT LIFE	SEAL WARNER BROS.
50	36	HOT SHOT	KAREN YOUNG REHEAT MAXROXX

TOP ELECTRONIC ALBUMS		TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / NUMBER / DISTRIBUTING LABEL)
1	1	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236/AG
2	2	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP! DANCE PARTY WALT DISNEY 001106
3	4	CASCADA	PERFECT DAY ROBBINS 75079
4	8	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA
5	7	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
6	3	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP! DANCE PARTY WALT DISNEY 001069
7	6	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG
8	NEW	YELLE	POP-UP SOURCE ETC. 15924/CAROLINE
9	5	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
10	11	METRO STATION	METRO STATION RED INK 10521
11	9	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS
12	13	DAFT PUNK	ALIVE 2007 VIRGIN 09841
13	12	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE
14	14	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179
15	NEW	SOUNDTRACK	21 COLUMBIA 22777/SONY MUSIC
16	15	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
17	17	NINE INCH NAILS	Y34RZ3R0R3M1X3D IN INTERSCOPE 010331*/IGA
18	16	GHOSTLAND OBSERVATORY	ROBOTIQUE MAJESTIQUE TRASHY MOPED 04
19	18	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596
20	19	TIESTO	IN SEARCH OF SUNRISE 6: 1B1ZA BLACK HOLE 30759/NETTWERK
21	22	GORILLAZ	D-SIDES VIRGIN 10545
22	20	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 (SILENT/REPRISE 4056/WARNER BROS.)
23	10	GROOVE ARMADA	SOUNDBOY ROCK STRICTLY RHYTHM 342
24	21	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITL
25	24	MORCHEEBA	DIVE DEEP G + G/THE ECHO LABEL 1648/ULTRA

HOT DANCE AIRPLAY		HOT DANCE AIRPLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / NUMBER / PROMOTION LABEL)
1	1	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
2	2	LET ME THINK ABOUT IT	IDA CORR LIFTED/KICK DISCO WAX WARNER BROS.
3	3	NOW YOU'RE GONE	BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA
4	4	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
5	5	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
6	11	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
7	8	JUST FINE	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
8	7	ANTHEM	FILO & PERI FEATURING ERIC LUMIERE ULTRA
9	6	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
10	15	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
11	24	BLEEDING LOVE	LEONA LEWIS SYCO JRM/G
12	10	WHAT HURTS THE MOST	CASCADA ROBBINS
13	14	LOVE HAS GONE	DAVE ARMSTRONG & REDROCHE ULTRA
14	13	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
15	1	LOVE LIKE THIS	NATASHA BEINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
16	12	FEEDBACK	JANET ISLAND/IDJMG
17	9	STARS	ERIKA JAYNE RM RECORDS
18	16	DEEP AT NIGHT	ERCOLA NERVOUS
19	2	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
20	19	WOW!	KYLIE MINOGUE CAPITOL
21	20	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
22	21	RISE UP	YVES LA ROCHE ULTRA
23	18	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
24	NEW	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD
25	NEW	DANCE LIKE THERE'S NO TOMORROW	PAULA ABUL & RANDY JACKSON DREAM MERCHANT 21/CMG

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HITS OF THE WORLD TM Billboard [®]

JAPAN		SINGLES		(SOUNDSCAN JAPAN)		APRIL 1, 2008	
THIS WEEK	LAST WEEK						
1	1	60S 70S 80S (CD/DVD)	NAMIE AMURO AVEX TRAX				
2	3	SOBA NI IRUNE	TERUMA AOKIYA FEAT. SOULJA UNIVERSAL				
NEW		BREAK THE CHAIN	TOURBILLON AVEX TRAX				
4	2	ZUTTO ISSHO SA	TATSURO YAMASHITA WARNER				
5	NEW	OREJA NAKYA, KIMIJA NAKYA (FIRST LTD A)	20TH CENTURY AVEV TRAX				
6	NEW	OREJA NAKYA, KIMIJA NAKYA (FIRST LTD B)	20TH CENTURY AVEV TRAX				
7	10	60S 70S 80S	NAMIE AMURO AVEV TRAX				
8	NEW	DOUBLE-ACTION WING FORM	RYOTARO NOGAMI/JIKU AVEV TRAX				
9	NEW	TABIDACHI	FUNKY MONKEY BABYS DREA				
10	7	UMI YUKI	JERO BOAM VICTOR				

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)		APRIL 1, 2008	
THIS WEEK	LAST WEEK						
1	NEW	DANGEROUS	M. POKORA FT. SEBASTIAN/TIMBERLANO CAPITOL				
2	NEW	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA				
3	1	BLEEDING LOVE	LEONA LEWIS SYCO				
4	2	WHAT HURTS THE MOST	CASCADA ZOO LAND				
5	3	IL AVAIT LES MOTS	SHERYFA LUNA ULM				
6	6	TANT BESOIN DE TOI	MARC ANTOINE HOSTILE				
7	4	LE MANÈGE	STANISLAS POLYDOR				
8	5	JE REALISE	SINIK WARNER				
9	7	NEW SOUL	Yael Naim TOT OU TARD				
10	8	ALIVE	MONDOTEK MERCURY				

ITALY		DIGITAL SONGS		(FIMI/NIELSEN)		MARCH 31, 2008	
THIS WEEK	LAST WEEK						
1	1	IL MONDO CHE VORREI	VASCO ROSSI CAPITOL				
2	2	A TE	JOVANOTTI UNIVERSAL				
3	5	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
4	9	MERCY	DUFFY A&M				
5	3	BLEEDING LOVE	LEONA LEWIS SYCO				
6	8	NEW SOUL	Yael Naim TOT OU TARD				
7	10	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
8	4	VITA TRANQUILLA	TRICARIO SONY BMG				
9	6	IL SOLITO SESSO	MAX GAZZE EMI				
10	7	FERMO IMMAGINE	MONODIA DIELE				

SWEDEN		SINGLES		(GLF)		MARCH 28, 2008	
THIS WEEK	LAST WEEK						
1	1	HERO	CHARLOTTE PERRELLI M&L				
2	3	EMPTY ROOM	SANNA NIELSEN M&L				
3	2	LAY YOUR LOVE ON ME	BODIES WITHOUT ORGANS CAPITOL				
4	4	HUR SVART KAN DET VA'	LINDA BENGTZING M&L				
5	NEW	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS				

ALBUMS							
THIS WEEK	LAST WEEK						
1	1	EROS RAMAZZOTTI	E2 ARIOLA				
2	NEW	LINDA BENGTZING	VILO & GALEN WARNER				
3	6	AMY DIAMOND	MUSIC IN MOTION BONNIER				
4	3	NORDMAN	DJAVUL ELLER GUD FOLKPORSE				
5	4	AMY WINEHOUSE	BACK TO BLACK ISLAND				

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)		MARCH 30, 2008	
THIS WEEK	LAST WEEK						
1	1	AMERICAN BOY	ESTELLE FT. KAYNE WEST ATLANTIC				
2	6	LOW	FLO RIDA FEAT. T-PAIN ATLANTIC				
3	2	MERCY	DUFFY A&M				
4	23	BLACK & GOLD	SAM SPARRO ISLAND				
5	7	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS				
6	3	BETTER IN TIME/FOOTPRINTS IN THE SAND	LEONA LEWIS SYCO				
7	5	ROCKSTAR	NICKELBACK ROADRUNNER				
8	17	WITH YOU	CHRIS BROWN JIVE/ZOMBA				
9	4	STOP AND STARE	ONE REPUBLIC INTERSCOPE				
10	13	FASCINATION	ALPHABEAT CHARISMA				

AUSTRALIA		SINGLES		(ARIA)		MARCH 30, 2008	
THIS WEEK	LAST WEEK						
1	1	LOW	FLO RIDA FEAT. T-PAIN JIVE/ZOMBA				
2	2	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM				
3	4	CRANK THAT (SOULJA BOY)	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE				
4	3	BLEEDING LOVE	LEONA LEWIS SYCO				
5	5	TATTOO	JORDIN SPARKS JIVE				
6	7	WORK	KELLY ROWLAND COLUMBIA				
7	6	PICTURES OF YOU	THE LAST GOODNIGHT VIRGIN				
8	9	NAUGHTY GIRL	MR B VIRGIN				
9	10	PIECE OF ME	BRITNEY SPEARS JIVE ZOMBA				
10	12	WITH YOU	CHRIS BROWN JIVE/ZOMBA				

SPAIN		SINGLES		(PROMUSICAE/MEDIA)		APRIL 2, 2008	
THIS WEEK	LAST WEEK						
1	1	EUROPA	MONICA NARANJO SONY BMG				
2	2	BE MINE	THE CAST OF HIGH SCHOOL EMI				
3	3	MERCY	DUFFY A&M				
4	6	TOCA'S MIRACLE	FRAGMA BLANCO Y NEGRO				
5	NEW	CARRUSEL	DIKERS LOCOMOTIVE				
6	4	LA PASTILLA	TATA GOLOSA BLANCO Y NEGRO				
7	7	TOMA & OBLIGA	HORA ZULU AVISPA				
8	5	BUCOVINA	IAN OLIVER FT. SHANTEL BLANCO Y NEGRO				
9	19	NACEN DE LA BRUMA	DOGMA CREW BOA				
10	8	SUCK MY	MAGAN/RODRIGUEZ BLANCO Y NEGRO				

IRELAND		SINGLES		(IRMA/CHART TRACK)		MARCH 28, 2008	
THIS WEEK	LAST WEEK						
1	7	LOW	FLO RIDA FEAT. T-PAIN ATLANTIC				
2	8	AMERICAN BOY	ESTELLE FT. KAYNE WEST ATLANTIC				
3	14	WITH YOU	CHRIS BROWN JIVE/ZOMBA				
4	1	MERCY	DUFFY A&M				
5	2	GALWAY GIRL	MUNDY & SHARON SHANNON CAMCOR				

ALBUMS							
THIS WEEK	LAST WEEK						
1	1	MARY BLACK	25 YEARS - 25 SONGS 3U				
2	2	DUFFY	ROCKFERRY A&M				
3	3	GLEN HANSARD/MARKETA IRGLOVA	ONCE SONY BMG				
4	4	AMY WINEHOUSE	BACK TO BLACK ISLAND				
5	6	ONEREPUBLIC	DREAMING OUT LOUD INTERSCOPE				

GERMANY		SINGLES		(MEDIA CONTROL)		APRIL 1, 2008	
THIS WEEK	LAST WEEK						
1	1	KUSCHEL SONG	SCHNUFFEL COLUMBIA				
2	2	BLEEDING LOVE	LEONA LEWIS SYCO				
3	5	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA				
4	8	NEW SOUL	Yael Naim TOT OU TARD				
5	NEW	MERCY	DUFFY A&M				
6	3	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SSGDSSWEM				
7	7	STOP AND STARE	ONE REPUBLIC INTERSCOPE				
8	13	ALMOST LOVER	A FINE FRENZY VIRGIN				
9	4	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE				
10	9	STARK	ICH + ICH POLYDOR				

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDSCAN)		APRIL 12, 2008	
THIS WEEK	LAST WEEK						
1	27	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. WARNER				
2	40	TOUCH MY BODY	MARIAH CAREY ISLAND/UNIVERSAL				
3	1	BLEEDING LOVE	LEONA LEWIS SYCO J SONY BMG				
4	4	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/SONY BMG				
5	3	LOW	FLO RIDA FT. T-PAIN PDE BOY/ATLANTIC/WARNER				
6	2	LOVE SONG	SARA BAREILLES EPIC/SONY BMG				
7	6	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD/UNIVERSAL				
8	NEW	BEAT IT	FALL OUT BOY FT. JOHN MAYER FUELED BY RAMEN/ISLAND/UNIVERSAL				
9	5	WITH YOU	CHRIS BROWN JIVE/SONY BMG				
10	7	NEW SOUL	Yael Naim TOT OU TARD WARNER				

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)		APRIL 2, 2008	
THIS WEEK	LAST WEEK						
1	1	IVETE SANGALO	SERIE PERFIL SOM LIVRE UNIVERSAL				
2	3	IVETE SANGALO	IVETE NO MARACANA MULTISHOW AO VIVO/PAC UNIVERSAL				
3	4	VARIOUS ARTISTS	OS MELHORES CANTICOS DE FE SOM LIVRE				
4	29	SANDY & JUNIOR	ACUSTICO MTV (MUSIC PAC) UNIVERSAL				
5	45	NANDO REIS & OS INFERNALIS	LUAU MTV (MUSIC PAC) UNIVERSAL				
6	20	AMY WINEHOUSE	BACK TO BLACK (MUSIC PAC) UNIVERSAL				
7	8	VARIOUS ARTISTS	20 SUPER SUCESSOS DO CINEMA POLYDOR				
8	34	RIHANNA	GOOD GIRL GONE BAD (MUSIC PAC) UNIVERSAL				
9	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC				
10	NEW	ANA CAROLINA	DDIS QUARTOS SONY BMG				

FLANDERS		SINGLES		(ULTRATOP/GFK)		APRIL 2, 2008	
THIS WEEK	LAST WEEK						
1	1	O JULISSI NA JALINI	ISHTAR ARS				
2	82	EEN STER	CHRISTOFF ARS				
3	2	BLEEDING LOVE	LEONA LEWIS SYCO				
4	3	BUBBLI	COLBIE CAILLAT REPUBLIC/UNIVERSAL				
5	5	THE ARCHITECT	DEUS ISLAND				

ALBUMS							
THIS WEEK	LAST WEEK						
1	21	SAMSON & GERT	HOTEL OP STELTEN STUDIO 100				
2	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND				
3	NEW	R.E.M.	ACCELERATE WARNER BROS.				
4	6	DUFFY	ROCKFERRY A&M				
5	NEW	MOBY	LAST NIGHT MUTE				

EURO DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)		APRIL 12, 2008	
THIS WEEK	LAST WEEK				
1	1	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC		
2	3	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
3	2	MERCY	DUFFY A&M		
4	4	LOW	FLO RIDA FT. T-PAIN PDE BOY/ATLANTIC		
5	5	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE		
6	8	NEW SOUL	Yael Naim TOT OU TARD		
7	NEW	BLACK AND GOLD	SAM SPARROW ISLAND		
8	7	BLEEDING LOVE	LEONA LEWIS SYCO		
9	6	ROCKSTAR	NICKELBACK ROADRUNNER		
10	9	BETTER IN TIME	LEONA LEWIS SYCO		
11	14	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA		
12	11	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE		
13	10	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM		
14	17	WITH YOU	CHRIS BROWN JIVE/ZOMBA		
15	16	FASCINATION	ALPHABEAT COPENHAGEN		
16	13	CHASING PAVEMENTS	ADELE XL		
17	12	NOW YOU'RE GONE	BASSHUNTER FT. DJ MENTAL THEO'S BAZZHEADS HARD2BEAT/MINISTRY OF SOUND		
18	20	SCREAM	TIMBALAND FT. KEH HILSON & NICOLE SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE		
19	19	COME ON GIRL	TAIO CRUZ UNIVERSAL REPUBLIC		
20	NEW	BAILA EL CHICKICHIKI	RODOLFO CHIKILICUATRE SENOR CHIKILICUATRE Y ESPOSA		

EURO DIGITAL SPOTLIGHT NETHERLANDS		(NIELSEN SOUNDSCAN INTERNATIONAL)		APRIL 12, 2008	
THIS WEEK	LAST WEEK				
1	NEW	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2	1	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA		
3	2	MERCY	DUFFY A&M		
4	3	CHASING PAVEMENTS	ADELE XL		
5</					

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 2, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BLEEDING LOVE	LEONA LEWIS SYCO
2	2	MERCY	DUFFY A&M
3	5	NEW SOUL	YAEL NAIM TOT DJ TARD
4	11	LOW	FLO RIDA FEAT. T-PAIN ATLANTIC
5	7	AMERICAN BOY	ESTELLE FT. KAYNE WEST ATLANTIC
6	6	KUSCHEL SONG	SCHNUFFEL COLUMBIA
7	NEW	DAINGEROUS	M. POKORA FT. SEBASTIAN/TIMBERLAND CAPITOL
8	14	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA
9	3	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
10	4	STOP AND STARE	ONE REPUBLIC INTERSCOPE
11	NEW	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA
12	8	WHAT HURTS THE MOST	CASCADA ZOO LAND
13	12	WORK	KELLY ROWLAND COLUMBIA
14	23	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
15	70	BLACK & GOLD	SAM SPARRO ISLAND

ALBUMS

APRIL 2, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
2	5	DUFFY	ROCKFERRY A&M
3	4	LEONA LEWIS	SPIRIT SYCO
4	NEW	PANIC AT THE DISCO	PRETTY BOO ATLANTIC/DECA/DANCE/FULLED BY RAMEN
5	2	MUSE	HAARP A&E/HELLIUM 3/WARNER BROS.
6	3	BRYAN ADAMS	11 POLYDOR
7	6	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
8	7	ONEREPUBLIC	DREAMING OUT LOUD INTERSCOPE
9	14	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
10	NEW	DEUTSCHLAND SUCHT D. SUPERSTAR	FLY ALONE COLUMBIA
11	NEW	FOALS	ANTIDOTES TRANSGRESSIVE
12	21	ICH + ICH	VOM SELBEN STERN UNIVERSAL
13	11	JAMES BLUNT	ALL THE LOST SOULS CUSTARD/ATLANTIC
14	NEW	ALAIN BASHUNG	BLEU PETROLE BARCLAY
15	13	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 2, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BLEEDING LOVE	LEONA LEWIS SYCO
2	2	MERCY	DUFFY A&M
3	3	APOLOGIZE	TIMBALAND PRESENTS ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	11	4 MINUTES	MADONNA WARNER BROS.
5	4	STOP AND STARE	ONE REPUBLIC INTERSCOPE
6	6	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
7	7	NO ONE	ALICIA KEYS MBK/J
8	8	NEW SOUL	YAEL NAIM WARNER
9	10	CHASING PAVEMENTS	ADELE XL
10	5	IN MY ARMS	KYLIE MINOGUE PARLOPHONE
11	9	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS.
12	14	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC
13	16	SUPERNATURAL SUPERSERIOUS	R.E.M. WARNER BROS.
14	15	WITH YOU	CHRIS BROWN JIVE/ZOMBA
15	13	ABOUT YOU NOW	SUGAR BABES ISLAND

SALES DATA COMPILED BY

nielsen SoundScan

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	48	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	■
2	3	27	CHRIS BOTTI	ITALIA COLUMBIA 07606 SONY MUSIC	
3	4	5	MELODY GARDOT	WORRISOME HEART VERVE 010468/VEG	
4	5	28	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VEG	
5	2	5	VARIOUS ARTISTS	LUPIN THE THIRD AND ALL RIGHT: MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 008141 EXSTARBUCKS	
6	NEW		BRAD MEHLDAU TRIO	LIVE NONESUCH 376252/WARNER BROS.	
7	6	27	QUEEN LATIFAH	TRAVELIN' LIGHT FLAVOR UNIT/VERVE 009203/VEG	
8	NEW		LIONEL LOUKE	KARIBU BLUE NOTE 07465/BLG	
9	8	46	PINK MARTINI	HEY EUGENE! HEINZ 3*	
10	NEW		KARRIN ALLYSON	IMAGINA: SONGS OF BRASIL CONCORD JAZZ 30428/CONCORD	
11	9	3	MARIAN MCPARTLAND	TWILIGHT WORLD CONCORD JAZZ 30528/CONCORD	
12	7	7	THE PUPPINI SISTERS	THE RISE AND FALL OF RUBY WOOD VERVE 010416/VEG	
13	12	74	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
14	11	3	CHARLES LLOYD QUARTET	RABO DE NUBE ECM 010663 UNIVERSAL CLASSICS GROUP	
15	10	27	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG	
16	16	10	WYNTON MARSALIS	STANDARDS & BALLADS 1 LEGACY COLUMBIA 10428/SONY BMG	
17	13	39	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VEG	
18	14	5	DIANE SCHUUR	SOME OTHER TIME CONCORD JAZZ 30614/CONCORD	
19	20	35	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP	
20	18	5	NANCY LAMOTT	ASK ME AGAIN MIDDER 8	
21	22	14	THE BAD PLUS	PROG HEADS UP 3125	
22	NEW		SERGIO MENDES & BRASIL '66	THE BEST OF 20 CENTURY MASTERS THE MILLENIUM COLLECTION A&M 007508/A&M	
23	23	3	RAYA YARBROUGH	RAYA YARBROUGH TELARC JAZZ 83658/TELARC	
24	15	11	ELIANE ELIAS	SOMETHING FOR YOU: ELIANE ELIAS SINGS & PLAYS BILL EVANS BLUE NOTE 11795/BLG	
25	RE-ENTRY		SOPHIE MILMAN	MAKE SOMEONE HAPPY LINUS 270077/KOCH	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	3	#1 PIERRE-LAURENT AIMARD	BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP	■
2	3	29	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
3	1	8	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
4	5	3	JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO)	ROMANTIC ARIAS DECCA 010837/UNIVERSAL CLASSICS GROUP	
5	NEW		EMERSON STRING QUARTET	BACH: FUGUES DG 010855/UNIVERSAL CLASSICS GROUP	
6	RE-ENTRY		ACADEMY OF ACIENT MUSIC (EGARR)	HANDEL: ORGAN CONCERTOS OP4 HARMONIA MUNDI 807446	
7	6	34	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDDYA)	NEW IMPOSSIBILITIES SONY CLASSICAL 10319 SONY BMG MASTERWORKS	
8	17	4	DAVID RUSSELL	AIR ON A G STRING: BAROQUE MASTERPIECES TELARC 80693	
9	8	8	NATALIE DESSAY	ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
10	RE-ENTRY		JOSHUA BELL	THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS	
11	9	2	SIR COLIN DAVIS/LONDON SYMPHONY CHORUS/LONDON SYMPHONY ORCHESTRA	MOZART: REQUIEM LSO LIVE 0127	
12	20	29	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 88060/SONY BMG MASTERWORKS	
13	7	30	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
14	16	8	KRONOS QUARTET AND WU MAN	TERRY RILEY: THE CURSE OF MAGIC NONESUCH 360508/WARNER BROS.	
15	4	11	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4996466	
16	12	64	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
17	11	3	SIMON RATTLE/BERLINER PHILHARMONIKER	MAHLER: SYMPHONY 9 EMI CLASSICS 01228/BLG	
18	19	2	MURRAY PERAHIA	BACH: PARTITAS 2, 3 & 4 SONY CLASSICAL 22697/SONY BMG MASTERWORKS	
19	NEW		VARIOUS ARTISTS	40 MOST BEAUTIFUL ARIAS WARNER CLASSICS 447164	
20	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA/SILK ROAD ENSEMBLE/YO-YO MA/WU MAN (HARTH-BEDDYA GILBERT)	TRADITIONS AND TRANSFORMATIONS: SOUNDS OF SILK ROAD CHICAGO LSO RECORDS 901801	
21	10	9	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	VOCE D'ITALIA: ARIAS FOR RUBINI DECCA 010302/UNIVERSAL CLASSICS GROUP	
22	18	24	CECILIA BARTOLI	MARIA DECCA 009989/UNIVERSAL CLASSICS GROUP	
23	24	27	ROLANDO VILLAZON & ANNA NETREBKO	DUETS DG 008845/UNIVERSAL CLASSICS GROUP	
24	RE-ENTRY		LIBERA	ANGEL VOICES: LIBERA IN CONCERT EMI CLASSICS 03172/BLG	
25	14	31	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	27	#1 HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 009791/VEG	■
2	2	8	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
3	3	5	LIZZ WRIGHT	THE ORCHARD VERVE FORECAST 010292/VEG	
4	4	4	MARCUS MILLER	MARCUS MILLER'S DECELS CONCORD JAZZ 30264/CONCORD	
5	6	8	PAUL HARDCASTLE	HARDCASTLE 5 TRIPPIN' IN RHYTHM 24	
6	5	9	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP NONESUCH 376828/WARNER BROS.	
7	7	2	THE SAX PACK	THE SAX PACK HANACHIE 5159	
8	9	7	MACEO PARKER	ROOTS & GROOVES HEADS UP 3134	
9	8	7	KENNY G	FM IN THE MOOD FOR LOVE... THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG	
10	10	4	BOB BALDWIN	NEWURBANJAZZ.COM NUGROOVE 2001	
11	11	4	JESSY J	TEQUILA MOON PEAK 30499/CONCORD	
12	NEW		MARCUS JOHNSON	IN CONCERT FOR A CAUSE THREE KEYS 1423	
13	12	33	NAJEE	RISING SUN HEADS UP 3129	
14	21	36	SPYRO GYRA	GOOOD TO GO-GO HEADS UP 3127	
15	13	9	AL JARREAU	LOVE SONGS REPRISE WARNER BROS. 401532/RHINO	
16	15	5	ANGELLA CHRISTIE	THE BREATH OF LIFE ACSM 231004/TASEIS	
17	14	25	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
18	17	61	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
19	25	48	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD	
20	20	12	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE LITTLE MONSTER 01	
21	18	3	GERALD VEASLEY	YOUR MOVE HEADS UP 3130	
22	RE-ENTRY		STANLEY CLARKE	THE TOYS OF MEN HEADS UP 3128	
23	22	31	RICK BRAUN & RICHARD ELLIOT	R N R ARTISTEN	
24	RE-ENTRY		EUGE GROOVE	BORN 2 GROOVE HARADA JAZZ 78763/BLG	
25	24	27	CANDY DULFER	CANDY STORE HEADS UP 3131	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	9	#1 ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP	■
2	2	10	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
3	3	22	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP	
4	5	73	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.	■
5	4	28	PAUL POTTS	ONE CHANCE SYCO COLUMBIA 15517/SONY MUSIC	
6	8	21	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR SIENTE 653534/UNIVERSAL LATINO	
7	7	2	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
8	6	45	SOUNDTRACK	LA VIE EN ROSE ODEON EMI CLASSICS 67822/BLG	
9	9	7	THE ROYAL SCOTS DRAGOON GUARDS	SPIRIT OF THE GLEN UCI 567 FONTANA INTERNATIONAL	
10	NEW		MIKE OLDFIELD	MUSIC OF THE SPHERES DECCA 010925/UNIVERSAL CLASSICS GROUP	
11	10	71	IL DIVO	SIEMPRE SYCO COLUMBIA 02673/SONY MUSIC	■
12	13	4	THREE GRACES	THREE GRACES DECCA 009914	
13	78		SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	
14	11	73	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
15	16	3	ROYAL PHILHARMONIC ORCHESTRA	ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS DIRECT SOURCE SPECIAL PRODUCTS 9194	
16	14	26	JOSH GROBAN	NOEL 143 REPRISE 231518/WARNER BROS.	■
17	17	27	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFDODG 211388/WARNER BROS.	
18	18	21	SISSEL	NORTHERN LIGHTS DENON 17661/SLG	
19	19	54	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
20	RE-ENTRY		GRAND VALLEY STATE UNIVERSITY NEW MUSIC ENSEMBLE	STEVE REICH: MUSIC FOR 18 MUSICIANS INNIVA 016	
21	20	60	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 493811	
22	22	21	RUSSELL WATSON	THE ULTIMATE COLLECTION DECCA 007849/UNIVERSAL CLASSICS GROUP	
23	25	21	TRIO MEDIAEVAL	FOLK SONGS ECM NEW SERIES/ECM 009888/UNIVERSAL CLASSICS GROUP	
24	24	21	JOHN WILLIAMS	STAR WARS: THE CORELLIAN EDITION SONY CLASSICAL 14047/SONY BMG MASTERWORKS	
25	21	8	CHLOE	CHLOE VALLEY ENTERTAINMENT 15216 EX	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY

nielsen
SoundScan

APR 12 2008 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PRICE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓡ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15. If they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multi-platinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	BB 200 RANKING	CERT	
1	1	240	MICHAEL JACKSON	#1 THRILLER 25	LEGACY/EPIC 17986*/SONY BMG (19.98)		◆	
2	3	16	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION	INO 20228/TIME LIFE (19.98)		●	
3	2	49	CHRIS TOMLIN	ARRIVING ON STEPS	94243/SPARROW (17.98)		●	
4	6	937	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/UMG (13.98/8.98)		◆	
5	8	53	MICHAEL JACKSON	NUMBER ONES	MJJ EPIC 88998/SONY MUSIC (18.98/12.98)		■	
6	5	210	GUNS N' ROSES	GREATEST HITS	GEFFEN 001714/IGA (16.98)		4	
7	9	751	JOURNEY	JOURNEY'S GREATEST HITS	LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)		◆	
8	26	250	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)		2	
9	14	266	BON JOVI	CROSS ROAD	MERCURY 526013/UMG (18.98/11.98)		4	
10	4	384	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)			◆	
11	28	159	LYNYRD SKYNYRD	ALL TIME GREATEST HITS	MCA 112229/UMG (18.98/12.98)		■	
12	7	164	MICHAEL BUBLE	IT'S TIME	143/REPRISE 48946/WARNER BROS. (18.98)		2	
13	21	472	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995	MERCURY 528718/UMG (18.98/11.98)		4	
14	10	724	QUEEN	GREATEST HITS	HOLLYWOOD 161265 (18.98/11.98)		8	
15	RE-ENTRY		ERIC CLAPTON	THE CREAM OF ERIC CLAPTON	POLYDOR/A&M 527116/UMG (18.98/12.98)		2	
16	11	632	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS	MCA 110813/UMG (18.98/12.98)		◆	
17	19	145	CELINE DION	ALL THE WAY... A DECADE OF SONGS	550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)		7	
18	27	185	ELVIS PRESLEY	ELVIS: 30 #1 HITS	RCA 68079*/RMG (19.98/12.98)		4	
19	RE-ENTRY		LIONEL RICHIE	THE DEFINITIVE COLLECTION	UNIVERSAL MOTOWN/UTV 068140/UMG (18.98)		■	
20	16	580	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS	FANTASY 2*/CONCORD (17.98/12.98)		8	
21	17	696	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	CAPITOL 30334 (18.98)		8	
22	HOT SHOT DEBUT		LUTHER VANDROSS	THE ULTIMATE LUTHER VANDROSS	LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)		■	
23	13	153	ORIGINAL BROADWAY CAST RECORDING	WICKED	DECCA BROADWAY 001682/DECCA (18.98)		■	
24	NEW		JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	JIVE 88062*/20MBA (18.98)		4	
25	15	61	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS	RHINO 73271 (18.98)		●	
26	RE-ENTRY		NIRVANA	NIRVANA	DGC/GEFFEN 493507/IGA (18.98)		■	
27	18	104	RASCAL FLATTS	ME AND MY GANG	LYRIC STREET 165075/HOLLYWOOD (18.98)		4	
28	23	1600	PINK FLOYD	DARK SIDE OF THE MOON	CAPITOL 46001* (18.98/10.98)		◆	
29	NEW		KISS	THE VERY BEST OF KISS	MERCURY/UTV 563122/UMG (18.98)		■	
30	25	151	JACK JOHNSON	IN BETWEEN DREAMS	JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)		2	
31	RE-ENTRY		STYX	GREATEST HITS	A&M 540387/UMG (17.98/10.98)		2	
32	20	820	AC/DC	BACK IN BLACK	LEGACY/EPIC 80207*/SONY BMG (18.98)		◆	
33	RE-ENTRY		BOYZ II MEN	LEGACY: THE GREATEST HITS COLLECTION	UNIVERSAL 016083/UMRG (18.98/12.98)		●	
34	RE-ENTRY		BROOKS & DUNN	THE GREATEST HITS COLLECTION	ARISTA NASHVILLE 18852/SBN (18.98/12.98)		4	
35	RE-ENTRY		SHERYL CROW	THE VERY BEST OF SHERYL CROW	A&M/INTERSCOPE 001521/IGA (16.98)		3	
36	RE-ENTRY		JIMMY BUFFETT	SONGS YOU KNOW BY HEART	JIMMY BUFFETT'S GREATEST HITS	MCA 325633*/UMG (18.98/12.98)		7
37	24	137	CREED	GREATEST HITS	WIND-UP 13103 (18.98 CD/DVD)		◆	
38	RE-ENTRY		KENNY CHESNEY	GREATEST HITS	BNA 67976/SBN (18.98/12.98)		4	
39	RE-ENTRY		BARRY MANILOW	ULTIMATE MANILOW	BMG HERITAGE 10600/SONY BMG (18.98/12.98)		3	
40	32	834	METALLICA	METALLICA	ELEKTRA 61113*/AG (18.98/11.98)		◆	
41	30	221	EVANESCENCE	FALLEN	WIND-UP 13063 (18.98)		6	
42	22	105	TIM MCGRAW	GREATEST HITS VOL. 2	REFLECTED CURB 78891 (18.98)		2	
43	12	116	SOUNDTRACK	HIGH SCHOOL MUSICAL	WALT DISNEY 861426 (12.98)		4	
44	RE-ENTRY		BRUCE SPRINGSTEEN	GREATEST HITS	COLUMBIA 67060*/SONY MUSIC (10.98 EQ/17.98)		4	
45	RE-ENTRY		MARVIN GAYE	EVERY GREAT MOTOWN HIT	UNIVERSAL MOTOWN 549517/UMG (12.98/18.98)		■	
46	38	57	LIL WAYNE	THA CARTER II	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)		■	
47	39	30	BOSTON	GREATEST HITS	LEGACY/EPIC 67622/SONY MUSIC (11.98)		2	
48	RE-ENTRY		REO SPEEDWAGON	THE HITS	LEGACY/EPIC 86518/SONY BMG (11.98)		3	
49	29	4	VARIOUS ARTISTS	BELLA LUNA	SONY BMG CUSTOM MARKETING GROUP 13481 EX/STARBUCKS (16.98)		■	
50	31	379	TIM MCGRAW	GREATEST HITS	CURB 77978 (18.98/12.98)		5	

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD BIZ CHART: See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW		COUNTING CROWS	Saturday Nights & Sunday Mornings	DGC/GEFFEN/IGA	3	
2	NEW		PANIC AT THE DISCO	Pretty Odd.	DECAYDANCE/FUELED BY RAMEN/AG	2	
3	NEW		DAY26	DAY26	BAD BOY/AG	1	
4	NEW		THE RACONTEURS	Consolers Of The Lonely	THIRD MAN/WARNER BROS.	7	
5	NEW		MAROON 5	Live From Soho (iTunes Exclusive EP)	A&M/OCTONE EX/IGA	—	
6	1	2	DANITY KANE	Welcome To The Dollhouse	BAD BOY/AG	4	
7	2	2	GNARLS BARKLEY	The Odd Couple	DOWNTOWN/ATLANTIC/AG	12	
8	RE-ENTRY		THE B-52S	Funplex	ASTRALWERKS	11	
9	6	18	SOUNDTRACK	Across The Universe: Deluxe Edition	INTERSCOPE/IGA	35	
10	3	8	JACK JOHNSON	Sleep Through The Static	BRUSHFIRE/UMRG	8	■
11	7	7	SOUNDTRACK	August Rush	SONY MUSIC SOUNDTRAX/COLUMBIA/SONY MUSIC	39	
12	14	2	SHE & HIM	Volume One	MERGE	71	
13	11	5	SOUNDTRACK	Enchanted	WALT DISNEY	—	
14	RE-ENTRY		JON FOREMAN	Spring (EP)	CREDENTIAL EX	—	
15	10	18	ONEREPUBLIC	Dreaming Out Loud	MOSLEY/INTERSCOPE/IGA	29	●

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW		PANIC AT THE DISCO	Pretty Odd.	DECAYDANCE/FUELED BY RAMEN 430524/AG	2	
2	NEW		COUNTING CROWS	Saturday Nights & Sunday Mornings	DGC/GEFFEN 010212/IGA	3	
3	NEW		THE B-52S	Funplex	ASTRALWERKS 28730*	11	
4	NEW		DAY26	DAY26	BAD BOY 444540/AG	1	
5	1	2	CELTIC THUNDER	Celtic Thunder: The Show	CELTIC THUNDER 001/DECCA	14	
6	NEW		NICKY SKAGGS & KENTUCKY THUNDER	Honoring The Fathers Of Bluegrass: Tribute To 1946 And 1947	SKAGGS FAMILY 901008	191	
7	10	4	VARIOUS ARTISTS	I Can Only Imagine: Platinum Edition	INO 20228/TIME LIFE	—	●
8	3	2	DANITY KANE	Welcome To The Dollhouse	BAD BOY 444604/AG	4	
9	2	13	SARA BAREILLES	Little Voice	EPIC 94821/SONY MUSIC	10	●
10	NEW		GNARLS BARKLEY	The Odd Couple	DOWNTOWN/ATLANTIC 450236/AG	12	
11	5	11	SOUNDTRACK	Across The Universe: Deluxe Edition	INTERSCOPE 010271/IGA	35	
12	7	8	JACK JOHNSON	Sleep Through The Static	BRUSHFIRE 010580*/UMRG	8	■
13	6	2	Yael Naim	Yael Naim	TOT OU TARD/ATLANTIC 461628/AG	—	
14	NEW		THE RACONTEURS	Consolers Of The Lonely	THIRD MAN 456060*/WARNER BROS.	7	
15	8	30	SOUNDTRACK	Once	CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA	42	●

TOP ROCK ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	PRETTY ODD.	PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/AG)
2	—	1	SATURDAY NIGHTS & SUNDAY MORNINGS	COUNTING CROWS (DGC/GEFFEN/IGA)
3	—	1	CONSOLERS OF THE LONELY	THE RACONTEURS (THIRD MAN/WARNER BROS.)
4	1	8	SLEEP THROUGH THE STATIC	JACK JOHNSON (BRUSHFIRE/UMRG)
5	—	1	FUNPLEX	THE B-52S (ASTRALWERKS)
6	2	37	COCO	COLBIE CAILLAT (UNIVERSAL REPUBLIC/UMRG)
7	—	1	WWE: THE MUSIC VOLUME 8	SOUNDTRACK (WWE/COLUMBIA/SONY MUSIC)
8	4	71	DAUGHTRY	DAUGHTRY (RCA/RMG)
9	5	19	DREAMING OUT LOUD	ONEREPUBLIC (MOSLEY/INTERSCOPE/IGA)
10	3	3	NOW THAT'S WHAT I CALL THE 80S	VARIOUS ARTISTS (SONY BMG/EMI/UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP)
11	7	9	VAMPIRE WEEKEND	VAMPIRE WEEKEND (XL/BEGGARS GROUP)
12	8	35	BUCKCHERRY (ELEVEN SEVEN)	ATLANTIC
13	6	46	MINUTES TO MIDNIGHT	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
14	12	21	LONG ROAD OUT OF EDEN	EAGLES (ERC)
15	13	42	RIOT!	PARAMORE (FUELED BY RAMEN/AG)

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK POSITION
1	5	10	#1 MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
2	3	06	DRAGONFORCE SANCTUARY 610034/ROADRUNNER (17.98) *	Inhuman Rampage	
3	11	35	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
4	12	18	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
5	21	5	GREATEST GAINER TEDDY BRENT KASS 21347 (12.98)	Fashionable	
6	16	6	THE RAVEONETTES VICE 80002* (13.98)	Lust Lust Lust	
7	1	2	THE KILLS DOMINO 164* (13.98)	Midnight Boom	
8	6	2	BURY YOUR DEAD VICTORY 409 (13.98)	Bury Your Dead	
9	17	22	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
10	9	2	DEVOTCHKA ANTI- 86940/EPITAPH (16.98)	A Mad & Faithful Telling	
11	19	6	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
12	10	4	MELODY GARDOT VERVE 010468/VG (6.98)	Worrisome Heart	
13	14	2	CRYSTAL CASTLES LIES 200962/LAST GANG (13.98)	Crystal Castles	
14	NEW	DEBUT	HOT SHOT DEBUT YELLE SOURCE ETC. 15924/CAROLINE (12.98)	Pop-Up	
15	22	4	LOS CUATES DE SINALOA SONY BMG NORIE 22541 (12.98) *	Puros Exitos Chacas	
16	26	10	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
17	2	4	THE HIGH KINGS MANHATTAN 21344/BLG (18.98)	The High Kings	
18	27	3	SAVING ABEL SKIDDCO 06053/VIRGIN (12.98)	Saving Abel	
19	23	12	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
20	15	5	TIFT MERRITT FANTASY 30455/CONCORD (18.98)	Another Country	
21	4	2	PLAYRADIOPLAY! ISLAND 010769/IDJMG (9.98)	Texas	
22	24	4	KATHLEEN EDWARDS ZOE 431115/ROUNDER (17.98)	Asking For Flowers	
23	NEW		GUILTY SIMPSON STONE* THROW 2180* (15.98)	Ode To The Ghetto	
24	NEW		LA FACTORIA UNIVERSAL LATINO 008062 (12.98)	Nueva Metas	
25	13	2	DESTROYER MERGE 319* (15.98)	Trouble In Dreams	

San Francisco duo's set is up 10% overall (and 28% digitally), owed in part to npr.com's March 28 coverage of act in its "Second Stage" feature.



French pop artist's album has been out since October, but lands its best sales week (2,000) after she was the featured artist in MTV's 52/52 campaign.

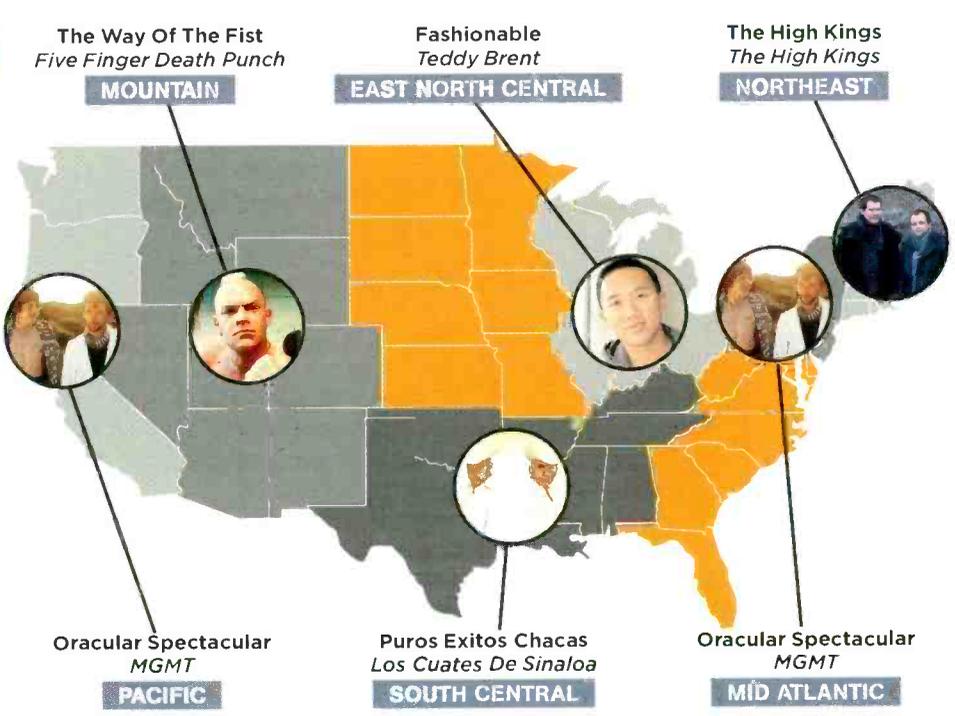
Detroit rapper begins with 2,000 and a No. 69 entry on Top R&B/Hip-Hop Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	PEAK POSITION
26	18	3	DEL THE FUNKY HOMOSAPIEN DEFINITIVE JUX 156* (13.98)	Eleventh Hour	
27	41	19	METRO STATION RED INK 10521 (12.98)	Metro Station	
28	36	9	LA ARROLLADORA BANDA EL LIMON SONY BMG NORIE 21574 (12.98) *	La Historia De La Arrolladora	
29	38	6	JO JO JORGE FALCON TITANIO 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
30	30	9	AIRBOURNE ROADRUNNER 617963 (13.98)	Runnin' Wild	
31	43	2	THE DODOS FRENCHKISS 033* (12.98)	Visitor	
32	20	8	HOT CHIP DFA 18094* ASTRALWERKS (15.98) *	Made In The Dark	
33	32	52	SICK PUPPIES RMR 69752/VIRGIN (12.98)	Dressed Up As Life	
34	35	23	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/OVD) *	Party	
35	39	5	LUDO REDBIRD ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
36	7	2	THE MATCHES EPITAPH 86938 (15.98)	A Band In Hope	
37	33	4	MARCUS MILLER 3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
38	8	2	ADDISON ROAD INO COLUMBIA 20849/SONY MUSIC (13.98)	Addison Road	
39	28	4	THE GUTTER TWINS SUB POP 761* (13.98)	Saturnalia	
40	37	4	FIREFLIGHT FLICKER 10866 (13.98)	Unbreakable	
41	40	4	BAUHAUS BAUHAUS 001 (15.98)	Go Away White	
42	42	20	THE SPILL CANVAS ONE ELEVEN SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
43	31	3	ANGEL & KHRIZ VI 010757/MACHETE (14.98)	Showtime	
44	44	8	A DAY TO REMEMBER VICTORY 337 (13.98)	For Those Who Have Heart	
45	RE-ENTRY		RAY DAVIES ANIMAL 6136* NEW WEST (16.98) *	Working Man's Cafe	
46	RE-ENTRY		MISSY HIGGINS ELEVEN/REPRISE 422652/WARNER BROS. (13.98)	On A Clear Night	
47	29	2	BE YOUR OWN PET! EGSTATIC PEACE/UNIVERSAL 010784/UMRG (9.98)	Get Awkward	
48	49	33	FLIGHT OF THE CONCHORDS SUB POP 746 (4.98)	The Distant Future (EP)	
49	RE-ENTRY		BLESSTHEFALL RECORD COLLECTION 49980 (11.98)	His Last Walk	
50	RE-ENTRY		ALGEBRA KEGAR 00001 (13.98)	Purpose	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	NEW	1 WK	#1 THE RACONTEURS CONSOLERS OF THE LONELY THIRD MAN 456060*/WARNER BROS	
2	NEW		COUNTING CROWS SATURDAY NIGHTS & SUNDAY MORNINGS DGC/GEFFEN 010212/IGA	
3	7	2	GNARLS BARKLEY THE ODD COUPLE DOWNTOWN/ATLANTIC 450256/AG	
4	NEW		PANIC AT THE DISCO PRETTY.ODD. DECAYDANCE/FUELED BY RAMEN 430524/AG	
5	NEW		THE B-52S FUNPLEX ASTRALWERKS 28730*	
6	1	3	RICK ROSS TRILLA SLIP-N-SLIDE/DEF JAM 009536*/IDJMG	
7	NEW		DAY26 DAY26 BAD BOY 444540/AG	
8	5	9	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP	
9	3	3	SNOOP DOGG EGO TRIPPIN DOGGYSTYLE/GEFFEN 010835*/ICA	
10	NEW		CAVALERA CONSPIRACY INFLIKTED ROADRUNNER 179552	
11	12	8	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE 010580*/UMRG	
12	RE-ENTRY		VARIOUS ARTISTS HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLS' OPRY LIVE OPRYFICA NASHVILLE 20933/SEN	
13	2	2	DANITY KANE WELCOME TO THE DOLLHOUSE BAD BOY 444604/AG	
14	4	2	SHE & HIM VOLUME ONE MERGE 324	
15	NEW		PENNYWISE REASON TO BELIEVE MYSPACE 10013	

REGIONAL HEATSEEKER #1s



- ### SOUTH ATLANTIC
- Teddy Brent - Fashionable
 - Tift Merritt - Another Country
 - We The Kings - We The Kings
 - Algebra - Purpose
 - Sick Puppies - Dressed Up As Life
 - La Factoria - Nueva Metas
 - Dragonforce - Inhuman Rampage
 - Los Cuates De Sinaloa - Puros Exitos Chacas
 - MGMT - Oracular Spectacular
 - Kany Garcia - Cualquier Dia

- ### WEST NORTH CENTRAL
- Five Finger Death Punch - The Way Of The Fist
 - MGMT - Oracular Spectacular
 - Dragonforce - Inhuman Rampage
 - We The Kings - We The Kings
 - Bon Iver - For Emma, Forever Ago
 - Ludo - You're Awful, I Love You
 - Airbourne - Runnin' Wild
 - Saving Abel - Saving Abel
 - Sondre Lerche - Dan In Real Life (Soundtrack)
 - Bury Your Dead - Bury Your Dead

BREAKING & ENTERING

Singer Karina Pasian fights her way into the Hot R&B/Hip-Hop Songs chart with her track "16 @ War," which debuts at No. 93. The 16-year-old New York-bred Dominican tells billboard.com about her debut album, which will arrive this year from Def Jam.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

NEW ON THE CHARTS

Wiz Khalifa, "Say Yeah"
The Pittsburgh rapper takes a bow at No. 40 on the Rhythmic chart in sister publication R&R with "Say Yeah." The tune, on Rostrum/Warner Bros., samples Alice Deejay's "Better Off Alone," a No. 14 Rhythmic hit in 2000.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MGMT: JENNIFER TZAR; THE HIGH KINGS: KIP CARROLL

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Israel Lopez, 89

Cuban bass player **Israel "Cachao" Lopez**, 89, whose place in history as one of the creators of the mambo was forgotten literally for decades before he was rediscovered and launched to a broad audience in the 1990s, died of kidney failure March 22 in Miami.

Perhaps no other Latin music bass player was as well-known on a massive scale as Cachao (as he was known), who after nearly 30 years in relatively obscure exile was rediscovered by actor/musician Andy Garcia. Garcia subsequently produced the albums "Master Sessions, Vol. 1" and "Vol. 2," as well as the documentary "Cachao: Como Su Ritmo No Hay Otro" (Cachao: Like His Rhythm There Is No Other), all of which catapulted Cachao to widespread recognition and fame.

Praised alike by jazz musicians, Cuban music lovers and the mainstream in general, the affable Cachao was reborn as a star in his late 70s and made the most of it, turning out a series of impeccable recordings, the latest with Univision Records. Most recently, he collaborated on Gloria Estefan's album "90 Millas." Cachao is best-remembered as the man who invented the mambo, thanks to the compositions he crafted in 1930s Cuba with his brother, Orestes, who died there in 1991. Cachao never returned to his native country.

DEATHS

Sam Weiss, 81, veteran wholesaler/record label executive, died of natural causes March 19 at Boca Raton (Fla.) Community Hospital.

Weiss is most closely associated with pairing with older brother Hy (father of Zomba chairman Barry



Weiss) to start the legendary Old Town record label in 1953, which helped launch the careers of numerous R&B and doo-wop acts, including the Earls, the Capris and Arthur Prysock.

In the late '50s, Sam Weiss started Win One-Stop, which he built into

a powerhouse East Coast wholesaler with help from his younger brother, George. In 1977 Weiss jumped back into the label business, forming Sam Records with his future son-in-law, Daniel Glass. Sam Records enjoyed its biggest success with John Davis & the Monster Orchestra and with the Gary's Gang song "Keep On Dancing."

In the early '80s, Weiss again was a pioneer in making his music one-stop be the first to jump into the video industry and became a leading East Coast independent distributor selling to such accounts as Rite Aid and Pathmark.

Michael Campbell aka **Mikey Dread**, 54, producer/reggae radio DJ, died March 15 of a brain tumor in his Connecticut home.

Starting as a studio engineer/technician in the 1970s, Campbell became popular for his late-night radio show "The Dread-the-Control Tower," which first aired in 1976 on Jamaica Broadcasting Corp. His show—believed to be the foundation of dancehall music today—played strictly dub music and became extremely popular.

As a producer, Campbell worked with the Clash and Guns N' Roses guitarist Izzy Stradlin. He also recorded with UB40 and helped produce the documentary on Jamaican music "Deep Roots Music." His 1990

video "The Source of Your Divorce" was continuously played on MTV and BET.

Ray Kane, 82, slack-key guitar master, died of respiratory failure Feb. 27 in Honolulu.

Kane learned to play the ukulele at a very young age and mastered the slack-key guitar shortly thereafter, only taking a break to serve in the Army during World War II. By the early '60s he was recording and performing regularly, and teaching students the tricks of the slack-key trade. He was named a National Heritage Fellow by the National Endowment for the Arts in 1987.

Miles Bell, 61, legendary artist manager, died of kidney failure March 19 in Nashville.

In 1985, Bell became president/CEO of Worldwide Entertainment Services and founded Miles Bell & Associates in 1991. Throughout his career, he managed 36 artists, including a painter, a sculptor, comedians, singers and bands. He directed 30 music videos, resulting in four video of the year awards from CMT and Much Music.

Sam Gesser, 78, Montreal concert producer best-known for bringing names like Janis Joplin, Joan Baez and Pete Seeger to the city, died of cancer April 1. His career spanned

more than 50 years after starting as a writer for Canadian radio and TV in the mid-'50s.

During the '50s, Gesser also worked as the Canadian representative of the U.S. Folkways label, producing more than 100 albums, including records by such artists as Hélène Bailargeon, Hyman Bress, Jean Carignan, Jacques Labrecque, Monique Leyrac, Alan Mills and John Newmark.

After shifting to concert promotion, Gesser worked with the top names of the era and also served as artistic director for the Canadian government's participation in Expo 67 in Montreal.

Sean Levert, 39, singer in '80s trio LeVert and son of Eddie Levert, lead singer of the O'Jays, died after falling ill in jail March 30 in Cleveland.

Levert was serving a jail term of 22 months in Cuyahoga County Jail for failing to pay \$89,025 in child support. After an autopsy, the cause of death is still inconclusive, but while in jail, Levert was suffering from high blood pressure and hallucinations.

Levert joined his late brother Gerald and childhood friend Marc Golden to form LeVert. The group's debut album, "I Get Hot," was released in 1985. After his brother left the group to pursue his solo career, Levert found a new partner last year and made efforts to revive LeVert.

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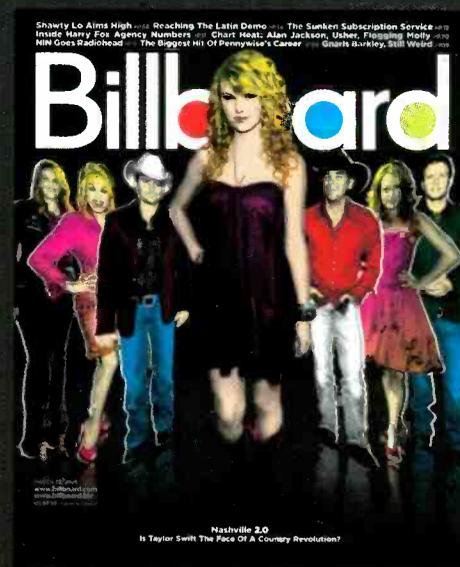
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RECORD COMPANIES: Zomba Label Group appoints **Roger Skelton** senior VP of business and legal affairs. He was VP of business affairs.

Razor & Tie Entertainment ups **Marty Gottesman** to director of licensing and administration. He was manager of licensing and royalty administration.

Sony BMG Nashville names **Scott McDaniel** senior director of creative services, effective April 14. He was a creative director at LifeWay.

PUBLISHING: Kobalt Music Group appoints **Merril Wasserman** senior VP of business development. She was VP of international acquisitions and affiliate relations at Sony/ATV Music Publishing.



Sony/ATV Music Publishing names **Rob Kaplan** senior VP of global marketing. He was director of music production for ad agency mcgarrybowen.

Universal Music Publishing Group promotes **Jordan Lowy** to director of mechanical licensing. He was manager of mechanical licensing.

EMI Music Publishing promotes **Aaron Monty** to marketing manager of the company's film and soundtrack department. He was client relations manager at Groovetickets.com.

TOURING: Live event production and experiential marketing company Bounce, a division of Los Angeles-based AEG, appoints **Carleen Cappelletti** president. She was a managing partner at event production company Best Events.

LEGAL: Sheppard Mullin Richter & Hampton has added **James Curry** as a partner in the firm's entertainment and media group based in Century City, Calif. He was previously with White O'Connor Curry, a firm he co-founded.

RELATED FIELDS: The Recording Academy promotes **Bill Freimuth** to VP of awards. He was senior director.

—Edited by Mitchell Peters

GOODWORKS

ACM, NEW ARTISTS GIVE BACK

Sarah Buxton, Kellie Pickler, Taylor Swift, Luke Bryan, Jack Ingram, Jake Owen, Carolina Rain and Lady Antebellum will perform at the second annual Academy of Country Music Charitable Fund's "New Artists' Party for a Cause," to be held May 17 at the MGM Grand Marquee Ballroom in Las Vegas. All performers are nominated in the new artist categories for this year's 43rd ACM Awards. Tickets for the charity event are available to the public for \$50 via MGM Grand's box office and Ticketmaster. Proceeds will benefit ACM's Charitable Fund, which provides grants to promote music education.

THANKS, MOM

Leading up to Mother's Day, nonprofit organization March of Dimes has issued "Stork Tunes: Songs for a Happy Birth Day," a compilation from such acts as Celine Dion, Billy Joel, Dixie Chicks and Norah Jones, among others. The album is available via storktunes.com for \$15.99. All net profits (a minimum of \$5 per CD) from album sales will support March of Dimes' research and education programs to prevent birth defects, premature birth and other causes of infant death and disability.

RELIENT K: BEN WATTS

BACKBEAT



SESAC recently teamed with singer/songwriter **Brice Long** and Music Group senior VP of creative **Alex Torrez** in presenting Union University music major **Clayton Sanderson** an Epiphone Masterbuilt guitar. The guitar, donated by Gibson Guitar, replaces the one Sanderson lost in February after a tornado wiped out most of the dormitories at the Jackson, Tenn., school. From left are Long, Torrez, Sanderson and SESAC associate VP of writer/publisher relations **Tim Fink**. PHOTO: COURTESY OF ED RODE



Award-winning songwriter/producer **Bryan-Michael Cox** was presented a Billboard Stars plaque at Billboard's New York headquarters. From left are Billboard director of business development and East Coast sales **Cindy Mata**, Billboard group editorial director **Tamara Conniff**, Cox, Billboard R&B/hip-hop correspondent **Hillary Crosley** and Billboard R&B/hip-hop senior chart manager **Raphael George**.



Ziggy Marley gets up and stands up for music education in our schools. The artist jammed with kids from the Little Kids Rock program March 27 at Belvedere Middle School in Los Angeles. Little Kids Rock is a nonprofit program providing free instruments and musical instruction for public school students.



RED president **Bob Morell** and Jive artist **Amie Mirello** at a cocktail reception held at Sony BMG's office, following her performance during RED's annual convention in New York.



ASCAP and BMI co-hosted a lunch to celebrate the No. 1 country hit "All American Girl," written by **Ashley Gorley**, **Carrie Underwood** and **Kelley Lovelace**. From left are ASCAP senior VP of Nashville **Connie Bradley**, Gorley, Underwood, Lovelace and BMI director of writer/publisher relations **Shelby Kennedy**. PHOTO: COURTESY OF KAY WILLIAMS



Alternative metal band **Flyleaf** received its first platinum plaque for sales of 1 million copies of its self-titled debut album. From left are A&M/Octone marketing director **Valerie Pensa**; Flyleaf's attorney **Monika Tashman** of Selterne, Mandelbaum & Mintz; Flyleaf's **Sameer Bhattacharya**, **Jared Hartmann**, **Pat Seals**, **James Culpepper** and **Lacey Mosley**; A&M/Octone GM **Dave Boxenbaum**, president/CEO **James Diener**, head of sales/artist development **Rome Thomas** and executive VP/head of promotion **Ben Berkman**; and Firm Music GM **Deb Klein**.

INSIDE TRACK

GOTEE GOES INDIE

Gotee Records is once again a fully independent label, after purchasing back the 25% of the company EMI Christian Music Group (CMG) acquired in 2002. Gotee is also shopping for a new distributor. EMI Christian Music Distribution has distributed Gotee product for 10 years, but that deal expired March 31. EMI will continue handling Gotee product until July 1, when the new distributor will take over.

"Our deal was up, and it ended up being that the best interest for all parties was us buying ourselves back," says Gotee co-founder/president **Joey Elwood**, who stressed that the partnership with EMI helped grow the company and has been a positive experience for Gotee. "It's really going to empower us to not only survive, but thrive in the future."

Gotee's current roster includes **Ayiesha Woods**, **Relient K**, **Sarah Kelly**, **Stephanie Smith**, **John Reuben**, **House**

of **Heroes and Family Force 5**. Elwood says that in the future, the label will focus on artist development and more content-based contracts than configuration-based contracts.

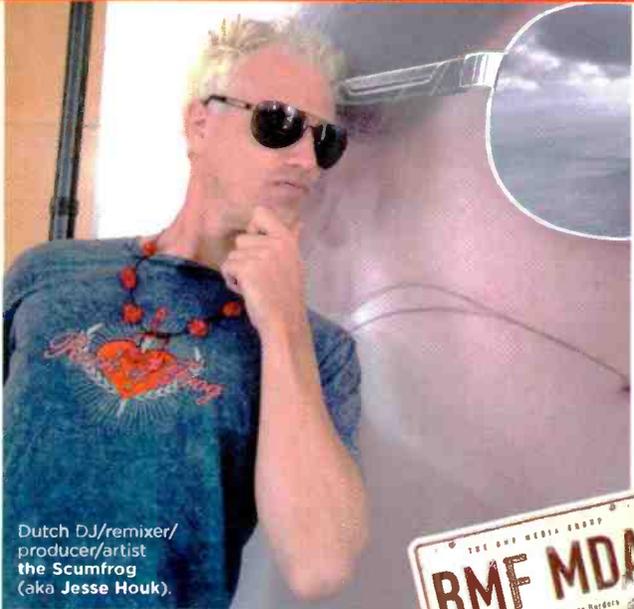
INFORMATION SOCIETY

If there was any doubt a proven music industry outsider might land a role as a major-label senior executive, it was cleared up when Google chief information officer **Douglas Merrill** first met fellow outsider **Guy Hands** of EMI. Among the row of gold and platinum records on the wall in Hands' office was one of Merrill's favorite bands—the **Sex Pistols**. Without missing a beat—or an invitation for that matter—the long-locked Merrill busted out his own rendition of the punk pioneers' "EMI" as Hands looked on. There's no telling whether that performance played any role in his landing the job, but Merrill's

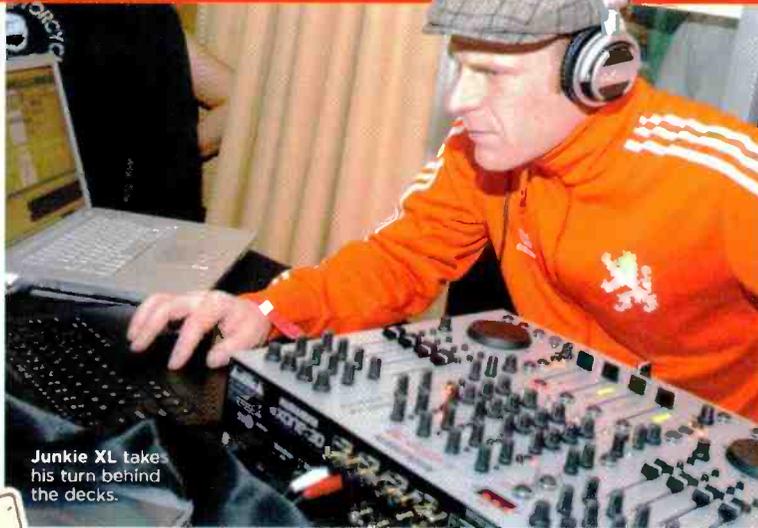


RELIENT K

appointment as the new president of EMI's digital business is certainly seen as one of the more innovative executive moves made by the major labels in recent memory. Merrill comes from a company known for championing experimentation and innovation for their own sake, for taking a customer-centric approach to all initiatives and for making information universally accessible in any form. "I'm so excited to be a part of the industry trying to figure out what the next business model for it is," he says. For a lengthy chat with Merrill, visit billboard.biz.



Dutch DJ/remixer/producer/artist **Danny Tenaglia** (aka Jesse Houk).



Junkie XL takes his turn behind the decks.



Fashion designer **Richie Rich** of Heatherette.



THE ARMANI EXCHANGE MUSIC LOUNGE DURING WINTER MUSIC CONFERENCE 2008

Clockwise, from left, are DJ **Danny Tenaglia**, electronic artist **BT**, journalist **Emily Tan**, DJ **Aero** aka **Chester Deitz**, **Mötley Crüe**/Methods of **Mayhem's** **Tommy Lee** and DJ **Skrabble**.



The BMF Media Group, in association with Armani Exchange, presented the Armani Exchange Music Lounge March 26-28 in the Penthouse of the Raleigh Hotel in Miami during Winter Music Conference 2008. DJs received gifting from sponsors including Armani Exchange Sunglasses, \$500 Armani Exchange gift certificates, Skullcandy head phones, Café Bustelo coffee and DJ equipment from Stanton. Sirius Satellite Radio conducted continuous live broadcasts throughout the three days.

Officially closing the lounge March 28 was a Warner Bros.-sponsored remix party for Madonna's new single, "4 Minutes." The theme was "hard candy," in honor of Madonna's album title, and Ford Models passed out candy and specialty Belvedere Hard Candy Cocktails. Hosts Bob Sinclar, Junkie XL and Tracy Young took turns spinning.

PHOTOS COURTESY OF PETER RICHARDSON/RED EYE



Singer/songwriter and little sister of Beyoncé, **Solange Knowles**, with British DJ/producer **John Digweed** of DJ duo **Sasha & Digweed**.



Bob Sinclar at Warner Bros.' party celebrating Madonna's latest single.

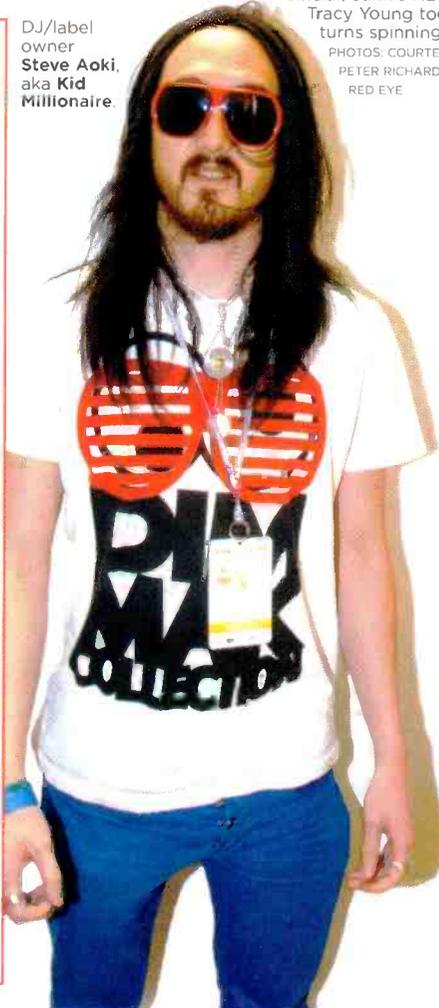
INSIDE TRACK

NEVER MIND THE BOLLOCKS, HERE COMES THE DVD

The first full-length Sex Pistols concert DVD to be authorized by the band will be released this summer in the United Kingdom, and discussions are under way for international distribution. "The Sex Pistols—There'll Always Be an England" features the pioneering punk outfit's original lineup of Johnny Rotten, Steve Jones, Paul Cook and Glen Matlock performing in November 2007 at London's Brixton Academy. U.K.-based TV production company Fremantle Media is seeking international deals for the title at this week's MIPTV confab (April 7-11) in Cannes. The project reunites the band with director Julien Temple, who first filmed the Pistols in 1976. The DVD captures the band during its five-night reunion run at the 4,920-capacity venue, marking the 30th anniversary of its debut album "Never Mind the Bollocks, Here's the Sex Pistols." Fremantle's London-based senior VP of home entertainment and archive sales Pete Kalhan tells Track the company contacted the band when the shows were announced, and secured the deal over other distributors because "the band was taken aback with our genuine affection for music." The DVD will appear in June in the United Kingdom to coincide with European festival dates.



ROTTEN



DJ/label owner **Steve Aoki**, aka **Kid Millionaire**.



Interscope artist **Lady Gaga** performing during the Winter Music Conference.

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