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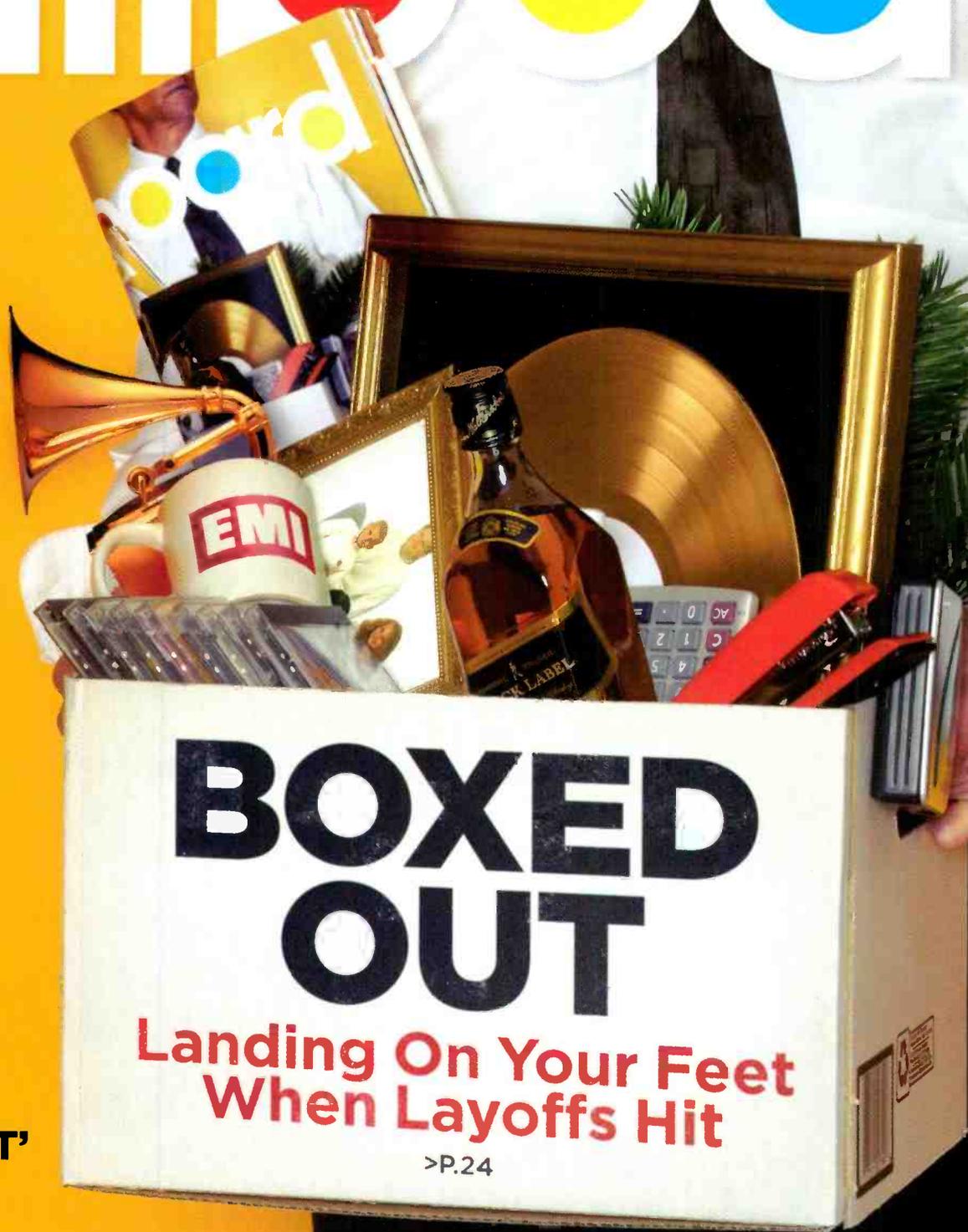
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SPICE

GIRLS



NORTH AMERICA

Shows: 24

Cities: 18

Gross: \$30,787,393

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No. 1

ON THE CHARTS

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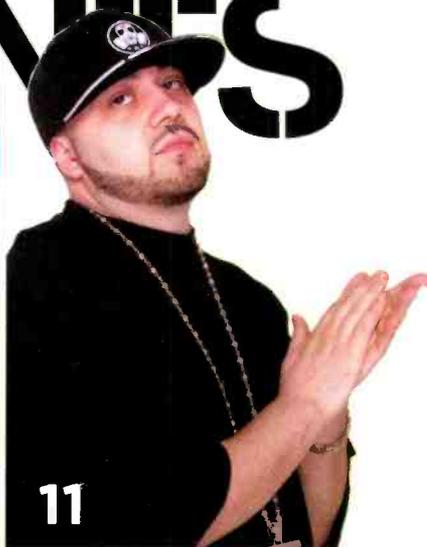
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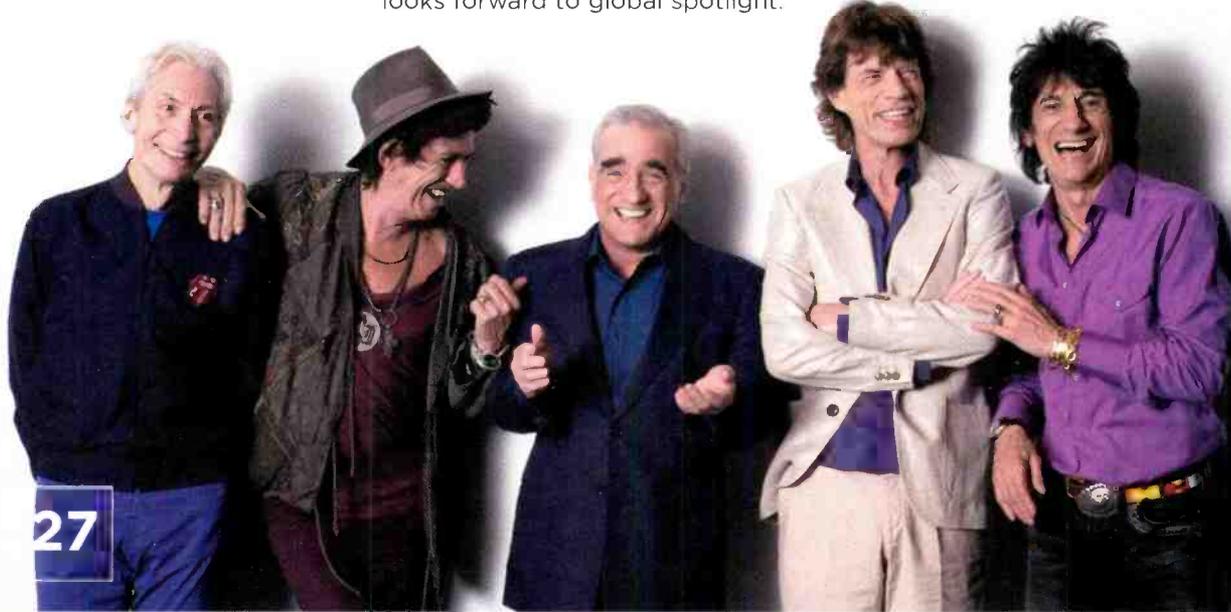
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TOURING

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

FILM & TV MUSIC CONFERENCE

The Hollywood Reporter and Billboard's Film & TV Music Conference brings together composers, directors and music supervisors to discuss the role of music in film and TV. Register at billboardevents.com.



ROLLING STONES & MARTIN SCORSESE: BRIGITTE LACOMBE; DJ GREEN: LANTERN; JOHANNY NUÑEZ: METALLICA; THEO RIGBY/RETNA; PRETTY YOUNG: SASHA EISENMAN; PRINCE: MARK J. TERRILL (AP IMAGES)

The New Nashville

The Digital Future Has Come To Roost For Country Music

BY JAY FRANK

In Nashville, the conventional wisdom has been that radio is the most important vehicle to success. It's so pervasive that I've never seen more artists thank radio at awards shows than I do in country music. But as important as radio is, I do believe history books will likely show April as the month that equation changed for country artists. Supporting evidence includes:

- James Otto debuted in the top five across all genres with the most noticeable awareness spike occurring right when online marketing went into high gear.
- Lady Antebellum also debuted in the top five across all genres after a highly extensive, yearlong viral online campaign.
- The CMT Music Awards have had a far larger impact on digital sales than physical with several tracks showing triple-digit percentage growth.

To be fair, Otto and Lady Antebellum are also doing well at radio, but video, online and mobile can definitely take credit for their involvement in making these huge debuts possible. That some of Nashville's biggest successes in 2008 have a balanced scale of traditional and new marketing highlights a paradigm shift that hadn't previously existed.

At this year's Leadership Music Digital Summit, held April 22 in Nashville, the conversation was different from years past. Where previous summits focused on preparing for the digital future, this year was all about digital's prominence and growth potential.

The sea change first started with Taylor Swift. What at first looked like an online anomaly to many people has now ballooned to one of the biggest debuts in any genre in the past two years. Her impact on the format has brought not only younger fans to country music, but also older fans online. Just the overall buzz factor from her success has now made it comfortable for country fans to go online.

What this means for Nashville is that a new way of thinking is no longer avoidable. Multiplatform marketing is now essential if one expects stardom and the revenue that follows. This also means

giving the fans who use these platforms what they want. Videos are a must, as the majority of albums without them fail to penetrate substantial sales figures.

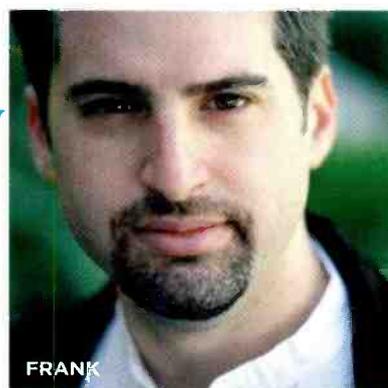
Fans must be consistently nurtured, which means six months per single may quickly become the kiss of death. Swift has a single on the country chart, an-

'Taylor Swift has a single on the country chart, another on the pop chart and a third at video channels and online. All three are in the top 10 at iTunes.'

other single on the pop chart and a third at video channels and online only. All three are in the top 10 at iTunes because her fan base is constantly fed this new material and they support it. The music also has to be on radio, TV, online, satellite, mobile, video on demand and anywhere sound can come out of a speaker. While some record companies still negotiate deals for certain platforms, it is clear this tactic leaves growth and revenue behind. The stars of tomorrow need to be placed everywhere because the audience expects it.

The change is spreading throughout all aspects of Nashville. For the first time next month, the Academy of Country Music will allow viewers to vote on the pres-

tigious entertainer of the year honor at its annual awards show. In this age of "American Idol"-type voting, this may not seem like a big deal, but for Nashville it is. Based on the early buzz this ACM vote has created around the nominated artists, it appears to be a welcome change in which fans are eagerly waiting to par-



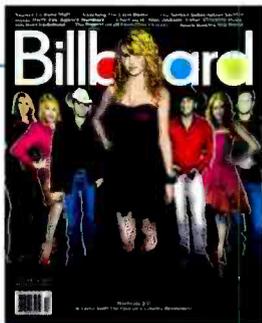
FRANK

icipate. Ultimately, that's always what country music has done best: reach out to fans. The upcoming Country Music Assn. Music Fest is the longest-running event of its kind, and an artist being accessible to the fans is part of Nashville's DNA. The end result will be a rapid rise in the next 12 months as such new stars as Otto and Lady Antebellum (along with others in the wings) bring country music front and center again among all genres much like Garth Brooks did in the early '90s. It may be tough right now to see Swift being as important to country's evolution as Brooks was, but she will be, albeit from a very different path.

April is definitively the start of the next big wave in Nashville, and the wave will be happening digitally.

Jay Frank is CMT senior VP of music strategy. He is also program chairman for the Leadership Music Digital Summit and sits on the Academy of Country Music board of directors.

NASHVILLE 2.0
For a special report on Nashville's embrace of the digital age, go to billboard.com/backissues and snap up the March 22 issue.



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TAPE TRAVAILS
Mixtapes are charting,
but are they legal?



TASTY TUNES
Lime beers align with
eclectic music



FAITHFUL FRIENDS
Behind the scenes at
Gospel Music Week



AIN'T LIFE GRAND?
'Grand Theft Auto'
raises the bar again



BACK ON TRACK
Robert Kraft on Fox's
soundtrack smashes

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**>>>MUSIC
SHUFFLE
BREWS AT
STARBUCKS**

Starbucks has handed over day-to-day management of the Hear Music record label to the Concord Music Group. As part of the move, Ken Lombard, president of Starbucks Entertainment, has left the company. Chris Bruzzo, chief technology officer, has been promoted to senior VP and will assume the helm of the entertainment category as part of his duties.

**>>>CLEAR
CHANNEL HIT
WITH \$66M
VERDICT**

A federal court jury in Lufkin, Texas, hit Clear Channel Communications with a judgment for patent infringement, awarding Grantley Patent Holdings \$66 million. Grantley claimed that Clear Channel, through its unit LAN International, made and sold a revenue management tool that infringed on four systems invented and patented by Grantley founder Billy Shane Fox.

**>>>ANALYST:
SPENDING TO
SLOW IN '08**

New data suggests that U.S. spending on entertainment products and devices is likely to slow down this year. According to research firm the NPD Group, 37% of Americans say they will spend less on digital entertainment products this year than they did last year. Only 18% said they anticipated spending more, while 48% said the same.



RETAIL BY CORTNEY HARDING

**WAX ON,
WAX OFF**

Retailers See Results From Record Store Day, But Will They Last?

Perhaps the image that best sums up Record Store Day is this: Black Keys frontman Dan Auerbach DJ'ing an afternoon set at Manhattan's Other Music, with two iPods set atop silent turntables. While the shop was crowded and the register lines were long, Auerbach's small visual statement seemed monumental. Even on Record Store Day, the record had been supplanted.

It's too early to tell whether Record Store Day—an organized push on April 19 to get customers to support their local music store—will have any sort of lasting effect or that the event was merely an extra Christmas in April. According to Nielsen SoundScan, indie sales were up 1.6% from the same week last year, while chain sales were down 20.8% from last year. Overall, album sales were down 8.1% for the week.

Some indie retailers in certain cities did see their numbers move substantially on

Record Store Day. In the San Francisco-Oakland-San Jose, Calif., area, sales were up 12% compared with the prior week, probably due in part to Metallica playing an in-store and signing albums at Rasputin's in Mountain View, Calif., an event that drew 400 people.

In Philadelphia, sales rose 13% compared with last week; at AKA Music, the presence of performers like Homeblitz, members of the Spinto Band, Pepi Ginsberg and a member of Dr. Dog kept shoppers coming in, with manager Mia Jaffe saying the store doubled its business on Record Store Day.

The presence of Dresden Doll Amanda Collins painting her underwear at Newbury Comics helped to move the needle in Boston, where chain sales were up 4% compared with the week before.

Jason Nickey, owner of Landlocked Records in Bloomington, Ind., says he sold a typical day's worth of merchandise in an hour. At Sound Fix Records in Brooklyn, fans lined up at 7 a.m. to catch a live in-store performance by Regina Spektor; events coordinator Tammy



Lines snaked around Rasputin's outside San Francisco (top) for METALLICA'S Record Store Day meet-and-greet (bottom left). At Brooklyn's Sound Fix Records, REGINA SPEKTOR'S in-store was a big hit.

Hart says sales probably doubled. (Hart also reports that the nearby pizza shop told her it was one of the best days it had ever had.)

Nashville store Grimey's reported a 400% increase over what it would take in on a usual Saturday, with owner Doyle Davis saying, "It was far and away the highest gross we've ever had and beat our previous single-day record by almost 25%."

Not everyone shared in the wealth, however. Despite big events at Criminal Records, independent record store sales in Atlanta were down 18% compared with the previous week.

And it appears as though the potential to continue the momentum is mixed. Hart reports an uptick in shoppers since Record Store Day, and

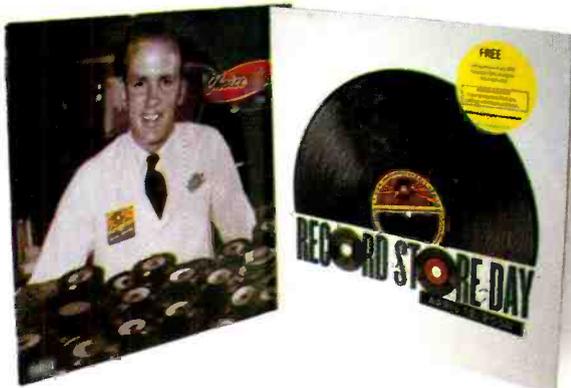
Lee Wolfson, owner of Vinyl Fever in Tampa, Fla., says, "Sales have been good; I'm thinking that Record Store Day gave us a little push. It's been above average."

But many more stores reported that Record Store Day has not led to a big increase in sales or shoppers. Deana Costanza, manager of Lakeshore Record Exchange in Rochester, N.Y., says business has been busier than usual, "but I don't know if it's because of the nice weather or Record Store Day." Pat O'Connor, owner of Toronto's Culture Clash Records, says, "They've been OK, but I can't say that a lot of it is carryover. But I can't say it's not either. It's hard to

say. I was hoping the carryover would be greater."

And if the event is to resurrect in 2009, retailers have some suggestions. "We're an independently owned shop in San Francisco, in a working-class, multicultural neighborhood," says Joe Lambert, who co-owns San Francisco's Creative Music, and who says his sales were flat April 19. "I don't think they reached out to stores like ours. I think they covered the larger-box indies. As far as value-added product, there was no uniformity. In relation to urban music, they didn't do anything worthwhile."

Additional reporting by Ed Christman and Leah Kauffman.



METALLICA, FANS: THEO RIGBY/RETNA; SPEKTOR: CHRIS OWYOUNG/ONELOUDBERPHOTO.COM

>>> BET REVEALS UPCOMING SLATE

BET Networks announced its programming slate for the next year, which includes "Brutha," a documentary series about five brothers in an R&B group under the guidance of producer Jermaine Dupri, and "106 & Gospel," a spinoff of the network's "106 & Park" music countdown series. In addition, BET will continue to broadcast several special events, including the BET Awards and "The Celebration of Gospel."

>>> MCGRAW, FRITOS ALIGN

Not only will Fritos be the "official snack" of Tim McGraw's Live Your Voice trek, which begins May 9 in Tampa, Fla., but the company will also give the country star his own chips flavor: the limited-edition Tim McGraw Spicy Jalapeño Fritos. The chips are part of a larger pact between Fritos and McGraw, who will also appear in ads for the brand. Live Nation is promoting the tour, which is sponsored by KC Masterpiece and Kingsford.

>>> SOCIAL NETWORK TARGETS 35-PLUS CROWD

GetBack Media, a social network geared for people over age 35, launched April 23. The site offers community tools for people ages 35-55. The focus is on pop culture from 1968 to 1990, including a timeline loaded with news and trivia for each year. GetBack president Chris Dominguez, a former exec at MTV Networks and iFilm, said there is an opportunity to create a destination for people over 35 who might not be enamored of the younger-skewing MySpace and Facebook.

UPFRONT

RETAIL BY HILLARY CROSEY

ALL MIXED UP

Legal Questions Surround Charting Mixtapes

On Billboard's April 26 chart, no fewer than seven mixtapes ranked on Top R&B/Hip-Hop Albums, five of which contained uncleared music from Lil Wayne, T-Pain, Young Jeezy, Rick Ross and Rocko.

What's more, according to the labels and managers that represent these artists, none of these CDs were sanctioned, including titles "We the Best," "Lil Wayne and Birdman Present: Happy Father's Day" and "The Hitmen Presents T-Pain: The Midas Touch Man."

Fifteen months since mixtape pioneer DJ Drama's Jan. 16, 2007, arrest for racketeering, has the mixtape business returned to its shady roots?

"I don't think it went away—it has gone underground," says Rob Scarcello, senior VP of sales at Koch Entertainment Distribution. "Is it making its second or third pass at the mainstream? There's still huge demand for it."

Drama and his partner, DJ Don Cannon, were arrested on felony charges under the Racketeering Influenced Corrupt Organizations Act but never formally charged. (Drama tells Billboard he believes his name is cleared.) The RIAA raid resulted in the reported seizure of mixtape CDs, office computers, recording equipment and four cars.

The company's assets were also frozen.

As a result, the business of mixtapes, which were routinely used in the marketing campaigns for hip-hop albums, faced new scrutiny while retailers, DJs, artists and labels contemplated how to promote new music without breaking the law.

Universal Music Group tried to satisfy the market with a legal series called "Lethal Squad Mixtapes," the best-selling title of which has sold 14,000 units in the United States, according to Nielsen SoundScan. But according to a Universal source, the company's laborious clearance process slowed the releases, negating the mixtape's purpose as a rapid new-music source.

Instead, many DJs either released product quietly or via free online downloads like 2007's Mick Boogie and Little Brother's "And Justus for All."

Chart-wise, it's not abnormal to see two or three mixtapes on Top R&B/Hip-Hop Albums; two mixtapes hit the charts the week prior to and following the RIAA raid. However, as 2007 progressed, seven mixtapes had climbed onto the R&B/Hip-Hop Albums chart by October.

One of the companies partially responsible for the new charting boom is RBC Records, a Los Angeles-based indie



LIL WAYNE'S label and manager claim they did not authorize the sale of the 'We the Best' mixtape.



delayed several times because of heavy bootlegging and now Universal is feverishly trying to plug the holes.

"I actually just saw 'We the Best' on iTunes," Lil Wayne's manager Cortez Bryant says. "I called my attorney yesterday to get to the bottom of it, then I walked into Best Buy and saw another mixtape, 'Dedication 2,' that we put out for free." And although high-profile artists like 50 Cent and Ludacris tell Billboard that prosecuting each illegal mixtape is a waste of time and money, Bryant says he is pursuing legal action to stop the release of these tapes.

"Mixtapes put Wayne where he is in his career," Bryant says. "But right now, it's confusing the consumer. They're thirsty for music so they go out and buy. They don't know what to believe. I can't believe these companies are so bold."

Additional reporting by Ed Christman and Mariel Concepcion.

label and distributor. RBC released "We the Best" and "The Hitmen Presents T-Pain: The Midas Touch Man"—both distributed by Koch—which feature uncleared usages of songs from Universal and Zomba artists. They have collectively sold 13,000 units in the United States, according to Nielsen SoundScan.

RBC is even utilizing an apparently unlicensed brand name ("We the Best") widely popularized by DJ Khaled, whose albums are also distributed by Koch. (Koch declined comment on this subject; RBC declined all comment for this article.)

"It's not legal," Universal VP of marketing Katina Bynum says. "We're extremely unhappy about it. We never clear mixtapes, especially if the artist or label aren't making money."

Wayne's upcoming Cash Money/Universal album, "The Carter III," has been

BRANDING BY KAMAU HIGH

A Twist Of Lime

Beer Companies Drink Up Music To Promote New Products

On a mild evening in mid-April inside New York's Maritime Hotel's North Cabana, the members of Yacht are spastically flinging themselves about in front of a crowd of indie-label types and their fans, advertising salespeople and Anheuser-Busch executives who have flown in from the St. Louis headquarters to witness the event.

As waiters circulate the lime-green club with shrimp, barbecue ribs and the star of the evening, Bud Light Lime, the crowd soaks up the music of Yacht, an electronica duo made up of Jona Bechtolt and Claire Evans. It's one of several events in such cities as Los Angeles and Chicago leading up to the national release of Bud Light Lime on April 28, a new Mexican-style beer in the vein of Corona Extra. While Bud Light Lime takes its cues from

Mexican culture, the majority of its \$35 million launch will be directed at fans of indie rock, electronica and dance music.

It's the latest interlude in the campaign to market flavored beers in close alliance with music. Bud Light Lime joins a crowded field of established beers including Miller Chill, which was introduced last year by Anheuser-Busch rival SABMiller. Miller Chill, flavored with lime and a hint of salt, saw sales of \$40 million with a Latin-themed campaign last year dubbed "Viva Refreshment."

For the national campaign for Bud Light Lime, the company is tapping multigenre performer Santogold for the music in its advertisements. A remix of her song

"Lights Out," as well as the ringtone, will be released exclusively online for free April 28 on budlightlime.com.

In addition, a CD sampler, with up to 18 tracks, will be released the first week of June to tastemakers and music blogs. Tentatively titled "Bud Light Lime + Fader Presents,"



SANTOGOLD is featured in Bud Light Lime ads.

it will feature existing music from such indie labels as Downtown Records.

Anheuser-Busch also is attuned to Bud Light Lime's potential appeal to the Latin market. Its Hispanic agency, LatinWorks, is working on spots that focus on people enjoying Bud Light Lime in such outdoor settings as rooftops and pool parties while "Yo Marco El Minuto" by Spanish hip-hop artist Mala Rodriguez plays.

"It definitely has a Latino segment but we're not trying to say it's about any one demographic. It's a beer for everyone," Bud Light brand manager Ryan Moore says.

The competition, of course, is responding. The week before Bud Light Lime's launch, Miller Chill debuted a new campaign from New York's Saatchi and Saatchi that positions the beer as having a Latin flavor by featuring the music of Brazilian singer Curumin.

In one of the spots a young man at a dance club has a Miller Chill placed before him. As the song "Guerreiro" by Cu-

rumin begins to play, a chill spreads throughout the hot club. The frozen parts of the floor stop at the feet of a dancing woman who gratefully looks for the source of the cooling effect, and once she spots him, she gives him a come-hither look.

"Miller Chill hits the sweet spot of premiumization and Latinization that's happening in the U.S.," Miller director of emerging brands Sharon McLenahan says. "It has a broad appeal to a broad base of consumers but is also able to sit in a super-premium space with regards to pricing."

SABMiller, as is the custom in the ultra-competitive beer industry, was unable to resist tweaking its rival for bringing out a lime-flavored beer that it sees as copying Miller Chill. "We're flattered by Bud Light coming out with a knockoff," McLenahan says.

"We've been looking at the right time to bring this out and this was it," Anheuser-Busch VP of brand management Keith Levy says.



TOBYMAC, CASTING CROWNS TOP DOVES

Diversity reigned as seasoned veterans and industry newcomers shared honors at the 39th annual GMA Dove Awards. Casting Crowns, tobyMac, Natalie Grant and Chris Tomlin were among the evening's top winners at an event that recognized the wide range of genres under the Christian/gospel music umbrella. The show aired live April 23 on the Gospel Music Channel from Nashville's Grand Ole Opry, with GodTube streaming the pre-tecast portion of the awards.

TobyMac received the artist of the year Dove, an honor he won in

"Boomin'" was named shortform video of the year. "I didn't expect it," he told Billboard backstage, clutching his flock of Doves. "I'm blessed." Casting Crowns frontman Mark Hall won four accolades, and the Georgia-based band picked up three Doves, including its fourth consecutive win in the group of the year category. Hall and co-writer Bernie Herms won song of the year honors for "East to West."

Skillet, Trin-i-tee 5:7, Austin's Bridge and Group One Crew were all first-time Dove recipients. "I was just shocked," Skillet frontman John Cooper told Billboard backstage. "We didn't even write a speech."

Among the veteran acts to enjoy a resurgence this year was Point of Grace, which netted the country recorded song Dove for "How You Live (Turn Up the Music)." The single is being worked to



1996 as a member of pioneering trio dcTalk. In a category generally dominated by pop acts or worship leaders, tobyMac's win elevated the Christian hip-hop/rock genre. "I hope it opens the door for diversity in our industry," he says. "We are a diverse industry, but I think we could be more diverse."

TobyMac also won rock/contemporary album of the year for "Portable Sounds," and his hit

mainstream country radio stations, a first for the female pop foursome. Cindy Morgan, who took home the best new artist Dove 15 years ago, wrote the song. During this year's Doves, she was named songwriter of the year.

The American Bible Society served as the presenting sponsor for the Doves, which were part of the Gospel Music Assn.'s annual GMA Music Week convention.

—DEP

It's always an intriguing intersection of commerce and ministry as the faithful gather for the annual Gospel Music Assn.'s Music Week convention and Dove Awards show. Held April 19-23 in downtown Nashville, GMA Music Week attracts artists, record company execs, promoters, managers and other industry personnel representing the diverse ranks of Christian/gospel music from rap to country to rock.

Though always concerned with catering to the core church audience, dialogue at this year's convention centered on expanding the genre's reach further into the mainstream. "All churches have their revival week, where they refocus and bring somebody in to speak," Third Day frontman Mac Powell says. "That's what I look at GMA Week as. It's a week where we all come together, reminding each other why we do this, encouraging each other and hopefully learning how we can reach outside of the door of the church to encourage people with our music and our message."

Powell and his band will play a major role in spreading the message as they embark on the Music Builds tour with Switchfoot, Jars of Clay and Robert Randolph & the Family Band. News of the trek was the big buzz during GMA

Week, and attendees got a little taste when Third Day, Jars and Switchfoot provided a preview April 21 at Nashville's Wildhorse Saloon.

"We've been talking for two or three years about Third Day branding their own festival or doing something that would be different," says Creative Artists Agency's Jeff Gregg, the band's longtime booking agent. "Then when they joined Red Light [for management], those conversations accelerated. Then when Red Light signed Switchfoot—the two bands had toured together 10 years ago on a theater and church tour—we thought, 'These are two bands we can put together,' and we started brainstorming from that."

The shed tour kicks off Aug. 21 in Detroit and concludes Oct. 12 in Denver. Produced by Live Nation and Transparent Productions, the outing will hit 23 cities and will also include a side stage featuring up-and-coming acts. MySpace will be the exclusive online media partner.

Powell sees this tour attracting Christians and nonbelievers. "Hopefully the church and people who listen to Christian music are going to be big supporters of the tour," he says. "But I think because of the lineup, it's going to be a little bit more friendly to people outside of the church as well. It's

not going to be a normal Christian music festival."

A portion of the proceeds from the shows will benefit Habitat for Humanity affiliates in tour cities. Artists on the tour will collectively donate \$1 to charity from every ticket sold. Money will also be raised from ticket auctions, event packages and special merchandise items. Plans even call for

band members to grab tools and help build some of the Habitat houses in tour markets.

"More than just playing music, this is something that's going to reach a community and change the communities that we go and play for," Powell says. "That's what really gives us a huge reason to go do it, [in addition to] just making great music together." ♦♦♦

LABELS BY ED CHRISTMAN

Slowly Unfolding

EMI Restructuring Gains Clarity, Week By Week

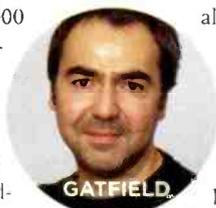
The EMI restructuring will be one of the most ambitious reworkings of a major music company yet seen by the industry.

So far a small amount of the expected 2,000 job cuts have taken place at EMI's Christian Music Group (billboard.biz, April 2) and, most recently in the radio promotion department at the Capitol/Virgin company (billboard.biz, April 23). The latter saw at least eight promotional staffers let go including Virgin Records VP of promotion Dave Reynolds and Virgin director of promotion operations Jordan Rosenblatt. Meanwhile, CMG executive VP of promotion Greg Thompson was tapped to lead

promotion efforts across all labels in the United States, with the exception of EMI Christian.

These moves only hint at what's to come. When all is said and done, EMI will have three centralized groups, divided by function, instead of by label and region, sources say.

The company is centralizing all marketing, sales, catalog and digital forces under a global music services group. The purpose of peeling away these functions from the labels was to have a smaller head count but allow for more efficiencies. In the traditional music business, if one label was hot and another cold, or if one had a heavy release schedule and the other



didn't, it became a resource allocation challenge.

A support services group will round up EMI's back-end functions such as finance, legal, royalties, human resources and IT. Driving the music will be a centralized global A&R/labels group, to be headed by Nick Gatfield. In some cases some labels will remain intact, like EMI Latin and EMI CMG. But other A&R staffers will be genre or regional specialist, instead of reporting to specific labels like EMI Nashville, Blue Note, Virgin, Capitol or Astralwerks.

There will still be heads of territories to help with regional coordination. Colin Finkelstein, for example, was named president of North America April 17.

It remains unclear if Thompson will be placed under the music services group or will report into the A&R/labels group. ♦♦♦

For a special report on surviving a layoff, see "The Big Bounce" on page 24.

>>> SONIFIC TO SHUTTER

Music widget firm Sonific will pull the plug May 1. In a message posted on the online music-playing service provider's home page, CEO Gerd Leonhard blames the "unworkable" music licensing environment among the reasons for taking Sonific offline. However, Leonhard remains keen to resuscitate the firm, and has put the call out to potential third-party partners.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Ed Christman, Ann Donahue, Mitchell Peters, Ken Tucker and Alex Woodson.

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GAMING BY ANTONY BRUNO

AUTO FOCUS

As 'Grand Theft Auto' Rewrites Gaming History, The Music Biz Gains Big

When the highly anticipated videogame "Grand Theft Auto IV" hits retail shelves April 29, it will immediately make videogame and music history on several levels.

First, it will have the largest soundtrack of any videogame. Second, it will be the first game that lets players tag songs in the soundtrack for subsequent purchase online. And should it meet early sales forecasts, it could break single-day and opening-week records, not to mention potentially becoming the best-selling game of all time.

Taken together, these feats make "GTA IV" the most important videogame release for the music industry since "Rock Band" and "Guitar Hero III" on promotional and financial levels.

While the latter two games are unique in that they use music as the central gameplay element—allowing gamers to play along to the included songs using special instruments/controllers—"GTA IV" is a more traditional game, but still one in which music plays an important role.

The more sophisticated that videogames get in terms of storyline and presentation, the more important music becomes to setting that tone, and the music industry is demanding higher licensing fees as a result.

More so than most videogames, the "GTA" crime series has used music to establish the tone for each installment's storyline, setting and era. The plot for "Grand Theft Auto: Vice City" was set in a Miami-like city circa 1985, featuring a soundtrack of '80s classics straight out of "Miami Vice." "Grand Theft Auto: San Andreas" fast-forwarded to the late '90s, in a setting resembling South Central Los Angeles and with a hip-hop-heavy soundtrack to match.

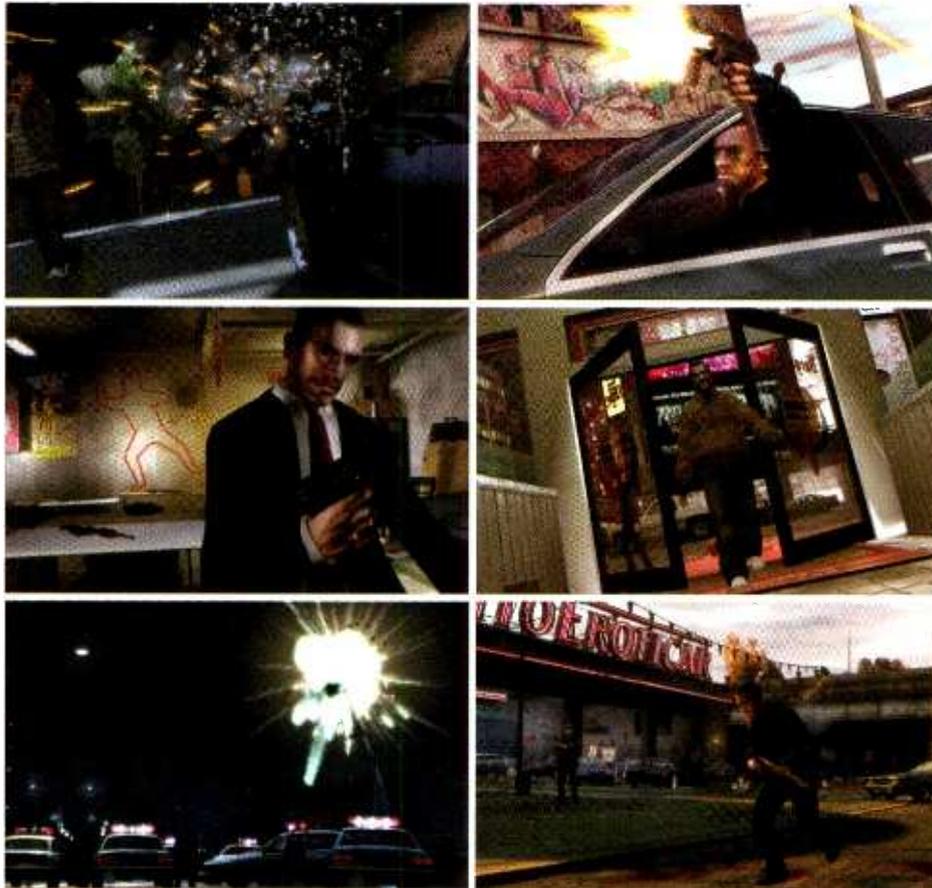
"GTA IV" brings the franchise back to its roots—Liberty City, a fictionalized version of New York—this time in present day. While the developers spent more than three years visually capturing the neighborhoods and people that inhabit this surrogate city, Rockstar Games music supervisor Ivan Pavlovich and his crew spent the last year-and-a-half compiling the soundtrack that brings it to life, contacting more than 2,000 entities across four continents to secure the necessary music rights.

"We've really paid attention to what goes on in New York City and I think we really captured the music of the entire city, from different ethnic and social groups to different tastes of music," says Pavlovich, who once owned now-defunct Chicago indie label Guidance Recordings.

Music in the "GTA" series is split between several radio stations organized by genre, which gamers choose when they enter one of the many vehicles that serve as the primary gameplay experience. Each station is like a mini soundtrack of its own, allowing gamers to tune to their favorite every time they enter a new car.

To help accurately reflect New York's diverse music scene, Pavlovich enlisted the help of several area DJs to produce or act as hosts for the stations.

Fans of dance/electronica have Electrochoc, hosted by Francois "K" Kevorkian. Punk



'Grand Theft Auto' (above, stills from the upcoming release) has raised the bar on the relationship between gaming and music.

fans have Liberty City Hardcore hosted by Murphy's Law vocalist Jimmy Gestapo. Nigerian artist Femi Kuti spins international funk on IF99, while Ukrainian superstar Ruslana hosts the Vladivostok FM channel of Eastern European pop music.

MassiveB label owner/producer Bobby Konders, who hosts a reggae channel in the game, went through the trouble of flying to Jamaica and revoicing several existing songs by the original artists to add shout-outs that refer to fictional in-game locations. And DJ Green Lantern produced an entire station with all-original songs exclusive to the game rather than licensing existing tracks (see 6 Questions, opposite page).

Although Rockstar won't disclose the exact number of tracks before the game is released, Pavlovich says it will "far exceed" the last installment of the series—"GTA: San Andreas"—which holds the current record for most songs in a soundtrack at 156. "GTA IV" features a record 16 music-based stations that generally hold 10-15 songs each. So expect more than 200 songs in the new "GTA" title.

A soundtrack of that size carries a hefty price. According to sources close to the deals, Rockstar is paying as much as \$5,000 per composition and another \$5,000 per master

recording per track. If that deal applied to all songs, Rockstar's soundtrack budget may exceed \$2 million.

That's welcome news to a music industry that has long struggled to convert videogame licensing from a source of mere promotion to one of actual profit. According to Cynthia Sexton, senior VP of strategic marketing and licensing for EMI Music North America, label negotiations with videogame developers have "changed dramatically" in recent years.

"It's changed from videogames as a great way to expose our artists to where music is integral to the game and they're actually willing to compensate us and our artists," she says. "Now that the purse strings have been loosened up somewhat, we can dig a little deeper into our catalog to get interest from artists who may not have been interested before to get involved."

When it comes to more music-driven games like "Guitar Hero" and "Rock Band," publishers of hit songs are successfully demanding per-unit royalties instead of flat per-song rates. According to one publisher licensing music for both, rates range from a penny to 4 cents of each game sold, as well as 20% of the net proceeds from new songs that gamers can download that weren't included in the original game.

However, Pavlovich estimates only about 15% of the "GTA IV" soundtrack consists of recognizable hits like the Who's "The Seeker." The bulk of the soundtrack comprises deep cuts and rarities like the Skatt Bros.' "Walk the Night," Jean Michel Jarre's "Oxygene Pt. 4" and Calle 13's "Atrevete-Te-Te."

Those holding rights to these tracks are far more interested in the promotional opportunities that "GTA IV" brings than the upfront cost.

"Reggae and dancehall is kind of underground," Konders says. "It isn't really mainstream, so this is great exposure. It's a whole new audience. . . . Brooklyn and the Bronx are different than Cleveland or Idaho or Dallas. But there are kids out there that like to see and hear new things."

The popular franchise is a massive distribution platform. All past installments combined have sold more than 70 million units worldwide, and 32 million in the United States alone, according to NPD Group.

"GTA IV" is on track to continue that momentum. Videogame retailer GameStop won't divulge preorder numbers, but says it was tracking slightly behind that of "Halo 3" last year, which reached slightly more than 1.7 million per month before its September release. Early projections peg first-week sales at about 6 million copies, with as many as 13 million by the end of the year in the States alone.

"It will probably be not only the most significant entry in the series' history, which is saying something considering how well the franchise has done," GameSpot editor-in-chief Riccardo Torres says, "but also a landmark for this generation of consoles."

What's more, in an industry first, "GTA IV" includes a feature that allows players to tag any song in the soundtrack for later purchase on Amazon. Each tagged song is added to a custom playlist that gamers registered with the Rockstar Social Club social networking service will then find waiting for them on the Amazon site.

Rockstar has tried to capitalize on its soundtracks in the past, with mixed success. The soundtrack to "GTA: San Andreas"—which was released as a two-disc compilation and a \$50 eight-disc boxed set—moved 33,000 units and 13,000 units, respectively, according to Nielsen SoundScan.

The deal with Amazon, however, allows for single-song sales and is the first time that the industry will be able to track the direct cause-and-effect relationship between including a song on the soundtrack and its subsequent sale.

The result could affect future videogame soundtrack licensing negotiations. The partnership with Amazon didn't play a role in the current soundtrack, as the functionality was not added until after the soundtrack was largely finalized. But industry sources say they'll be watching the results closely now that it's available.

"It's difficult for me to say we're going to give 'GTA' a better deal on a synch because we hope we're going to get sales," Sexton says. "None of these things have been proven yet. As they are proven, maybe we'll look at things different going forward."

●●●●●
'It's changed from videogames as a great way to expose our artists to where music is integral to the game and they're actually willing to compensate us.' —CYNTHIA SEXTON, EMI

Additional reporting by Susan Butler.

6 QUESTIONS

with DJ GREEN LANTERN
by ANTONY BRUNO

DJ Green Lantern produced a custom radio station for Rockstar Games' "Grand Theft Auto IV," which comes out April 29. Rather than simply stringing together a group of licensed tracks, the New York DJ, producer and label owner developed about 10 new songs. Billboard caught up with him to learn more.

1 How did you get involved in the "GTA" soundtrack?

They reached out sometime last year when they were putting together the in-game radio shows. They wanted me to do what I do with making songs and mixing them up as a DJ and producer. They got a couple of people over there that are really in tune to what's going on and they understand I both play music as a DJ and also make music. So they had the idea to give me my own show and create all brand-new music, so it could be a first.

2 Why did you want to be involved?

Three words—"Grand Theft Auto." It's just a no-brainer. It's such a big platform, first of all, [and] the chance to do something that's a first. It's based in a New York-type of setting, so I can use my artist relationships and go make songs for this particular mood that I'm trying to achieve.

3 Did you go about it differently than any other mixtape or radio show?

Yeah. There's a lot of clearance issues with these types of things. So, No. 1, no

samples. If you use a sample, you might as well give it all away. I have relationships with huge artists who didn't want to be a part of the videogame.

4 So what are you trying to achieve with the "GTA" radio station?

Definitely to break some new music. I have a few new artists that are signed to me that I put in there. At this stage of the game I have to go to that next level and promote my stuff. And also to give the people the artists they love on top of that. You have to balance all that out.

But really what it's about is stepping into the world of music supervision and doing something for arguably the biggest title of the game world and see what else I can do next. The next step would probably be me being hands-on and either developing something for a game or just developing a game period. We'll see what comes along. I've got a few offers I'm feeling out just from the publicity I've received from this.

5 How does producing music for videogames compare with the other activities you have?

The 12 million people that are probably going to buy this—that's a big difference. I'm always interested in branching out. I got new artists I'm working with. I'm always open for anything changing and challenging.

[And] I can't let [videogame music production] take over because I have a lot of responsibilities, but it's something I'm definitely going to carve out more time for. We're living in a new age. It's not all about record sales anymore. In this day and age you really have to understand that people are consuming certain things and videogames are one of them.

6 Where else can we hear these new tracks?

Look out for the soundtrack [release]. It's music from and inspired by "GTA IV" mixed by me and featuring both the in-game songs and eight new songs that weren't in the game. It's all exclusive and it's all produced by me. It's coming out in conjunction with Rockstar on May 19. We're working it out right now. The game is being used to almost advertise it.



DJ GREEN LANTERN

JOHNNY NUÑEZ

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REGGAE BY PATRICIA MESCHINO

SEEING GREEN

VP Records Acquires Greensleeves And Creates A Reggae Powerhouse

The acquisition of U.K.-based reggae imprint Greensleeves by New York's VP Records adds an international reach to the world's largest independent reggae label at a time when sales are slipping.

VP obtained Greensleeves for \$6.2 million in February from Zest Music, a publicly owned company, two years after Zest bought the label from founders Chris Cracknell and Chris Sedgewick for nearly \$6 million. Zest chief executive Steve Weltman says he never intended "a turnaround sale," but the label's CD sales declined by 30% in the United States and the company's digital sales couldn't offset the deficit.

"Following preliminary discussions with Chris and Randy Chin [CEO and president, respectively, of VP Records], 'they made a formal offer,'" Weltman says, "and our shareholders decided that selling Greensleeves would be in Zest's best interest."

Included in VP's purchase is the Greensleeves album catalog, featuring more than 400 titles by such hitmakers as Shaggy, Shabba Ranks and Yellowman, as well as Greensleeves Publishing, which administers more than 12,000 songs.

Cracknell and Sedgewick founded Greensleeves Records in 1977 as a means of satisfying the demand for Jamaican imports in their London record shop. VP Records, meanwhile, is a family-owned company that developed from Randy's Record Mart, established in 1962 in Kingston, Jamaica, by Vincent and Patricia Chin, Chris and Randy's parents. The Chins immigrated to New York's Queens where they set up VP Records as a Jamaican music retail/distribution outfit in 1979 with the VP label launched in 1993. From that time on, VP and Greensleeves have been reggae's principal labels, often competing to license the same tracks or sign the genre's most successful artists.

VP owner Randy Chin says that "Greensleeves will continue as a freestanding, fully operational label with its own A&R staff and release schedule." Greensleeves Publishing also will remain distinctive from VP's smaller publishing arm, which was established five years ago. "Greensleeves will maintain its identity, but what will be combined are some of the back-office functions," Chin continues. "Greensleeves had a relatively small U.S. office, so we

are going to be doing a lot of the marketing here. On the U.K. side, our staff now works in the Greensleeves offices. We are trying to consolidate distribution where it makes sense, because consolidation is an overall part of what is happening in the industry, not just with VP."

Despite the necessary clustering mandated by a shrinking marketplace, many within the Jamaican music fraternity are nonetheless troubled by a single company's possession of reggae's two biggest labels. "It is uncomfortable having the strongest options available for reggae in one location," says George Golding, a Kingston-based entertainment consultant and former manager of such top-flight reggae acts



SHAGGY

as Third World and Anthony B. "If Greensleeves can remain autonomous in their signings, that would shine a better light on the situation, but decisions about budgets that go along with promoting an artist and album will undoubtedly come from the same head office."

By contrast, Greensleeves director of A&R Dan Kuster—who remains with the merged entity—cites VP's recent initiative as a bright spot in an otherwise bleak musical landscape. "VP's decision to heavily reinvest in reggae, given the current state of the industry, shows their commitment to the music," he says. "It is encouraging that they see a future in the music at a time when a lot of people don't."

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,721,576 \$350/\$49.75	JAY-Z, MARY J. BLIGE Verizon Center, Washington, D.C., April 6	13,672 sellout	Live Nation, Haymon Entertainment
2	\$1,627,816 \$300/\$49.75	JAY-Z, MARY J. BLIGE Philips Arena, Atlanta, April 8	12,849 sellout	Live Nation, Haymon Entertainment, in-house
3	\$1,397,112 (4,422,699 pesos) \$157.95/\$18.95	ROD STEWART Estadio Vélaz Sársfield, Buenos Aires, April 11	27,311 sellout	Fenix Entertainment Group
4	\$1,313,960 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND HP Pavilion, San Jose, Calif., April 5	14,484 16,002	Live Nation
5	\$1,240,098 \$250/\$49.75	JAY-Z, MARY J. BLIGE Greensboro Coliseum, Greensboro, N.C., April 5	14,488 sellout	Live Nation, Haymon Entertainment, in-house
6	\$1,222,245 \$99.75/\$51.50	BILLY JOEL Mellon Arena, Pittsburgh, April 18	14,852 sellout	Live Nation
7	\$1,158,625 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND ARCO Arena, Sacramento, Calif., April 4	12,919 15,323	Live Nation, in-house
8	\$1,131,430 \$95/\$40	BRUCE SPRINGSTEEN & THE E STREET BAND Honda Center, Anaheim, Calif., April 8	13,513 17,551	Live Nation, Nederlander Concerts
9	\$1,052,840 \$45/\$29.50	BAMBOOZLE LEFT: MY CHEMICAL ROMANCE & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., April 5-6	31,957 46,000 two shows	Live Nation, TBA Promotions
10	\$1,037,093 \$248/\$47.75	JAY-Z, MARY J. BLIGE New Orleans Arena, New Orleans, April 9	11,085 sellout	Live Nation, Haymon Entertainment, in-house
11	\$855,436 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT ARCO Arena, Sacramento, Calif., April 10	13,451 sellout	Live Nation
12	\$800,693 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT HP Pavilion, San Jose, Calif., April 11	12,583 sellout	Live Nation
13	\$740,155 \$150/\$45	RUSH Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 11	6,855 9,598	Stein Dueño Entertainment
14	\$723,810 \$100/\$50/\$40	SANTANA, DEREK TRUCKS BAND Allstate Arena, Rosemont, Ill., April 19	11,886 13,189	Jam Productions, Viva Entertainment
15	\$690,230 \$85/\$35	SANTANA, DEREK TRUCKS BAND Madison Square Garden, New York, April 8	11,306 14,010	Live Nation
16	\$654,991 (\$670,410 Canadian) \$73.28/\$43.97	SANTANA, DEREK TRUCKS BAND Bell Centre, Montreal, April 15	9,563 11,586	Gillett Entertainment Group, Live Nation
17	\$644,550 \$65/\$49.75	RASCAL FLATTS, TAYLOR SWIFT Savemart Center, Fresno, Calif., April 9	10,029 sellout	Live Nation
18	\$551,376 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Wolstein Center, Cleveland, April 19	7,643 sellout	Beaver Productions
19	\$540,931 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Conseco Fieldhouse, Indianapolis, April 18	7,838 sellout	Beaver Productions
20	\$539,260 \$72.50/\$62.50	KEITH URBAN, CARRIE UNDERWOOD North Charleston Coliseum, North Charleston, S.C., April 17	7,532 sellout	Outback Concerts
21	\$516,700 \$75.50/\$45.50	CHRIS ROCK Paramount Theatre, Oakland, Calif., April 4-6	9,051 three sellouts	Live Nation, Bay Area Productions
22	\$493,539 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Nationwide Arena, Columbus, Ohio, April 16	6,919 sellout	Beaver Productions
23	\$462,308 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Van Andel Arena, Grand Rapids, Mich., April 20	6,739 sellout	Beaver Productions
24	\$422,604 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Giant Center, Hershey, Pa., April 15	6,025 sellout	Beaver Productions
25	\$409,633 (\$405,641 Canadian) \$90.38/\$45.95	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH General Motors Place, Vancouver, March 9	6,648 sellout	Live Nation
26	\$409,060 \$85/\$55	MIGUEL BOSÉ Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 12	6,139 6,219	Gianfi Communications
27	\$404,790 \$50/\$30	JONAS BROTHERS, ROONEY Verizon Wireless Arena, Manchester, N.H., March 15	8,761 sellout	Live Nation, In-house
28	\$403,163 \$37.50	WIDESPREAD PANIC Auditorium Theatre, Chicago, April 11-13	10,751 three sellouts	Jam Productions
29	\$398,209 \$50/\$40/\$30	JONAS BROTHERS, ROONEY Arena at Harbor Yard, Bridgeport, Conn., March 16	8,267 sellout	Live Nation, Stan Levinstone Presents
30	\$395,443 \$49/\$29	JONAS BROTHERS, ROONEY Richmond Coliseum, Richmond, Va., March 11	8,643 sellout	Live Nation
31	\$395,285 (£199,172) \$53.59/\$49.62	CLUBLAND LIVE!: CASCADA, SCOOTER, ULTRABEAT & OTHERS Odyssey Arena, Belfast, Northern Ireland, March 6	7,678 sellout	Aiken Promotions
32	\$394,350 (\$486,420 New Zealand) \$72.96/\$64.86	JACK JOHNSON, MATT COSTA Westpac Arena, Christchurch, New Zealand, March 20	6,246 7,025	Michael Coppel Presents
33	\$393,323 \$75/\$40	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Broomfield Event Center, Broomfield, Colo., March 5	6,150 sellout	Live Nation
34	\$387,204 (\$483,622 New Zealand) \$73.70	SPLIT ENZ, PHOENIX FOUNDATION Westpac Arena, Christchurch, New Zealand, March 23	5,698 7,248	Brent Eccles Entertainment
35	\$381,510 \$75.50/\$55.50	SANTANA, DEREK TRUCKS BAND Agganis Arena, Boston, April 4	5,919 6,474	Live Nation



On The Road

RAY WADDELL rwaddell@billboard.com

Dealt A Full House

Kenny Chesney Plays His Cards Right For Poets & Pirates Tour

Summer came several weeks early in Nashville when I recently had the opportunity to check out the final rehearsal of **Kenny Chesney's** 2008 Poets & Pirates tour at the Sommet Center. Even aside from the novelty of watching a fully produced (and I do mean produced) concert in a 20,000-seat arena with only a handful of people in attendance, it's a hell of a show.

Without divulging details of the concert, suffice it to say that Chesney makes an impressive entrance before ripping through an uptempo performance. Light on ballads and high on energy, the nearly two-hour romp is powered by Chesney and his big ol' band, which features a full-blown horn section this time out.

Chesney is known for putting big bucks into his show, and clearly these horns didn't come cheap. The four piece section is led by sax legend **Jim Horn**, known for his work on

eight coaches move the band and crew.

The set's primary Daktronics video screen, which extends the length of the stage, is a thing of beauty, and is augmented by smaller screens above and beside the stage. The modular system, with a curved hanging system developed by Screenworks, adapts to stadiums, arenas and amphitheaters, and every screen can be programmed independently of the others. A masterpiece of gear—deemed “the Control Freak”—has been built to coordinate all the video cues, effects, lights, cameras and action.

For this particular arena configuration, two cameramen were hoisted some 100 feet to catch action, which is displayed in the clearest, sharpest concert video I've ever seen. Each of the matrix panels represents the cutting edge of video technology that's just hitting the marketplace. At 48 feet wide and 13 feet high, every single pixel counts.

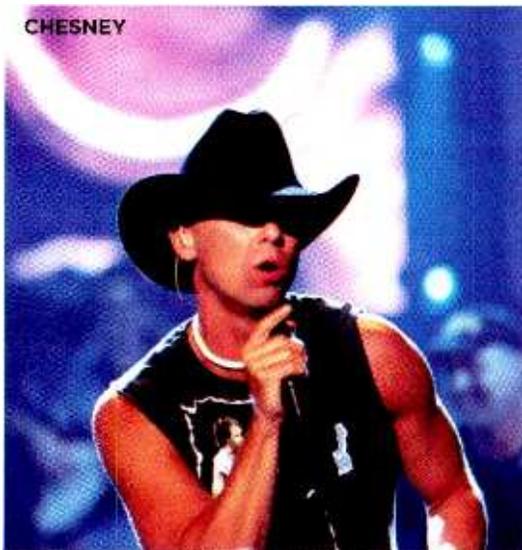
Beyond the video that captures the action onstage, the preprogrammed video is also creative and well-conceptualized, and throughout this final rehearsal Chesney frequently checked out the screens to make sure everything was per his vision of the presentation. Chesney is very hands-on in what his show looks and sounds like.

Sales are off to a typically Chesney-esque start, and not just in traditional country music strongholds. Take New England, for instance: the July 26 date at Gillette Stadium in Foxboro, Mass., is already sold out, as were the tour openers in Uncasville. “This is the first time we have ever played Kenny at the Mohegan Sun after a few years of sellouts at

the Dodge Music Center [formerly the Meadows],” Live Nation Connecticut chairman **Jimmy Koplik** says (and often referred to as Mr. Connecticut). “Both shows at Mohegan Sun sold right out, so Kenny continues to play to full houses in Connecticut.”

In each of the five previous years, Chesney has played to more than 1 million people, an unprecedented feat in country music, and extremely rare in any genre. Since 2002, Chesney has grossed well more than \$300 million and moved nearly 7 million tickets.

As ever, Chesney is managed and booked by **Clint Higham** and **Dale Morris**, and his tours are promoted and produced in North America by **Louis Messina** at TMG-AEG Live. “Once again Kenny is the biggest show on the road,” says Messina, who is sometimes referred to as “Kenny's Boy.” “Once again, Kenny outdid himself. We are the traveling summertime party, and I can't wait.”



classic songs by **U2**, the **Rolling Stones'** “Goats Head Soup” and **Jackson Browne's** definitive live album “Running on Empty,” as well as being part of such infamous live touchstones as the Mad Dogs & Englishmen tour and the Concert for Bangladesh. Also onboard with Chesney are trumpeters **Steve Herrman** and **Scott Ducaj** and **Chris Dunn** on trombone.

The tour, sponsored by Corona Extra, began April 18-19 at the Mohegan Sun Arena in Uncasville, Conn. **LeAnn Rimes** is opening all shows, with **Brooks & Dunn**, **Gary Allan**, **Luke Bryan** and **Sammy Hagar** joining the stadium shows in various configurations. Local bands also will open shows (billboard.biz, March 27).

Before he's done with Poets & Pirates, we'll be well into football season, with Chesney having played 14 stadiums as well as a mix of arenas and amphitheaters among the 34 dates. The expansive staging travels on 15 trucks as part of an overall production fleet of 30 semis (another 10 for the stadium concerts). Twenty-

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DIGITAL BY ANTONY BRUNO

Window Shopping

Format By Format, Release Schedules Try To Control What The Music Biz Still Can

It used to be so easy. When the entertainment industry had control over its distribution, back before piracy set in, there was this notion of a "release window."

It allowed the film industry to rake in billions by carefully orchestrating exactly where its content was consumed and via what format. Movies appeared first in theaters, then on DVD, premium cable and finally network TV, with domestic and international releases interspersed among them.

It's something the music industry has long hoped to replicate. But in a sort of cosmic joke, the dawn of digital entertainment gave the music industry a host of new products to sell beyond the CD—such as ringtones, ringback tones, videogame downloads and digital downloads—and digital piracy to render the "windowing" effort powerless.

"In a perfect world, we would be able to execute more of a windowing strategy," Zomba/Jive Records senior VP of marketing and digital media Jeff Dodes says. "But [when] we plan a strategy and then the track leaks... what strategy do we really have? That happens to us fairly often."

Once a track leaks, that's it. No more control. The result? Everyone scrambles to make money where they can, as fast as they can, on whatever format holds the most potential at the time. That's what led Gnarls Barkley and the Raconteurs to rush-release albums in physical and digital formats rather than build demand with



GNARLS BARKLEY rush-released its latest album, "The Odd Couple," after it leaked online several weeks early.

an early single.

But that doesn't stop the industry from trying. Despite the chaos, there are islands of sanity where a savvy label can still manage the staged release of music.

"Some things are more controllable than other things," Jupiter Research music analyst David Card says.

Take CDs. The physical release is one of the few music products that is solely under the label's control; in some cases staggering a physical album's release after its digital debut can help regain some lost ground. Radiohead found success debuting its "In Rainbows" album as a digital download months before releasing the physical CD, and the latter still became a No. 1 seller. Many indie and emerging acts are following similar strategies.

Even Columbia Records



HDTV GETS SMART

Further proving that the computer and entertainment worlds are colliding, computer manufacturer Hewlett-Packard has released a new line of Internet-connected HDTVs.

The MediaSmart TV series now features Microsoft's Media Center Extender feature, which allows users to access media from not only the Internet but also their home PCs, including photos, videos and yes, music. In addition to on-demand access to videos from providers like CinemaNow, the TV has direct access to Internet radio stations via Live365.

The software aggregates all available content into a common interface that users can then select using the included remote control.

The MediaSmart TV line is available now, starting at around \$1,900, depending on the retailer. —AB

is embracing the concept with the release of U.K. songwriter Adele's U.S. debut, "19."

Things get trickier with digital products, particularly downloads. Conventional wisdom says that barring the occasional iTunes exclusive, the best bet is to make the album available everywhere the moment the first single is serviced to radio.

"When you go to radio, you may as well make it available everywhere," Dodes says. "Because essentially, it will be."

But with more unconventional products—videogames and mobile—controlling the release window might still be an option.

Ringtones for some time were considered a piracy-free product, and as such have been one of the few controllable early-release formats. It's now common to re-release ringtones before the full album is released.

They not only spur sales, but also act as a test product to determine whether the label is pushing the right single.

At one point, labels tried releasing singles as ringtones before aiming for radio airplay—sort of like a teaser for a film. But once it became clear that radio drives ringtones sales, the practice changed.

"If they haven't heard the song," Dodes says, "people aren't going to buy a ringtone—even from an artist they know."

The mobile attention is now moving to ringback tones. Ringtones are no longer as con-

trollable as they once were, now that fans can create customized ringtones from their personal music collection. Ringbacks are a network-based application, and therefore cannot be similarly replicated.

Videogames are a newer area of opportunity. Games like "Rock Band" and "Guitar Hero" let users buy and download new songs to play with the game. Because developers must program these downloads to work with the game, piracy is not a concern, and distribution can be controlled.

One new tactic involves using games as an early-release platform. Mötley Crüe and Def Leppard have already released new songs exclusively through "Rock Band" and "Guitar Hero," respectively.

Some wonder if videogames would prove more effective as a late-stage release platform instead, much like how ringtones were once offered too early in the release-window schedule.

"Isn't the whole point of the game to play stuff you're familiar with?" Card asks. "If you're actually trying to build demand for a song, this should be in a later window."

To be sure, experimentation will be key to the industry's attempts at replicating the movie release-window strategy. But in the digital age, time is of the essence.

"The film industry had 50 years to figure this out," Card says. "The music industry has no time whatsoever."

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

BITS & BRIEFS

PARTNER 2 PARTNER

Comcast is taking something of a "if you can't beat 'em, join 'em" approach to its peer-to-peer problems by partnering with Pando Networks to create an industry-wide "P2P Bill of Rights and Responsibilities." The intent is to engage Internet service providers, P2P companies, content providers and consumer advocates in an effort to outline P2P users' rights as to what methods ISPs can use to manage bandwidth. Comcast drew the ire of customers and regulators last year when it began the wholesale blocking of P2P traffic via the BitTorrent protocol, which affected legal and illegal content traffic. The company has since adopted technology from Pando that aims to use P2P networks to ease Internet congestion.

GAME SHOWS

BET Networks has reached

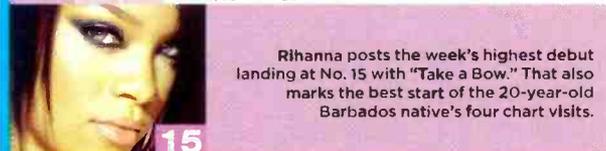
an agreement with Microsoft's Xbox 360 division to sell programming through the Xbox Live Marketplace. Such shows as "College Hill 4," "American Gangster" and "Comic View" are now available for download on the game console. The premiere episode of "Iron Ring" is featured as a free download for a limited time.

'PRINCESS,' PERSONALIZED

Fans of the 1987 classic film "The Princess Bride" can now vie for a chance to compose a new title theme song for the coming videogame version of the movie. Contestants can download and remix the original theme song components via ACIDplanet.com, which is hosting the contest, and submit their creations through May 22. The winning entry will be selected by the game's developer, World-wide Biggies.

HOT RINGMASTERS™ MAY 3 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	4	#1 4 WKS LLOLLOPOP	LIL WAYNE FEATURING STATIC MAJOR
2	2	9	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY
3	4	9	SEXY CAN I	RAY J & YUNG BERG
4	5	8	TOUCH MY BODY	MARIAH CAREY
5	3	8	BLEEDING LOVE	LEONA LEWIS
6	6	10	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN
7	7	27	LOW	FLO RIDA FEATURING T-PAIN
8	8	9	THE BOSS	RICK ROSS FEATURING T-PAIN
9	9	5	BUST IT BABY (PART 2)	PLIES FEATURING NE-YO
10	11	21	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE



Rihanna posts the week's highest debut landing at No. 15 with "Take a Bow." That also marks the best start of the 20-year-old Barbados native's four chart visits.

11	12	11	SHE GOT IT	2 PISTOLS FEATURING T-PAIN & TAY DIZM
12	10	22	WITH YOU	CHRIS BROWN
13	13	5	DAMAGED	DANITY KANE
14	14	9	TE QUIERO	FLEX
15	-	1	TAKE A BOW	RIHANNA
16	15	16	SUPERSTAR	LUPE FIASCO FEATURING MATTHEW SANTOS
17	20	3	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE
18	22	70	CRAZY BITCH	BUCKCHERRY
19	16	7	THE WAY THAT I LOVE YOU	ASHANTI
20	17	16	SORRY	BUCKCHERRY

Based on master ringtones sales data reported by Nielsen RingScan, a service of Nielsen MobileScan. Chart endorsed by I.M.E.F. - The Wireless Association and Mobile Entertainment Forum.





Retail Track

ED CHRISTMAN echristman@billboard.com

Store To Store

A Tour Of A Host Of Record Store Days

For me, Record Store Day (April 19) started out with oversleeping—hey, I went to see **the Misfits** at Warsaw in Greenpoint, Brooklyn, the night before. By 10:30 a.m., I left Astoria and headed across the George Washington Bridge. The day was beautiful, which led me to ruminate that the weather could hurt business.

Since it appeared on the Record Store Day Web site, Record King in Hackensack, N.J., had drawn the curiosity of coalition retailers around the country. The site says the store carries a half-million 45s, which I can now attest appeared to be true. The walls of the narrow, 150-foot-long store were lined with 45s, spine out, like a library.

Where the walls were open, the design on them conveyed a nice feel, even a signature look, for a record store. But like most used stores it also had a few

thousand CDs and the same again in vinyl albums—it's too cluttered. Worth a trip, if you are a singles junkie.

As I expected, it was too early for any Record Store Day action—the store is holding a big event next month, but had nothing planned for April 19—so I headed back to the city to shoot down to J&R Music World in lower Manhattan. One problem: Most in-store performances were between noon and 3 p.m., so it was hard to catch more than a few artists at a couple of stores.

When I reached J&R, I saw a small mob outside the store, and it looked like a three-card monte game was going on. But when I got closer, everyone was clutching CDs from a table filled with—I later learn—free promos.

Danielle Cotton, a modern-

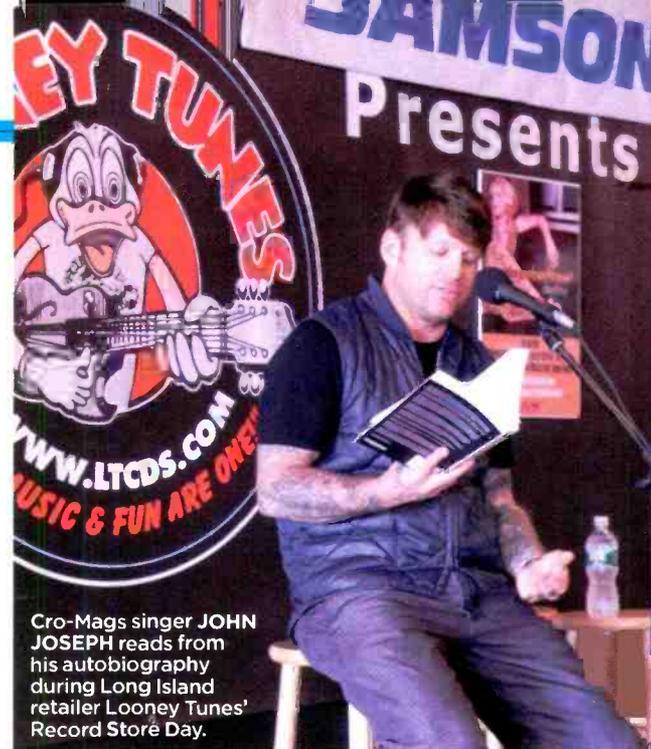
day blues/soul rock artist, had already begun playing, and sounded good to boot. The store was busy and about 40 people were watching the performance, but here again, the nice weather appeared to have kept most people outdoors. During the performance, I checked out the vinyl section and saw that I could get a free Universal Music vinyl sampler with any purchase of a “new” Universal vinyl album. I searched the vinyl but alas either Universal's or J&R's idea of what's new and should be available in vinyl didn't align with my musical tastes, so I didn't score the sampler. After Cotton finished, I pre-ordered her album “Rare Child” for May 20 and got a download card too.

I headed out for Long Island but made the mistake of taking the Belt Parkway to the South-

ern State, which turns a 40-minute ride into a 90-minute one. As I arrived at CD Island in Rockville Centre, 2 p.m. in-store performer **Cass Dillon** and his posse were leaving. But a purple van was outside for top 40 station WBLI, and balloons, a promotional table and a small crowd outside the door made the place look happening.

Inside, Billboard associate chart production manager **Alex Vitoulis** introduced me to owner **Doug Machow**, who said this is the first time his store had held in-store performances. About 30 people were there for Dillon, and a new crowd was arriving for the next performance. It turned out the crowd were radio contest winners, here to meet **Amber Rose Marie**, a dance artist who was the next performer. Her manager, **Catherine LaPorte** of Catz Entertainment, said 300 fans text-messaged the radio station to compete for 20 slots to attend a private pizza party with Marie.

“Kids are used to getting their music from iTunes, but



Cro-Mags singer **JOHN JOSEPH** reads from his autobiography during Long Island retailer Looney Tunes' Record Store Day.

we got a large text response, which shows the need for a campaign like Record Store Day,” LaPorte said. “The fans still want to connect with their artists and new music, and they can do that at record stores.”

It was after 4 p.m. when I headed out to Looney Tunes in West Babylon, Long Island, and I was sure I missed the 3 p.m. in-store reading from the autobiography of hardcore singer **John Joseph of Cro-Mags**.

But Joseph was still there autographing books and shooting the breeze with customers and owner **Karl Groeger Jr.** “He

was only supposed to be here for about half an hour, but he did a reading and started telling some great stories and he wound up staying for an hour-and-a-half,” Groeger said.

However, the day ended on a gloomy note. Showing how vibrant his business is, Groeger said that he'd just bought the entire inventory of Slipped Disc in Valley Stream, Long Island, and on April 21 he headed over there with a tractor trailer to empty out the store. Thus, April 19 was the first—and last—Record Store Day in the 25-year history of Slipped Disc. ●●●

COURTESY OF LOONEY TUNES

FAMILY SHOWS and ARENA MARKETING

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Latin Notas

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Making Waves On Air

Latin Shock Jocks Give Promoters Pause

Among the promo tasks that artists undertake to get their music played on the radio is making the rounds of the highly rated Latin radio morning show circuit, where on many programs, content is racy and hosts like to push the envelope with their guests.

At that point, publicists and promoters have to decide if submitting their acts to live, uncensored grilling is worth it.

The issue arose during the "Morning Radio in the Post-Imus Era" panel during Billboard's Latin Music Conference, when Enrique Santos, co-host of Univision's popular "El Show de Enrique y Joe," told of how RBD member Christian gave them the finger after a testy, on-air interview.

"They would never do that if we were a TV show and they were on-camera," Santos said.

In turn, an audience member chastised the pair for delivering low blows to Christian during the show. But if artists don't like the heat, Santos asked, why are they visiting a show like his in the first place?

Because, promoters and publicists say, such shows' ratings are too high for their artists to bypass, and therein lies the problem.

"Not going to the morning shows—particularly in a city like New York, where their ratings are so high—is almost like not having promoted there," independent publicist Mayna Nevarez says.

Nevarez deals with the possibility of conflict by preparing her acts—which include Daddy Yankee, DLG and Alexis & Fido—for each host.

"As a publicist, I have to feel certain that my artist is ready for any question, whatever it may be. If they're not, I prefer not to take them."

The trick, one radio promoter says, is having a good relationship with radio hosts. "I can say to them, 'Man, if you're out of line, I'll leave with my artist,'" he says. "But I'm the one who intercedes and I'm the one who gets blamed, not the artist."

But absent these kinds of relationships, promoters desperate for airplay have to be prepared to face the consequences, many say.

"You do the impossible for that song to play, and it's not the same to send a press kit," says one publicist who also has worked in promotion.

Issues arise mostly for reggaetón and tropical acts, given that those formats are the ones who tend to air

the racier morning shows. Taking pop acts to such programs, the promoter says, is often a risk. "Pop acts who have issues, I prefer not to take them to those shows," she says.

As for telling hosts to refrain from asking certain personal questions—that's the kiss of death. "It's a way of having them precisely ask that," she says.

Nevarez pre-empts this situation by specifically preparing her acts for certain questions. After all, issues arise when guests get testy, not when they're accommodating.

And while artists would often prefer to just talk about music, as public figures they simply have to be prepared to answer personal questions. "The artists come to the show and they pretend to talk about those things nobody gives a crap about," says Luis Jiménez of Univision's "The Luis Jiménez Show." "We want to know how you like to spend your vacation, or what's the craziest thing a fan has ever done to you. Things like that."

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Latin morning show DJs (from left) RAUL BERNAL, JAVIER CERIANI, JOAQUIN 'EL CHULO' GARZA, ENRIQUE SANTOS and JOE FERRERO.

EN BREVE

LAAN GETS FRESH

Spanish singer/songwriter Ana Laan's "Paradise" is featured in a TV campaign for the Dove Go Fresh Yellow product line. The English-language song from Laan's bilingual 2007 album, "Chocolate and Roses," is running in the United States and internationally in commercials throughout 2008. Laan's album was a digital self-release, and she is signed to Warner/Chappell for publishing. She has also contributed vocals to the soundtrack to "The Motorcycle Diaries." —Ayala Ben-Yehuda

LET'S MAKE A DEAL

In a move that breaks rank with normal publishing agreements, EMI Music Publishing has signed a deal to administer the catalog of Editora San Angel, in conjunction with Mexico's Society of Authors and Composers (SACM). Editora San Angel is the publishing house of all music compositions belonging to Mexican media conglomerate Televisa. It includes the music of many Televisa shows and soap operas, as well as a selection of tracks recorded by Televisa's acts, including RBD. San Angel's catalog has long been administered worldwide by SACM, which also represents the writers. Under the new agreement, EMI will step in to represent San Angel's and SACM's interests in the catalog worldwide, except for the United States and Mexico. In the States, EMI will be the sole administrator. SACM will continue to act as administrator for the individual writers that it represents worldwide. —Leila Cobo

COUSINS ON CAMERA

Geffen pop duo Prima J, whose Spanish translation of Alicia Keys' "No One" became an online video hit, recently kicked off a series of online vignettes at holamun2.com. The vignettes documenting the singers' lives are a precursor to eight additional on-air segments starring the singers on mun2. Cousins Jessica and Janelle Martinez, who have been featured on the soundtracks to "Bratz" and the Disney Channel's "Jump In!," will release their debut album June 17. —ABY



Channeling Chayanne

Puerto Rican Star's Series Helps SBS Expand Into Music

After a six-year hiatus from acting, Puerto Rican pop star Chayanne returns to TV via a mini-series that will air this fall on Mega TV, Spanish Broadcasting System's fledgling TV channel.

The 12-hour series, titled "Gabriel," will be the debut of Megafilms, SBS' newly launched production division. The choice of actors—the other lead role is played by Venezuelan singer/actor José Luis Rodríguez "El Puma"—underscores SBS' aim to become a vertically integrated media company where music is a defining component.

"It was a natural opportunity to build on our existing strengths as a musical power-

house, and therefore we were able to tap into musical artists," says Cynthia Hudson, executive VP/chief creative officer for SBS and Mega TV.

Also in the works, Hudson says, is a "Gabriel" soundtrack whose content is still being defined, but is expected to be released in tandem with the series this fall. At press time, Chayanne was slated to record the series' theme song.

SBS unveiled "Gabriel" during Mega TV's first up-front event, held April 24 in New York. Earlier this year, SBS, which owns the powerful SBS Spanish-language radio network, Mega TV and Web site Lamusica.com, expanded its enter-

tainment division to vertically integrate all its operations and offer artists not only promotional platforms but also sponsorship opportunities via its relationships with advertising agencies and major sponsors.

It also named former record executive Oscar Llord managing director of SBS Entertainment.

Although "Gabriel" will be Mega TV's first originally produced drama, the station already airs several musically inclined shows, including "Esta Noche" with host Alexis Valdés, which relies heavily on musical guests. On April 27, the channel will launch a new show, "La Descarga con Albita," hosted by Cuban

singer Albita and featuring artists in her studio.

As a favorite radio artist—his single "Si Nos Quedara Poco Tiempo" won the Latin Pop Airplay song of the year award, male, at Billboard's recent Latin Music Conference—Chayanne, who is signed to Sony BMG, has a longstanding relationship with SBS.

Nevertheless, he says—notwithstanding the fact that he will sing the "Gabriel" theme song—he took on the series as an acting project.

"I see it as two worlds: Chayanne the singer and Chayanne the actor," the per-

former says, speaking on the phone as he was shooting "Gabriel" in Venice, Italy. "I wanted an acting project, and I

loved this one. I feel refreshed taking on new projects, especially after touring for two years."

For Hudson, it was important to tap into talent that could work across many platforms.

SBS has begun to take advantage of its synergies beyond coordinating radio and TV. Earlier this month, Mega TV's site, Mega.tv, began selling ringmasters of theme songs used in Valdés' show and recorded by Valdés himself. Also available are ringmasters from some of SBS' morning radio shows. —LC



CHAYANNE gets up close and personal on the set of Mega TV's 'Gabriel.'

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The Indies

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Driving Licenses

Quango Sets A Branding Example

Riddle me this: What's the fastest way to get millions of people to hear tracks from a record that has sold only 31,000 copies? A clue: It includes stalking runways and city streets in expensive pumps, and yet actually makes the label and the band money.

While the name **Bitter:sweet** might not be on the tip of everyone's tongues, its music is certainly infiltrating plenty of ears. The duo, both former members of **Supreme Beings of Leisure**, has provided the music for such films as "The Devil Wears Prada" and specials like the Victoria's Secret Fashion Show, as well as the theme song for NBC show "Lipstick Jungle." But the trip-hop act didn't score all these placements on its own; much of its success is due to the work of its label, Quango Records.

The Los Angeles-based outfit, which was founded in 1993 by DJ **Bruno Guez**, has been a leader in the licensing game. At a time when many labels are just dipping their toes in the synch pool, Quango has been splashing around in the deep end for almost 15 years, creating lifestyle branding partnerships and placement opportunities for its acts.

"At this point, I'd say our revenues are split pretty evenly three ways," Guez says. "About a third is from record sales, a third is from synch licensing income, and a third is from branding partnerships. I expect our licensing income to become an even bigger part of the pie in the next few years."

"Quango really gets it in terms of licensing," NBC director of music supervision and licensing **Stacy Wallen-McCarthy** says. "They have been very proactive and open-minded in a climate when many labels are starting late and having to play catch-up."

Guez credits the lifestyle branding business for the creation of the label. "I was working as a DJ and [hotelier/Island Records exec] **Chris Blackwell** asked me to make some mixes and curate the music for his hotels. I worked with him at Island for four years, and signed **Zero 7** shortly after all the indie labels were released in 1997. Zero 7 were the first band where we

started doing synchs early and then we went from there."

For Guez, licensing also goes far beyond collecting a check and enjoying hearing his bands on TV. "We have been proactive in turning synchs into digital marketing opportunities," he says. "For instance, we create a custom landing page [online] for each synch, and then we work on search engine optimization, so when people search for 'Lipstick Jungle' theme song,' the first page that comes up is our page. People can enter their e-mail addresses to get a 30-second clip of the song, and then we have their info to create a one-on-one relationship going forward."

Building one-on-one relationships between clients and brands has proved another money-maker for Quango. **Rudy Manheim**, who manages the Oliver Peoples eyeglasses store in L.A., says Quango was "totally ahead of the curve in terms of creating relationships between music and stores."

"They really understand branding and get that music is part of the retail experience," Manheim says. "They get our vibe—we have a high-end, exclusive clientele, and they want a certain type of sonic experience when they are shopping. It can hurt a store when the music and the product don't match up."

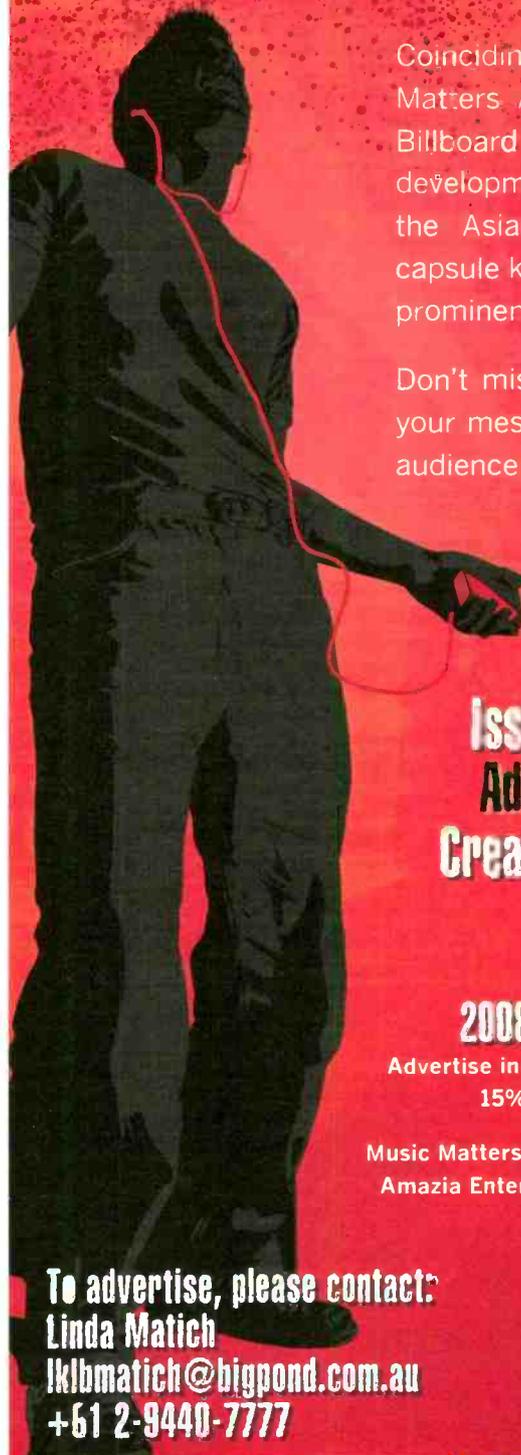
"We describe ourselves as 'creating music for brands,'" Guez says. "But we want the musicians to be part of the experience. For the new Bitter:sweet record, which comes out on May 13, we are doing a co-promotion with Starbucks and iTunes. We'll have the record playing and on sale in 10,000 Starbucks stores, and then they will direct people to iTunes and to the physical copies of the disc for sale at the store."

"I still want to sell records, but the future is in licensing," Guez adds. "My goal is to use my curatorial skills to build both my label as a brand and build a reputation as someone who can create a soundtrack for a brand." ...

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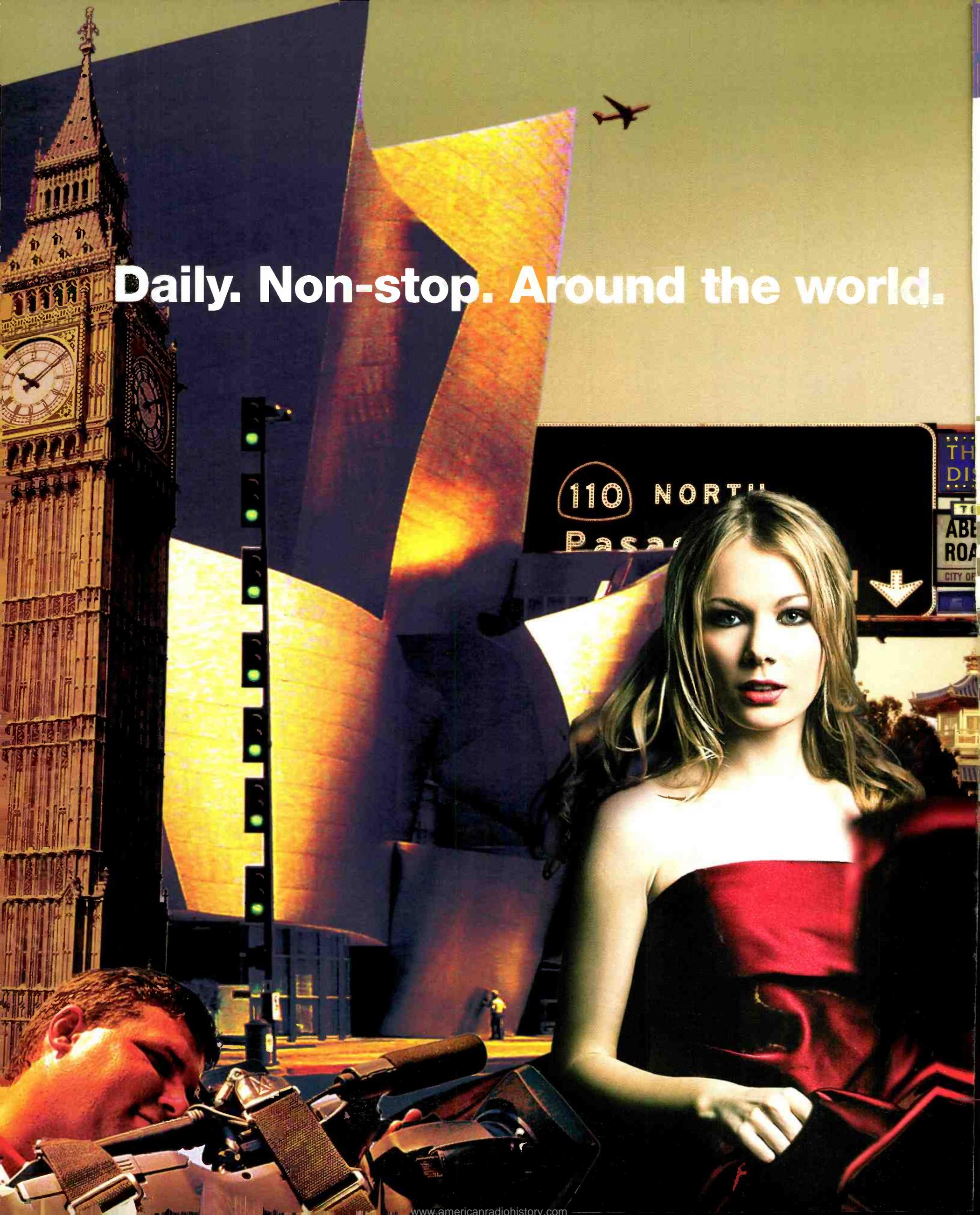
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GLOBAL BY ROBERT THOMPSON

Throttled

Canadian ISPs Cut P2P, Torrent Download Speeds

TORONTO—Two Canadian Internet service providers (ISPs) have been cutting network speeds for peer-to-peer (P2P) and torrent use—but the music business says the move is insufficient to affect digital piracy.

The issue of “throttling” has captured media attention in recent weeks after Bell Canada—the country’s largest telecommunications company with more than 2 million high-speed Internet subscribers—and rival Rogers Communications admitted to the practice.

Bell says it cuts speeds to P2P services because they take significant bandwidth and slow network speeds for other users. One industry insider says 95% of traffic on most Canadian networks is created by less than 10% of users; the ma-

at Toronto-based Rogers, which claims 1.45 million subscribers, says the company’s decision to slow P2P applications was not determined by the content being transferred, but done solely to increase network speeds for other users.

Rogers allocates less bandwidth to P2P and torrents by using software that recognizes unique characteristics in data packets and then limiting upload speeds. Rogers says it doesn’t attempt to determine if files may violate copyright law—but both ISPs stress legal downloading services, like iTunes Canada and Puretracks, are unaffected by throttling.

While ISP customer contracts prohibit copyright infringement, they have long claimed they do not track files moved over



“These Internet companies built their businesses on the back of unauthorized music use.”

—MICHAEL McCARTY, EMI MUSIC PUBLISHING CANADA

majority of those are downloading music and movies.

Bell says it is only reducing speeds during peak evening hours, a claim widely disputed in the blogosphere, where many contend the services have been permanently slowed.

The issue has proved controversial with consumers and supporters of “Net neutrality,” the concept that the Internet should be largely unregulated. While some in the industry quietly welcome the move, others consider it evidence that the ISPs could be doing more to fight piracy.

“These Internet companies built their businesses on the back of unauthorized music use,” EMI Music Publishing Canada president Michael McCarty says. “But I’m less interested in having a public policy debate over the issue. I just want our songwriters to get paid for the music being stolen on these networks.”

File-sharing has been hotly contested in Canada in recent years. The Canadian Recording Industry Assn. blames it for a slump in the retail value of recorded music from \$1.3 billion Canadian (\$900.3 million) in 1999 to just \$703.7 million (\$603.9 million) in 2006. Legal digital sales have struggled to take off, although the market has experienced significant uplift in 2008 (Billboard, March 29).

Taanta Gupta, VP of communications

their networks. Now, one entertainment industry source says throttling demonstrates that ISPs know exactly what is being transferred on their networks.

“The only reason they are against [P2P] now,” the source says, “is because it is clogging up legitimate use of their networks.”

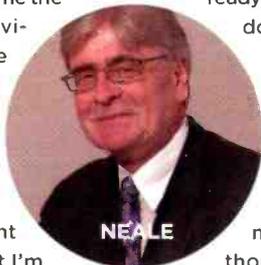
McCarty hopes the slowdown may be the first step toward getting ISPs to take action against the transfer of copyrighted content on their networks—something already in the works in the United Kingdom and France.

And David Neale, senior VP of consumer product solutions at Vancouver-based ISP Telus (which has 1.18 million subscribers), agrees it’s time for an ISP/entertainment business dialogue, even though Telus does not currently slow any services.

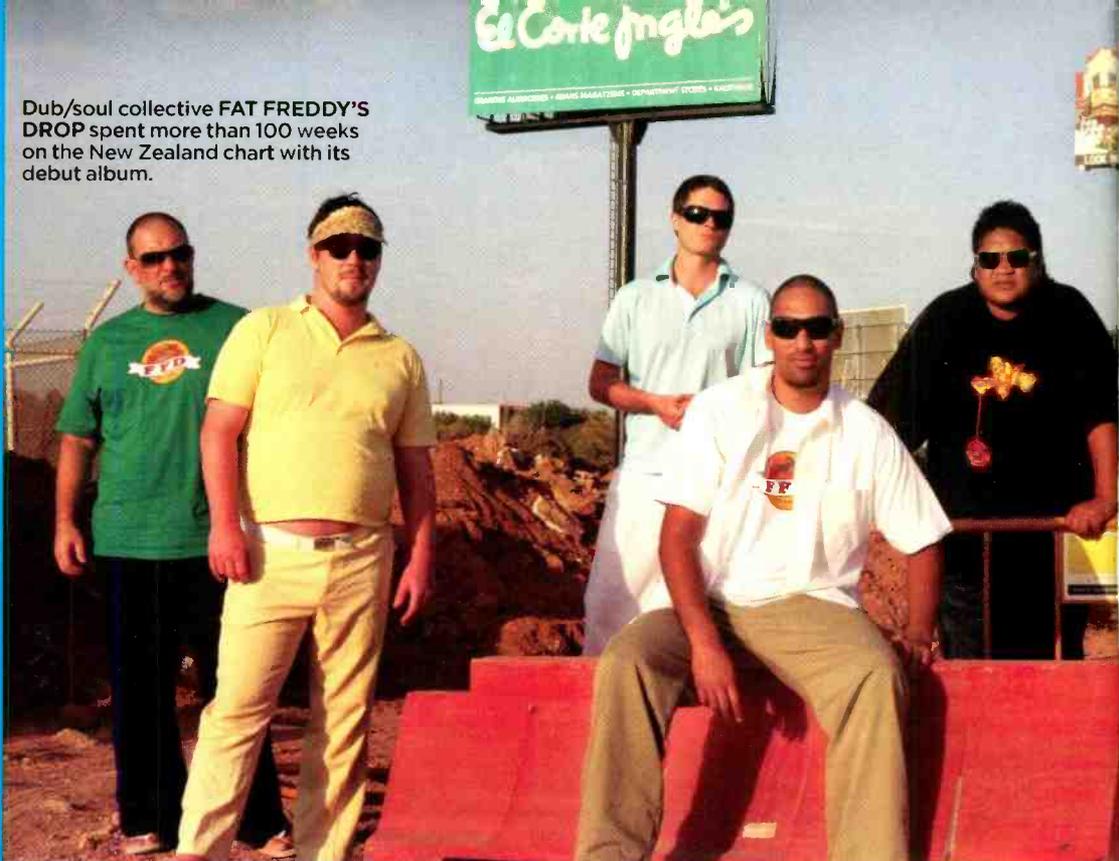
“In effect what we’ve had is epidemic shoplifting of entertainment media,” he says. “We need to remind people that someone created what others are taking for free and getting pleasure from.”

In the meantime, however, the industry does not plan to try and push frustrated file-sharers to legal services—and Puretracks, owned by Bell, says it has not seen any significant increase in sales because of throttling.

“All this has done,” Puretracks CEO Andrea Zeigler says, “is make free take a little longer.”



NEALE



Dub/soul collective FAT FREDDY'S DROP spent more than 100 weeks on the New Zealand chart with its debut album.

GLOBAL BY JOHN FERGUSON

THE PROMISED (ZEA)LAND?

Government Funding Helps Kiwi Acts Seek International Success

AUCKLAND, New Zealand—New Zealand artists are flourishing at home with government support—but international breakthroughs remain hard to come by.

Since 2000, the national government has invested around \$30 million New Zealand (\$24 million) in a range of music initiatives designed to establish a vibrant domestic business and introduce Kiwi music to the biggest possible international audience.

The schemes have yet to deliver a new Crowded House—the country’s best-known music export to date. But associate minister of arts, culture and heritage Judith Tizard is confident the framework is now in place for local acts to thrive on the global scene.

“The sense we have is that we are now considered an interesting—but small—part of the international scene,” Tizard says. “But there are real champions who are welcoming us back and there is now a much clearer export and career path for our artists.”

Domestically, many execs say initiatives put in place by successive Labour coalition governments have helped transform the local music scene. The main vehicle for government support has been New Zealand On Air, which has helped fund more than 130 albums. NZOA says those albums—from artists

ranging from successful rock act OpShop to rapper Scribe—have spawned 263 singles, 249 of which made the New Zealand airplay top 40. Meanwhile, NZOA-funded albums broke the 1 million sales mark in November 2007.

NZOA has recently dedicated its efforts toward getting more New Zealand music onto commercial radio, but the agency’s latest program focuses on international radio promotion campaigns, carried out by such companies as Los Angeles-based A&R Worldwide.

The government also funds the New Zealand Music Industry Commission, whose programs include Outward Sound, in which acts receive financial support for touring or basing themselves in an international market; so far around 80 acts/labels have received grants.

However, true international success has proved much harder to achieve. While supporters point to Outward Sound/NZOA-supported artists like soul singer Hollie Smith, alt-poppers the Brunettes and singer/songwriter Bic Runga making inroads in other markets, others note that rockers the Datsuns—whose self-titled debut hit the top 20 in 2002 in the United Kingdom—did not receive government support until after they were established.

GLOBAL NEWSLINE

>>> JAPANESE MARKET SLUMPS

The Japanese recorded-music market turned in a poor performance in the first quarter, with international repertoire’s market share showing an especially steep decline, according to data the Recording Industry Assn. of Japan released April 18. Shipments by the RIAJ’s 45 member companies in the first three months of 2008 totaled 59.6 million units, down 14% from the corresponding period of 2007, for a wholesale value of 74.6 billion yen (\$730.7 million), down 12%. Domestic product was down 12% to 46.3

million units, with value down 10% to 60 billion yen (\$587.3 million). Shipments of international product fell 19% to 13.3 million units, with value down 20% to 14.6 billion yen (\$143.5 million). —Steve McClure

>>> U.K. NIXES TICKETING REGULATION

The British government will not introduce strict regulation of the secondary ticketing sector, but has called upon the concert industry to collectively clean up its own act. In a response to a Parliamentary select committee report on ticket touting, the



Former Warner Music New Zealand GM Jerry Lloyd, now running a Sounds music store in Napier, says it's time to focus resources on a smaller number of proven acts.

"New Zealand has been aching for years to get something away in a big way internationally," he says. "If there are acts who have made headway here, let's pour gasoline on them and see what we can do."

Crowded House's Neil Finn and veteran promoter/musician Gray Bartlett are among those to publicly express doubts about "unrealistic expectations" for international success.

"I would be unhappy if kids didn't have stars in their eyes," Tizard says. "If we want to create industry, we have to export. And if we are to get these export industries, the government has to be involved because most [New Zealand] firms are too small to do the marketing and export work required."

Adam Holt, managing director of Universal Music New Zealand and president of the Recording Industry Assn. of New Zealand, says the funding initiatives have been an "enormous success," helping to minimize the risk when it comes to launching a new artist. Ben Howe, owner of indie Arch Hill Records—which received Outward Sound support for U.S./Australian tours by singer/songwriter David Kilgour—believes such programs are invaluable.

"There are more bands touring and achieving levels of success than ever before," he says. "Back in the 1980s and '90s a [New Zealand] band going overseas was major news, but not anymore." ●●●

FRESH KIWI Three New Zealand Bands Tipped For International Success

BROOKE FRASER

Hometown: Wellington

Forthcoming release: "Albertine" (Wood and Bone/Red-eye), May 27 in the United States
Booking agent: Paradigm Agency, New York (United States); Brent Eccles Entertainment, Auckland (New Zealand); Harbour Agency, Sydney (Australia)

Singer/songwriter Fraser has long been a priority for Sony

BMG in New Zealand, but her first U.S. release, "Albertine"—No. 8 in the 2007 year-end New Zealand charts

—will be through an indie. The U.S. launch, supported by a June tour, has been backed with funding from Outward Sound and, while she is being positioned broadly in the AC market, Redeye will also look to tap the Christian audience.

CUT OFF YOUR HANDS

Hometown: Auckland

Forthcoming release: As-yet-untitled debut due in September, via 679 Recordings (United Kingdom) and Speak'n'Spell Records (New Zealand/Australia)

Booking agent: Flowerbooking, Chicago (United States); Primary Talent, London (United Kingdom); Pavement, Sydney (Australia)

Another beneficiary of Outward Sound, this pop-punk outfit hit the international scene at South by Southwest 2006. It has released two EPs and is recording its debut album with producer Bernard Butler. Melbourne-based manager David Penge says Outward Sound "makes a huge difference in breaking a band from

New Zealand. But you have to show that you have the international contacts and a plan." Penge says a U.S. deal is imminent.

FAT FREDDYS DROP

Hometown: Wellington

Forthcoming release: "The Camel" (the Drop), due May/June in New Zealand and the United Kingdom

Booking agent: Nicole Duckworth, Wellington (New Zealand), Kartel Creative, London (International)

This dub/soul juggernaut has largely eschewed the usual funding mechanisms and built a strong international following on the back of its live shows. Self-released debut "Based on a True Story" was the biggest-selling New Zealand album of 2006 and spent more than 100 weeks in the top 40. Currently on a European tour, the band is

coy about when the new album will emerge, but new single "The Camel" features guest vocals from British soul singer Alice Russell.

—JF



government says it is "now looking to event organizers, promoters and their ticket agents to work together to find new ways of making sure that tickets are properly distributed without fans routinely paying over the odds." The government adds that these changes can happen "without the burden of new regulation" but suggests that a voluntary agreement be drawn up identifying selected "crown jewels"—sporting and cultural events that will not be sold on the secondary market. —Lars Brandle

>>> MAMA ADDS ANGEL

London-based venue operator MAMA Group has acquired dance music festival specialist Angel Music Group. The acquisition bolsters MAMA's festival port-

folio, which already includes investments in the Lovebox Weekender in London, Surfstock in Cornwall and the Great Escape in Brighton. MAMA has entered a conditional agreement to purchase 70% of the entire issued share capital of Angel from chairman/CEO Neil Moffitt. The payment will comprise £2 million (\$3.9 million) in cash and the rest in MAMA shares, with a further £1.2 million (\$2.4 million) payable subject to profit targets up to July 2008. Angel Music Group owns the rights to U.K. festival Global Gathering (along with LN-Gaiety Holdings) as well as Welsh dance music festival Escape Into the Park. —Andre Paine

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U.K. Festival Sponsorship Shake-Up

LONDON—To sponsor or not to sponsor, that is the question.

While a new breed of mainstream corporate sponsors move into the U.K. festival business, some promoters are predicting a backlash against the sponsorship of live events.

The United Kingdom's largest telco, BT, is the new primary sponsor of the Isle of Wight festival, and General Motors-owned automaker Vauxhall has moved into festivals with its Corsa brand to co-produce and sponsor Bandstand, a new dual-site indoor fest from the team behind Bestival.

And Sky TV, the country's biggest satellite-TV operator, is the lead sponsor at Hampton Court Palace Festival.

"This is a good example of showing that Sky can offer something not normally associated with it, something beyond the actual programs," says Sky TV director of customer relationships Christian Cull, who worked with talent agency IMG (U.K.) to forge the partnership.

"Ten years ago, it was a new thing for brands to get involved in music festivals," says Joanna "Snowy" Everitt, director at London-based Think Espionage, a marketing agency whose clients include Bacardi and Universal Music. "But these days, both

impact," he says. "We're constantly getting calls from companies, some of whom are competitors of our current sponsors. But we are working with the current ones because it works for us, rather than work with an inappropriate one offering more money."

Ben Turner, director at artist-management firm Graphite Media and co-organizer of Bandstand, says that a key factor for working with Vauxhall was that the carmaker gave it control over the festival's artwork, including the Corsa logo. "They understand that partnerships in the modern world mean total

integration," he says.

But as these big-ticket companies move into the field, some promoters are turning against sponsorship. Vince Power, one of the pioneers of festival sponsorship when he served as chairman of

Mean Fiddler Music Group (MFMG), re-enters the business this summer with a new U.K. festival, A Day at the Hop Farm, which will shun corporate branding.

"Festivals like Glastonbury, Reading and Leeds are a great target for sponsors," Power says. "But branding doesn't always benefit the customer. If it's something solid you can give them, that'd be OK, but [not] ramming [it] down their throats, like Carling—every bit of spare fence would have 'Carling Weekend' plastered on it."

This year Reading and Leeds will be without a title sponsor for the first time in nine years, after Festival Republic (formerly MFMG) managing director Melvin Benn ended the association with the Carling beer brand.

"I wanted to reclaim the name 'Reading and Leeds Festival' and return to the roots of the festival," he says. "In fairness to Carling, it was never a hindrance. But while golfers would be more than happy to stand next to a Volvo car in a Volvo-sponsored event, musicians are less willing to commit to such an endorsement."

"As they see everyone doing it, more and more companies will want to sponsor live events, like a default mechanism," Everitt says. "But we say, 'Don't do it, unless it is relevant and complements your other activities.' And we ask the festival organizers, 'How badly do you want the money?'" ●●●

Additional reporting by Tom Ferguson.

\$498K

Top price for headline sponsorship of a U.K. festival

sides need to think more. Brand owners cannot just slap their logos onto events. They have to think more about personalizing the fans' experience, making their brand relevant, because young consumers can smell a marketing rat from miles away."

Festival sponsorships can be worth £30,000-£250,000 (\$60,000-\$498,000) to promoters, according to live music sources. But Simon Lewis, Live Nation's London-based president of international marketing partnerships, says that its four-year partnership with mobile operator O2 at London's O2 Wireless festival is about more than money.

"A good sponsor can make a festival, while a half-baked one can have a negative



Legal Matters

SUSAN BUTLER sbutler@billboard.com

BEHIND THE CURTAIN

Sony-BMG Report Reveals Details Of Digital Pricing, But Royalties And Revenue Remain Murky

Never before has anyone been able to learn details about all the major labels' confidential agreements with the top digital services and mobile operators. But now, the European Commission's (EC) competition unit has released the public version of its decision approving—for the second time—the Sony-BMG merger. This report is unlike any other because it follows the most in-depth government investigation of the record industry in the history of recorded music, and it reveals digital pricing information in the European Union long held secret.

THE INVESTIGATION

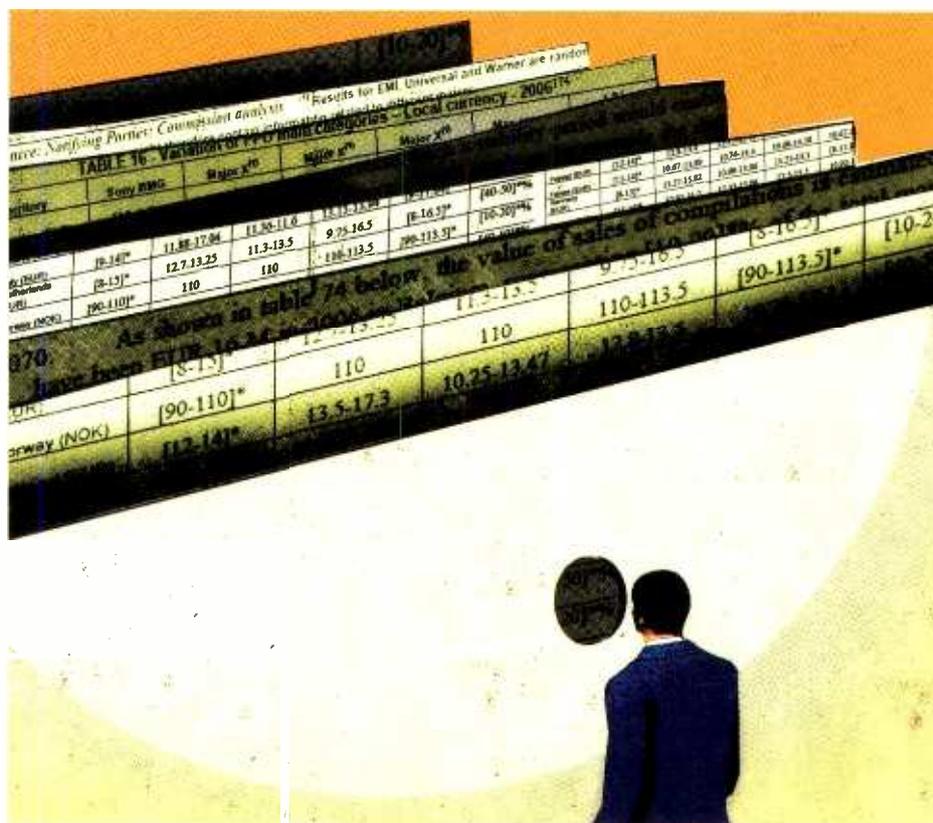
All of this may never have come to light had a European court in 2006 not “annulled” the EC's first decision in 2004 approving the merger. Since the court specifically condemned the written decision for not explaining sufficient reasons for approval, the EC's competition unit, led by commissioner **Neelie Kroes**, undertook another investigation. Not only was it unprecedented in terms of thoroughness, but the unit reviewed the digital market that had grown substantially from 2004 to 2007. Worldwide, digital sales grew from 2% to 15% of the total recorded-music market in those years. Although the EC only reviewed the European Union, the business deals are likely similar to ones in other territories.

The competition unit investigated all major labels, many indie labels and dozens of digital services. Major-label groups not part of the merger had to provide data from an average of 11 million sales transactions throughout the EU during a five-year period. All the majors also had to provide a detailed analysis of online and mobile sales from each of more than a dozen EU countries broken down by repertoire, format, digital service and other factors (Billboard, Dec. 22).

The unit had to determine whether the merger would create or strengthen a “collective dominant position” in the digital or physical distribution markets. In making this determination, the investigators had to figure out if reducing the number of majors from five to four could “facilitate coordination”—create conditions where it would be easier for two or more companies to come to an understanding on how they deal with competitors and customers (e.g., fix prices) in a given market, reduce the buying power of its customers (e.g., withhold content from some services) and thwart competition.

While the decision covers the physical and digital recorded-music markets separately, discussion of the emerging digital market is particularly revealing.

Among other things, the unit conducted an “in-depth investigation of the contracts” that all majors have with at least 10 of the most important digital-music service providers (generally



five online services and five mobile operators) in each of the five largest EU countries that were in effect in 2004-07. It also reviewed similar contracts in each of the 10 smaller countries where total digital sales were below €10 million (\$12.6 million) in 2006.

Digital market details: The investigation revealed that the majors have provided about 85% of the digital content in the EU. Even so, there is a “level playing field” among majors and independents in the digital market, the decision says. With the existence of third-party aggregators and the number of digital distributors, the indies enjoy easier access to the market and other conditions similar to those enjoyed by the majors.

The decision noted as a positive that Apple is willing to pay indies wholesale prices that are close to those of the majors despite their limited number of chart hits.

In terms of revenue, major labels earned 40%-60% of their digital revenue from master ring-tones and mobile track downloads.

Contract terms: In 2004-07, the agreements became more diverse and more complex. The contract terms and wholesale pricing structures are often customized to reflect the market position of the digital retailer and how much the label values the services that the digital company provides.

Each of the majors' deals vary with each of the digital business models that exist in the online and mobile markets. These models include subscription, streaming and advertising-supported services.

There are different pricing conditions, discount structures, user conditions, digital rights

management restrictions and other contractual conditions. In each of the major's contracts, the way the label shares revenue or marketing costs is also significantly different from one another. **Pricing schemes:** Unlike the physical market, there aren't any published wholesale prices to dealers (PPD) in the digital market.

Since 2005, mobile wholesale prices have been increasingly differentiated on the basis of the volume sold. Prices change significantly depending on the operator and the country in which it operates. But even within the same country, each major applies different rates to different mobile providers.

Reviewing several mobile contracts, the investigative unit found that when prices set by two major labels are similar with the same mobile operator, there is always at least one major—and not always the same major—that shows “considerable price difference,” the decision states. Rarely does a mobile operator have a similar price from three majors.

In the online market, download wholesale prices vary per format (e.g., single track, album or bundled content). They also differentiate prices based on standard, mid-price and premium content as well as front-line or catalog music. These categories don't necessarily coincide with music that is placed in a similar category in the physical market.

Even though the majority of tracks and albums fall into the “standard” category, there are significant differences in wholesale price and other contract conditions applied by each major per digital provider in each country.

“This results in a different combination of the four majors' wholesale prices for virtually every

music service provider,” the decision states.

For example, the wholesale prices charged to iTunes are in the lower tier of the wholesale price range. And wholesale prices have been undercut by different majors in several countries.

In fact, “wholesale price differences applied by the majors to a given music service provider can vary significantly—up to 30%—and these differences also fluctuate over time.”

For example, majors increase or lower prices to customers depending on whether the contract is in the first half of its term or the second half.

Prices may also vary based on the recording's length, genre, local or international origin, timing of release and other factors.

Other pricing structures include discounts and volume-related prices as well as two-tiered structures, like the greater of a minimum price or a percentage of the retail price.

Discounts include introductory discounts, volume discounts and rebates. Sometimes the discounts are linked to objectives like sales volumes or revenue. Other times the discounts are linked to behavior, like promotional activities and positioning on the operator's Web site.

New retailers may also get price reductions, like a reduced wholesale price or a major agreeing to pay the value-added tax or publishing royalties for the service during some introductory period of time.

Pricing may also be related to the volume of sales, with one price for the first 10,000 downloads and another price for the next 10,000 during a specified time frame.

Finally, and perhaps most enlightening, is that even though Apple only typically retains 30% of the retail price to cover all of its costs, iTunes—aside from iPod sales—is itself profitable.

PREDICTIONS IN WAKE OF REPORT

Overall, the version of the report available to the public highlights the dichotomy between artist expectations and competition law. While specifics in the study are kept to a minimum, enough industry practices are divulged in its 339 pages that allow some predictions to be made:

Royalties remain opaque: First, recording artists may never truly have transparent royalty accounting. The labels' wholesale prices charged for digital and mobile distribution must not be transparent if the companies want to avoid violating antitrust laws. The more complex they make their pricing models, the less able they are to ever fix prices and thwart competition.

This could create an immense challenge for artists who audit the labels, especially when the labels' deals with digital and mobile services are made on a catalog basis rather than a per-artist basis.

No clarification of digital revenue: No one outside a major label can estimate how much revenue that label receives from digital uses. The digital pricing structures and other contractual terms, which are all confidential, are too complex. As a result, any market-share analysis based on unit sales will likely be misleading relative to actual revenue earned from the digital marketplace.

FOX MUSIC
PRESIDENT

Robert Kraft

Alvin? Simon? Theodore? Irish buskers? Moldy Peaches? Who knew the secrets to soundtrack success were so eclectic?

For years, the soundtrack business was a sleepy corner of the industry—except for the occasional standout hit, most compilation soundtracks seemed irrelevant. But of late, a reawakening has occurred, and Robert Kraft, as president of Fox Music, has been on the front lines. Three of Fox's soundtracks reside in the top 10 of Billboard's Top Soundtracks chart: "Alvin and the Chipmunks" at No. 1, "Juno" at No. 2 and "Once" at No. 7.

Kraft, who released two albums as a solo artist and two as part of a band, Robert Kraft & the Ivory Coast, was nominated for the 1993 Academy Award for best song alongside Arne Glimcher for "Beautiful Maria of My Soul" from "The Mambo Kings."

He has been an executive on the Fox lot for almost 15 years, supervising the music for all of the studio's projects on the film and TV side, including "Moulin Rouge!" "Walk the Line" and "Titanic"; for TV, he oversees the music for "24," "Family Guy" and "The Simpsons," among others.

It's a career that has survived the ups and downs of the music industry, but the recent resurgence in his soundtracks has even taken him by surprise. What does he suspect is the secret to soundtrack success? Two words: Singing chipmunks.

You've seen the soundtracks to "Once," "Juno" and "Alvin & the Chipmunks" take off in recent weeks. Is there some common thread that links these movies that has made them successful?

This is a world where if I told you six months ago we'd have three gold records for soundtracks or that "Juno" would be a No. 1 soundtrack—every aspect of it is sort of startling and surprising, considering that soundtracks have been an incredibly moribund product for a couple of years. I think "Once" is the most obvious in many ways, in that it's a musical film, there are songs performed, it won the Academy Award for best song—even though it's a tiny film, made for \$160,000 and [with] no real obvious record company kind of play.

"Juno"? Unless there's an enormous Moldy Peaches audience lurking—a scarily huge audience that no one's realized—that one is mind-blowing on every level to me. This is the most eclectic mix of music. I don't know if there are people out there just desperate for a Sonic Youth cover of a Carpenters song. I would have been thrilled if "Juno" had sold 35,000 units and people said, "What a cool soundtrack!" The

fact that it outsold Alicia Keys and Mary J. Blige one week and went to No. 1 and is currently on its way to 700,000 records sold? It was No. 1 at iTunes for five weeks? When I'm asked why "Juno" went to No. 1—my answer is unprintable.

What the fuck?

Yeah, I say. "Fuck if I know." That's what I normally say. I don't know how Billboard feels about that answer. [laughs]

We're pretty low-key here, so you might get it in.

I don't know what to answer except that when the movie is great, which that movie was, when the music is incredibly interesting [and] character-filled, maybe there's an audience out there that still longs for that. Instead of all those soundtracks I used to make where I would crowbar bogus rock bands into chase scenes.

Nothing is obvious anymore. I can tell you that a year ago I thought [about "Alvin"], "Oh, maybe we'll get a sweet kids' record out of it." Although [the film's producer] Ross Bagdasarian Jr., to his credit, kept saying, "You realize that we've sold—whatever it is—60 million Alvin records worldwide since

1958?" And I'd say, "Well, it's a different market, it's a different universe." And yet, it keeps going. This is the first time Alvin has been in the top five since 1958. Maybe "Alvin" is somewhere between all those obvious soundtrack reasons—songs on camera, groovy music that people dig, and maybe "Alvin" also could be taking a page out of the Miley Cyrus/Jonas Brothers [fan base], playing to that audience.

Do you think this is—not to belittle it—a lucky streak?

Yes. I'm not going to belittle it. [laughs] If I was going to do a seminar on film music in 2008, I would say that if you have a compilation soundtrack album, of which there are too many, you run the risk of the audience cherrypicking their favorite song. We found that out with "The Devil Wears Prada," a beautiful movie, great music throughout—U2, Madonna—and it turns out people would go to iTunes and pick out the KT Tunstall song that they liked or the Madonna cover that they liked. I think if there's any kind of meta theory it's to make fresh, original music that's unique to the

movie and plays well in the movie and people will want to go listen to it again and have a souvenir. It's kind of like the first rule of soundtracks, and it's been forgotten.

So if you're on a roll, what other project do you have coming up that could attract some soundtrack buzz?

I get calls from record executives asking me something I haven't been asked for probably five years: "What do you have coming?" That is a call I used to get, I think, the year after we made "Titanic." Within an hour of any Fox title being announced it felt like the heads of every major label said, "We'll take it!" I'd say, "It's not really a soundtrack movie . . ." and that's where the trouble would begin. "We'll make it one! Maybe we can find a place for Velvet Revolver there in the love scene!" But now I got all those guys—the few that are left—[again] saying, "What do you have?"

We're already at work on "Jennifer's Body," which is the next movie written by Diablo Cody, pro-

duced by Jason Reitman, who directed "Juno." We're already trying to structure an interesting soundtrack. "The X-Files" movie there's already interest in. It's being scored by Mark Snow, the guy who did all the "X-Files" music [for the TV show] . . . We have a picture coming up called "The Secret Life of Bees." It stars three amazing musical artists as the three actresses: It's Jennifer Hudson, Queen Latifah and Alicia Keys. That one, in some ways, could be another one where I start to think. "Huh!"

What do you tell directors who come in with the anticipation of making a movie that cleans up at the box office and a soundtrack that cleans up on the charts?

I don't know how many meetings I've had with directors, where they bring up. "And it'll make such a cool soundtrack!" And I've just said, "It just won't happen. Now it's much harder." The great news is it means that everyone in my shop can be as creative as possible. There's no following the old rules—we see what we can find that is unique that hasn't been released a thousand times.

How hard is that?

This is my new hex in life—songs in a television commercial. There are very few songs that I can find anymore that somebody doesn't say, "Oh, isn't that in the Geico commercial?" or "I think Kentucky Fried Chicken is using that Rolling Stones song." I mean, there's nothing left. In fact, certain songs we put in the movies now, people say, "Is there a TV on in the room [in that scene]?" Instead of [believing that it's on] the radio that's playing. The song is so associated with the Jaguar commercial or the Apple commercial. It's terrible. . . .

I get calls from record executives asking me something I haven't been asked for probably five years: 'What do you have coming?'

"It worked very well for us," Genesis manager Tony Smith says. "It has huge potential, the more cinemas that get their digital setups right."

The Düsseldorf event happened as a result of the September 2005 launch of the Queen and Paul Rodgers DVD "Return of the Champions" (Hollywood Records). Vue played the DVD at a selection of its cinemas under the "Larger Than Live" banner.

"Once we'd decided there was an opportunity, I made a call to Tony Smith," London-based Vue sales and marketing director Mark de Quervain says. "And we spent four to five months planning this live broadcast."

To further test the boundaries of the technology, Genesis' high-quality digital vision and 5.1 surround sound audio was mixed live by the band's producer, Nick Davis.

"We had no infrastructure. This was the first satellite broadcast we did," de Quervain says. "So we installed satellite dishes on the cinemas, we engaged a satellite company, got all the decoders needed, then we had to train projectionists on how to synchronize sound with vision when it comes off the satellite. We tested the hell out of it, so when we did the live event it looked and sounded truly amazing."

Cinecasting, Smith says, is a great opportunity for acts that don't want to play many live dates.

Attendance for Genesis' U.K. cinema screenings topped 8,000, with venues ranging from 50% capacity to sellouts, according to Smith.

"In terms of a revenue earner, it wasn't a factor for us. It was more a promotional value," says Smith, who will use the knowledge gained from the Düsseldorf project when the band takes part in a cinecast Q&A at the end of May, in support of a DVD documenting the 2007 tour.

British alternative rock trio Muse used this kind of campaign in March to promote its CD/DVD package "HAARP" (Helium 3/Warner Bros). Footage from the band's June 16-17, 2007, Wembley Stadium shows, documented on "HAARP," was cinecast to 21 Vue theaters, attracting a near sellout across participating multiplexes.

"Fans want new experiences all the time, not just going to the concerts," Muse manager Anthony Addis says. "This is one way of doing it. And it worked, which was a great plus for us."

True, the box-office revenue generated won't cause anyone to drop their popcorn just yet. Tickets for the Muse screenings cost just £10 (\$20), comparable to the price of a movie in Britain, and a fraction of what the band would command for a live show—tickets for the actual Wembley gig cost £37.50 (\$74). But many cinegoers would have been reliving that live experience, and indications are that they will revisit. In addition, according to Vue's survey of guests as they leave the theaters, many will also pay for other products.

"Our research shows that almost everyone who goes to these events will buy the DVD or the Blu-ray, and an album, even though they've seen it," de Quervain says. "So we're actually increasing the ancillary revenues."

Exposure from the premiere certainly seemed to help push the featured attraction: "HAARP" shot to a No. 2 opening on the Official U.K. Charts Co. (OCC) albums list, shipping silver (60,000) in the process. The Stones also made a No. 2 debut with its double-CD "Shine a Light" (Polydor/Universal) on the OCC's April 13 chart, selling more than 23,000 copies.

"Because we've got a limited number of sites and seats at the moment, the money is [only] OK," de Quervain says. "This is about exposure, outreach, marketing and giving people a great experience."



Top: The Metropolitan Opera saw a packed house for its live HD broadcast of Mozart's 'The Magic Flute' in December 2006 at New York's Walter Reade Theater.

Above: MARK DE QUERVAIN is sales and marketing director for Vue, a cinema chain that has scored with cinecasting events featuring Genesis, Queen + Paul Rodgers and Muse.

Opposite page, left: MUSE at London's Wembley Stadium, footage from which was a big hit in theaters.

Without a template to work from, cinecast deals are struck on a case-by-case basis. With Muse, Vue took 100% of the box office, generating up to £30,000 (\$59,000) in revenue. Others, like the Genesis cinecast, saw revenue split 50/50 between the chain and the band.

"For Warners we estimated the media value to be in excess of £100,000 [\$200,000] for the cinema promotion alone, and in addition they received the use of our Leicester Square site for a premiere event," Vue new business manager James Dobbin says.

"Warners didn't have a big marketing budget so this was a clever way of achieving coverage for next to no cost. They were really happy with it and we're talking to them about different artists from their portfolio."

Other marquee acts that have made the transition from the stage to silver screen for cinecast events include David Bowie, David Gilmour, Kylie Minogue and Take That. Many in the industry are confident cinecasting could have a golden future. EMI executive chairman Guy Hands—whose Terra Firma company owns Europe's Odeon/UCI cinema chain—has already announced his intention to explore synergies between the two businesses.

Julie Borchard-Young has watched the evolution of cinecasting from up close. A former Sony Music executive, she was involved in a promotional event built around Bowie's "Reality" (ISO/Columbia) album in September 2003. Bowie's concert at Riverside Studios in Hammersmith, West London, was digitally simulcast in 5.1 DTS digital surround sound into cinemas in the United Kingdom, Denmark, France, Germany, Italy, Norway, Poland, Sweden and Switzerland.

Borchard-Young and her husband Robert—co-executive producers on the Bowie project—have since tackled a slew of grand projects through their New York-based company BY Experience, including two Gilmour satellite-fed events from London in September 2007, which captured the range of cinecast possibilities: a live performance, Q&A session and playback of Gilmour's "Remember That Night" DVD. BY Experience delivered the events live across Europe, the United

States and Canada.

"What I recognized as a record company exec was, particularly [for] superstar artists, there's a need to reach a number of markets around the globe but in limited time," Borchard-Young says. "That's where this event concept was born from. A special event—particularly the launch of a DVD, CD or tour—gives all the parties involved in making any of those pieces come to life, a rallying point around which to promote and market the artist."

This emerging business is crossing into other markets. In Britain, Vue is experimenting with stand-up comedy and sport cinecasts, while BY Experience, which oversees the distribution of the Metropolitan Opera live to theaters on both sides of the Atlantic, has achieved some jaw-dropping results with opera. Its "The Met: Live in HD" series is expanding from six transmissions last year to eight in 2008 (see story, page 29).

While the cinecast infrastructure is still in its infancy, the numbers in Europe are starting to stack up, with an estimated 150 venues equipped to handle satellite-fed, HD digital broadcasts.

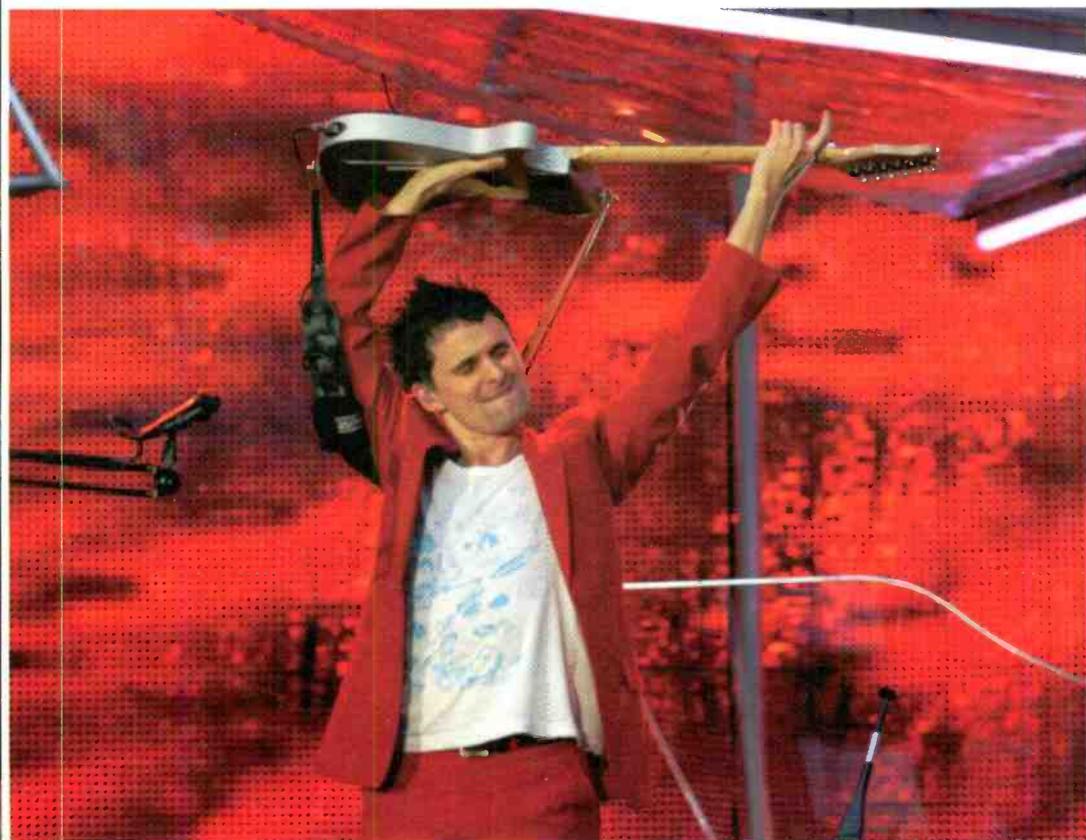
The Vue chain's 62 U.K. cinemas are fully equipped, with an average 240-seat capacity, meaning a total capacity of 14,880 seats. And with tickets ranging from £10 to £25 (\$20-\$45), a middle-priced stub has a potential gross income worth £223,000 (\$245,000), if all its cinemas participate and sell out. Put simply, one cinema chain in one market can handle an arena-sized spillover for people who can't get to the gig.

The United States, meanwhile, is home to 4,600 digital screens that can provide the highest resolution for simulcast events, according to Patrick Corcoran, director of media and research with the National Alliance of Theater Owners, the lobbying organization for the major exhibitors. He also says that there are an additional 20,000 that could still show simulcast events, although not at the best resolution available.

"It will be taking off as there is more penetration of digital cinema," he says, and "as it becomes more eco-

THE MAGIC FLUTE: KEN HOWARD/METROPOLITAN OPERA; MUSE: MARVIN WOODVAT/ANDOV

'THERE'S BUCKS TO BE MADE, BUT IT WOULD BE A MISTAKE IF I



Metropolitan Opera GM PETER GELB, right, in the control room during a recent cinecast of Gounod's 'Roméo et Juliette.'

ROCKBUSTERS!

Inside Three Successful Cinecasts

GENESIS

Venue: LTU Arena, Düsseldorf, Germany

Date: June 27, 2007

Tickets sold: 8,000-10,000

Ticket price: £10-£25 (\$19-\$49)

With Genesis reunited and hitting the road for the Turn It On Again tour, its Düsseldorf concert was beamed live to 40-plus Vue cinemas in the United Kingdom and a string of digitally equipped cinemas across Europe. Filmed in high-definition, with the 5:1 Dolby digital sound mixed live, this satellite-fed broadcast was the first to take in such a broad range of European cinemas, according to Vue.

TAKE THAT

Venue: O2 Arena, London

Date: Dec. 7, 2007

Tickets sold: 10,000-12,000 (sold out in a week, according to Vue)

Ticket price: £10-£25 (\$19-\$49)

Nineties boy band Take That's reunion was touring-driven, with initial dates in 2005 leading to a hit album, "Beautiful World" (Polydor), in 2006—now eight-times platinum in the United Kingdom. Part of a long run of shows at the O2, this sold-out concert was streamed in 5:1 Dolby surround sound, high-definition digital into roughly 50 U.K. cinemas, including a Vue located within the O2 entertainment complex site itself. Vue says a poll of cinecast-goers achieved a 9.7 out of 10 response on value for money and experience.

'LA BOHÈME'

Venue: Metropolitan Opera, New York

Date: April 5

Tickets sold: 125,000

Ticket price: Varied from market to market; \$15-\$22 in the United States, £20-£25 (\$39-\$49) in the United Kingdom

Rock and pop, move aside—it's opera making all the noise as far as cinecasting audience figures are concerned. Transmissions of the eight-date, 2007-08 season of "The Met-Live in HD" have sold upwards of 700,000 seats. "La Bohème" hit 600 screens in 16 countries, while EMI Classics has worldwide DVD distribution rights to release the Met's high-definition transmissions, beginning in May.

—Lars Brandle

The Met sold 125,000 tickets earlier this month to a cinecast of 'La Bohème,' starring RAMÓN VARGAS and ANGELA GHEORGHIU.



nomic and more technically feasible."

Sometimes a cinecast reaps its rewards well after the actual event, via a digital-quality video recording. Widespread Panic beamed its sold-out May 9, 2006, concert at Atlanta's Fox Theatre—in support of its "Earth to America" (Sanctuary) release—to 115 Regal/Edwards/United Artists cinemas nationwide, selling some 60,000 tickets.

"We did it for promotional reasons and got a video out of it," says longtime Panic agent Buck Williams of Progressive Global Agency. The "Earth to Atlanta" two-disc DVD was released in November of that year. Asked if the cinecast was profitable, Williams replies, "We made money if you count the video sales."

In the States, performers ranging from Garth Brooks to Korn to Celine Dion have set up cinecast events. One of the leaders in the sector is NCM Fathom, a division of National CineMedia, which first cinecast Korn in 2002, handled the U.S. theatrical broadcast for Gilmour's "Remember That Night" project and partnered on the Metropolitan Opera U.S. series.

VP Dan Diamond says all areas of the music industry approach his company to host events—everyone from the artists themselves to concert promoters and labels.

"It doesn't replace the live experience, but it does complement it very well," he says. "The sound is tremendous, and there's not a bad seat in the house. [Cinecasting] ignites the community to go see the live performance."

Cinecasting also presents an opportunity for an act to market its wares to a mainstream audience. Cinecast trailers can run on conventional screens and any participating chain's Web site.

With U.S. prices ranging from \$10 to \$25, seeing a performance in a movie theater is a way for a fan to connect with an artist without plunking down serious cash for a concert ticket.

"The Korn fan comes to movie theaters and brings their parents," Diamond says. "And then with the Met, people bring their kids. We get an audience exposed to music that didn't have a strong affinity towards it

prior to seeing in the theater."

Cross-fertilization will play a role in cinecast. Corcoran says, adding that some movie studios have a music wing that needs promotion.

"Universal and Sony have music interests, and they're going to be competing for some of that [screen time] with themselves," he says. "There are going to be mixed feelings."

AEG Live CEO Randy Phillips says the attraction of cinecasting goes beyond theater box office.

"It is less about how many fans actually are able to see the broadcast itself," he says, "than the two weeks of intensive in-theater advertising that [cinemas] trade for this unique programming on slow nights like Sunday, Monday or Tuesday."

In fact, Vue has immediate plans to create two music events each month. "We will always primarily be about movies," de Quervain says. "But in the times when we're less busy, music cinecasts really invigorate the market."

All the market needs now is a tipping point—a blockbuster event or artist who can make cinema gig-going a mainstream activity.

"The dream ticket last year would have certainly been Led [Zeppelin] live from the O2," de Quervain says. "Every cinema company we work with from around the world had this as their dream ticket too. In one go, this would have sold 100,000-200,000 tickets in cinemas for a live show or delayed live. The event would have also helped to spur cinema companies into installing the technical infrastructures needed to take live music, so it would have jump-started the industry into quickly adding many more screens."

But, while the industry waits for such an event, others warn against moving too far, too fast.

"There's bucks to be made, but you have to take care," Borchard-Young says. "It would be a mistake in digital cinema if everything is thrown out there. Then it ceases to be special."

Additional reporting by Ann Donahue in Los Angeles and Ray Waddell in Nashville.

GELB: KEN HOWARD/METROPOLITAN OPERA; LA BOHÈME: MARTY SOHL/METROPOLITAN OPERA

EVERYTHING IS THROWN OUT THERE.'

—JULIE BORCHARD-YOUNG, BY EXPERIENCE

The Neville Brothers Are One Of A Kind.

When I think of **The Neville Brothers**, what comes to mind is a well **put together family**. They love each other not only **as musicians, but as a family**.

They **play music with love** for all of us that listen, and show us what music and love are **all about**.

So, I say love to them.

Happy 30th.

**A Big Fan,
B.B. King**



BAND OF BROTHERS

THE NEVILLE BROTHERS
CELEBRATE THREE DECADES
AS THE FIRST FAMILY OF FUNK

BY KIM RUEHL

When the last spit of Abita beer has been squeezed from a tap in the Jazz Fest 2008 food court, New Orleans will get back to its roots—celebrating the close of another Jazz Fest with the Neville Brothers, there to mark their 30 years as a band. “The Neville Brothers are not just local heroes,” says Scott Aiges, director of programs for the New Orleans Jazz & Heritage Foundation, the group that sponsors the festival. “They’re an institution. They’ve been the closing act on the biggest stage at Jazz Fest for as long as I can remember.” ■ Indeed, for as long as they can remember, the Neville Brothers have been laying down the funk all over town. Even before they got together as a band, Art Neville says, “we were always the Neville Brothers. That was one of the biggest things we had.”



WELCOME HOME!



THE NEVILLE BROTHERS

The New Orleans Jazz & Heritage Festival and Foundation Inc.,
Festival Productions, Inc. - New Orleans,
and AEG Live salute

The Neville Brothers
New Orleans' First Family of Funk!



From left, CYRIL, AARON, CHARLES and ART NEVILLE, circa 1970s.

from >>p31 It all started one Friday the 13th in 1977, when 13 musicians from the 13th Ward—four of them surnamed Neville—took to the stage at a new club in uptown New Orleans called Tipitina's and proceeded to bring the house down.

Tipitina's talent buyer Bill Taylor was 7 at the time, but he's heard enough stories about the debut that he feels like he was there. "It was literally just this neighborhood joint that got to introduce the Nevilles to the world," he says.

Going back, one could say it all really started with a band Art formed called the Hawkettes, whose 1954 version of "Mardi Gras Mambo" quickly became a New Orleans classic. Eventually, that group evolved into the Meters, which Taylor calls "one of the greatest jam bands of all time, and one of the greatest bands of all time."

Aaron Neville, who had a prolific regional career in the early '60s, had his breakout hit with "Tell It Like It Is" in 1965, although he was never paid for it because the label folded soon thereafter. He also joined the Hawkettes, and then the Meters.

Charles Neville, who had also played with both bands, was touring the country with various jazz groups, building a name for himself in that community as one of the most gifted sax players around. And baby brother Cyril—whom all the brothers refer to as "the James Brown of the group"—joined the Meters after watching it all go down, gathering inspiration from what he now calls "the family business."

After years of watching his talented nephews build their careers together and separately, the Nevilles' uncle George Landry (aka Chief Jolly of the Wild Tchoupitoulas Mardi Gras Indian tribe) got members of the Meters together with the rest of the brothers for the record called "The Wild Tchoupitoulas."

Although the Nevilles originally teamed for the project only to grant their uncle's wish, they had so much fun making that record that they kept going. "That right there was 1977," Art recalls. "We decided after that, after he died, that's when we got together as the Neville Brothers."

Building on a backbone of soul, jazz, funk and blues, the brothers started forming their own sound. Art had already earned the nickname "Papa Funk" through his decades of music around town.

While each of the brothers names his own personal influences—from the Clovers to Fats Domino to Papa Funk himself—it is the city of New Orleans that has been, perhaps, the greatest influence on the group. In a town full of legendary music families like the Marsalises, the Nevilles developed a sound and energy that

has come not only to reflect that of the city, but also define it. "New Orleans nurtured us from the cradle," Aaron says. "As young as 5 or 6 years old, we started second lining [a music and dance procession through the streets, where anyone can join]. New Orleans had a pulse. There was nowhere else. People walk to it, they talk to it. We're all lucky to have been raised where we grew up."

Taylor believes the relationship between the brothers and their hometown is one of mutual appreciation. "What happens [in New Orleans], you get a lot of jamming going on here, a lot of sitting in. Someone will show up to somebody else's gig. There's a lot of cross-pollination, and there's a canon of songs that everybody knows that you can call upon with any musician . . . 'Big Chief,' 'Hey Pocky Way,' 'Iko Iko.' A lot of those developed out of Neville Brothers grooves. The younger generation is well-versed in those. All their songs now are firmly embedded in New Orleans."

Aiges takes the relationship between the Neville Brothers and New Orleans one step further. "What kind of impact did Bob Marley have on Jamaica?" he asks. "It's kind of like that."

Even as the Nevilles forged their own path in the industry, their various side projects continued to attract attention. Aaron developed a successful solo career, eventually recording four gold- and three platinum-selling albums. Cyril developed the Wetlands All Stars with Tab Benoit, Anders Osborne and other notable New Orleansians. Art contributed to recordings by Dr. John and Paul McCartney, among others, while Charles maintained his place in the jazz and blues community, having toured with everyone from Ray Charles to B.B. King.

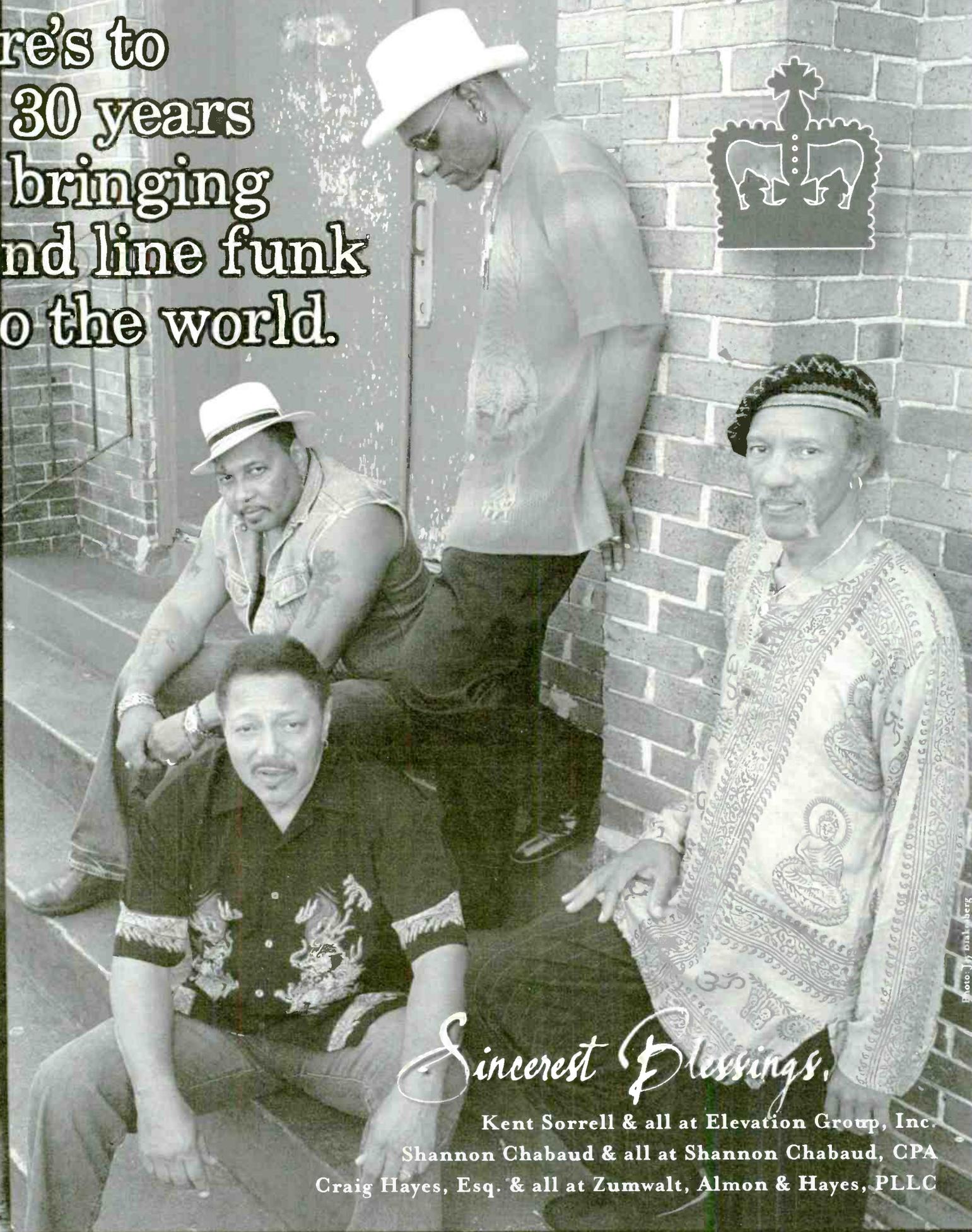
With all their side projects in full swing though, the brothers have always managed to maintain their ties to the family band. After 12 years as the Neville Brothers, in 1989, they got together with producer Daniel Lanois to record "Yellow Moon."

"We recorded some demos in my apartment that went well," Lanois says. "It all seemed natural and easy, so we carried on with a full album production in my newly rented building on St. Charles Street, not far from Valance Street where the Nevilles were living at the time. It was a completely renegade setup, essentially a recording studio in road cases."

"I went to many people's houses searching for hidden songs," he continues. "I even rummaged through old Meters rehearsal cassette recordings. Aaron is a prolific lyricist. He had two thick books of lyrics . . . In fact, the song 'Yellow Moon' came

continued on >>p34

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from >>p32

out of one of those books."

While "Yellow Moon" took five years to go gold, it's the album most of the Nevilles, and most of those around them, consider their best effort to date.

By then, however, they had already established themselves as a musical force. Four years in a row, in the late '70s, they played shows with the Grateful Dead on New Year's Eve—an experience they all remember as one of their favorite performances. "Those were some serious gigs," Art says. "I didn't know how much it would impact us before, but then when I saw the type of crowd and how many fans were there, I knew something was taking place."

Notable shows, collaborations, hit records and side projects aside, the Neville Brothers' most notable accomplishment is, arguably, persevering 30 years in an ever-changing industry. In a business wrought with constant change, demanding that artists stay on the road for long intervals, it would have made sense that a band like the Neville Brothers had split up long ago. Cyril suggests that it's because they're a family that has gotten them through the tough times. "If we hadn't been a family, those other bands wouldn't allow us to do the personal stuff while we're touring with them."

Aaron's fond of the run they've had as a family band. "We've got CDs from back in those days," he says. "We can sit down and listen to where we came from and all the stops along the journey... those were our growing-up days."

Now, after 30 years in an industry focused on commercial appeal and record sales, the Nevilles, like so many other artists from the old school, have to change the way they make a living. They've recently signed a distribution deal with Vagrant Records in Los Angeles and are looking to rerelease their album "Walking Through the Shadow of Life" on their own. (EMI originally released it in 2004.) In March, they recorded a 10-song album, "Return to New Orleans," that will be released digitally this spring. They're also planning a tour with fellow New Orleanian Dr. John.

For four brothers whose careers have lasted this long, touring the country and playing their best songs well into their later years is the only way of life that makes sense. "It says something that we've stayed together this long," the group's patriarch Art says. "I mean, we're brothers. A lot of things have happened. Mom and Dad... a lot of people we cared for have passed away. But, at the end of the day, we're still brothers." ...

[.com](http://billboard.com) For additional stories on the Neville Brothers, go to billboard.com/nevilles.

SWEET HOME NEW ORLEANS

**SCATTERED BY HURRICANE KATRINA,
THE NEVILLES JOIN EFFORTS TO REBUILD THEIR CITY**

Until Hurricane Katrina swept through New Orleans in 2005, leaving devastation and massive flooding in its wake, the Neville Brothers had spent their whole lives living in the Crescent City. Now, like so many of the city's musical families and, for that matter, nonmusical families, they've been scattered to various parts of the country—Aaron in New York, Charles in Boston, Cyril in Austin. Only Art has been able to maintain his local residence, even though he hasn't moved back into his house yet.

"Unfortunately," he says, "we have a house we still can't live in down here. We live down the street from it. I've been here all the time and I don't see too much progress. The French Quarter and places they wanted to keep going for the tourism, that part is slowly coming back. But, as far as the places that I knew when I was a young person, they're not back and they probably

never will come back.

"If you've got money, you can come back," he says. "In the poor areas, those poor people will never come back again. At least, I don't think they ever will."

Since the storm, Cyril has worn out the engine in his van driving back and forth to help out with the cleanup and check on his hometown. The brothers joined with the Tipitina's Foundation and other artists to record "Goin' Home: A Tribute to Fats Domino," where all proceeds help local musicians. They've donated tracks to "From the Big Apple to the Big Easy" and other benefit albums, and have donated the proceeds from recent releases to the cleanup effort.

Most of all, they're all holding out hope for the city they love. Cyril says, "New Orleans is going to always be a beautiful city to live in. It will always have historical [significance] to the country and to the world." —Kim Ruehl



THE NEVILLE BROTHERS and METERS members perform at the Hurricane Katrina benefit concert From the Big Apple to the Big Easy Sept. 20, 2005, in New York.



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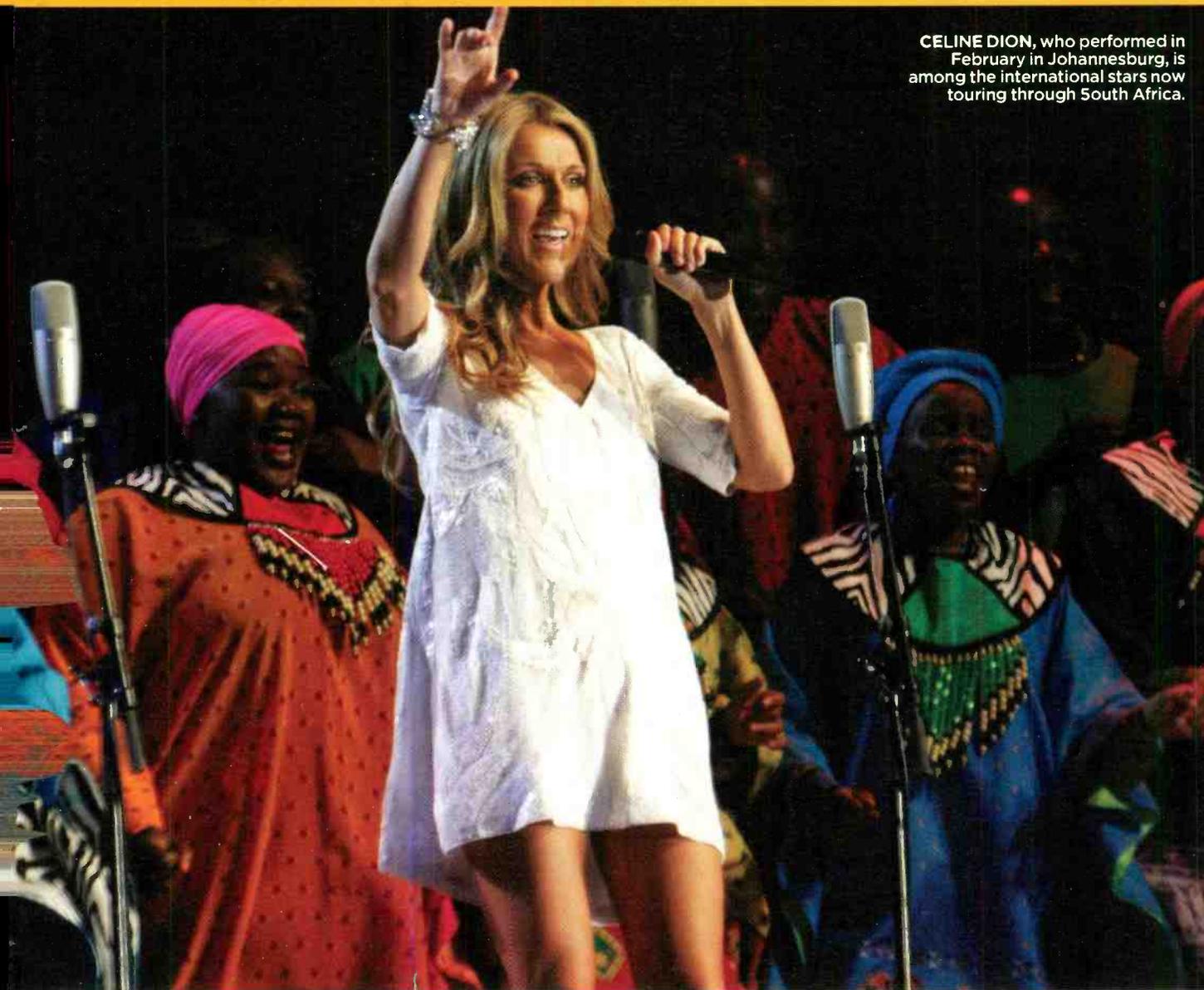
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CELINE DION, who performed in February in Johannesburg, is among the international stars now touring through South Africa.



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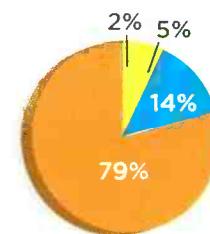


POPULATION: 47.9 MILLION
AVERAGE EARNINGS: 74,589 RAND (\$9,518)
CAPITAL: PRETORIA (ADMINISTRATIVE), CAPE TOWN (LEGISLATIVE)
POPULATION: PRETORIA (1.5 MILLION), CAPE TOWN (3.2 MILLION)
OFFICIAL LANGUAGES: ENGLISH, AFRIKAANS, ISINDEBELE, ISIXHOSA, ISIZULU, SEPEDI
BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 1.7
MOBILE PHONE OWNERSHIP PER 100 PEOPLE: 76

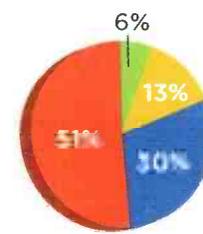
MUSIC FACTS

SALES AWARDS FOR ALBUMS: PLATINUM, 40,000; GOLD, 20,000
PHYSICAL UNIT SALES (2007): 24.1 MILLION
PHYSICAL SALES REVENUE (2007): 1.01 BILLION RAND (\$128.9 MILLION)

SALES VALUE SPLIT



DIGITAL SALES VALUE BY FORMAT



■ CD
■ DVD
■ Digital (online, mobile)
■ Other (physical singles, LPs, cassettes, VHS tapes)
■ Master ringtone
■ Ringback tone
■ Mobile Single
■ Other

MARKET SHARES BY REPERTOIRE (2007)

INTERNATIONAL REPERTOIRE: 46.47%
DOMESTIC REPERTOIRE: 53.53%
TOP INDEPENDENT LABELS (ALPHABETICAL)
BULA MUSIC
COOL SPOT
SAREPTA
SELECT
SHEER SOUND/MUSIC/IRIS

MEDIA FACTS

KEY NATIONWIDE RADIO STATIONS
1 METRO FM, URBAN CONTEMPORARY, 5.25 MILLION WEEKLY LISTENERS
2 5FM, CONTEMPORARY HIT RADIO, 552,000 WEEKLY LISTENERS

KEY MUSIC PUBLICATIONS
PULSE, MUSIC/DVD/GAMING/LIFESTYLE MAGAZINE, 30,000 CIRCULATION

RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS
SPECIALISTS: LOOK & LISTEN, RELIABLE MUSIC WAREHOUSE, MUSICA
DEPARTMENT STORES: PICK N PLAY
KEY LEGITIMATE ONLINE RETAILERS: MUSICA ONLINE, PICK N PLAY

SOURCES: Statistics South Africa, South Africa Info, Recording Industry of South Africa, World Wide Worx, South African Broadcasting Corp. Group Sales

WELCOMING THE WORLD

South Africa's Industry Grows And Looks Forward To Global Spotlight
 BY DIANE COETZER

South Africa's music industry again experienced growth in 2007—but is facing tough challenges. ■ That's the picture painted by industry leaders in advance of the 14th annual South African Music Awards (SAMA)—the flagship event of the Recording Industry of South Africa (RISA)—which will take place May 3 in Sun City, outside Johannesburg. ■ This year's gathering takes place in a broader context. In two years, South Africa will host the 2010 FIFA World Cup, one of the world's highest-profile sporting events. And the music industry hopes to capitalize on that attention.

RISA says its membership has risen from 440 to 807 thanks to the proliferation of new indie labels, while a new player—the Assn. of Independent Record Cos. (AIRCO)—has also entered the market.

But RISA chairman Ivor Haarburger, who is also CEO of Warner Music Gallo Africa, says that, despite South Africa's status as one of the few expanding global music markets, physical and digital piracy remain a key challenge for the industry. RISA recently appointed a digital expert to track, monitor and advise it on piracy in this domain.

"We are taking the threat seriously even though the digital download market here is not as advanced," Haarburger says.

With entertainment retail also booming (Billboard, Feb. 9), Irving Schlosberg, chairman of RISA's SAMA committee and EMI managing director, says innovative strategies have to be deployed to keep "retailers focused on music."

"We have to look for ways to use the digital environment to drive consumers into stores because that is where our primary income stems from right now," he says.

In the absence of iTunes or any other strong digital retailer, physical CD and music DVD sales remain vital to majors and indies.

According to the RISA, total industry physical sales rose from 996

million rand (\$124 million) in 2006 to 1.02 billion rand (\$127 million) in 2007. Unlike the previous year, South African music sales took a blow, falling from 456 million rand (\$57 million) in 2006 to 442 million rand (\$55 million) in 2007—a drop of 2.9%.

Strong growth came in the international repertoire CD market and the South African and international DVD market. The former rose in value from 540 million rand (\$67 million) in 2006 to 578 million rand (\$72 million) last year, while DVDs grew from 1 million units to 1.2 million for international repertoire and from 1.1 million to 1.2 million for domestic fare.

Arthur Goldstuck, CEO of Johannesburg-based technology research company World Wide Worx, cautions that even when digital makes an impact, it will not replicate models forged elsewhere.

"The models that are going to enhance the health of the music industry in South Africa are going to require different approaches to the rest of the world," he says. "Parent companies are going to have to understand they can't tell the colonies what to do. If allowed to innovate, digital distribution of music, especially through mobile phones, could become a very profitable business throughout the continent."

Warner Music's Haarburger says that although the mobile >>

DION: ANTHONY KAMIN/JUPITER; CAPE TOWN: FAN & PROSS/RESEBILD/ARCHIVE FRIEDRICH/SPIEGEL/JUPITER IMAGES

from >>p37

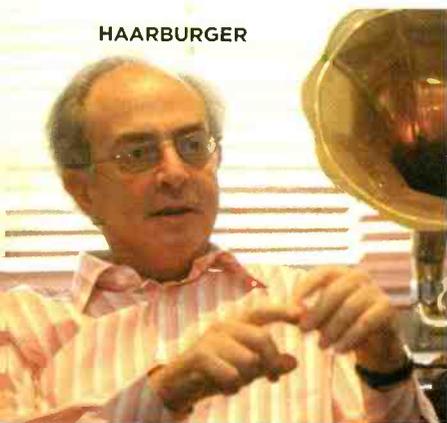
market is starting to look healthier, income is slow in coming because of disputes over digital royalty rates, causing frustration for artists and songwriters.

"It has become a great challenge for publishers to ensure that the new ways of distribution and consumption of music still comply with copyright and that authors remain adequately remunerated," says Arnold Mabunda, chairman of the National Organization for Reproduction Rights in Music.

In 2007, RISA established the South African Music Performance Rights Assn. This society of sound-recordings rights holders will collect and distribute royalties to RISA members for public broadcast, although the long-awaited implementation of "needle-time" (aka pay for play) collection is delayed. The matter is due to go before the Copyright Tribunal in the next month, nearly six years after the legislation was proposed.

In the interim, SAMPRO is licensing 40 major commercial users of

HAARBURGER



music and has established a Johannesburg-based infrastructure to run the licensing, collection and distribution.

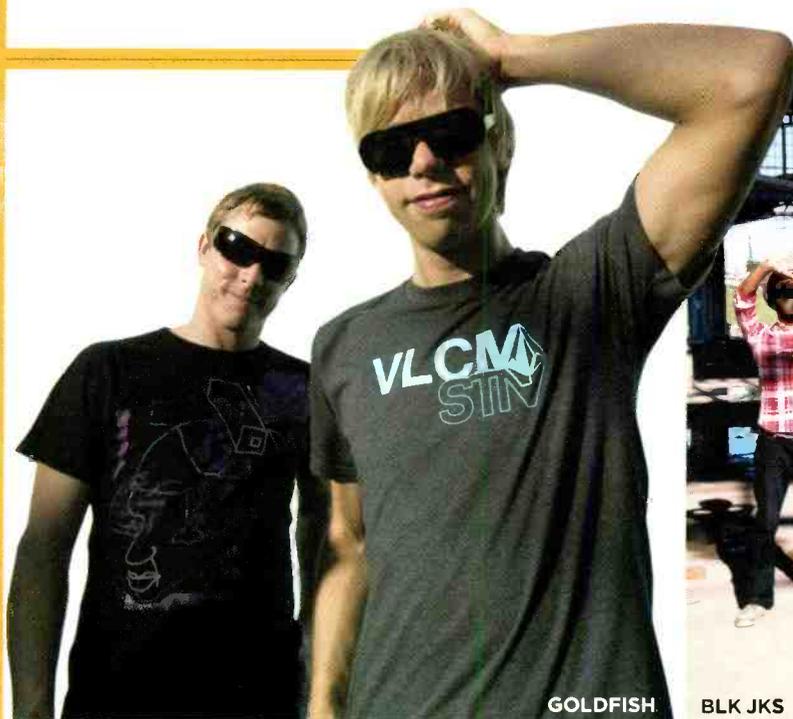
AIRCO board member Antos Stella notes that "needle-time," TV and radio airplay and digital and mobile formats are "key issues facing the independent labels at the moment."

For many businesses in the country, crime and rolling blackouts remain pressing issues but, despite such fears, the live scene is flourishing.

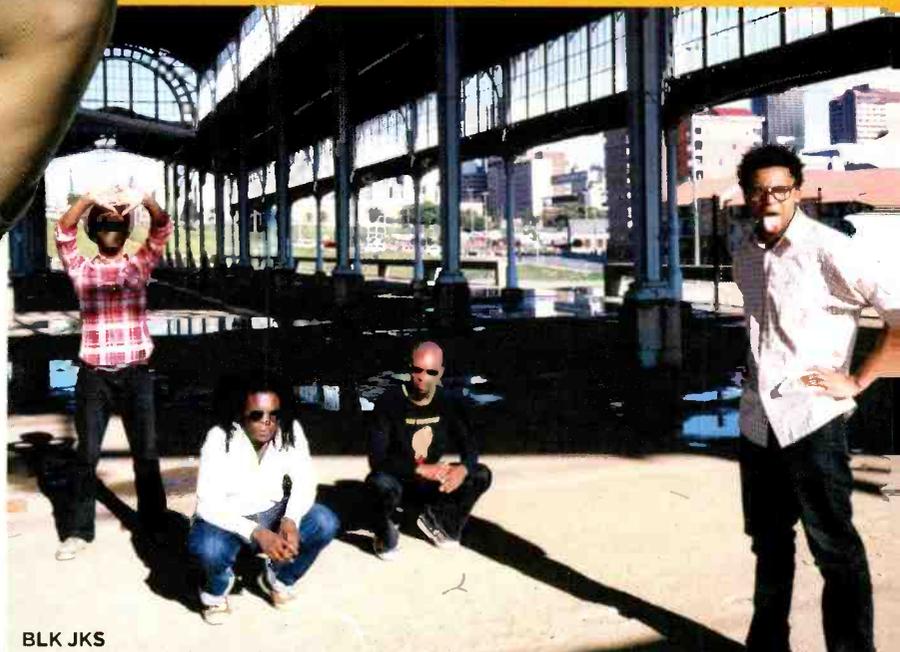
Promoter Josh Georgiou, managing director of Johannesburg-based 206 Productions and co-owner of the city's 88 Lounge, says indie rock and pop bands like Desmond & the Tutus, the Dirty Skirts, the Black Hotels and City Bowl Mizers have difficulty getting mainstream radio play or press attention.

"They need to do this through hard slog, gigging relentlessly and spreading the word through MySpace and Facebook," he says. "It's making for a much better and [more] diverse range of live acts than we've had in a long time."

"The really positive aspect of the business lately has been the increased touring we are seeing from international acts," Haarburger says. "We notice a real spike in sales when someone like Michael Bublé performs, and Muse's appearance at My Coke Fest was also a great way to get increased radio play."



GOLDFISH



BLK JKS



PARLOTONES



HARRIS TWEED

OUT OF AFRICA

Six South African Acts Looking To Break Out In 2008

GOLDFISH

Hometown: Cape Town
Current release: "Perceptions of Pacha"
Label: Sony BMG Africa (South Africa), Pacha Records (rest of world)
Management: Afterhours Entertainment, Cape Town

Since Goldfish's self-released 2006 debut, "Caught in the Loop" (which also scored a U.K. release through Black Mango Music and a Japanese one via Rambling Records), Dominic Peters and David Poole have gone from the underground to a deal with Spain's lifestyle dance brand Pacha for their second album. This year the duo has notched several key international live dates, including the Winter Dance Conference in Miami and the dance festival scene in Ibiza, Spain.

MAX NORMAL.TV

Hometown: Cape Town
Current release: "Good Morning South Africa"
Label: Love or Dork Records
Management: self-managed
MaxNormal.tv is powered by Max Normal and his sidekick Yolandi Visser, who also crafts toys based on Normal's drawings. Their songs, performed with a visual flair, offer commentary on the state of the country against avant-garde hip-hop beats. "Eat Meat" has received airplay on the United Kingdom's BBC Radio 1, though "Angel Claw" may well be the breakthrough single.

MAX NORMAL.TV



BLK JKS

Hometown: Johannesburg
Current release: "Mystery EP" (out in May)
Label: self-released
Management: Wabenzi Management, New York
Young black men playing adventurous rock is not something you come across every day in South Africa, but Blk Jks resist the "black rock band" tag. Inspired by Jimi Hendrix and Placebo, the foursome made enough noise with songs like "Lakeside" to record the new EP at Hendrix's Electric Lady Studios in New York with Brandon Curtis of rock act the Secret Machines. The band recently graced the cover of Fader magazine's Africa issue.

HARRIS TWEED

Hometown: Johannesburg
Current release: "The Younger"; new album due in July
Label: Just Music
Management: self-managed

Harris Tweed's video "Live Under the Pillows" has been nominated for best global chart DVD at the May 3 South Africa Music Awards. The duo of Cheryl MacNeil and Darryl Torr has also gained attention at the South by Southwest festival in Austin. Now they are working on their second album in Johannesburg with producer Brent Knopf of Portland, Ore., alternative rock band Menomena. MacNeil's whimsical indie folk songs have earned Harris Tweed

a loyal fan base, and debut album "The Younger" is one of Just Music's most consistent sellers.

THE PARLOTONES

Hometown: Johannesburg
Current release: "A World Next Door to Yours"
Label: Sovereign Entertainment
Management: Sovereign Entertainment, Randburg (South Africa); Primary International, London (United Kingdom)

The Parlotones hope to repeat their 2006 South Africa Music Award best rock album win (for debut "Radiocontrolledrobot") at the May 3 event with "A World Next Door to Yours." Offering further evidence that this four-piece has emerged as South Africa's premier indie-rock act, in 2007, the band played numerous shows in Europe, and this year it has a full slate of international gigs, including Switzerland's BScene Festival and support slots for the Wombats in Germany and Ocean Colour Scene in the United Kingdom.

INERSHA

Hometown: Johannesburg
Current release: "The One Day Always Missed"; new album due mid-2008
Label: Electromode Records

Management: Paul Speirs, Johannesburg
Inersha's hard rock offering comes with an emo twist, and the quartet is set on spreading its wings with a new album produced in Los Angeles by Jeff Blue (Linkin Park, Limp Bizkit) that will be shopped to labels by New York-based lawyer Jeremy Rosen. A fixture on the live music scene since forming in 2004, Inersha has scored several college radio hits and is eyeing another with "Get Down," a recent collaboration with hip-hop act Teargas.

OPEN DOORS

Touring Biz Boosted By Global Acts

South Africa's touring market is flourishing with an increasing number of major international artists including the market in their global tour schedules.

The first three months of 2008 saw the likes of Celine Dion, Elton John, Chris Cornell, Good Charlotte and 30 Seconds to Mars play in South Africa. And Counting Crows, James Blunt, Babyface, 50 Cent and G-Unit, and Akon are all due in the second quarter.

"Europe and the U.S. seem to have reached critical mass," says John Langford, COO of Cape Town-based Big Concerts International. "And we are part of a second tier that includes South America, [the United Arab Emirate of] Dubai and Southeast Asia. Our rapidly growing middle class has an appetite for live music across all genres, and we have strong support from sponsors, which helps keep ticket prices down."

The 2008 edition of Big Concerts' one-day My Coke Fest, featuring Muse and Korn, drew 35,000 fans in Johannesburg and 18,000 in Cape Town, while in December the company hosted Michael Bubl , whose second, five-date visit sold out.

Live Nation is reported to be interested in buying Big Concerts, while Center Stage Management, based in the city of Dubai in the United Arab Emirate, has invested in its own venue, the Blues Room, and will mount the first Urban

Music Festival in April in Cape Town and Johannesburg, headlined by Akon. Center Stage VP of operations Siphon Dlamini says South Africa is part of its growth strategy.

"We are able to negotiate better deals if we can offer artists dates in [the emirate] Dubai and South Africa," he says.

Meanwhile, Johannesburg-based Showtime Management is bringing 50 Cent and G-Unit to South Africa in May for two dates, with a Joe Jackson theater tour due in June.

"Other African countries are becoming stop-offs, but many of the shows there involve rich patrons throwing money at a show staged by inexperienced promoters, whereas we have a sustainable business here," Showtime partner Tony Feldman says.

Feldman says a lack of decent venues does hamper the market, but promoter Josh Georgiou, managing director of Johannesburg-based 206 Productions and co-owner of the city's 88 Lounge, says

A growing middle class has an appetite for live music across all genres.

things are improving.

"We offer a platform for South African artists to showcase more alternative music and have extended that into the international scene," he says. "Jose Gonzalez has played here, and we are bringing out Howard Marks for a spoken-word tour. It's exciting that we are able to work in more specialized markets."

At the other end of the scale, festivals are also expanding.

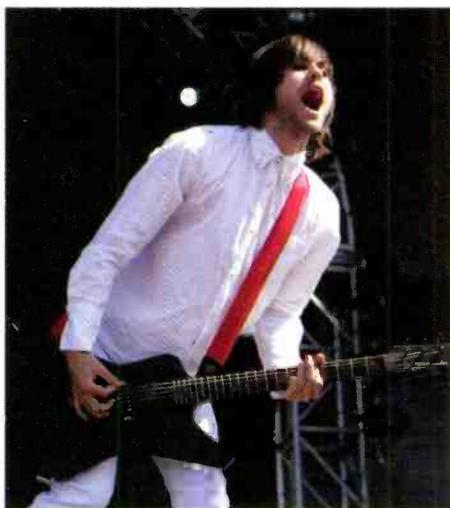
"We are really enthusiastic about the role South Africa will start playing in the international network of events," says Carel Hoffmann, owner of Pretoria-based Oppikoppi Productions, which stages the Oppikoppi Not-Quite-Easter Festival.

"There are initiatives in place to try and crystallize the loose standing networks of partners into a more concrete circuit," Hoffmann says. "We have a vibrancy that visiting artists tell us has disappeared in established markets. And," he quips, "we have lions."

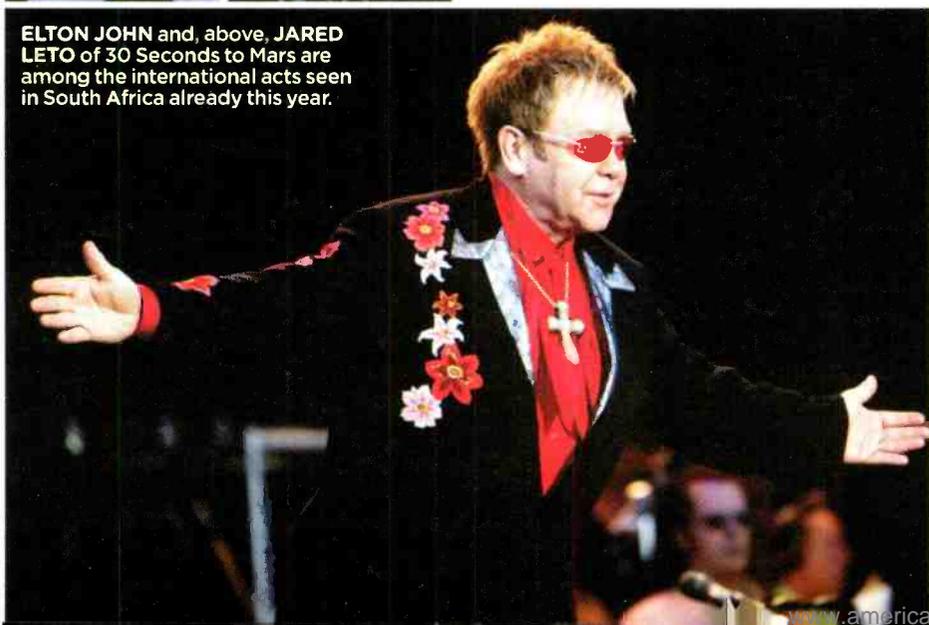
Nick "Peanut" Baines of Kaiser Chiefs, who played at My Coke Fest, confirms that bands are attracted to South Africa's exotic appeal.

"We are aware that not many artists like ourselves get a chance to play here," Baines says. "It's amazing."

—Diane Coetzer



ELTON JOHN and, above, JARED LETO of 30 Seconds to Mars are among the international acts seen in South Africa already this year.



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2010 Soccer World Cup To Boost South African Biz

Music will play a key role in the 2010 FIFA World Cup South Africa, according to local organizing committee spokeswoman Tumi Makgabo.

"Music always plays a role in events in South Africa and will provide part of the overall entertainment offered to visitors here in 2010," she says. "Then of course there is the matter of the official 2010 song, which Sony has the right to produce."

In 2005, Sony Corp. inked a groundbreaking deal with FIFA that runs from 2007 to 2014, giving it a broad array of rights at FIFA events that will involve integral sectors of the Sony group including music. At this stage Sony BMG is revealing little of its plans, but others in the market are laying the groundwork for the event.

Yolisa Phahle, GM of Channel O, a Pan-African satellite music channel, says it is basing its plans on research showing a significant crossover appeal from music into local soccer. In the buildup to 2010, Channel O is set to provide pre-match, halftime and post-match stadium entertainment for upcoming Premier Soccer League matches.

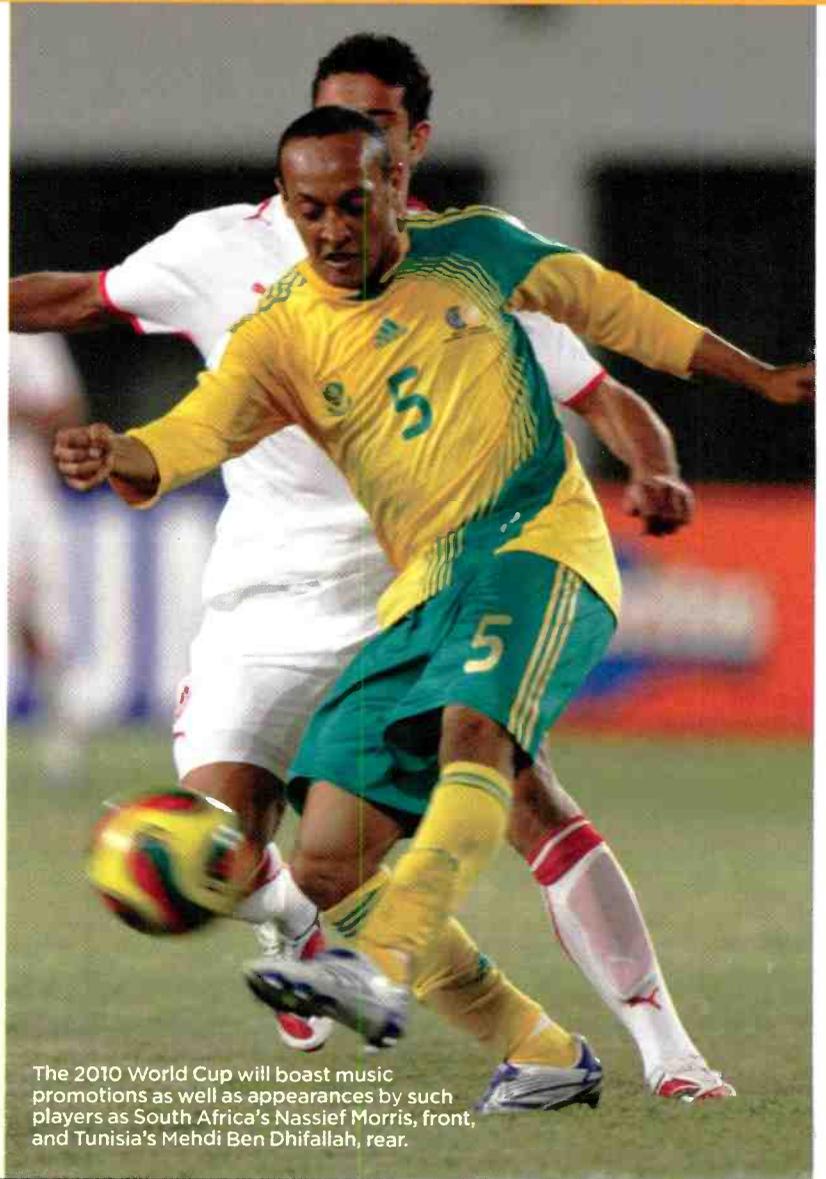
"We will be looking for ways to ensure that fans converging on South Africa for 2010 don't leave without experiencing the very best of what South Africa has to offer in terms of local music," Phahle says.

Many believe the live arena presents the most opportunities for the music business outside Sony BMG's representatives here. Siphso Dlamini, VP of operations at Dubai-based Center Stage Management, says the company is positioning itself as a premier entertainment producer in anticipation of 2010.

Center Stage purchased Johannesburg venue the Blues Room in August 2007 as part of its efforts to offer soccer fans a range of entertainment, "everything from comedy to intimate music shows," Dlamini says.

The 2010 World Cup runs June 11-July 11, with games in Cape Town, Durban, Johannesburg, Mangaung/Bloemfontein, Nelson Mandela Bay/Port Elizabeth, Nelspruit, Polokwane, Rustenburg and Tshwane/Pretoria. Live music is expected to be featured in all of those locations. —Diane Coetzer

There is significant crossover appeal from music to local soccer.



The 2010 World Cup will boast music promotions as well as appearances by such players as South Africa's Nassief Morris, front, and Tunisia's Mehdi Ben Dhihallah, rear.

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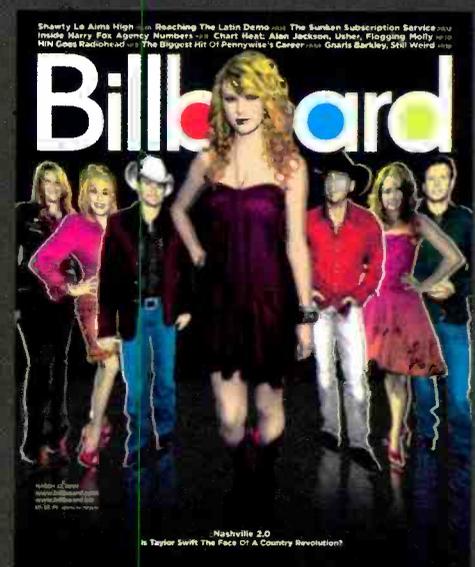
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HIGHER GROUND
Regina Belle preaches the gospel



DANCING QUEEN
Summer still working hard for the money



JARS OF CLAY
Aiken on new album, Broadway success



IRISH EYES
Gemma Hayes goes DIY



HE'S A FLIRT
New R. Kelly single has radio's attention

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MUSIC



HIP-HOP BY HILLARY CROSBLEY

THE ROOTS

'Down,' But Not Out

Mainstream Success Remains Elusive, But The Roots Keep Rapping

After seven studio albums, the Roots are embracing their awkwardness on "Rising Down," according to drummer Ahmir "Questlove" Thompson.

Despite a decade of critical acclaim, the Philadelphia hip-hop collective has never sold more than 906,000 units of any album (with 1999's "Things Fall Apart"), according to Nielsen SoundScan, and it has never reached higher than No. 11 on Billboard's Hot R&B/Hip-Hop Songs chart (with "You Got Me" featuring Erykah Badu, also in 1999). The Roots also continue to stand out among the flashier hitmakers at Def Jam, to which they signed in 2006 after stints with MCA and Geffen.

"We've tried the radio songs, with 'Break You Off' and 'Don't Say Nothing,' and we've got shit for those songs," Thompson says.

Then-label president Jay-Z wooed the Roots to Def Jam in the first place, and Thompson admits he was their direct line into the company. However, since Jay-Z's departure last December, things have been a bit more difficult. And in an effort to please Def Jam executives with a radio single, Thompson says the group presented the pop-leaning "Birthday Girl" featuring Fall Out Boy's Patrick Stump. Label staffers praised the track, but fans

panned it on the Roots' Okayplayer.com Web hub. As a result, "Birthday Girl" was relegated to an iTunes-only release and stripped from the U.S. version of the album.

"I thought 'Birthday Girl' was actually clever," Thompson says.

Ultimately, the single doesn't sync with the dark chords of "Rising Down." Tracks like "The Show" featuring Common and "I Will Not Apologize" featuring Talib Kweli, Porn and Dice Raw convey the group's sober tone via organ melodies, snaking drums and indignant lyrics. To boot, the set is book-ended by a 1994 conversation where the members vent their frustration about not garnering the attention they expected from MCA. Thompson says the snippets show that their Def Jam predicament isn't the first time the Roots have "been mired in some sort of label battle."

"At a time, it was safe to be the Roots," he says. "Now as each album goes by, the risk of annihilation becomes closer and closer. That's why this album is almost our defining moment."

And although the Roots' albums still perform relatively well (2004's "The Tipping Point" has shifted 428,000 copies, while 2006's "Game Theory" fell off to 204,000), Thompson says the group operates far below the radar of Island Def Jam chairman Antonio "L.A." Reid.

"He has no idea that 'Birthday Girl' isn't even on the album," Thompson says. "They don't know we shot the 'Rising Down' video. They just know they approved an [electronic press kit] budget."

Reid had no comment at press time. However, Def Jam marketing director Erica Holley says plenty of initiatives are in the pipeline to promote "Rising Down."

"We're doing a viral campaign with six videos," Holley says. "Each video debuts on Okayplayer.com and we've introduced

new photos, footage and music on the Web site each week since Feb. 22." Rik Codero shot the first four clips, and will shoot the upcoming videos for "Singing Man," featuring Erykah Badu in an on-camera role, and "Rising Down."

The Roots are also going mobile with AT&T, which shot an April live performance that will be available for phone streaming on a date to be announced. Users will be able to chop sound bites from the audio stream into ringtones.

The group has already graced Comedy Central's "The Colbert Report" and the Jon Stewart-hosted "A Night of Too Many Stars," and will perform "Rising Up" April 28 with Chrisette Michele and new Alido/Interscope rapper Wale on "Late Show With David Letterman." An appearance on Nickelodeon's "Gabbu Gabbu" is penciled in for May 26.

Long revered as one of the most accomplished live hip-hop acts, the Roots will hit the road May 4 with Badu for a 22-date North American tour. While on the road, Thompson will hold listening sessions in each city to maintain the marketplace presence of "Rising Down."

"The luxury we have with the Roots is that they already have an established fan base," Holley says. "Marketing opportunities like Jon Stewart come to us."

And while the group may have dropped its best chance for a crossover hit in "Birthday Girl," Thompson says the Roots' history still counts for something. "If someone asked me, 'Do you want to release two albums and sell over 2 million copies, or do you want a 20-year career but none of your records will sell over 500,000 units?,' that's a tough question. But, looking back, I wouldn't change a thing."

ISLAND DEF JAM

LATEST BUZZ

>>>GUNS, RELOADED

With a new management team in place, Guns N' Roses are "in negotiations" for the release of its decade-in-the-making album "Chinese Democracy," according to a post on the band's Web site. The message did not elaborate on what the discussions concern, or offer an approximate release date for "Chinese Democracy," which was last on Interscope's release schedule in March 2007.

>>>COOL 'BEANS'

Weezer is off to a fast start with "Pork and Beans," the first single from its new album. The track debuts this week at No. 19 on Billboard's Modern Rock chart, the best opening there since Foo Fighters' "The Pretender" started at No. 16 in August 2007. "Pork and Beans," a chunky rocker that references Timbaland and Rogaine, is streaming on weezer.com. The track introduces Weezer's third self-titled album, due June 24 via DGC/Interscope.

>>>FOLK AND FUN

Jimmy Buffett, the Black Crowes, Cat Power and Jakob Dylan are among the artists performing at this year's Newport Folk Festival, to be held Aug. 1-3 at Fort Adams State Park in Newport, R.I. Also set to appear are the Avett Brothers, Levon Helm, Stephen and Damian Marley, Gillian Welch, Jim James of My Morning Jacket, She & Him, Calexico, Kaki King, Cowboy Junkies, Willy Mason, Over the Rhine and the Felice Brothers.

>>>DIRTY DEAL

Domino Records has signed breakout Brooklyn band Dirty Projectors, sources close to the band tell Billboard. The group received critical acclaim last year for "Rise Above," its "reimagining" of Black Flag's "Damaged." Dirty Projectors are presently preparing two releases at once, one of which will constitute its Domino debut in early 2009.

Reporting by Jonathan Cohen, Cortney Harding and Mitchell Peters.

GOSPEL BY DEBORAH EVANS PRICE

Leap Of Faith

R&B Star Belle Makes Gospel Debut

When well-known artists record an album in a genre different from the one for which they're known, it can often feel a bit forced. But for R&B chanteuse Regina Belle, a pastor's wife who has long been an outspoken believer, the move seems so obvious that it begs the question, Why didn't she take this leap of faith before?

"God says the time is right," says Belle, whose "Love Forever Shines" streets May 13 on Pendulum Records/Walker Davis Entertainment, with distribution by Fontana. "He's transitioning me to do a work for him. It was opportune."

Belle is known for such R&B hits as "Baby Come to Me," "This Is Love," "Make It Like It Was" and "A Whole New World," a duet with Peabo Bryson from the Disney film "Aladdin." However, gospel music has always been part of the New Jersey native's life. She grew up singing in church and is minister of music at New Shield of Faith Ministries in Atlanta, where her husband of 17

years, John S. Battle III, is senior pastor.

Belle wrote the bulk of the album and tried out some of the new music on her home congregation before recording "Love Forever Shines." One song, "Come Into This Place," is "seven or eight years old," according to Belle, who wrote it during a choir rehearsal.

The new album's first single, "God Is Good," is garnering radio attention, with "most requested" status at stations in Atlanta, Philadelphia and Charlotte, N.C., according to Pendulum founder/CEO Ruben Rodriguez.

"There's nothing like this on the radio and that's one of the things that I loved—the fact that it was so traditional," he says, adding that the track is also being serviced to mainstream AC and urban stations.

Belle and Rodriguez previously worked together during Belle's tenure on Columbia, when he was senior VP at the label. "One of the key factors is that I had to be able to work with somebody who knew how to work the record and I knew Ruben from way back when," Belle says. "He's passionate about every-



thing he puts his hands on. So when he said he'd come onboard, it was a real simple [decision]."

Walker Davis VP Chris Walker produced 12 of the album's 14 tracks, with the remaining cuts produced by Belle's brother, Bernard, who helmed "God Is Good" and "Good to Be Loved." Melvin Williams of the Williams Brothers contributes vocals to both songs.

In the future, Belle says she plans to continue to record gospel and mainstream R&B projects, but for now is focused on promoting "Love Forever Shines." "We'll be going into churches for nine consecutive Sundays," Ro-

driguez says of a trek that began April 20 in Dallas and will continue to Philadelphia; Indianapolis; Charlotte, N.C.; Houston; Oakland, Calif.; and other cities. The visits will include brunch with the pastors in those markets. The tour is sponsored by black-oriented search engine RushmoreDrive.com.

"In every one of these markets, she'll be going in there physically herself to do TV, radio and to do press and retail on those Mondays," Rodriguez says. "She's going to be calling radio stations around the country doing phoners and she'll be calling retailers. She's going to be working very hard."

GLOBAL PULSE

EDITED BY TOM FERGUSON

UTADA



>>>NEW HEART

Japan's Utada Hikaru is setting pulses racing with her new set, "Heart Station." The singer/songwriter's fifth album entered the Billboard Japan Top Albums chart at No. 1 after its March 19 release, while lead single "Fight the Blues" simultaneously opened at the top spot on the Billboard Japan Hot 100. Like its June 2006 predecessor, "Ultra Blue," the new release takes into account Japan's growing digital-music market.

Each of the album's 13 songs come in two versions. Ted Jensen, chief engineer at New York's Sterling Sound, per-

formed mastering duties on the CD, while another Sterling engineer, Tom Coyne, handled the digital versions. "In the marketing and promotion of the album, the two themes we had in mind were the 'coexistence' and 'segregation' between physical and digital," says Nozomu Kaji, associate GM of the A&R marketing group at EMI Music Japan's Fozzay Music division, which released the album. "We focused on the fact that people listen to different formats in different environments, and aimed to provide the best sound qual-

ity for each format."

Utada's January 2007 single release "Flavor of Life" has been a sales phenomenon, shifting 7 million copies in various digital formats, plus 700,000 copies on CD, according to EMI Music Japan. The new album is rolling out in Hong Kong, South Korea, Malaysia, Singapore, Indonesia, Canada, Taiwan and China. Utada is published and booked through Us 3 Music.

—Steve McClure

>>>VERONA GENTLEMEN

Italy's flagship San Remo Festival is frequently overshadowed by controversy, but at least one strong musical story has come out of this year's edition. Sonorha, which won the emerging artists "Youngsters" section with the song "L'amore," entered at No. 10 and peaked at No. 6 on the Italian FIMI/Nielsen chart with debut album "Liberi da Sempre," following its release Feb. 29 by Sony BMG.

The duo of brothers Luca

and Diego Fainello, both in their 20s, was taken to the label by Sony/ATV Italy Publishing GM Chuck Rolando. "The first time they came to see me in my office they pulled out their guitars and started playing this amazing version of 'Sultans of Swing.' We gave them a publishing deal virtually on the spot," he recalls. Sony/ATV writer Roberto Tini, who penned Sabrina Salerno's 1987 holiday hit "Boys (Summertime Love)," produced the album, which has been certified gold (30,000 units).

Rolando describes Sonorha's appeal as a combination of "good looks—their concerts attract plenty of screaming girls—good songs and genuine musical ability." Sonorha is also attracting attention abroad. "There's interest in Japan and they are currently preparing English and Spanish versions of their songs," Rolando says. The band's live shows are promoted by Modena-based agency Modena Music International.

—Mark Worden

>>>PANIC TIME

The Panics learned from fellow cult Australians acts the Go-Betweens and the Triffids

how to sound universal while still selling at home. Their third album "Cruel Guards" (Dew Process/Universal) has achieved the latter feat—it has been certified gold (35,000 units) since its October 2007 release.

Now the group—formed in high school by singer/songwriter Jae Laffer, and winner of the most popular trophy at the western Australia's WAMI Awards in February—is testing the album's global appeal. Following a showcase at South by Southwest in March, the Panics have a string of club dates lined up in the United States and United Kingdom, during which time they will finalize label and booker interest, their Perth-based manager Pete Carroll says.

The band is signed to Dew Process in Australia and New Zealand and published by Mushroom Music. A Dew Process representative says Universal has committed to releasing the album in New Zealand and Canada. Deals have been struck to release it in the States, United Kingdom, Europe and Japan, details for which have yet to be announced.

—Christie Eliezer

DANCE BY KERRI MASON

Donna's Not Done

Summer Looks Forward On First Album In 17 Years

Seventies flashbacks aside, Donna Summer is not Rod Stewart.

"When my record company [Burgundy/Sony BMG] came to me about two years ago, they wanted me to do oldies, what Rod Stewart was doing. They said, 'Well, we don't know what market you'd be in at this point, and we don't know if we could get you into the mainstream market anymore,'" Summer says. "That was a valid point, but I didn't feel it was necessarily the truth."

So Summer played the label "Be Myself Again," a new song she co-wrote with Lester Mendez (Shakira, Santana) and Wayne Hector, inspired by James Blunt. "I was thinking to myself, 'I would love to do a song like 'You're Beautiful,' where I don't sing very many lyrics, where there is just the simplic-

of eight short weeks last year).

But the diva—who is estimated to have sold 130 million albums worldwide—is also a consummate songwriter, and that was what finally pushed her back to the studio.

"I've been extremely blessed, and I am obviously aware of it. That was one of the reasons I felt that I shouldn't even bother to be out there again, because there are so many people who haven't even had a chance yet, and it just clutters up the market," she says. "But at some point, I just got bored. There were songs that were in me, and the little head kept popping up. I felt like, 'You know what, I'm supposed to do this.'"

Out May 20, "Crayons" brings the unmistakable Summer sound into the 2000s, with the help of a slew of of-the-minute writers and producers, including Greg Kurstin (Lily Allen, Pink), Danielle Brisebois (Natasha Bedingfield, New Radicals), JR Rotem (Sean Kingston, Rihanna) and Evan Bogart, who co-wrote Rihanna's "SOS." Bogart is the son of Casablanca Records head Neil Bogart, who discovered and nurtured Summer before succumbing to cancer in 1982, at the age of 39. Working with the younger Bogart, who "looks just like his dad," was "interesting and very joyful," Summer says.

Bogart's two tracks, "The Queen Is Back" and "Mr. Music," wear their modern influences—Rihanna, Ciara—on their sleeves, but don't betray what made Summer great in the first place.

"She's still got it," Bogart says. "Her voice is so powerful; she still has that Donna diva swagger. I knew she wanted to stay away from most of the disco elements. She really wanted to come into today's sound. It was finding a compromise—what's a Donna Summer kind of melody, what's a

ity of a broken heart, no frills,'" she says. The lyrics sketch a life lived in the public eye, lamenting the resulting loss of self ("I gave everything to play the game/My soul fell apart at the seams"). And at the bridge, when Summer opens up that throaty, yet crystal-clear voice, as familiar to millions as the sound of running water, it's a moment.

"They never mentioned that oldies thing again," Summer says. "Not once."

It took Summer 17 years to release a follow-up to 1991's "Mistaken Identity." Not that she was taking it easy. The 59-year-old is mother to three daughters, two of whom are "in the business"; wife of 27 years to musician Bruce Sudano; and grandma, not to mention painter, amateur interior designer and consistent touring artist (she was at home in Nashville a total

Donna Summer kind of concept—and melding them with today's melodies and concepts."

The rest of the material genre-hops without leaving the pop realm. First single "Stomp Your Feet" rocks a big room like a hipper Celine Dion anthem; the Latin-flavored "Driving Down Brazil" has a breezy, windows-down pulse; and "I'm a Fire," the lone electronic dance entry, has "a mellow softness to it that makes it sound unlike a thumping typical dance tune," Summer says. And definitely unlike disco.

"I think her old fans are going to be really excited to hear ["Crayons"]. And I definitely think she'll be pulling in new people," Bogart says. "This isn't what Donna Summer sounds like; this sounds like something new."

Summer will hit the road starting in July. ●●●



SUMMER

6 QUESTIONS

with CLAY AIKEN

by CHUCK TAYLOR

During its six previous seasons, TV juggernaut "American Idol" has launched countless music careers—but the caveat is maintaining staying power. Season-two runner-up Clay Aiken continues to trump the odds. His third RCA album, "On My Way Here," due May 6, follows his 2003 double-platinum debut, "Measure of a Man"; 2004's platinum "Merry Christmas With Love"; and 2006 gold covers album "A Thousand Different Ways." In May, he'll wrap a five-month Broadway stint in the Tony Award-lauded musical comedy "Spamalot."

On the new album, his first of original material since "Measure," Aiken worked with Grammy Award-winning producer Kipper (Sting, Chris Botti). The singer talks about the road ahead and his journey to this point.

You call "On My Way Here" a thematic reflection on life lessons, a sort of road map of your last five years. What do you hope listeners will take from the collection?

When [executive producer] Jaymes Foster and I came across the song "On My Way Here," written by OneRepublic's Ryan Tedder, I really connected to it lyrically. It sums up how the experiences we go through make us who we are. As I'm knocking on the door to 30—and it's knocking hard—this decade has been about figuring out who I am. That set the tone for the album; they're all about things I've learned or universal lessons.

Once we had that road map and knew what we were looking for, the songs started falling in our laps. In the past, I'd sing about dog food and sunshine, as long as it was catchy and had a great melody, so it's the first time I've paid close attention to lyrics. I'm not Alicia Keys or Norah Jones when it comes to artistic lyrics, but I like what these songs are saying—and they're still pretty.

Knowing that we probably weren't going to get radio made the process even easier, so we just made an album that is me—songs written for me or whose meaning I connected with, and songs that I sing well.

"The Real Me" was written by Natalie Grant, who comes from the Christian world but is popular at AC. Her songs tend to explore life's challenges and offer a positive spin.

We first looked at that song as one of four originals on the last album. The thing I love so much about "The Real Me" is that when I listened to it, I thought, "It's about God." Jaymes heard a romantic song. Other people think it's about their mom. Everyone is able to take their own message. Natalie was kind enough to change a little bit of the lyric so that it fits my life even better.

You've managed to achieve success, as you noted, without a lot of radio support. You have 32,000 friends on MySpace. What vehicles are you looking at to help get the word out, particularly in the digital frontier?

The record label surprised me by saying they think this record is radio-friendly. Maybe that came as a result of not trying so hard, but we don't count on it. Look, some people that come from "Idol" are meant for radio—Kelly Clarkson, Carrie Underwood, Daughtry. I think they'd have been successful at some point without the show. I'm a TV star. That's where I came from, so that's where I look to spread the word. I do blog in places and we've got the Web site, but a lot of the digital thing is aimed at teenagers. TV



AIKEN

is just as big as digital, and it's always been my best vehicle.

Will you tour again to support the record?

I haven't had two days off since October, so I'm just not going to worry about a tour right now. This time, we're going to let things sit, see how the album does and put it together when and if it's right.

"Spamalot" is pretty silly. Your public persona is not. Why did you choose to make your Broadway debut with this show? And are you funny?

That's pretty much the very reason. We had offers from other shows and I'd looked at doing Broadway for years, but I wanted something totally different. I was drawn to this because it was a way to branch out. And [director] Mike Nichols—who is so talented and another reason I wanted to do "Spamalot"—made it pretty clear to me at the start: "Clay is not funny. The script is funny." So I play it pretty dry and it seems to have worked. I've had a great time and worked with a lot of really talented people, who have become my family in New York.

You probably knew this was coming: Even though you're onstage at night, have you caught any of this season's "American Idol"?

I watched the season with Carrie Underwood, but I haven't seen a lot of the show since. Listen, I am emphatic that I will always be appreciative of "Idol"—it gave me this opportunity, I know that—but I kind of equate it to high school. Just because I went to high school doesn't mean I still go back to watch the team's football games. ●●●

>>>THE ALL-FOR-NOTS

Contact: producers Kathleen Grace, kathleen@dinosauriorama.com, and Thom Woodley, thom@dinosauriorama.com

The All-for-Nots seem like your average indie-rock band: They tour the East Coast in an old van, equipped with a clueless but optimistic manager, all the while engaging in a slew of conflicts both internally and with each other.

The only catch is that they're not a real band, per se. They're actors who play music.

Would-be indie-rock darlings the All-for-Nots—"fans" refer to them as AFN—are the invention of film producers Kathleen Grace and Thom Woodley, founders of Dinosaur Diorama Productions and co-creators of Web series "The Burg." The band and its music are featured in "The All-for-Nots" online series that chronicles the Brooklyn-based quintet's scripted mishaps on the road, revealing the cast's quirky, ironic and even pretentious tendencies.

Grace and Woodley's concept for "The All-for-Nots" is now backed by former Walt Disney CEO Michael Eisner, whose production company Vuguru is behind the series. Eisner also brought in major advertisers to sponsor the webisodes chronicling the band's travails. It's no coincidence that the All-for-Nots "tour" in a Chrysler brand vehicle. Every time the band makes travel arrangements, it's completed through Expedia.

"It's a very different experience for us now that we've got product placement and advertising," Grace says.

The series is distributed on the Web through Veoh, YouTube, Bebo and other online channels. Verizon Wireless distributes the show in a mobile capacity on VCast, while Vuguru has partnered with HDNet to bring the series to TV.

Each member of the cast is a triple-threat actor/comedian/musician, though the majority of the music is written by Woodley, who also plays the angst-ridden keyboardist, and other composers. "When we started, we weren't sure we would have a band that couldn't do anything but pretend to play music," Woodley says. "But everyone in the band is very dedicated to making it as real as it can be."

—Leah Kauffman



>>>CHANA

Contact: myspace.com/chana-musica

Chana Tavarez first landed in a recording studio seven years ago as a winner of the WB network girl-group competition "Pop Stars." It's a gig quite different from her current one as a rising Latin alternative singer/songwriter, but Tavarez's engaging live performances owe something to her TV experience.

Signed as a songwriter to SESAC and Warner/Chappell, the Los Angeles-based Tavarez self-released her debut EP, "Manos Arriba," in March. The Dominican-American artist has been promoting it on such outlets as mun2 and Telemundo, and has been performing at clubs with producer Marthin Chan, a veteran of Latin rock act Volumen Cero.

"We were never thinking, 'We're going to go platinum, and it'll go on all the radio stations,'" Tavarez says of her clever rock, dub and electronica blend. "It's more fun for you to be distinctive."

Though her sound doesn't adhere to any rigid Spanish-language genres, its hooks are plenty catchy and its themes accessible. There's "La Duda," an iTunes Latino single of the week, with its swirling layers of synth and flirtatious challenge to a guy giving mixed signals; and "The Whistler," featuring rapper Malverde, which makes fun of a cat-caller ("Who doesn't know that guy?" the artist asks.)

Tavarez, represented as an actress by William Morris, is also hosting the second season of "Jammin'," a musical competition on Latin entertainment channel Si TV.



CHANA

Among her upcoming shows this summer are sets at the Latin Alternative Music Conference as well as Los Angeles' Sunset Junction festival. If her first showcase at the Knitting Factory in Hollywood last fall was any indication, she'll take audiences along for the ride with a convincing swagger and a dose of self-deprecating humor.

—Ayala Ben-Yehuda

>>>GEMMA HAYES

Contact: Craig Newman, manager, craig@atcmanagement.com, (44) 797-321-0911

"This is a song that I co-wrote with Gemma Hayes, who is shamefully unsigned," Counting Crows frontman Adam Duritz said before launching into the band's new track "Washington Square Park"

in front of an intimate audience at the Apple Store in New York's Soho.

Indeed, Hayes had given Duritz the impressive piano line to the song, which is a highlight on the Crows' new Geffen set, "Saturday Nights/Sunday Mornings."

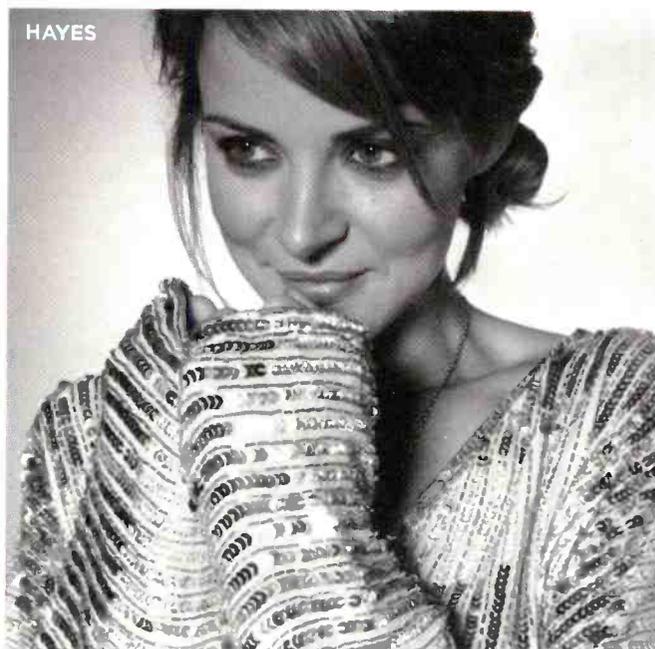
"After a gig, we all went back to our hotel and I sat down and played this line on a piano that was there in the lobby," Hayes says. She previously opened for the rock troupe in the United Kingdom and Ireland. "I just told Adam, 'Here, you can have it. I've had it for too long, so I'm obviously not going to do anything with it.'"

The Irish singer/songwriter has made famous friends, too, like My Bloody Valentine's Kevin Shields, who invited her to play at the MBV-curated All Tomorrow's Parties festival Sept. 21 in upstate New York. Shields and such songwriters as Paul Noonan can also be heard on Hayes' self-released album, "The Hollow of Morning," due May 2 in Ireland and May 5 in England.

The album, produced by David Odlum, is Hayes' third full-length and the first since her parting from Virgin in the United Kingdom. "I learned a lot from going from an indie subsidiary to being a major-label artist. It's all about the people you have backing you. I have a lot of ideas now of how [releasing an album] should go," she says.

Hayes also hopes it will be her first wide release in the United States, the country she calls her second home. Though she released her Mercury Prize-nominated "On My Side" in 2003 in America on a limited basis, she hopes to attract labels to the impressive and delicate effort here by touring major cities this summer.

—Katie Hasty



THE BILLBOARD REVIEWS

ALBUMS

ELECTRONIC

PORTISHEAD

Third

Producer: *Portishead*

Mercury

Release Date: *April 29*

Sandwiched in the fertile years that separated grunge from the Spice Girls was Portishead, a band that didn't change, start or inspire much of anything. But its two albums of trip-hop noir are suspended in the memory of that generation, beautiful and singular. Eleven years later, "Third" doesn't fit in the canon. The torch song melodies and crackly samples are gone, replaced by psych-guitar and gothic folk. Tense elements like a skidding tire thump ("Plastic") or an angry shaker ("We Carry On") put the entire collection eternally on the ledge, teetering between order and oblivion. Pitch-shifting strings punctuate the background like reminders of the cinema of the past, but this Portishead doesn't wink at anything, eschewing style altogether. In our self-referential culture, an album like this is an aberration. Again.—*KM*

HIP-HOP

LIL MAMA

YYP: *Voice of the Young People*

Producers: *various*

Jive

Release Date: *April 29*

Fans of Lil Mama's infectious "Lip Gloss" have been waiting nearly a year for the release of her debut album, wondering perhaps if the CD would emphasize this young MC's desire to join the ranks of New York's rap elite or to turn Miley Cyrus devotees into hip-hop heads. "YYP: Voice of the Young People" suggests that those two goals needn't be mutually exclusive. Presiding over tracks produced by A-listers including Dr. Luke, T-Pain, Cool & Dre and Scott Storch, Lil Mama shows off some impressive verbal firepower here, like when she challenges her skeptics over a booming trash-can beat in "One Hit Wonder." Yet she never goes long before reminding us of the value of a killer chorus, either; in "Broken Pieces" she even pulls off an unlikely em-bues ballad.—*MW*

R&B

LYFE JENNINGS

Lyfe Change

Producers: *various*

Columbia

Release Date: *April 29*

Like its two predecessors, "Lyfe Change" features his staple heartfelt love songs ("Never, Never Land," "Midnight Train") and uplifting tracks ("Warriors"). The big, well, changes this time around are the production tactics, like the "Tom's Diner"

MADONNA

Hard Candy

Producers: *various*

Warner Bros

Release Date: *April 29*

Madonna makes producers, producers don't make Madonna. The diva plucked William Orbit, Mirwais and Stuart Price from electronic music obscurity, meshing her own pop sensibility with their sonic specialty. But for "Hard Candy," Madge hooked up with name-brand guys like the Neptunes and Timbaland, and even brought on Justin Timberlake as a writing partner. What results is, expectedly, of-the-moment and radio-ready. "4 Minutes," with Timberlake, is already a top three Billboard Hot 100 hit, and harmonious ballad "Miles Away" might be some of her best work yet. But it feels familiar. "Miles" is a close cousin to Timbaland's "Apologize," "Spanish Lesson" is a dead ringer for N*E*R*D's "She Likes to Move," and "Devil Wouldn't Recognize You" instantly recalls Timberlake's "Cry Me a River." That's par for pop acts when they collaborate with producers who are bigger stars than they are. But for a vanguard artist like Madonna, it feels like a bit of a concession.—*KM*



sample on the hopeful "Keep On Dreaming" and the reggae riddims on the Wyclef Jean-assisted "You Think You've Got It Bad." The hip-hop-driven "Brand New," a collaboration with T.I., contains elements of "If I Ruled the World" by rapper Nas, an alternate rhythmic avenue for Jennings as well. Still, songs like "It's Real," where Jennings rhymes over thumping drums like his 2007 hit "S.E.X.," remind us why his sound didn't need much tweaking in the first place.—*MC*

colate throughout. "Nine Lives" starts off with the gritty acoustic roots sound of the defiant "I'm Not Drowning," but "Fly" returns us to the airy, expansive kind of arrangement that Winwood does so well, and "Raging Sea" incorporates funky guitar licks and subtle Hammond organ fills. Recent concert partner Eric Clapton provides some stinging work on "Dirty City," while "Hungry Man" stirs in African flavors and "Secrets" heads in a Latin direction.—*GG*

romania (or in the case of the absurdly large power ballad "Love," herculean '70s prog-rock balladry), but without producer Robert "Mutt" Lange, who left for the much more profitable world of country years ago, the results are solid if unspectacular. It's tough to imagine "Sparkle Lounge" putting the Lep back out front for long, but there are a handful of tracks here that'll sound pretty good on tour this summer.—*JV*

AUGUSTANA

Can't Love, Can't Hurt

Producer: *Mike Flynn*

Epic

Release Date: *April 29*

Inspired by the success of "Boston," a heartfelt, widescreen ballad that has sold more than 1 million digital tracks, rock quintet Augustana emphasizes piano and keyboards on this sophomore collection of bitter-sweet songs about breakups, breakdowns and breakaways. Modern-rock overdrive gives way to an airy semi-crunch, and there are new classic rock influences on Tom Petty-esque tracks like "I Still Ain't Over You" or "Dust," while the epic "Hey Now" shows arena-seeking confidence. One of many plaintively soaring ballads, "Twenty Years" is the sequel to "Boston," only this time frontman Dan Layus wants to "move to New York

City," still sounding inconsolable. And as one glossy ballad blends into another, this pop-leaning effort, produced by Mike Flynn (the Fray), starts to feel like one long, soft-focus sunset anthem: warm, well-crafted, hazy and very safe.—*SP*

LATIN

XIMENA SARIÑANA

Mediocre

Producers: *various*

Sei Track/Warner Bros.

Release Date: *April 29*

As a generation of Mexican artists shaped by MTV, MySpace and YouTube finds its musical voice, it has often come out sounding like earnest mimicry of Anglo pop-rock or a style-over-substance indie pose. Though singer/songwriter Ximena Sariñana's remarkable alt-pop-jazz debut recalls Fiona Apple's best brooding melodies, it carries an emotional truth all its own. The seamless piano- and guitar-driven production perfectly complements Sariñana's crisp, soaring vocals, which occasionally bite the audience, lovers and herself in the process of seeking approval. "Only geniuses stay around; tomorrow you'll forget me," she sings on "No Vuelvo Más," while an acoustic version of Volován's "Monitor" has the power to wad you up like a ball of tin foil. Forget you? Not a chance.—*ABY*

THE ROOTS

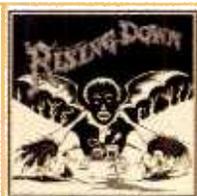
Rising Down

Producer: *Richard Nichols*

Def Jam

Release Date: *April 29*

It's a dark and stormy night on "Rising Down," the Roots' 10th disc. There's a sense of sonic dirt, political sharpness and clenched-teeth purpose that may be the result of label woes (the disc opens with a '94 phone screaming match between band members), or it may be just thanks to an ongoing, if kind of unbelievable, need to prove itself. Temporarily put on hold is the Philly collective's long-percolating propensity for slow-rolling, low-light grooves, and the first salvo of tracks come like a series of punches designed for a second-round knockout. Elsewhere, "Criminal" and "I Will Not Apologize" find the group making its most acute, nail-driven points in years. Also, drummer Ahmir "Questlove" Thompson is, to use technical terms, absolutely nuts—check out his brain-melting work on the old-school jam "Rising Up" and, well, "Rising Down."—*JV*



ROCK

STEVE WINWOOD

Nine Lives

Producer: *Steve Winwood*

Columbia

Release Date: *April 29*

Steve Winwood has made a career out of offhanded excellence, quietly exploring an ambitious musical synthesis that occasionally connects with the pop mainstream, but more often floats in its own kind of rock muso universe. "Nine Lives" follows suit with a set whose nine songs display an ensemble sensibility that gives a generous allotment of sonic room to members of Winwood's band—especially flutist Paul Booth and percussionist Karl Vanden Bossche, whose polyrhythms per-

DEF LEPPARD

Songs From the Sparkle Lounge

Producers: *Def Leppard,*

Ronan McHugh

Bludgeon Riffola/Island

Release Date: *April 29*

How you feel about "Songs From the Sparkle Lounge" will depend almost entirely on how you react when the hand claps turn up on the final chorus of "Nine Lives," a highly carbonated country-rocker (co-starring Tim McGraw) that's designed to trigger all the synapses in your head that still have parts of "Hysteria" rattling around them. The band's first new set since 2002 is full of these well-intentioned attempts to recapture some of that '80s py-

SANTOGOLD

Santogold

Producers: *various*

Downtown

Release Date: *April 29*

Blog-browsing hipsters have been hearing about this 32-year-old New Yorker since her single "Creator," with its post-M.I.A. electro-pop vibe, began burning up the Internet last year. Listeners with longer memories might remember Santi White (who records as Santogold) from her stint fronting Stiffed, a short-lived East Coast soul-punk band, or from her writing/producing gig on "How I Do," the sadly slept-on debut by Philly-based R&B singer Res. On her self-titled solo bow—which features collaborations with Diplo, Spank Rock and Switch—Santogold pours all that experience into a bracingly eclectic set full of fuzzy New Wave synths, sticky avant-soul melodies, busted-laptop beats and sing-song vocal chants inherited from the likes of Neneh Cherry and Björk. If you've managed to avoid her until now, you won't be able to for much longer.—*MW*



THE BILLBOARD REVIEWS

SINGLES

JAZZ

JASON MILES & DJ LOGIC

Global Noize

Producers: Jason Miles, DJ Logic
Shanachie

Release Date: April 29

★ Producer/keyboard wiz Jason Miles and DJ Logic are the chief conspirators on this innovative, genre-crunching project that also features Meshell Ndegeocello, Cyro Baptista, Vernon Reid, Christian Scott, Bernie Worrell and Karl Denson. There's quite a sonic variety in these 11 tracks. Opener "A Jam 4 Joe" is emblematic of the album's eclecticism. Miles and Logic are joined by Ndegeocello, Reid, Baptista and Indian vocalist Falu on a tribute to the late Joe Zawinul that's at once uptempo and ethereal, jazz-infused with a hint of South Asia. "Quero Dançar/I Wanna Dance With You" offers a heavily syncopated chill vibe with a vocal by Vanessa Fallabella that's more insinuated than sung. And "Exotic Thoughts" is a delicious, lazy funk-jazz tune animated by the extended interplay between Scott's trumpet and Denson's sax.—PVV

CHRISTIAN

MATT MAHER

Empty & Beautiful

Producers: Jeff Thomas, Matt Maher, Ed Cash
Essential

Release Date: April 8

▶ Matt Maher's major-label debut is an impressive effort that marries his musicianship, evocative vocals and heartfelt songwriting into a compelling collection of songs. He opens with "Your Grace Is Enough," a soaring worship

anthem previously recorded by Chris Tomlin. "Look Like a Fool" is a high-spirited number about serving God with total abandon. On "As It Is in Heaven," Maher delivers a potent musical version of the Lord's Prayer, while the title track is a thoughtful ballad that's a perfect showcase for Maher's earnest vocals. A thoroughly satisfying album from one of the most passionate voices to emerge in Christian music this year.—DEP

NEW & NOTEWORTHY

NEWTON FAULKNER

Hand Built by Robots

Producers: Andy McKim, Mike Spencer
Aware/Columbia

Release Date: April 29

★ Already a pop star in the United Kingdom, Newton Faulkner has a soulful, I-love-the-'90s croon. He crafts catchy, acoustic-based songs that showcase his distinctive guitar style, a wild mix of fingerpicking, tapping and slapping. His debut album is a confident, impressively kaleidoscopic effort featuring simple, Jack Johnson-y beach tunes ("People Should Smile More"), yearning post-grunge ballads ("Uncomfortably Slow") and virtuoso instrumentals. The breezy "Dream Catch Me," a huge radio smash in Britain, has already garnered airplay stateside, and "I Need Something" could be the gospel version of a lost Audioslave outtake. Sure, Faulkner is not the first melancholic man-with-guitar to cover Massive Attack's "Teardrop," but he drums the beat on the body of his instrument, showing us that, while his music is full of echoes, he's going his own way.—SP

POP

FALL OUT BOY FEATURING JOHN MAYER

Beat It (3:48)

Producer: Patrick Stump
Writer: M. Jackson
Publisher: Mijac, BMI
Fueled by Ramen/IDJMG

▶ We figured Pete Wentz and company had a crush on Michael Jackson when last year's post-emo blockbuster "Infinity on High" opened with a song called "Thriller" and surprised with clever shots of soul and R&B. Fall Out Boy's cover of "Beat It" boasts massive, 3-D guitars that lock in a dark and delicious nü-metal groove. Singer Patrick Stump, who also produced, delivers a flawless vocal, hinting at long teenage hours spent with Jacko, while John Mayer's shredding solo proves a worthy echo of Eddie Van Halen's legendary original take.—SP

COUNTRY

JULIANNE HOUGH

That Song in My Head (3:13)

Producer: David Malloy
Writers: J. Collins, W. Mobley, T. Martin
Publishers: various
Mercury

▶ Few new artists approach their debut release with such a large fan base already in place. As a two-time champion on ABC-TV's popular "Dancing With the Stars," Julianne Hough's beauty, poise, dance skills and effervescent personality have already earned a devoted legion of admirers. Anyone skeptical about her ability to make the leap from dance-floor to the country charts will be silenced by the delicious uptempo "That Song in My Head." Hough has an impressive voice, marked by a sweet tone and warm texture: one listen and its title will become a self-fulfilling prophecy. Look for her career to kick into high gear this summer, with her plum opening spot on Brad Paisley's tour.—DEP

ROCK

NICOLA

Anybody Out There (3:48)

Producer: Marc Copley
Writer: Nicola

Publisher: NicSongs, BMI
Hot Cherry

★ It was one year ago that rock quartet Nicola flooded Billboard's NYC Underground series with climactic, gritty goth-rock focal point "Lighthouse." With the April release of full-length "Don't Take It Personally," the band's lead (and namesake) ups the ante, as rollicking melodic anthem "Anybody Out There" offers universal perspective on isolation: "Leave another message on the phone just to hear your own voice/Does anybody out there love anyone at all?" Cool back story: Nicola was performing the song acoustically on the streets of New York and an onlooker offered \$50 to hear it again. Easy enough to buy—one listen turns Nicola into a vital iPod presence. Hey, radio, yo, major labels: You can cash in, too. More at nicolanicola.com or myspace.com/nicola.—CT

RAP

ICE CUBE

Gangsta Rap Made Me Do It (4:45)

Producer: Maestro
Writer: O. Jackson
Publisher: Brooks Tone
Lench Mob

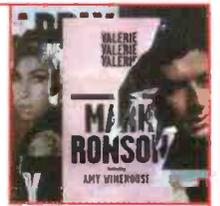
▶ For two decades, Ice Cube has balanced social consciousness and hardcore swagger. So it's fitting

MARK RONSON FEATURING AMY WINEHOUSE

Valerie (3:39)

Producer: Mark Ronson
Writers: Payne, McCabe, Harding, Chowdbury, Pritchard
Publisher: EMI Blackwood, BMI
Valerie/RCA

It's a bummer that following ubiquitous hit "Rehab" and multiple Grammy Award wins, Amy Winehouse appears relegated back to triple A radio. "You Know I'm No Good" was recently rereleased to top 40 (the original predecessor to "Rehab") in hopes that American radio would catch up to her true potential... and promptly ignored. Are FM pop radio PDs truly that narrow? Meanwhile, 2008 Grammy-lauded producer Mark Ronson collaborated with the old-soul singer for "Valerie" (not Steve Winwood's 1987 hit), complete with all sorts of classic instruments, relentless syncopation and loose delivery from our tabloid ingénue. In the United Kingdom and numerous other countries, it's her biggest hit. Pop radio here is signing on—ever so slowly. Imagine if RCA added T-Pain to the track; it'd be top 10 in a second. Thankfully, they're holding out here for the real heroes.—CT



that he now defends the music he helped create by responding to criticism. First, Cube suggests that the same politicians who attack the music are responsible for the crack epidemic that plagued the hip-hop generation. He then references everyone from Don Imus to Oprah Winfrey, and how ignorance about hip-hop culture has made rap a scapegoat for the world's troubles. By saying, "Gangsta rap made

me do it," Cube insists that it clearly didn't. While aficionados will be eager to hear his return, perhaps more importantly, they need to.—SR

TRIPLE A

TEGAN AND SARA

The Con (3:29)

Producers: Christopher Walla, Tegan Quin, Sara Quin
Writer: T. Quin
Publisher: Naked in a Snowsuit/Bug, SOCAN
Vapor/Sire

▶ Unlike many identical twins, Canadian folk-rockers Tegan and Sara Quin aren't compelled to do everything together. For fifth full-length studio album "The Con," the first co-produced by Death Cab for Cutie guitarist Christopher Walla, they split songwriting duties and recruit guest players for each track. AFI bassist Hunter Burgan appears exclusively on the seven songs penned by Tegan, including second single "The Con." Alternative radio listeners charmed by the breezy new wave bounce of lead release "Back in Your Head" will find the synth-heavy follow-up more densely layered and urgent. Lyrically, Tegan also ups the angst ante with a tormented and deeply personal attempt to explain herself to a departing lover.—AC

ALANIS MORISSETTE

Underneath (4:07)

Producer: Guy Sigsworth
Writers: A. Morissette, G. Sigsworth
Publishers: Szeretlek/Universal-MGB/Sigasong/Universal PolyGram, ASCAP
Warner Bros./Maverick

The Lilith era of female singer/songwriters is 10 years gone, and its earnest princesses no longer reign with PDs. This hasn't stopped Alanis Morissette from consistently producing laudable fare that radio could offer a little more respect to—the hit streak of "Jagged Little Pill" was no accident. Take new single "Underneath," in which Morissette comfortably plunges into the pop end of the diving pool, tucking away her rock guitars for a breezy song that's nearly frolicking, if not for her lyric about how problems that start in the home can expand and affect the rest of the globe. Her smooth command of vocals is apparent in the verses; if only producer Guy Sigsworth had her drop them a notch to keep from becoming shrill at the choruses. Still, the song remains a potential hit for springtime: musically lighthearted and singalong-ready.—CLT



LEGENDS & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Alexandra Cahill, Mariel Concepcion, Gary Graff, Kerri Mason, Sven Philipp, Deborah Evans Price, Shad Reed, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel, Mikael Wood

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

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

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

COUNTRY BY KEN TUCKER

'HOME' IS WHERE THE HIT IS

Shelton On The Move With Bublé Cover

Country star Blake Shelton owes his latest hit to two fellow stars: girlfriend Miranda Lambert and pop star Michael Bublé. Shelton's version of "Home," a song Bublé took to No. 1 on Billboard's Hot AC chart in 2005, jumps 20-16 this week on Hot Country Songs.

Shelton says he found the song "quite accidentally." "Miranda loads my iPod for me and she slipped it in with a group of other songs. When I heard it I was like, 'What is this? I didn't give her this one.' Then I looked to see who was singing it and kept listening," he recalls. "I loved it, started singing it around, added it to my live show and here we are—it's now on my album."

Carol Hughes, assistant PD/music director for country KFDI Wichita, Kan., says she first heard Shelton's version of the song at a Warner Bros. luncheon during Country Music Assn. Awards week last November in Nashville. "He played it acoustically and I was absolutely blown away," she says. "I did know the original version, but there was something in the way Blake sang it that just gave me goose bumps."

After getting similar reactions from other programmers, Warner Bros. decided to have Shelton record the song and ship it to radio, even though the label was two singles into his most recent album, "Pure BS," which was released in March 2007 and has sold 270,000 copies in the United States, according to Nielsen SoundScan. ("Don't Make Me" peaked at No. 12

on Hot Country Songs in June 2007, and "The More I Drink" stopped at No. 19 in December.)

When the song became available for airplay, KFDI and other stations immediately jumped onboard. "It's a great song and our listeners love it," Hughes says, noting that Lambert adds harmony vocals to the song. "I think Miranda's voice blends so well with Blake's. She really adds a lot to the song."

"Home" was released commercially as part of the Wal-Mart exclusive "Blake Shelton Collector's Edition," a set that also includes the hits "Austin," "O! Red," "Nobody but Me" and "Some Beach." On May 6, Warner Bros. will release "Pure BS Deluxe Edition," which in addition to last year's album's original tracks will also include "Home" and two bonus cuts.

Shelton says he can relate to the song for the same reason Bublé wrote it. "I travel a lot—and I'm fortunate as a singer to get to do what I do—but sometimes I just want to go home," he says. "I get to missing my house, my land, my family, everything that makes home 'home.'"

Despite his traditional country lean, Shelton says he wasn't concerned about covering a pop song. "The first time I

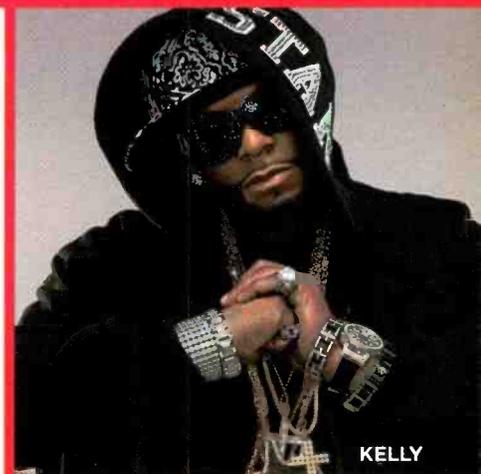


BLAKE SHELTON has a burgeoning country hit with a **MICHAEL BUBLÉ** cover, which the pair performed together (inset) in March.

heard 'Home' I felt it was more country than pop and I think it fits well in the country format," he says.

Shelton had never met the Canadian-

born singer before, but during a visit backstage at Bublé's March 13 Nashville concert, he invited Shelton to perform the song with him onstage.



KELLY

R. KELLY: 'PLAY' IT AGAIN

Leave it to R. Kelly to come up with a song about something as innocuous as a woman braiding hair. But given the success he's crafted out of subjects ranging from a seemingly innocent one-night stand (the 22-chapter "Trapped in the Closet") to a popular Chicago dance craze ("Step in the Name of Love"), the early buzz on "Hair Braider" isn't surprising.

Despite a protracted six-year fight against child pornography charges, Kelly hasn't missed a step musically. In 2007, he scored three top 10 singles on the Hot R&B/Hip-Hop Songs chart either as a singer or writer/producer: "Go Getta" with Young Jeezy, "I'm a Flirt" with T.I. and T-Pain and "Same Girl" featuring Usher. Notching the top debut at No. 59 on Hot R&B/Hip-Hop Songs (week of April 26), the sensual, vocoder-accented "Hair Braider" climbs one spot this week. His remix of Mariah Carey's hit, "Touch My Body," was also recently released.

"This is an era that's sort of defined almost by the lack of consistency," Jive Records senior VP of urban marketing and promotion Larry Khan says. "Producers have come and gone over the last 15 years, but Robert's musical compass is second to none. He's a studio rat who possesses a sixth sense about what's hot."

With his May 9 trial date approaching, Kelly isn't doing any interviews. But he is said to be planning a summer release for his next album, "12 Play: Fourth Quarter" (billboard.biz, April 17). His most recent album, 2007's "Double Up," has sold 935,000 copies in the United States, according to Nielsen SoundScan.

Pressed for further details about the new album, Khan says only that the label is working the single and a formal release date has not been set. A video for "Hair Braider" was shot last month in Chicago by director Malcolm Jones.

Khan is certain about one thing, however. "There have been many industry and media people who have bet against Robert," he says. "But I don't have enough fingers and toes to count how many times they've been wrong." —Gail Mitchell



'HELLO' TRISTAN

Look out Mariah Carey: Tristan Prettyman is nipping at your digital heels. The Virgin artist's "Hello" debuts at No. 2 on Top Digital Albums after selling more than 15,000 copies—84% of its total—in that format in the United States, according to Nielsen SoundScan, second only to Carey's "E=MC²." "Hello" also opens at a career-best No. 27 on the Billboard 200 with total sales of more than 18,000. The digital commerce was fueled by the single "Madly," which was featured as iTunes' single of the week.

A former model and surfer, Prettyman recorded "Hello" in London with producers Martin Terefe and Sacha Skarbek. A number of her upcoming live dates come in conjunction with volunteer beach cleanups under the banner of the Barefoot Wine Beach Rescue Project, beginning May 31 in Montauk, N.Y., with G. Love.

—Jonathan Cohen

BUBLÉ & BLAKE: WARNER BROS. RECORDS; BLAKE: MARK HUMPHREY/AP IMAGES; PRETTYMAN: SASHA EISENMAN; KELLY: GARY LAND



ROCK BY CORTNEY HARDING

All In The Family

Trace Cyrus' Band Follows The Chart Success Of Sis And Dad

There are plenty of old expressions about "the family that (insert activity) together, stays together;" but rock band Metro Station might be responsible for creating a new take on it: The family that climbs the pop charts together, stays together. If vocalist/guitarist Trace Cyrus' name seems familiar, it's probably because you've heard of his sister, a young singer named Miley, or perhaps his dad, Billy Ray.

For his part, though, the Metro Station Cyrus would prefer to focus on his own band and the success it has had crossing over to and climbing the pop radio charts. Its second single, "Shake It," is

No. 74 on the Billboard Hot 100, up 14 spots in the last week. Metro Station's self-titled record, which was released in September 2007, has sold 45,000 copies, according to Nielsen SoundScan.

"It was very important for us to build a groundswell of support before we took the song to pop radio," Columbia senior VP of pop promotion Lee Leisner says. "Our plan was to get solid sales numbers, build a base at alternative radio and keep the band on the road before we released 'Shake It.'"

Leisner also found it helpful to have the backing of a few influential DJs who were willing to

play the song first. "Jeff Kapugi at [CHR/top 40] WIHT in [Washington] D.C. and Kid Kelly at [top 40 channel] Sirius Hits-1 were instrumental in championing the song," he says.

As the song climbed the charts, the marketing effort also was in high gear. "We've been working this record for almost a year," Columbia VP of marketing Doneen Lombardi says. "We spent a lot of time online, engaging the alternative and punk kids, because we felt it was important to image the band online. As a result, the fans have really connected with the band and the song. 'Shake It' has generated tons of fan-generated videos on YouTube, and we're leaving them up, because it really reflects how this band can connect with fans."

"'Shake It' was actually the last song we put on the album," Cyrus says. "It's really taken off and become a fan favorite. Thank God we ended up putting it on there."

STRAIT TALK

Country Icon Keeps Cruising Atop The Charts

At age 55, and 27 years after he first debuted on Billboard's Hot Country Songs chart with "Unwound," George Strait is as relevant at country radio as he ever was. Strait's latest single, "I Saw God Today," reaches No. 1 this week, becoming his 43rd chart-topper (see *Between the Bullets*, page 59).

As if that weren't enough, just two weeks ago, in Billboard's April 19 issue, Strait topped the Top Country Albums chart for the 22nd time, more than any other country act. The MCA Nashville set "Troubadour" sold 166,000 copies its first week and has tallied 264,000 thus far, according to Nielsen SoundScan. The set was co-produced by Tony Brown and Strait.

Radio insiders say Strait's single speaks to the country core.

WXBQ Bristol, Va., PD Bill Hagy says the single "has been an audience favorite from the first handful of spins on air." KMPS Seattle music director Tony Thomas has a similar take. "We added 'I Saw God Today' as soon as we got it," he says. "Our listeners consistently tell me, 'George can do no wrong,' and that kind of loyalty combined with a great song is pretty potent."

"As Dirty Harry said, 'A man's got to know his limitations,' and George has always had a great sense of what will work for him," Thomas adds.

Meanwhile, WKIS Miami PD Ken Boesen says there are a number of reasons why Strait has had long-term success. "At the top of the list is song selection. He's consistently released songs that have reinforced the George Strait brand. He has always been in 'limited supply'; that is, access to George has always been limited and he's a really good guy. In country music, we know that matters."

Thomas agrees. "There aren't many real country icons out there anymore, and listeners clearly love that there's a Texas cowboy good guy out there who won't ever let them down," he says.

KMPS Seattle PD Becky Brenner believes Strait's success is due to an "amazing voice combined with mystery and passion. All of his music stayed true to his character and his standards are high." —Ken Tucker

DRIVING FORCE

Ghostface Killah, 45 King Get Released By Scion Label

The latest releases from Ghostface Killah and 45 King will come courtesy of Scion A/V, the record label from Japanese carmaker Toyota.

The singles and their remixes—by DJ Mehdi and Yuksek, among others—are available on scion.com. Promotional copies of Ghostface Killah's single will be distributed at Scion-sponsored online giveaways starting May 6, while Toyota says 45 King's work will be presented May 13 to such digital retailers as iTunes, Beatport.com and Turntablelab.com.

Iris Distribution is handling the servicing to digital outlets—but Jeri Yoshizu, sales promotion manager for the Scion brand,

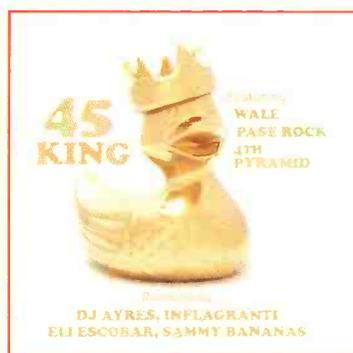
notes that there is no guarantee that retailers will take on the tracks. "You can't force someone to sell something they don't like," she says.

Working in the tracks' favor is that Scion seeded them to tastemakers at events like the Winter Music Conference and South by Southwest earlier this year. In addition, Scion maintains a list of about 900 DJs who received copies. That seeding appears to have paid off, with international DJ Pete Tong recently playing the DJ Mehdi remix of Ghostface Killah's "Charlie Brown" on his "Essential Mix" show on BBC Radio 1.

While Ghostface wasn't given restrictions on what he could record, his song had to be sanitized a bit—profanity was fuzzed out—before Scion would put its



DJ Mehdi's Ghostface remix (above) has garnered BBC airplay; 45 King's new music goes digital May 13.

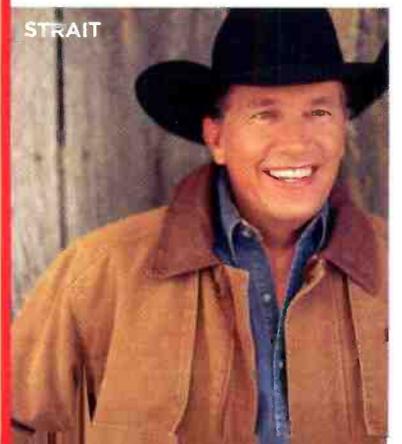


imprimatur on it. "We had to clean up all the tracks—there's no explicit versions planned because we're a car company," Yoshizu says. "We're not going to limit ourselves to the 'XXX' satellite radio shows. My angle is to never go there."

Scion typically turns to artists who it has a previous relationship with, be it through tours the car company puts on or compilations it releases. (To date, the car company has released 21 free compilations with such acts as DJ Shadow, Digital Underground and Sharon Jones & The Dap-Kings.)

Other acts Scion is looking to work with include, but have not finalized agreements with as of yet, are DJ Premiere, Brand Nubian and EPMD.

—Kamau High



STRAIT

METRO STATION: DAVEY WILSON; STRAIT: DONALD LESKO

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



NOT WHEEZING

>> With "Pork and Beans" entering Modern Rock at No. 19, Weezer returns to the chart for the first time in two years. "Pork" becomes the first song to bow inside this list's top 20 since the Foo Fighters' "The Pretender" launched at No. 16 in last year's Aug. 18 issue.

MODERN LOVE

>> Also on Modern Rock, Flobots jump 15-7 with "Handlebars" and become the first act in more than a decade to reach the list's top 10 in three weeks during a maiden chart voyage. The last act to do so was Semisonic with "Closing Time" in 1998.

JUNO

B-Sides: Almost Adopted



SON OF JUNO

>> The DVD release of "Juno" prompts a 162% gain and a return to the top 10 for its soundtrack on the Billboard 200 (46-8). An iTunes-only sequel opens with 5,000 downloads, good for No. 8 on Top Digital Albums and No. 148 on Comprehensive Albums.

CHART BEAT

>> Even if brothers Josh and Charles Kelley don't have any sibling rivalry between them, they are competitive on the Billboard charts, where each one has scored one No. 1 album. Josh's "Almost Home" was No. 1 on Top Heatseekers in August 2005. Charles is one-third of the trio Lady Antebellum. The act's self-titled debut enters Top Country Albums at No. 1.

>> Two veteran R&B stars return to Hot R&B/Hip-Hop Songs. Al Green has been away since 2004, and George Duke hasn't charted in 13 years.

>> Lil Wayne's 20th chart entry is his biggest hit to date, as "Lollipop" becomes his first No. 1 on the Billboard Hot 100.

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

Billboard

CHARTS

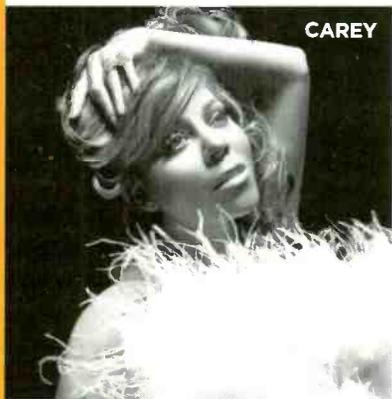


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Carey Rallies Her Biggest Opening Week Yet

Professional teams sometimes host nostalgic nights with throwback uniforms of days gone by. This week, **Mariah Carey** stages her own turn-back-the-clock game, mounting a mighty first-week sum that is reminiscent of the music industry's simpler days.



CAREY

The start of 463,000 copies for "E=MC²" not only marks the largest sales week of 2008, it also represents Carey's biggest first-week total in an 18-year career that now includes six No. 1 albums.

Despite a topsy-turvy climate where album sales erode from year to year and such acts as **Radiohead** and **Nine Inch Nails** challenge traditional re-

lease strategies, Carey proves that the old tried-and-true model can still work, provided you bring music that connects with the consumer. And, she does it with a sales sum that would have ruled the chart in even the healthiest of years.

No pre-retail digital window. No name-your-own-price. No thumbing her nose at the conventional label structure.

Quaint as short basketball shorts or flannel baseball uniforms are, Carey's latest triumph instead relies on such traditional fundamentals as a big radio hit and a talked-about video for lead single "Touch My Body," which peaked at No. 2 on Hot 100 Airplay. And a full-court media press had Carey make repeat visits to "American Idol" (the "Idol Gives Back" special April 9 and a special guest slot April 15), along with a release-week trip to "The Oprah Winfrey Show" and March 15 performances on "Saturday Night Live."

Moreover, one gets the sense that Carey won't be content to bask in the glory of this first-week splash. Second single "Bye Bye" enters the Billboard Hot 100 at No. 23 this week and as Billboard goes to press, she's booked for April 25 stops on "Good Morning America" and "Live With Regis and Kelly" and

a weekend appearance on VH1's "Top 20 Video Countdown." Her "SNL" episode will rerun May 3 on NBC.

Carey's post-release strategy recalls her 2005 comeback triumph "The Emancipation of Mimi," which sprinted from behind to become the best-selling album of the year after giving a million-unit head start to **50 Cent's** "The Massacre." After starting at 404,000 copies, "Mimi" went on to tally 5.8 million copies, with 5 million of those rung by the end of '05.

If she uses the same playbook that she followed that year, I won't be surprised if some sort of special edition of the new album hits stores during the fourth quarter.

In a climate where digital copying continues to erode the pace of album sales—down 16% from this point of 2007—the intriguing question will be, How many units can Carey wring out of "E=MC²?"

You figure this album will be chock-full of radio hits and that she and Island Def Jam will work to keep it visible during the long haul. If it ends up falling short of "Mimi" numbers, you'll be able to chalk that up to the state of the market rather than lack of effort.

Despite a new album from **Ashlee**

Simpson, whose first two sets each bowed at No. 1, Carey looks good to hold court next issue. Nielsen SoundScan's Building chart had Carey at 62,000 through April 22, easily leading last week's champ, **Leona Lewis**, with 20,000 and Simpson with 16,000.

BUCKLE UP: Once dubbed "Flameworthy" but more lately nicknamed "Buckles," the CMT Music Awards affect sales no matter what you call them.

As a class, acts with full-length performances on the show saw album sales gain by more than 6%, with even larger increases in digital album downloads. Leader of the CMT pack is **LeAnn Rimes**, who re-enters the Billboard 200 at No. 178 on a 22% gain, the largest percentage uptick among the show's players, including 55% in album downloads. She is one of seven show performers who had digital album gains of 20% or more.

Highest-ranked among CMT's cast on the big chart is **Taylor Swift**, who re-enters the top 10 on a 13% gain (13-10). Swift also has the award show's highest standing on Hot Digital Songs (50-30, up 21%). Her "Picture to Burn" is one of nine performed songs to gain more than 20% from the prior week.

Market Watch

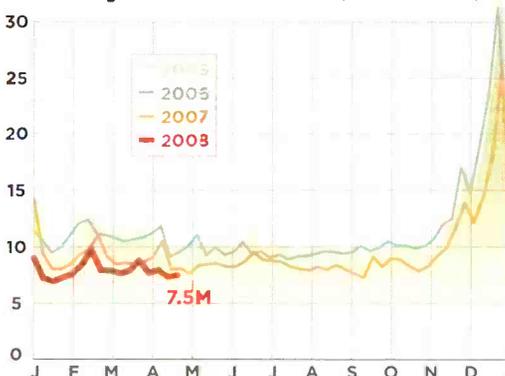
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,504,000	1,208,000	19,329,000
Last Week	7,363,000	1,189,000	20,060,000
Change	1.9%	1.6%	-3.6%
This Week Last Year	8,163,000	902,000	14,824,000
Change	-8.1%	33.9%	30.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	143,915,000	127,395,000	-11.5%
Digital Tracks	265,639,000	341,196,000	28.4%
Store Singles	671,000	476,000	-29.1%
Total	410,225,000	469,067,000	14.3%
Albums w/TEA*	170,478,900	161,514,600	-5.3%

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

DIGITAL TRACKS SALES

'07	265.6 million
'08	341.2 million

SALES BY ALBUM FORMAT

CD	129,191,000	107,557,000	-16.7%
Digital	14,301,000	19,313,000	35.0%
Cassette	125,000	36,000	-71.2%
Other	298,000	489,000	64.1%

For week ending April 20, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	86,111,000	70,891,000	-17.7%
Catalog	57,804,000	56,503,000	-2.3%
Deep Catalog	40,980,000	40,244,000	-1.8%

CURRENT ALBUM SALES

'07	86.1 million
'08	70.9 million

CATALOG ALBUM SALES

'07	57.8 million
'08	56.5 million

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

MAY 3 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	MARIAH CAREY	E=MC2		1
2	1	2	LEONA LEWIS	Spirit		1
3	31	6	GREATEST GAINER MILEY CYRUS	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert		3
4	NEW	1	LADY ANTEBELLUM	Lady Antebellum		4
5	4	3	VARIOUS ARTISTS	NOW 27		2
6	2	1	GEORGE STRAIT	Troubadour		1
7	6	5	SOUNDTRACK	Alvin And The Chipmunks		5
8	46	16	PACE SETTER SOUNDTRACK	Juno		1
9	5	2	R.E.M.	Accelerate		2
10	13	16	TAYLOR SWIFT	Taylor Swift		2
11	8	9	RICK ROSS	Trilla		1
12	3	2	JAMES OTTO	Sunset Man		3
13	15	11	JACK JOHNSON	Sleep Through The Static		1
14	10	7	DANITY KANE	Welcome To The Dollhouse		1
15	16	36	DAUGHTRY	Daughtry		3
16	17	31	JORDIN SPARKS	Jordin Sparks		10
17	NEW	1	THRICE	The Alchemy Index, Vol. 3 & 4: Air & Earth		1
18	NEW	1	RUSH	Snakes & Arrows: Live		18
19	21	17	SARA BAREILLES	Little Voice		7
20	27	22	GNARLS BARKLEY	The Odd Couple		1
21	18	4	DAY26	DAY26		1
22	NEW	1	CHILDREN OF BODOM	Blooddrunk		22
23	NEW	1	THE NAKED BROTHERS BAND	I Don't Want To Go To School (Soundtrack)		23
24	23	25	JONAS BROTHERS	Jonas Brothers		5
25	12	4	PANIC AT THE DISCO	Pretty Odd.		1
26	32	30	COLBIE CAILLAT	Coco		1
27	NEW	1	TRISTAN PRETTYMAN	Hello...X		27
28	20	18	THE RACONTEURS	Consolers Of The Lonely		7
29	19	8	COUNTING CROWS	Saturday Nights & Sunday Mornings		1
30	24	24	ALICIA KEYS	As I Am		3
31	22	15	FLO RIDA	Mail On Sunday		4
32	33	26	CARRIE UNDERWOOD	Carnival Ride		2
33	26	20	ALAN JACKSON	Good Time		1
34	25	29	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
35	7	2	RAY J	All I Feel		7
36	39	40	MARY J. BLIGE	Growing Pains		1
37	30	21	SNOOP DOGG	Ego Trippin'		1
38	37	37	CHRIS BROWN	Exclusive		4
39	35	35	AMY WINEHOUSE	Back To Black		2
40	42	39	KEYSHIA COLE	Just Like You		2
41	NEW	1	THE KOOKS	Konk		41
42	28	6	TRINA	Still Da Baddest		1
43	47	53	LINKIN PARK	Minutes To Midnight		2
44	9	2	P.O.D.	When Angels & Serpents Dance		9
45	NEW	1	DARK LOTUS	The Opaque Brotherhood		45
46	60	67	MICHAEL BUBLE	Call Me Irresponsible		1
47	58	63	SUGARLAND	Enjoy The Ride		2
48	49	41	TRACE ADKINS	American Man: Greatest Hits Volume II		22
49	14	2	NINE INCH NAILS	Ghosts I-IV		14
50	44	44	GARTH BROOKS	The Ultimate Hits		5



The set, which was exclusive to Wal-Mart until its wide release on April 15, charges with a 162% gain thanks to increased availability.



Late last year, the first half of this effort, "Fire & Water," started at No. 74 with 28,000. New one enters with 31,000.



Asia's original lineup returns with its first studio album since 1985 and first to chart since a hits package reached No. 183 in 2006.

Asia is joined in the veteran rocker camp as Rush (No. 18) returns with its 28th charting album, dating back to its self-titled 1974 debut.



At No. 87 with 8,000, Latin giant's album rebounds with its best sales week since October after it was reissued with a bonus DVD.

51	41	43	22	ONEREPUBLIC	Dreaming Out Loud		14
52	NEW	1	1	JASON MRAZ	We Dance. (EP)		52
53	48	49	105	BUCKCHERRY	15		39
54	51	62	26	ROBERT PLANT / ALISON KRAUSS	Raising Sand		1
55	40	14	3	THE BLACK KEYS	Attack & Release		14
56	45	42	1	ENRIQUE IGLESIAS	95/08		18
57	34	11	3	THE ROLLING STONES	Martin Scorsese: Shine A Light (Soundtrack)		11
58	62	45	6	JANET	Discipline		1
59	NEW	1	1	APOCALYPTICA	Worlds Collide		59
60	61	68	26	KID ROCK	Rock N Roll Jesus		1
61	72	77	32	KENNY CHESNEY	Just Who I Am: Poets & Pirates		1
62	63	64	83	FERGIE	The Dutchess		3
63	75	70	30	RASCAL FLATTS	Still Feels Good		1
64	38	10	3	VAN MORRISON	Keep It Simple		10
65	59	69	46	RIHANNA	Good Girl Gone Bad		1
66	53	56	25	EAGLES	Long Road Out Of Eden		7
67	68	80	44	BRAD PAISLEY	5th Gear		1
68	50	58	45	PARAMORE	RIOT!		15
69	54	66	127	CARRIE UNDERWOOD	Some Hearts		7
70	52	47	32	SOUNDTRACK	Across The Universe: Deluxe Edition		20
71	65	65	133	NICKELBACK	All The Right Reasons		7
72	66	50	6	ERYKAH BADU	New Amerykah: Part One (4th World War)		2
73	NEW	1	1	ASIA	Phoenix		73
74	67	59	19	THE-DREAM	Love/Hate		30
75	81	73	12	VAMPIRE WEEKEND	Vampire Weekend		17
76	71	61	38	SOUNDTRACK	Once		1
77	85	74	13	FLEX	Te Quiero		70
78	55	51	18	SOUNDTRACK	August Rush		33
79	NEW	1	1	VARIOUS ARTISTS	Songs Of The Siren		79
80	73	72	18	LUPE FIASCO	Lupe Fiasco's The Cool		14
81	69	60	17	RADIOHEAD	In Rainbows		1
82	77	81	35	MARVIN SAPP	Thirsty		55
83	78	82	97	THREE DAYS GRACE	One - X		1
84	84	87	48	MAROON 5	It Won't Be Soon Before Long		1
85	88	93	14	RAHEEM DEVAUGHN	Love Behind The Melody		1
86	100	86	13	NATASHA BEDINGFIELD	Pocketful Of Sunshine		1
87	136	167	21	VICENTE FERNANDEZ	Para Siempre		78
88	56	84	11	SHERYL CROW	Detours		2
89	79	78	31	EDDIE VEDDER	Into The Wild (Soundtrack)		11
90	74	55	6	VARIOUS ARTISTS	NOW That's What I Call The 80s		1
91	82	83	23	VARIOUS ARTISTS	NOW 26		1
92	91	91	26	SEETHER	Finding Beauty In Negative Spaces		9
93	89	100	109	FLYLEAF	Flyleaf		57
94	92	57	3	CECE WINANS	Thy Kingdom Come		57
95	76	26	3	THEORY OF A DEADMAN	Scars & Souvenirs		28
96	111	131	13	KATE VOEGELE	Don't Look Away		27
97	70	48	4	THE B-52S	Funplex		11
98	80	99	18	SOUNDTRACK	Sweeney Todd: The Demon Barber Of Fleet Street		16
99	99	107	24	PUDDLE OF MUDD	Famous		27
100	109	172	66	TIM MCGRAW	Let It Go		1

THE BILLBOARD 200 ARTIST INDEX

TRACE ADKINS	48	THE B-52S	97	JAMES BLUNT	195	DAUGHTY	15	FERGIE	62	FOD FIGHTERS	140	JOSH GRANT	146	ALAN JACKSON	33	KID ROCK	60
GARY ALLAN	179	ERYKAH BADU	72	ANDREA BOCELLI	137	DAY26	21	VICENTE FERNANDEZ	87	KIRK FRANKLIN	169	NATALIE GRANT	199	JAHEIM	122	KIDZ BOP KIDS	159
APOCALYPTICA	59	SARA BAREILLES	19	BON JOVI	182	DORINDA CLARK-COLE	104	LUPE FIASCO	80	JUAN GABRIEL & ANA GABRIEL	135	HERBIE HANCOCK	189	MAROON 5	84	THE KOOKS	41
ASHES DIVIDE	113	THE BEATLES	198	THE BREEDERS	181	KEYSHIA COLE	40	FINGER ELEVEN	124	GABRIEL & GLORIA GAITHER	135	JAY-Z	145	JANET	58	MARIO	110
ASIA	73	NATASHA BEDINGFIELD	86	TEDDY BENT	174	COUNTING CROWS	29	FIVE FINGER DEATH PUNCH	194	HAWK NELSON	147	JACK HOLIDAY	150	JAY-Z	145	MARCOON 5	84
ROONEY ATKINS	164	THE BLACK CROWES	144	GARTH BROOKS	50	SHERYL CROW	88	WILL WITH THE HOMECOMING FRIENDS	77	HILLSONG	163	JACK JOHNSON	13	LADY ANTEBELLUM	4	MATCHBOX TWENTY	156
AVENGED SEVENFOLD	149	THE BLACK KEYS	55	CHRIS BROWN	38	MILEY CYRUS	3, 34	FLO RIDA	31	GNARLS BARKLEY	20	JONAS BROTHERS	24	MIRANDA LAMBERT	121	JOHN MAYER	101
		MARY J. BLIGE	36	MICHAEL BUBLE	46	DANITY KANE	14	FLYLEAF	93	IN FLAMES	129	ALICIA KEYS	30	LEDS	186	MICHAEL MCDONALD	200
				BUCKCHERRY	53	DARK LOTUS	45							LEONA LEWIS	116	REBA MCKENTRE	151
														LIFEHOUSE	116	TIM MCGRAW	100
														LINKIN PARK	43	JAMES MCMURTRY	136
																MERCYME	173

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

MAY 3 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
2	4	12	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
3	2	10	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
4	3	12	SEXY CAN I	RAY J & YUNG BREG (KNOCKOUT/DEJA 34/KOCH/EPIC)
5	7	5	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
6	8	7	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
7	5	20	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
8	6	15	LOVE SONG	SARA BAREILLES (EPIC)
9	9	27	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
10	13	8	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
11	11	32	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
12	14	15	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
13	10	33	NO ONE	ALICIA KEYS (M&M/J.RMG)
14	15	14	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
15	12	19	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
16	27	5	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
17	17	10	I SAW GOT IT	GEORGE STRAIT (MCA NASHVILLE)
18	20	9	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
19	16	11	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
20	23	9	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBAY/WARNER BROS. (NASHVILLE)/WRN)
21	19	18	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
22	22	12	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
23	30	7	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
24	18	21	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
25	42	4	DAMAGED	DANITY KANE (BAD BOY ATLANTIC)

1,290 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	19	I REMEMBER	KEYSHIA COLE (MIAMI/GEFFEN/INTERSCOPE)
27	34	5	THE WAY THAT I LOVE YOU	ASHANTI (THE INC/UNIVERSAL MOTOWN)
28	31	32	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
29	25	23	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
30	36	9	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
31	24	24	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (M&M/J.RMG)
32	26	15	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
33	39	6	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
34	29	13	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)
35	43	10	LOVE IS A BEAUTIFUL THING	PHIL VASSAR (UNIVERSAL SOUTH)
36	32	38	PARALYZER	FINGER ELEVEN (WIND-UP)
37	38	6	EVERY DAY	RASCAL FLATTS (LYRIC STREET)
38	33	35	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
39	52	3	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
40	35	13	WHAT KINDA GONE	CHRIS CAGLE (CAPITOL NASHVILLE)
41	45	9	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
42	37	15	DEY KNOW	SHAWTY LO (D4L/ASYLUM)
43	48	9	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
44	44	17	SMALL TOWN SOUTHERN MAN	ALAN JACKSON (ARISTA NASHVILLE)
45	50	29	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
46	53	3	LAST NAME	CARRIE UNDERWOOD (ARISTA NASHVILLE)
47	55	8	LOVE DON'T LIVE HERE	LADY ANTEBELLUM (CAPITOL NASHVILLE)
48	41	23	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
49	46	6	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
50	47	27	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	35	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	2	15	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	3	28	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
4	5	19	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
5	4	24	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
6	7	18	SAY	JOHN MAYER (AWARE/COLUMBIA)	
7	8	18	THESE HARD TIMES	MATCHBOX TWENTY (MELISMA ATLANTIC)	☆
8	11	14	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
9	6	39	PARALYZER	FINGER ELEVEN (WIND-UP)	
10	14	14	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
11	13	10	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)	☆
12	9	29	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
13	10	26	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
14	12	22	NO ONE	ALICIA KEYS (M&M/J.RMG)	☆
15	16	20	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	
16	21	3	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	☆
17	17	8	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
18	20	5	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
19	19	11	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
20	18	14	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	
21	22	8	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN)	
22	23	12	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
23	25	5	NEW SOUL	Yael Naim (101 DU TARD/ATLANTIC)	☆
24	24	10	SAY IT AGAIN	MARIE DIGBY (HOLLYWOOD)	
25	29	4	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	38	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	15	LOVE SONG	SARA BAREILLES (EPIC)	☆
3	3	15	LOST	MICHAEL BUBLE (143 REPRISE)	☆
4	4	43	BIG GIRLS DON'T CRY	FERGIE (WILL T.A.M./A&M/INTERSCOPE)	☆
5	5	25	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	6	50	HOME	DAUGHTRY (RCA/RMG)	☆
7	7	17	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
8	8	37	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
9	9	15	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
10	11	17	NO ONE	ALICIA KEYS (M&M/J.RMG)	☆
11	12	16	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	☆
12	13	12	IN MY ARMS	PLUMB (143 REPRISE)	☆
13	16	10	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
14	14	11	BUSY BEING FABULOUS	EAGLES (EPIC)	☆
15	15	9	FORGIVE ME	CNOTE (KX ENT)	
16	17	8	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
17	18	7	FALL	KIMBERLEY LOCKE (CORB REPRISE)	
18	21	2	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
19	20	7	SAY	JOHN MAYER (AWARE/COLUMBIA)	
20	29	2	AWAKE	JOSH GROBAN (143 REPRISE)	
21	22	4	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
22	25	2	IN GOD'S HANDS	NELLY FURTADO FEAT. KEITH URBAN (MIDWAY/GEFFEN/INTERSCOPE)	
23	30	2	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
24	26	4	FIND YOUR OWN WAY HOME	RED SPEEDWAGON (SPEEDWAGON MAILBOAT)	
25	23	8	CINDERELLA	STEVEN CURTIS CHAPMAN (SPARROW/EMI CMG)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	4	#1 4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
2	3	5	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
3	1	9	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
4	4	15	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
5	5	10	SEXY CAN I	RAY J & YUNG BREG (KNOCKOUT/DEJA 34/KOCH/EPIC)	●
6	6	4	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	
7	7	8	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
8	25	16	SAY	JOHN MAYER (AWARE/COLUMBIA)	
9	9	20	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
10	17	9	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
11	-	1	BYE BYE	MARIAH CAREY (ISLAND/DJMG)	
12	18	6	DAMAGED	DANITY KANE (BAD BOY ATLANTIC)	
13	8	2	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
14	12	24	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
15	13	24	LOVE SONG	SARA BAREILLES (EPIC)	2
16	14	20	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
17	21	9	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
18	19	21	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	●
19	16	17	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
20	20	18	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANDS (1ST & 15TH/ATLANTIC)	
21	73	4	PARTY PEOPLE	NELLY FEAT. FERGIE (DEBTRAY/UNIVERSAL MOTOWN)	
22	31	13	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
23	33	30	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	■
24	26	15	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
25	32	4	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	46	3	SHAKE IT	METRO STATION (RED INK/RED COLUMBIA)	
27	22	11	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DISCOROCK/REPRISE)	
28	28	6	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (MILAMI/ATLANTIC)	
29	29	19	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
30	50	6	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)	
31	27	12	NEW SOUL	Yael Naim (101 DU TARD/ATLANTIC)	
32	42	6	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
33	37	27	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	●
34	40	12	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	
35	30	13	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (UNIVERSAL)	
36	35	6	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	
37	43	11	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
38	34	38	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
39	38	30	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	■
40	53	6	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
41	44	9	KILLA	CHERISH FEAT. YUNG JOC (MUSIC LINE/CAPITOL)	
42	23	4	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUEL BY RAMEN/ISLAND/DJMG)	
43	36	5	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)	
44	49	13	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA NASHVILLE)	
45	61	3	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)	
46	48	52	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	●
47	11	13	SOMEWHERE OVER THE RAINBOW	ISRAEL 'IZ KAMAKAWI'OLE (BIG BOY MOUNTAIN/APPLE)	
48	10	2	PRAYING FOR TIME	CARRIE UNDERWOOD (ARISTA NASHVILLE)	
49	41	12	YAH!!!	SOULJA BOY TELLEM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
50	52	41	PARALYZER	FINGER ELEVEN (WIND-UP)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
51	57	3	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	
52	56	7	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	
53	45	23	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	●
54	47	32	NO ONE	ALICIA KEYS (M&M/J.RMG)	2
55	72	2	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
56	58	3	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBAY/WARNER BROS. (NASHVILLE)/WRN)	
57	55	19	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
58	-	1	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)	
59	15	2	SHOUT TO THE LORD	AMERICAN IDOL TOP 8 (FREMANTLE 19)	
60	54	41	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
61	-	1	MIGRATE	MARIAH CAREY FEAT. T-PAIN (ISLAND/DJMG)	
62	-	1	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
63	70	4	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
64	-	1	I'M YOURS	JASON MRAZ (ATLANTIC)	
65	51	25	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	■
66	-	1	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
67	62	7	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
68	59	16	FEEDBACK	JANET (ISLAND/DJMG)	
69	65	27	FAKE IT	SEETHER (WIND-UP)	
70	-	1	SWING	SAVAGE (M&M/RAID)	
71	64	39	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
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MAY 3 2008 POP Billboard

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
2	2	21	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19JIVE/ZOMBA)
3	3	5	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
4	4	9	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	5	10	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
6	6	25	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
7	10	12	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
8	9	6	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
9	7	26	LOVE SONG	SARA BAREILLES (EPIC)
10	8	21	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
11	11	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
12	13	21	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	12	23	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
14	16	8	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
15	18	13	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
16	14	22	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
17	36	19	SAY	JOHN MAYER (AWARE/COLUMBIA)
18	15	20	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
19	17	15	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
20	20	34	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
21	24	13	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
22	19	43	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
23	25	12	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
24	29	30	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	30	17	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
26	-	1	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
27	26	16	INDEPENDENT	WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
28	22	13	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
29	23	28	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
30	34	15	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
31	37	6	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
32	32	18	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
33	31	11	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
34	40	5	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
35	21	2	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
36	43	10	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)
37	60	4	PARTY PEOPLE	NELLY FEAT. FERGIE (DEARTY/UNIVERSAL MOTOWN)
38	38	15	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
39	49	8	WHAT YOU GOT	COLBY O DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
40	47	7	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
41	61	4	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
42	42	26	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
43	46	7	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
44	53	4	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATE/SLIP-N-SLIDE/ATLANTIC)
45	39	12	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECAVO/DANCE FUELED BY RAMEN/RRP)
46	62	8	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
47	44	28	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
48	52	20	WHAT HURTS THE MOST	CASCADA (ROBINSON)
49	67	7	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
50	51	25	CALABRIA 2008	ENUR FEAT. NATASHA (ULTRA)

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

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

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
2	1	19	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19JIVE/ZOMBA) ☆
3	4	16	LOVE SONG	SARA BAREILLES (EPIC) ☆
4	5	22	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD) ☆
5	2	18	WITH YOU	CHRIS BROWN (JIVE/ZOMBA) ☆
6	6	9	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
7	10	20	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
8	7	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
9	8	10	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
10	11	5	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.) ☆
11	12	8	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
12	9	22	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG) ☆
13	13	20	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC) ☆
14	20	6	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC) ☆
15	14	5	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG) ☆
16	22	5	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
17	16	34	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) ☆
18	24	12	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
19	21	11	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
20	17	24	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA) ☆
21	15	12	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
22	18	27	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC) ☆
23	26	9	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
24	27	9	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC) ☆
25	19	13	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)

128 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	7	2	#1 THE LIFE	PRODIGY (VOX/A&O)
2	2	4	SHINE	ANNA NALICK (EPIC)
3	1	2	DON'T YOU EVAH	SPOON (MERGE)
4	4	5	NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
5	9	11	IT'S RIGHT HERE	TANIKA TURNER (KOUTURE BOYZ)
6	6	41	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
7	3	3	A SONG FOR YOU	BIZZY BONE (AFTER PLATINUM)
8	5	11	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
9	11	3	HEY SHAWTY	KING B FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
10	8	6	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
11	19	20	DOWN 4 WHEATEVA	LONESOME THUG LADY (GHIO SOUNDLAB)
12	10	3	WE FLY	AG (WRECKLESS ENTERTAINMENT)
13	33	4	GET THAT FAR	NAT BURN (TVR/OMNI)
14	17	59	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
15	12	87	KOOL AID	LIL BASS FEAT. JT MONEY (PIPELINE)
16	13	58	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
17	-	3	I WANT TO KNOW YOU FOREVER	PETRELLA (ON GARDEN MOUND/TMG/STREET PRIDE)
18	14	32	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
19	22	4	WAITING	GAVIN DEGRAW (JRMG)
20	-	1	RINGTONE	ENVY (V5)
21	16	23	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
22	31	167	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
23	21	10	A&E	GOLDFRAPP (MUTE)
24	18	107	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
25	25	4	TO ALL MY MUSTERS	CHAIN GANG PAROLEES (SODA FREE/TMG/STREET PRIDE)

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	33	10	#1 THE ADVENTURES OF MIMI	IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
2	NEW	ROCK OF AGES	GAITHER MUSIC GROUP/EMM MUSIC VIDEO 44824 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends		
3	2	19	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
4	1	3	****: LIVE IN PHOENIX	FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
5	NEW	THE CLASH LIVE: REVOLUTION ROCK	EPIC MUSIC VIDEO/SONY BMG VIDEO 728129 (14.98 DVD)	The Clash		
6	4	3	HOW TO BE A MEGASTAR LIVE!	RHINO HOME VIDEO/WARNER MUSIC VISION 447292 (19.98 DVD)	Blue Man Group	
7	3	2	LIVE FROM PHILADELPHIA	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 711228 (14.98 DVD)	John Legend	
8	6	22	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	
9	5	149	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	80
10	10	21	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN	JIVE/ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	5
11	8	5	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
12	11	22	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
13	12	23	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
14	9	205	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
15	13	3	LIVE IN LAS VEGAS: 50TH ANNIVERSARY REUNION CONCERT	DEKON/WARNER MUSIC VISION 17688 (19.98 DVD)	The Osmonds	
16	20	30	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
17	21	7	ALIVE: MUSIC&DANCE	GARDEN CITY 4619 (15.98)	John Tesh	
18	18	22	MTV UNPLUGGED IN NEW YORK	DGC UME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana	
19	16	62	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
20	14	3	IN WONDERLAND	DEMON/WARNER MUSIC VISION 17699 (24.98 DVD)	Andre Rieu	
21	19	11	LIVE AFTER DEATH	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 22737 (19.98 DVD)	Iron Maiden	
22	24	27	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
23	7	2	THE PSYCHUMENTARY	STRANGE MUSIC/UNIVERSAL MUSIC & VIDEO DIST. 44 (14.98 DVD)	Tech N9ne	
24	23	22	THE ULTIMATE VIDEO COLLECTION	ROADRUNNER VIDEO 09269 (9.98 DVD)	Nickelback	
25	28	28	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000998 (19.98 DVD)	Elton John	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY (LAFACE/ZOMBA)
2	3	7	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19JIVE/ZOMBA)
3	NEW	ALL I EVER NEEDED	BRET MICHAELS WITH JESSICA ANDREWS POOR BOY	
4	2	4	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
5	4	8	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
6	6	6	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
7	11	5	LIFE OF DA PARTY	SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)
8	5	6	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
9	9	3	GOT ME GOING	DAY26 (BAD BOY/ATLANTIC)
10	10	2	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE (WARNER BROS.)
11	16	16	LOVE SONG	SARA BAREILLES (EPIC)
12	23	4	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
13	NEW	HEAVEN SENT	KEYSHIA COLE (MANNI/GEFFEN/INTERSCOPE)	
14	NEW	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	
15	RE-ENTRY	READY, SET, DON'T GO	BILLY RAY CYRUS WITH MILEY CYRUS (WALT DISNEY/LYRIC STREET)	
16	RE-ENTRY	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
17	20	3	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
18	19	11	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
19	NEW	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)	
20	NEW	PARTY PEOPLE	NELLY FEATURING FERGIE (DEARTY/UNIVERSAL MOTOWN)	
21	22	19	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MCA/JRMG)
22	18	2	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
23	21	2	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)
24	NEW	STAY DOWN	MARY J. BLIGE (MATTANCH/GEFFEN/INTERSCOPE)	
25	RE-ENTRY	LIFE IN A NORTHERN TOWN	SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN (MERCURY)	

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
MTV		
1	USHER FEAT. YOUNG JEEZY,	LOVE IN THIS CLUB
2	LEONA LEWIS,	BLEEDING LOVE
3	DAY26,	GOT ME GOING
4	DANITY KANE,	DAMAGED
5	MADONNA FEAT. JUSTIN TIMBERLAKE,	4 MINUTES
6	NELLY FEAT. FERGIE,	PARTY PEOPLE
7	RAY J & YUNG BERG,	SEXY CAN I
8	BRITNEY SPEARS,	BREAK THE ICE
9	JORDIN SPARKS DUET WITH CHRIS BROWN,	NO AIR
10	DEATH CAB FOR CUTIE,	I WILL POSSESS YOUR HEART
MuchMusic Canada		
1	USHER FEAT. YOUNG JEEZY,	LOVE IN THIS CLUB
2	HEDLEY,	NEVER TOO LATE
3	KANYE WEST FEAT. CHRIS MARTIN,	HOMECOMING
4	SUM 41,	WITH ME
5	AVRIL LAVIGNE,	THE BEST DAMN THING
6	MADONNA FEAT. JUSTIN TIMBERLAKE,	4 MINUTES
7	TREWS,	HOLD ME IN YOUR ARMS
8	JONAS BROTHERS,	WHEN YOU LOOK ME IN THE EYES
9	FLO RIDA FEAT. TIMBALAND,	ELEVATOR
10	BRITNEY SPEARS,	BREAK THE ICE
BET		
1	LIL WAYNE FEAT. STATIC MAJOR,	LOLLIPOP
2	SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B.,	LIFE OF DA PARTY
3	RAY J & YUNG BERG,	SEXY CAN I
4	DAY26,	GOT ME GOING
5	USHER FEAT. YOUNG JEEZY,	LOVE IN THIS CLUB
6	2 PISTOLS FEAT. T-PAIN & TAY DIZM,	SHE GOT IT
7	KEYSHIA COLE,	HEAVEN SENT
8	ASHANTI,	THE WAY THAT I LOVE YOU
9	RAHEEM DEVAUGHN,	CUSTOMER
10	MARY J. BLIGE,	STAY DOWN

Billboard R&B/HIP-HOP

MAY
3
2008

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	WEEKS ON CHART
1	1	1	#1 MARIAH CAREY ISLAND 010272/0JMG (13.98)	E=MC2	1	1
2	2	2	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla	1	2
3	4	3	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	3
4	3	1	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1	4
5	8	7	GREATEST GAINER KEYSHIA COLE CONFIDENTIAL/MAN/GEFFEN 009475*/IGA (13.98)	Just Like You	1	5
6	7	18	MARY J. BLIGE Matriarch/Geffen 010313*/IGA (13.98)	Growing Pains	1	6
7	1	2	RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	All I Feel	1	7
8	5	4	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	1	8
9	9	13	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	9
10	6	5	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	2	10
11	11	9	THE DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate	5	11
12	10	6	FLO RIDA POL 60Y/ATLANTIC 442748/AG (18.98)	Mail On Sunday	3	12
13	14	19	MARVIN SAPP VERITY 094333/ZOMBA (17.98)	Thirsty	13	13
14	15	14	ALICIA KEYS MBKJ 11513*/RMG (18.98)	As I Am	3	14
15	13	6	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	1	15
16	21	16	JANET ISLAND 010735*/DJMG (13.98)	Discipline	1	16
17	12	10	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	3	17
18	16	17	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City	4	18
19	22	24	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive	2	19
20	18	21	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	3	20
21	20	20	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple	14	21
22	17	18	WEBBIE TRILLA/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2	3	22
23	NEW	1	DARK LOTUS PSYCHOPATHIC 4603 (12.98)	The Opaque Brotherhood	23	23
24	23	23	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	4	24
25	27	29	MARIO 3RD STREET/J 21569/RMG (18.98)	Go	4	25
26	19	15	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/DJMG (11.98)	Self-Made	6	26
27	30	34	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	27
28	24	12	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come	12	28
29	26	25	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMG (13.98)	American Gangster	1	29
30	28	25	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla	8	30
31	25	27	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2	31
32	29	32	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	3	32
33	32	34	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'	1	33
34	43	44	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation	2	34
35	31	26	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room	3	35
36	33	37	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	2	36
37	36	35	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	2	37
38	41	38	JILL SCOTT HIDDEN BEACH 00050 (18.98)	The Real Thing: Words And Sounds Vol. 3	2	38
39	42	29	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	4	39
40	37	40	CHRISTETTE MICHELE DEF JAM 008773/DJMG (10.98)	I Am	5	40
41	36	39	KIRK FRANKLIN FO YO SOUL GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	7	41
42	39	36	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster	3	42
43	60	2	PACE SETTER BIG GEMINI BIG GUN 1038/UPSTAIRS (13.98)	Hlstory In The Making	43	43
44	34	24	AZ NEW ERA/QUIET MONEY 5027/KOCH (17.98)	Undeniable	24	44
45	44	14	JOHN LEGEND 6.0.0.0./COLUMBIA 21265 EX/SONY MUSIC (14.98)	Live From Philadelphia	4	45
46	47	3	VARIOUS ARTISTS MTS 29/RBC (13.98)	We The Best	33	46
47	41	30	8 BALL REAL TALK 37 (17.98)	Doin' It Big	30	47
48	45	19	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	3	48
49	52	27	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	49
50	58	19	GUCCI MANE CZAR SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse	11	50
51	38	2	ELEPHANT MAN VP/BAD BOY 182524/AG (18.98)	Let's Get Physical	38	51
52	49	43	SOUNDTRACK ATLANTIC 449020/AG (18.98)	Tyler Perry's Meet The Browns	22	52
53	67	6	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364/DARFIN (12.98)	Greatest Rapper Alive	53	53
54	56	52	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	3	54
55	1	41	RICK ROSS MAYBACH 3202/TRAFFIC (15.98 CD/DVD)	M.I. Yayo	31	55

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	WEEKS ON CHART
56	51	59	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	5	56
57	59	57	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug	13	57
58	72	77	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	58
59	53	49	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	4	59
60	50	47	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made	2	60
61	55	55	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You	1	61
62	64	87	ALGEBRA KEDAR 00001 (13.98)	Purpose	58	62
63	66	56	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	3	63
64	62	69	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	4	64
65	61	53	MICHAEL MCDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak	10	65
66	48	48	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets	7	66
67	54	54	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	5	67
68	63	65	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album	1	68
69	75	64	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet	1	69
70	70	80	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	70
71	95	94	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant	9	71
72	65	61	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	2	72
73	88	79	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration	1	73
74	87	76	DJ DRAMA & LIL WAYNE STARZ 62206 (9.98)	Dedication 2	69	74
75	68	67	KENNY G STARBUCKS 30670/CONCORD (18.98)	Rhythm & Romance	15	75

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

TOP BLUES ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	WEEKS ON CHART
1	1	2	#1 MARCIA BALL ALLIGATOR 4922	Peace, Love & BBQ	1	1
2	2	69	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	1	2
3	3	6	JEFF HEALEY RUF 1126	Mess Of Blues	1	3
4	6	24	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	1	4
5	5	12	BACK DOOR SLAM BLIX STREET 10087	Roll Away	1	5
6	7	13	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	1	6
7	8	35	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	1	7
8	RE-ENTRY	121	THE LEGENDARY RHYTHM & BLUES REVUE DELIA GROOVE 121	Command Performance	1	8
9	4	2	MICHAEL BURKS ALLIGATOR 4923	Iron Man	1	9
10	NEW	120	SEAN COSTELLO DELTA GROOVE 120	We Can Get Together	1	10
11	13	5	ERIC BIBB TELARC BLUES 83675/TELARC	Get Onboard	1	11
12	RE-ENTRY	UME	B.B. KING GEFFEN 009770/UME	Live	1	12
13	12	65	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. *	10 Days Out: Blues From The Backroads	1	13
14	10	60	SOUNDTRACK NEW WEST 6105	Black Snake Moan	1	14
15	9	7	SMOKIN' JOE KUBEK & BNOIS KING ALLIGATOR 4920	Blood Brothers	1	15

BETWEEN THE BULLETS rgeorge@billboard.com

CLARK-COLE'S BEST SOLO PEAK

Dorinda Clark-Cole from legendary gospel act the Clark Sisters celebrates with her best opening stanza on the Billboard 200 as her third solo self-titled debut landed at No. 5 on Gospel Albums but missed the Billboard 200 when it debuted in 2002. The title track for "Take" climbs effort, "Take It Back," lands at No. 104. The album also earns Hot Shot Debut praise at No. 3 on Top Gospel Albums, matching her mark achieved by "Live From Houston—The Rose of Gospel" in 2005. That album also spent one week on the big chart at No. 159. Her



7-6 as Cole's first solo top 10 on Top Gospel Songs. She has had two with the Clark Sisters, including "Livin'," which moves 4-2 this week behind Marvin Sapp's 30th week at No. 1 for "Never Would Have Made It."

—Raphael George

MAY 3 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
2	2	10	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
3	3	6	LOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
4	4	14	SEXY CAN I RAY J & YUNG BORG (KNOCKOUT/DEJA 34/EPIC/KOCH)
5	5	25	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
6	6	9	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)
7	7	7	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
8	8	7	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
9	9	26	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
10	10	29	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
11	11	6	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
12	12	30	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
13	13	12	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
14	14	34	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)
15	15	28	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)
16	16	14	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)
17	17	22	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
18	18	12	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)
19	19	26	DEY KNOW SHAWTY LO (D4L/ASYLUM)
20	20	22	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
21	21	14	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)
22	22	21	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
23	23	27	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
24	24	35	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
25	25	4	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	21	22	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
27	30	2	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
28	28	7	SOMETIMES ANGIE STONE (STAX/CMG)
29	39	4	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
30	1	8	GOT ME GOING DAY26 (BAD BOY/ATLANTIC)
31	28	37	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)
32	24	74	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
33	40	9	THE RIVER NOEL GOURDIN (EPIC)
34	6	6	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
35	29	31	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
36	36	16	GO ON GIRL NE-YO (DEF JAM/IDJMG)
37	57	3	GET SILLY V.I.C. (YOUNG MÖGUL/WARNER BROS.)
38	2	2	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
39	37	26	FLASHING LIGHTS KANYE WEST FEAT. DWLE (ROC-A-FELLA/DEF JAM/IDJMG)
40	12	12	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
41	32	16	MY LOVE JILL SCOTT (HIDDEN BEACH)
42	11	11	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
43	60	8	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)
44	41	58	TEACHME MUSIQ SOULCHILD (ATLANTIC)
45	48	7	GRIPPIN' SEAN GARRETT FEAT. LUDACRIS (BET 1 PENNED IT/INTERSCOPE)
46	34	35	NO ONE ALICIA KEYS (MBK/J/RMG)
47	11	11	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)
48	11	11	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)
49	70	4	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)
50	3	3	MUSIC FOR LOVE MARIO (3RD STREET/J/RMG)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
2	3	24	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
3	2	27	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)
4	4	14	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
5	5	28	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
6	6	22	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
7	8	14	SOMETIMES ANGIE STONE (STAX/CMG)
8	7	10	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
9	9	13	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)
10	10	26	MY LOVE JILL SCOTT (HIDDEN BEACH)
11	12	18	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
12	11	10	SUPA SEXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)
13	13	10	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
14	18	12	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)
15	17	6	THE RIVER NOEL GOURDIN (EPIC)
16	15	11	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)
17	16	20	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)
18	21	3	I'VE CHANGED JAHHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)
19	24	1	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/BLG)
20	23	5	LOVE IS YOU CHRISTETTE MICHELE (DEF JAM/IDJMG)
21	19	8	LUV JANET (ISLAND/IDJMG)
22	22	1	FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)
23	20	17	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
24	26	1	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)
25	24	1	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)

HOT RAP SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 LOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	12	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
3	3	13	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
4	4	31	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
5	5	20	DEY KNOW SHAWTY LO (D4L/ASYLUM)
6	6	25	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
7	7	9	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
8	8	9	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
9	9	17	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
10	10	10	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
11	11	20	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
12	12	11	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)
13	13	13	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)
14	14	20	LIFE OF DA PARTY SNOOP DOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)
15	15	22	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)
16	16	10	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
17	17	19	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
18	18	3	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)
19	19	1	GET SILLY V.I.C. (YOUNG MÖGUL/WARNER BROS.)
20	20	14	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
21	21	13	MY DOUGIE LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)
22	22	21	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)
23	23	23	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)
24	24	1	SAY YEAH WIZ KHALIFA (ROSTRUM/WARNER BROS.)
25	25	1	I LIKE THE WAY SHE DO IT G UNIT (G UNIT/INTERSCOPE)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SEXY CAN I RAY J & YUNG BORG (KNOCKOUT/DEJA 34/EPIC)
2	2	10	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
3	3	5	LOLLOPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
4	4	3	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
5	5	5	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
6	6	10	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
7	7	10	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
8	8	20	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
9	9	7	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
10	10	32	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
11	11	20	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	12	11	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
13	13	7	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)
14	14	6	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)
15	15	13	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
16	16	13	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)
17	17	23	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
18	18	4	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
19	19	15	DEY KNOW SHAWTY LO (D4L/ASYLUM)
20	20	15	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
21	21	22	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)
22	22	19	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)
23	23	7	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)
24	24	1	CLOSER NE-YO (DEF JAM/IDJMG)
25	25	9	SHAWTY GET LOOSE LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
MARIAH CAREY Touch My Body IDJMG (71.2)	2
LIL WAYNE FEAT. STATIC MAJOR Lollipop UNIVERSAL MOTOWN (75.2)	3
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	6
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	13
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	16
TREY SONGZ Last Time ATLANTIC (86.7)	18
LYFE JENNINGS Never Never Land COLUMBIA (71.2)	21
CHRIS BROWN Take You Down ZOMBA (80.8)	25
☆ THE-DREAM I Luv Your Girl IDJMG (80.7)	29
☆ MARY J. BLIGE Stay Down INTERSCOPE (79.1)	34
SEAN GARRET FEAT. LUDACRIS Grippin' INTERSCOPE (88.9)	45
KARINA 16 @ War IDJMG (69.4)	60
NELLY FEAT. FERGIE Party People UNIVERSAL MOTOWN (68.3)	68
SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA There's Nothin' Koch (70.0)	82
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (65.0)	-
RHYTHMIC AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	2
LIL WAYNE FEAT. STATIC MAJOR Lollipop UNIVERSAL MOTOWN (75.2)	3
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (66.8)	5
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	6
DANITY KANE Damaged ATLANTIC (65.5)	14
CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	15
☆ WIZ KHALIFA Say Yeah WARNER BROS. (65.0)	27
☆ MADONNA FEAT. JUSTIN TIMBERLAKE 4 Minutes WARNER BROS. (70.7)	28
LLOYD FEAT. LUDACRIS How We Do It UNIVERSAL MOTOWN (70.8)	31
SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA There's Nothin' Epic (70.9)	32
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	37
☆ CHRIS BROWN Take You Down ZOMBA (77.3)	-
THE-DREAM I Luv Your Girl IDJMG IDJMG (70.2)	-

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:** 52 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	2	11	#1 I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE		1	31	34	38	1	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan MCA NASHVILLE		31
2	1	1	11	YOU'RE GONNA MISS THIS F. ROGERS (L. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		1	32	33	35	1	I CAN SLEEP WHEN I'M DEAD D. GEMMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE		32
3	3	4	27	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto RAYBOW/WARNER BROS./WARNER		3	33	35	37	19	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/COS		33
4	5	5	15	PICTURE TO BURN A. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		4	34	37	41	1	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers BNA		34
5	6	8	23	LOVE IS A BEAUTIFUL THING N. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		5	35	41	4	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY		35	
6	8	10	11	I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, L. MILLER)	Brad Paisley ARISTA NASHVILLE		6	36	39	1	LIFE IN A NORTHERN TOWN SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN NOT LISTED (N. LAIRD, C. CLOWES, G. GABRIEL)	Sugarland Feat. Little Big Town & Jake Owen MERCURY		36	
7	9	9	9	EVERY DAY C. HUFF, R. SCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts BIG MACHINE		7	37	38	45	1	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		37
8	4	3	19	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		3	38	36	39	1	MIDNIGHT SUN A. REYNOLDS (J. L. NIEMAN, R. BROWN, G. BROOKS)	Garth Brooks PEARL/BIG MACHINE		36
9	11	13	23	LOVE DON'T LIVE HERE F. WOLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		9	39	39	46	3	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield CAPITOL NASHVILLE		39
10	12	17	17	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		10	40	49	40	1	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		19
11	15	21	11	BETTER AS A MEMORY E. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN)	Kenny Chesney BNA		11	41	43	44	1	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERG, A. TATE)	Emily West CAPITOL NASHVILLE		41
12	14	19	11	BACK WHEN I KNEW IT ALL E. CHANCEY (G. HANNAN, P. DONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA		12	42	44	47	1	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, D. DALY)	LeAnn Rimes ASYLUM-CORB		42
13	17	15	15	TRYING TO STOP YOUR LEAVING E. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		13	43	46	49	1	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina CORB		43
14	13	14	14	STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel VALDRY		13	44	48	55	1	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZER, L. FEEK)	Crystal Shawanda RCA		44
15	16	16	34	SOMETHIN' ABOUT A WOMAN R. RITCHIE (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		15	45	50	57	3	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY		45
16	20	23	11	HOME E. WARREN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS./WRN		16	46	51	51	1	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CORB		43
17	19	20	16	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH		17	47	52	52	1	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns BNA		47
18	21	25	8	AIR POWER SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		18	48	54	59	1	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		48
19	22	24	16	AIR POWER ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		19	49	57	-	1	INVISIBLY SHAKEN T. HEWITT, R. ATKINS (R. ATKINS, B. KIRSCH)	Rodney Atkins CORB		49
20	23	22	29	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		20	50	HOT SHOT DEBUT	1	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA		50	
21	27	30	11	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw CORB		21	51	NEW	1	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE		51	
22	24	28	16	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		22	52	53	54	1	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE		51
23	25	26	27	WE WEREN'T CRAZY B. JAMES (J. BRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		23	53	55	60	3	LET ME LOVE YOU LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY)	Lonestar LONESTAR/COS		53
24	26	29	12	I STILL MISS YOU STEEL (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		24	54	56	-	1	HOW YOU LIVE (TURN UP THE MUSIC) B. BANNISTER (C. MORGAN)	Point Of Grace WORD-CORB/WARNER BROS./WRN		54
25	29	31	12	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, E. EWING)	Reba McEntire MCA NASHVILLE		25	55	NEW	1	HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR)	Eric Church CAPITOL NASHVILLE		55	
26	28	32	15	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. JAMES)	Trisha Yearwood BIG MACHINE		26	56	47	43	1	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY		28
27	42	-	2	GREATEST GAINER GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		27	57	58	56	4	JESUS & GRAVITY K. WELLS, D. PARTON (C. WISEMAN, B. ULMER)	Dolly Parton DOLLY COS		56
28	30	33	16	SOME THINGS NEVER CHANGE S. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans RCA		28	58	59	-	1	THINGS A MAMA DON'T KNOW T. KEITH (B. CLARK, L. ROSE, M. NARMORE)	Mica Roberts Featuring Toby Keith SHOW DOG NASHVILLE		55
29	32	36	8	THAT SONG IN MY HEAD D. MALLORY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY		29	59	NEW	1	HELD ON TO ME D. SHEA, C. ROONEY (R. PALMER, S. SMITH, E. M. HILL)	Rissi Palmer 1720		59	
30	31	34	13	IF YOU DIDN'T LOVE ME M. KIRKPATRICK (G. LEVIX, W. MOBLEY, J. SELLERS)	Phil Tracey LYRIC STREET		30	60	NEW	1	BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNDS)	Kevin Fowler EQUITY		60	

Rookie trio cracks top 10 in 29th chart week, the longest climb for a newcomer's lead single since Luke Bryan's 31-week trek with "All My Friends Say" last summer.

New track from career retrospective gets Airpower nod. Singer's double-disc "35 Biggest Hits" arrives May 6.

With 783,000 impressions at 12 monitored stations, Hootie & the Blowfish frontman opens with single from new solo album, due this fall.

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		DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	13	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	31
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	1	BLAKE SHELTON Home WARNER BROS. (81.5)	16	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	33
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	3	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	18	GARTH BROOKS Midnight Sun BIG MACHINE (85.7)	38
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	4	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	19	JO DEE MESSINA I'm Done CORB (83.3)	43
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	5	☆ TIM MCGRAW Kristofferson CORB (89.0)	21	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	44
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	6	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	22	☆ DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	51
RASCAL FLATTS Every Day LYRIC STREET (91.4)	7	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	23	☆ ERIC CHURCH His Kind Of Money CAPITOL NASHVILLE (88.1)	55
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	10	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	24		
☆ KENNY CHESNEY Better As A Memory BNA (84.8)	11	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	25		
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	12	SARA EVANS Some Things Never Change RCA (85.0)	28		

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

ANOTHER NO. 1 FOR FORMAT KING STRAIT

Nearly 26 years after he first topped the chart with "Fool Hearted Memory" in August 1982, George Strait widens his lead as the artist with the most No. 1s as "I Saw God Today" becomes his 43rd trip to the summit. Strait matched Conway Twitty's longtime lead of 40 No. 1 songs when "She Let Herself Go" topped the chart in January 2006 and took over the all-time slot when "Give It Away" ruled for two weeks in September 2006. His most recent No. 1 was "It Just Comes Natural" in February 2007. Alan Jackson's "Good Time" pockets the Greatest Gainer purse, up 2.9 million impressions in its second chart week (42-27). The second single/title track from his new album logs spins at 78 of the 108 stations monitored for this chart. And Garth Brooks & Huey Lewis' "Workin' for a Livin'" re-enters the top 40 in its 19th week (49-40), fueled by tax-deadline airplay during the April 14-20 tracking week. The song peaked at No. 19. —Wade Jessen



STRAIT

MAY 3 2008 **LATIN Billboard**

HOT LATIN SONGS™					HOT LATIN SONGS™										
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	IMPRINT / PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	IMPRINT / PROMOTION LABEL	PEAK POSITION
1	1	2	4	#1 SI NO TE HUBIERAS IDO GREATEST GAINER TE QUIERO	Mana	WARNER LATINA	1	26	27	27	1	RUMBO AL SUR	Los Tigres Del Norte	FONOVISA	13
2	2	1	24	DONDE ESTAN CORAZON	Enrique Iglesias	UNIVERSAL LATINO	3	27	33	33	1	TE AMO	Los Horoscopos De Durango	UNIVISION	27
3	3	3	11	GOTAS DE AGUA DULCE	Juanes	UNIVERSAL LATINO	1	28	29	31	1	CALABRIA 2008	Enur Featuring Natasja Ultra	ULTRA	28
4	4	4	10	AHORA ES	Wisn & Yandel	MACHETE	5	29	28	24	1	YO QUIERO	Camila	SONY BMG NORTE	12
5	8	6	1	TE LORE	Conjunto Primavera	FONOVISA	2	30	46	34	1	NO ME DIGAS QUE NO	Xtreme Featuring Adrienne	LA CALLE UNIVISION	26
6	5	5	11	ME ENAMORA	Juanes	UNIVERSAL LATINO	1	31	36	30	1	COMO EN LOS BUENOS TIEMPOS	Grupo Montez De Durango	DISA	24
7	6	9	32	EL PERDEDOR	Aventura	PREMIUM LATIN	5	32	26	32	1	INOLVIDABLE	Jenni Rivera	FONOVISA	26
8	9	7	11	SOBRE MIS PIES	La Arrolladora Banda El Limon	DISA EDIMONSA	3	33	31	39	1	SIN PERDON	Hector Acosta	VENEMUSIC	26
9	7	10	20	ESTOS CELOS	Vicente Fernandez	SONY BMG NORTE	3	34	45	49	1	DE QUE ME PRESUMES	Lupillo Rivera	ASL	34
10	10	13	21	CADA QUE...	Belanova	UNIVERSAL LATINO	11	35	32	29	1	ME MUERO	Diana Reyes	DBC	29
11	12	20	6	EL VASO DERRAMA	El Potro De Sinaloa	MACHETE	12	36	42	-	1	PERMITAME	Tony Dize	WY MACHETE	36
12	18	16	21	LA DERROTA	Vicente Fernandez	SONY BMG NORTE	13	37	39	43	1	TAL VEZ	Ponzona Musical	ASL	35
13	16	22	10	UN BUEN PERDEDOR	K-Paz With Franco De Vita	DISA EDIMONSA	2	38	35	37	1	AMIGA POR FAVOR	Pedro Fernandez	MACHETE	34
14	13	11	21	POR QUIEN ME DEJAS	Los Creadores Del Pasito Duranguense De Alfredo Ramirez	DISA EDIMONSA	9	39	34	36	1	LLEGASTE TU	Jesse & Joy	WARNER LATINA	34
15	17	18	11	CONTEO REGRESIVO	Gilberto Santa Rosa	SONY BMG NORTE	7	40	40	42	1	AMOR MORTAL	Los Inquietos Del Norte	EAGLE	40
16	11	12	21	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	El Chapo De Sinaloa	DISA	7	41	37	35	1	DON'T STOP THE MUSIC	Rihanna	SRP/DEF JAM/UMG	35
17	15	14	10	TOMAME O DEJAME	Banda El Recodo	FONOVISA	8	42	38	41	1	COMO UN LOBO	Miguel Bose Featuring Binba Bose	WARNER LATINA	38
18	14	8	10	LA VECINA	Angel & Khriz	MACHETE	15	43	41	44	1	ENREDAME	Fonseca	EMI TELEVISION	43
19	23	15	1	AMANTES ESCONDIDOS	German Montero	UNIVISION	20	44	41	44	1	AMOR DESPERDICIADO	Frank Reyes	M.P. JAV & R	41
20	21	28	1	PEGADITO	Tommy Torres	WARNER LATINA	21	45	NEW	1	ERES	Alejandro Fernandez	SONY BMG NORTE	45	
21	30	46	3	AHORA ENTENDI	Yuridia	SONY BMG NORTE	16	46	NEW	1	PERDONO Y OLVIDO	Pepe Aguilar	EMI TELEVISION	46	
22	20	21	11	HASTA EL DIA DE HOY	Los Dareyes De La Sierra	DISA	19	47	47	-	1	EMPEZAR DESDE CERO	RBD	EMI TELEVISION	47
23	19	25	4	SIN TU AMOR	Alacranes Musical	UNIVISION	9	48	50	23	1	SI TU TE ATREVES	Luis Miguel	WARNER LATINA	23
24	24	19	11	TE QUIERO MUCHO	Patrulla 81	DISA	15	49	NEW	1	EL PROXIMO TONTO	Banda Machos	SONY BMG NORTE	49	
25	22	26	19					50	43	40	1	ELLA MENEJA	NG2	SONY BMG NORTE	40

Still hanging on after 17 weeks, long-lived multiformat hit with Danish origins matches chart peak from three weeks ago.

Banda Machos debut at No. 49 with title track from new album, due April 29.

Two songs authored by Fonseca debut this week, his latest at No. 43 and this one by Fernandez.

TOP LATIN ALBUMS™					TOP LATIN ALBUMS™					TOP LATIN ALBUMS™					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	4	#1 ENRIQUE IGLESIAS	95/08		1	26	25	24	7	LOS HOROSCOPOS DE DURANGO	Ayer Hoy Y Siempre	8	51
2	2	2	11	FLEX	Te Quiero		1	27	29	32	7	AVENTURA	K.O.B.: Live	2	52
3	3	6	31	GREATEST GAINER VICENTE FERNANDEZ	Para Siempre		2	28	27	27	11	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrolladora	14	53
4	4	3	1	JUAN GABRIEL & ANA GABRIEL	Los Gabriel...Cantan A Mexico		3	29	31	31	7	LOS TUCANES DE TIJUANA	20 Aniversario	12	54
5	5	5	41	MARCO ANTONIO SOLIS	La Mejor... Coleccion		2	30	28	28	11	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	Listos Montados Y Amados	2	55
6	7	9	11	CAMILA	Todo Cambio		1	31	24	17	TOMMY TORRES	Tarde O Temprano	17	56	
7	8	10	21	WISIN & YANDEL	Wisin Vs. Yandel: Los Extraterrestres		2	32	32	33	10	BANDA EL RECODO	30 Pegaditas: Puros Comidos Y Rancheras	22	57
8	9	11	10	JUANES	La Vida... Es Un Ratico		1	33	30	26	2	LOS TEMERARIOS	Recuerdos Del Alma	1	58
9	6	4	1	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	Planeta Kumbia		4	34	35	39	42	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	7	59
10	10	14	21	AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden		3	35	39	40	30	VARIOUS ARTISTS	30 Corridos: Muy Perrones	24	60
11	13	13	10	VICENTE FERNANDEZ	Historia De Un Idololo		1	36	33	35	28	LA ARROLLADORA BANDA EL LIMON	Y Que Quede Claro	9	61
12	12	8	4	DIANA REYES	Insatisfecha		2	37	34	38	14	ALACRANES MUSICAL	Ahora Y Siempre	2	62
13	15	18	21	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos		9	38	38	47	11	ALEJANDRO FERNANDEZ	15 Anos De Exitos	7	63
14	11	7	1	LOS TIGRES DEL NORTE	Raices		1	39	44	37	10	K-PAZ DE LA SIERRA	15 Autenticos Exitos	12	64
15	18	20	9	EL TRONO DE MEXICO	Cruzando Fronteras		9	40	NEW	1	BETO QUINTANILLA	La Santisima Muerte	40	65	
16	14	12	1	K-PAZ DE LA SIERRA	En Vivo Desde El Auditorio Nac		1	41	36	53	3	PATRULLA 81	A Mi Ley	6	66
17	19	16	10	LOS CUATES DE SINALOA	Puros Exitos Chacas		14	42	40	41	32	EL CHAPO DE SINALOA	15 Autenticos Exitos	21	67
18	17	23	15	GRUPO NUEVA VIDA	Mejores Cantos Religiosos		15	43	37	36	1	LOS RAZOS DE SACRAMENTO Y REYNALDO	El Dueno Del Perico	14	68
19	20	22	10	VARIOUS ARTISTS	Bachata # 1s		6	44	49	49	47	LOS TUCANES DE TIJUANA	La Mejor... Coleccion De Corridos	9	69
20	16	15	7	AKWID	La Novela		10	45	43	46	11	CARDENALES DE NUEVO LEON	25 Aniversario: Edicion Limitada	22	70
21	NEW	1	1	LUPILLO RIVERA	Tiro De Gracia		21	46	47	42	1	LOS TERRIBLES DEL NORTE	La Mejor... Coleccion De Cumbia	24	71
22	22	19	1	DUELO	Historias De Valientes		19	47	NEW	1	DLG	Renacer	47	72	
23	21	21	21	K-PAZ DE LA SIERRA	Capaz De Todo Por Ti		1	48	73	55	3	PACE SETTER ESPINOZA PAZ	El Canta Autor Del Pueblo	48	73
24	26	29	1	LA FACTORIA	Nueva Metas		23	49	50	59	10	LOS BUKIS	30 Recuerdos Inolvidables	12	74
25	23	30	11	CONJUNTO PRIMAVERA	Que Ganas De Volver		1	50	48	52	41	BRAZEROS MUSICAL DE DURANGO	Linea De Oro: La Abeja Miop...	21	75

LATIN

Billboard DANCE

MAY 3 2008

LATIN AIRPLAY

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NO TE HUBIERAS IDO	MANA (WARNER LATINA)
2	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
4	4	ME ENAMORA	JUANES (UNIVERSAL LATINO)
5	5	TE QUIERO	FLEX (EMI TELEVISIA)
6	6	TODO CAMBIO	CAMILA (SONY BMG NORTE)
7	7	CADA QUE...	BELANOVA (UNIVERSAL LATINO)
8	9	PEGADITO	TOMMY TORRES (WARNER LATINA)
9	8	AHORA ENTENDI	YURIDIA (SONY BMG NORTE)
10	13	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
11	10	YO QUIERO	CAMILA (SONY BMG NORTE)
12	11	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
13	12	LLEGASTE TU	JESSE & JOY (WARNER LATINA)
14	16	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
15	14	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)

LATIN ALBUMS

POP		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	ENRIQUE IGLESIAS	95/08 (UNIVERSAL LATINO)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	4	CAMILA	TODO CAMBIO (SONY BMG NORTE)
4	5	JUANES	LA VIDA... ES UN RITICO (UNIVERSAL LATINO)
5	3	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISIA)
6	6	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	7	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
8	8	TOMMY TORRES	TARDE O TEMPRANO (WARNER LATINA)
9	9	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
10	12	RICARDO ARJONA	QUEN DIJO AYER... SPECIAL EDITION (SONY BMG NORTE)
11	10	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATINO)
12	14	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
13	15	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
14	13	VARIOUS ARTISTS	NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISIA)
15	11	RAPHAEL	YO SO AQUEL... LOS EXITOS (DISCOS 605/SONY BMG NORTE)

RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AHORA ES	WISIN & YANDEL (MACHETE)
2	2	TE QUIERO	FLEX (EMI TELEVISIA)
3	6	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
4	3	LA VECINA	ANGEL & KHRIZ (VI/MACHETE)
5	5	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
6	27	NO ME DIGAS QUE NO	XTREME FEATURING ARIENNE (LA CALLE/UNIVISION)
7	26	MOVE SHAKE DROP	OJ LAZ (DIAZ BROTHERS/TVT)
8	7	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
9	9	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
10	20	LOW	FLO RIDA FEATURING T-PAIN (PDE BOY/ATLANTIC)
11	10	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOSSIE (TRILL/ASYLUM/ATLANTIC)
12	23	TU TE LAS TRAE	YOMD (BLACK PEARL)
13	18	ELEVATOR	FLO RIDA FEATURING TIMBALAND (PDE BOY/ATLANTIC)
14	21	WHAT YOU GOT	COLBY D'ONNIS FEATURING AKON (KONLIVE/GEFFEN/INTERSCOPE)
15	-	EL DIFICIL	DE LA GHETTO (CMG/SRC/UNIVERSAL MOTOWN)

RHYTHM

RHYTHM		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	FLEX	TE QUIERO (ASTERISCO/SDAD/EMI TELEVISIA)
2	2	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
3	3	AKWID	LA NOVELA (UNIVISION/UG)
4	4	LA FACTORIA	NUEVA METAS (UNIVERSAL LATINO)
5	5	ANGEL & KHRIZ	SHOWTIME (VI/MACHETE)
6	7	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
7	8	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
8	6	EL CHIVO	CICATRICES (AZTEC SOULS/VIRUS)
9	9	DON OMAR	KING OF KINGS (VI/MACHETE)
10	10	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/GA)
11	12	AKWID	GREATEST EXITOS (HEADLINERS/UNIVISION/UG)
12	11	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
13	13	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISIA)
14	14	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
15	15	VARIOUS ARTISTS	LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)

REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	1	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
3	8	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
4	6	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
5	3	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
6	7	POR QUIEN ME DEJAS	LOS CREADOREZ DEL PASTIO DURANGOENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
7	5	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
8	4	TOMAME O DEJAME	BANDA EL RECODO (FONOVISA)
9	10	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
10	11	AMANTES ESCONDIDOS	GERMAN MONTERO (UNIVISION)
11	9	HASTA EL DIA DE HOY	LOS DAREYES DE LA SIERRA (DISA)
12	13	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
13	2	TE QUIERO MUCHO	PATRUILLA 81 (DISA)
14	16	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISA)
15	18	TE AMO	LOS HOROSCOPOS DE DURANGO (UNIVISION)

REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	2	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
3	5	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	DIANA REYES	INSATISFECHA (DBG)
5	3	LOS TIGRES DEL NORTE	RAICES (FONOVISA/UG)
6	7	EL TRONO DE MEXICO	CRUZANDO FRONTERAS (DBG)
7	6	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
8	8	LOS CUATES DE SINALOA	PUROS EXITOS CHACAS (SONY BMG NORTE)
9	-	LUPILLO RIVERA	TIRO DE GRACIA (ASL/MACHETE)
10	10	DUELO	HISTORIAS DE VALIENTES (UNIVISION/UG)
11	9	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
12	11	CONJUNTO PRIMAVERA	QUE BANAS DE VOLVER (FONOVISA/UG)
13	12	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
14	13	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
15	16	LOS TUCANES DE TIJUANA	20 ANIVERSARIO (UNIVISION/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 BREAK YOU	RALPH FALCON NERVOUS
2	5	5	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
3	3	10	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
4	6	9	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
5	8	7	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON LEGACY/EPIC
6	9	9	DAYLIGHT	KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA
7	10	9	EVERYBODY UP	ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY
8	11	10	LOVELIGHT	ROBBIE WILLIAMS EMI
9	4	8	I'M A FIRE	DONNA SUMMER BURGUNDY
10	13	5	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON DREAM MERCHANT 21/CMG
11	18	4	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
12	32	2	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
13	1	10	SENSUAL SEDUCTION	SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
14	12	10	BREAKAWAY	DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
15	7	11	IF	COLETTE OM
16	15	8	DROP THAT BEAT	TWISTED DEE HAMMER
17	14	13	THE FLAME 2008	ERIN HAMILTON TRAX
18	22	6	ME	TAMIA SILVER LABEL/PIUS 1/IMAGE/TOMMY BOY
19	17	13	GET THIS PARTY STARTED	SHIRLEY BASSEY LOCK STOCK AND BARREL/DECCA
20	26	5	LEAVIN'	JESSE MCCARTNEY HOLLYWOOD
21	19	13	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
22	23	7	A&E	GOLDFRAPP MUTE
23	29	5	THIS IS NOT REAL LOVE	GEORGE MICHAEL & MUTYA EPIC
24	28	7	FOOL (IF YOU THINK IT'S OVER)	NEMESIS RISING CURB/REPRISE
25	30	15	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	41	3	DISCO LIES	MOBY MUTE
27	50	2	POWER PICK BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
28	37	3	BLEEDING LOVE	LEONA LEWIS SYCO/JRMG
29	20	12	FEEDBACK	JANET ISLAND/IDJMG
30	21	9	I GET OFF	RON PERKOV ARPEE
31	31	7	DRUM NATION	MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE
32	36	4	THE RIGHT LIFE	SEAL WARNER BROS.
33	35	6	WORK IT	DJ KLO GARRILLO MUSIC
34	25	12	BESITO PA TI	LA LUPE EMUSICA/FANIA
35	45	3	TURN IT UP	MADONNA PRESENTS BASSTOY BLUEPLATE
36	27	11	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
37	38	6	I CAN HEAR THE MONEY	LENA DUAUIM
38	16	15	BEAUTIFUL	TAYLOR DAYNE INTENTION
39	44	3	FUNPLEX	THE B-52S ASTRALWERKS
40	40	40	WHAT'S DONE IS DONE	TRACY YOUNG FEATURING CEEVIX FEROSH
41	47	3	I FEEL UPSIDE DOWN	THE ONES A TOUCH OF CLASS/PEACE BISQUIT
42	33	7	CLAP YOUR HANDS	RAMADA UP IN THE AIR
43	49	2	ALL I SEE	KYLIE FEATURING MIMS CAPITOL/ASTRALWERKS
44	NEW	NEW	JUST DANCE	LADY GAGA FEAT. COLBY D'ONNIS STREAMLINE/KONLIVE/INTERSCOPE
45	24	15	THE BOSS	KHISTINE W FLY AGAIN
46	NEW	NEW	SHAKE IT	ANAME FEAT. TONY TOUCH & MRL VEGAS SILVER LABEL/TOMMY BOY
47	40	16	TOGETHER	BOB SINCLAIR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
48	NEW	NEW	EVERYTHING IS BEAUTIFUL	STATIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC
49	46	11	LONG TIME	ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
50	34	11	I GOT A FEELIN'	VICKI SHEPARD FEATURING JEANIE TRACY REDZONE

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	2	5	#1 GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*AG	
2	1	2	NINE INCH NAILS	GHOSTS-IV THE NULL CORPORATION 26*	
3	3	3	MOBY	LAST NIGHT MUTE 9383*	
4	NEW	NEW	M83	SATURDAYS-YOUTH MUTE 9384	
5	4	12	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106	
6	7	2	CUT /// COPY	IN GHOST COLOURS MODULAR 050	
7	5	2	JASON NEVINS	THRIVEMIX PRESENTS DANCE ANTHEMS 2: THRIVEDANCE 90782/THRIVE	
8	9	31	METRO STATION	METRO STATION RED INK 10521	
9	10	35	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
10	8	13	VARIOUS ARTISTS	ULTRA.DANCE 09 ULTRA 1636	
11	6	3	KYLIE MINOQUE	X ASTRALWERKS/CAPITOL 14780	
12	11	5	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVE/DANCE 90780/THRIVE	
13	12	1	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG	
14	13	7	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001109	
15	14	7	CASCADA	PERFECT DAY ROBBINS 75079	
16	16	11	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	
17	18	20	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
18	17	4	SOUNDTRACK	21 COLUMBIA 227777/SONY MUSIC	
19	20	41	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
20	19	12	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	
21	15	2	RAVIN	BUDDHA-BAR X GEORGE V 23030	
22	22	26	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
23	21	22	NINE INCH NAILS	Y34RZB0R3MIX30 INTERSCOPE 010331*/IGA	
24	RE-ENTRY	RE-ENTRY	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SFRAM/REPRISE 4225/WARNER BROS.	
25	RE-ENTRY	RE-ENTRY	TIESTO	IN SEARCH OF SUNRISE 6: IBIZA BLACK HOLE 30759/NETTWERK	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	11	#1 NOW YOU'RE GONE	BASSHUNTER FEAT. DJ MENTAL, THEO'S BAZZHEADS ULTRA
2	3	5	BLEEDING LOVE	LEONA LEWIS SYCO/JRMG
3	2	12	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
4	4	5	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
5	5	10	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
6	6	25	LET ME THINK ABOUT IT	IDA CORR LIFTED/KICK/INTERSCOPE/WARNER BROS.
7	7	6	TOUCH MY BODY	MARIAH CAREY ISLAND/IDJMG
8	10	8	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
9	8	24	ANTHEM	FILO & PERI FEATURING ERIC LUMIERE ULTRA
10	9	11	JUST FINE	MARY J. BLIGE MTRIAARCH/GEFFEN/INTERSCOPE
11	12	6	DEEP AT NIGHT	ERCOLO VS. HEIKKI L. NERVOUS
12	21	2	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
13	11	8	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
14	18	11	FEEDBACK	JANET ISLAND/IDJMG
15	17	13	LOVE HAS GONE	DAVE ARMSTRONG & REDROCHE ULTRA
16	24	2	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
17	15	4	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON DREAM MERCHANT 21/CMG
18	20	4	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD
19	22	8	SPEED UP	FUNKERMAN ULTRA
20	NEW	NEW	DISCO LIES	MOBY MUTE
21	NEW	NEW	TOCA'S MIRACLE 2008	FRAGMA STRICTLY RHYTHM
22	14	19	BABY WHEN THE LIGHT	DAVID GIUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
23	NEW	NEW	DAMAGED	DANITY KANE BAD BOY/ATLANTIC
24	RE-ENTRY	RE-ENTRY	INTO THE DARK	FERRY CORSTEN & HOWARD JONES ULTRA
25	16	3	THE RIGHT LIFE	SEAL WARNER BROS.

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HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN) APRIL 23, 2008
1	NEW	HY HEARTY (FIRST LTD VERSION CD/DVD) HIGASHIYAKENA
2	NEW	YUZU WONDERFUL WORLD (FIRST LTD VERSION CD/DVD) TOY'S FACTORY
3	NEW	PERFUME GAME (FIRST LIMITED VERSION CD/DVD) TOKUMA
4	4	HIKARU UTADA HEART STATION EMI
5	1	YUI I LOVED YESTERDAY (FIRST LTD CD/DVD) SONY
6	2	EXILE EXILE CATCHY BEST (CD/DVD) AVEX TRAX
7	3	YUI I LOVED YESTERDAY SONY
8	NEW	MARIAH CAREY E=MC2 ISLAND
9	NEW	PERFUME GAME TOKUMA
10	7	MIRIYA KATO TOKYO STAR SONY

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/FOP/TITE-LIVE) APRIL 22, 2008
1	1	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
2	2	DUFFY ROCKFERRY A&M
3	12	AMY WINEHOUSE BACK TO BLACK ISLAND
4	6	ALAIN BASHUNG BLEU PETROLE BARCLAY
5	3	LEE CASTEL PRESSEE DE VIVRE ULM
6	NEW	MARIAH CAREY E=MC2 ISLAND
7	4	GRAND CORPS MALADE ENFANT DE LA VILLE AZ
8	10	RENAN LUCE REPENTI BARCLAY
9	8	ERA REBORN MERCURY
10	5	CAMILLE MUSIC HOLE VIRGIN

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIM/NIELSEN) APRIL 21, 2008
1	1	VASCO ROSSI IL MONDO CHE VORREI CAPITOL
2	2	JOVANOTTI SAFARI MERCURY
3	NEW	CAPAREZZA LE DIMENSIONI DEL MIO CAOS VIRGIN
4	3	R.E.M. ACCELERATE WARNER BROS
5	4	AMY WINEHOUSE BACK TO BLACK ISLAND
6	5	GIANNA NANNINI GIANNA BEST POLYDOR
7	6	DUFFY ROCKFERRY A&M
8	8	SONORA LIBERI DA SEMPRE RICORDI
9	NEW	MARIAH CAREY E=MC2 ISLAND
10	NEW	THE ROLLING STONES SHINE A LIGHT POLYDOR

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) APRIL 18, 2008
1	6	JENNIE LET ME LOVE YOU E.M.D. ARIOLA
2	1	HERO CHARLOTTE PERRELLI M&L
3	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
4	3	EMPTY ROOM SANNA NIELSEN M&L
5	4	HUR SVART KAN DET VA' LINDA BENGTZING M&L

ALBUMS		
THIS WEEK	LAST WEEK	(GLF) APRIL 18, 2008
1	NEW	DUFFY ROCKFERRY A&M
2	2	CHRISTER SJOGREN JUBILEUM 40 AR MED CHRISTER SJOGREN NMG
3	NEW	BWO PANDEMONIUM-THE SINGLES COLLECTION CAPITOL
4	3	HAKAN HELLSTROM FOR SENT FOR EDELWEISS DOLORES
5	4	EROS RAMAZZOTTI E2 ARIOLA

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) APRIL 20, 2008
1	NEW	THE KOOKS KONK VIRGIN
2	5	LEONA LEWIS SPIRIT SYCO
3	NEW	MARIAH CAREY E=MC2 ISLAND
4	1	DUFFY ROCKFERRY A&M
5	8	SCOUTING FOR GIRLS SCOUTING FOR GIRLS EPIC
6	NEW	ELLIOT MINOR ELLIOT MINOR REPOSITION
7	6	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER
8	3	R.E.M. ACCELERATE WARNER BROS
9	4	COURTEENERS ST JUDE A&M
10	7	ONEREPUBLIC DREAMING OUT LOUD INTERSCOPE

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) APRIL 20, 2008
1	NEW	THE PRESETS APOCALYPSD MODULAR
2	NEW	COG SHARING SPACE DIFFERENT
3	1	K.D. LANG WATERSHED NONESUCH
4	3	SOUNDTRACK STEP UP 2: THE STREETS ATLANTIC
5	2	ANDRE RIEU THE 100 MOST BEAUTIFUL MELODIES UNIVERSAL
6	6	CHRIS BROWN EXCLUSIVE JIVE/ZOMBA
7	5	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
8	NEW	THE KOOKS KONK VIRGIN
9	10	CUT COPY IN GHOST COLOURS MOD
10	8	NEWTON FAULKNER HAND BUILT BY ROBOTS ICH + ICH

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) APRIL 23, 2008
1	1	EL CANTO DEL LOCO PERSONAS SONY BMG
2	17	DUFFY ROCKFERRY A&M
3	2	MIGUEL BOSE PAPITO CAROSELLO
4	3	AMY WINEHOUSE BACK TO BLACK ISLAND
5	4	ESTOPA ALLENRDK SONY BMG
6	11	AMY WINEHOUSE FRANK ISLAND
7	9	FITO Y LOS FITIPALDIS POR LA BOCA VIVÉ EL PEZ DRD
8	10	CARLOS BAUTE DE MI PUNO Y LETRA DRD
9	7	CAMARON DE LA ISLA REENCUENTRO UNIVERSAL
10	12	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA CHART TRACK) APRIL 18, 2008
1	1	GALWAY GIRL MUNDY & SHARON SHANNON CAMCOR
2	2	LOW FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC
3	3	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
4	6	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
5	4	WITH YOU CHRIS BROWN 19/ZOMBA

ALBUMS		
THIS WEEK	LAST WEEK	(IRMA CHART TRACK) APRIL 18, 2008
1	1	MARY BLACK 25 YEARS - 25 SONGS 3U
2	NEW	THE KOOKS KONK VIRGIN
3	2	R.E.M. ACCELERATE WARNER BROS
4	3	DUFFY ROCKFERRY A&M
5	4	GLEN HANSARD/MARKETA IRGLOVA ONCE SONY BMG

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) APRIL 22, 2008
1	1	UDO LINDENBERG STARK WIE ZWEI WARNER
2	2	AMY WINEHOUSE BACK TO BLACK ISLAND
3	3	DUFFY ROCKFERRY A&M
4	4	ICH + ICH VOM SELBEN STERN UNIVERSAL
5	5	R.E.M. ACCELERATE WARNER BROS
6	NEW	THE KOOKS KONK VIRGIN
7	NEW	MARIAH CAREY E=MC2 ISLAND
8	12	DIE AERZTE JAZZ IST ANDERS HOT ACTION
9	7	THE ROLLING STONES SHINE A LIGHT POLYDOR
10	NEW	CHILDREN OF BODOM BLOODDRUNK SPINEFARM

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) MAY 3, 2008
1	NEW	MARIAH CAREY E=MC2 ISLAND/UNIVERSAL
2	1	LEONA LEWIS SPIRIT SYCO J SONY BMG
3	NEW	MILEY CYRUS HAWAII HIGTAM MILEY CYRUS: THE BEST OF BOTH WORLDS CONCERT HOLLYWOOD/ALT DISNEY/UNIVERSAL
4	4	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
5	RE	SOUNDTRACK JUNO FOX RHINO WARNER
6	5	MILEY CYRUS HAWAII HIGTAM 2 (SOUNDTRACK) MEET MILEY CYRUS: HOLLYWOOD/ALT DISNEY/UNIVERSAL
7	NEW	CHILDREN OF BODOM BLOODDRUNK SPINEFARM/UNIVERSAL
8	NEW	RUSH SNAKES & ARROWS LIVE ANTHEM WARNER
9	2	FEIST THE REMINDER ARTS & CRAFTS EMI
10	8	THEORY OF A DEADMAN SCARS & SOUVENIRS 604/UNIVERSAL

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) APRIL 22, 2008
1	1	VICENTE FERNANDEZ PARA SIEMPRE SONY BMG
2	15	ENRIQUE IGLESIAS 95-08 EXITOS DELUXE UNIVERSAL
3	2	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
4	3	XIMENA SARINANA MEDIocre WARNER
5	4	TIMBRICHE VIVO EN VIVO EMI
6	5	JONAS BROTHERS JONAS BROTHERS UNIVERSAL
7	6	EMMANUEL RETRD EN VIVO UNIVERSAL
8	9	HEROES DEL SILENCIO TOUR 2007 EMI TELEVISION
9	7	NIGGA TE QUIERO EMI
10	11	ALEJANDRO FERNANDEZ 15 ANOS DE EXITO SONY BMG

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) APRIL 21, 2008
1	1	NO AIR JORDIN SPARKS FT. CHRIS BROWN SONY BMG
2	2	LOVE IN THE CLUB USHER FT. YOUNG JEEZY SONY BMG
3	3	TOUCH MY BODY MARIAH CAREY INTERSCOPE
4	7	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
5	5	SHAWTY GET LOOSE LIL MAMA FT. CHRIS BROWN SONY BMG

ALBUMS		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) APRIL 21, 2008
1	2	DUFFY ROCKFERRY A&M
2	NEW	GEOFF SEWELL BELIEVE SEWELL/ODE
3	1	AMY WINEHOUSE BACK TO BLACK ISLAND
4	6	SOUNDTRACK STEP UP 2: THE STREETS WEA
5	3	ONEREPUBLIC DREAMING OUT LOUD INTERSCOPE

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 3, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
2	2	MERCY DUFFY A&M
3	3	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL ATLANTIC
4	4	LOW FLO RIDA FT. T-PAIN POE BOY/ATLANTIC
5	6	BLACK AND GOLD SAM SPARROW ISLAND
6	7	CRY FOR YOU SEPTEMBER CATCHY TUNES/FAMILY TREE
7	12	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
8	5	TOUCH MY BODY MARIAH CAREY ISLAND
9	8	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
10	11	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIHO COLUMBIA
11	9	ALWAYS WHERE I NEED TO BE THE KOOKS VIRGIN
12	10	NEW SOUL Yael Naim TOT OU TARD WARNER
13	15	FASCINATION ALPHABET COPENHAGEN
14	NEW	BREAK THE ICE BRITNEY SPEARS JIVE/ZOMBA
15	14	WITH YOU CHRIS BROWN JIVE/ZOMBA
16	NEW	HEARTBEAT SCOUTING FOR GIRLS EPIC
17	18	BLEEDING LOVE LEONA LEWIS SYCO
18	NEW	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
19	13	BETTER IN TIME LEONA LEWIS SYCO
20	NEW	HEARTBREAKER WILL I AM WILL I AM/INTERSCOPE

EURO DIGITAL SPOTLIGHT AUSTRIA		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 3, 2008
1	1	MERCY DUFFY A&M
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
3	3	NEW SOUL Yael Naim TOT OU TARD/WARNER
4	4	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIHO COLUMBIA
5	NEW	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
6	7	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
7	8	ALMOST LOVER A FINE FRENZY VIRGIN
8	6	BACK TO BLACK AMY WINEHOUSE ISLAND
9	10	LOW FLO RIDA FT. T-PAIN POE BOY/ATLANTIC
10	NEW	LET ME THINK ABOUT IT IDA CORR VS FEDOE LE GRAND DATA

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) APRIL 23, 2008
1	3	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
2	1	AL DUURT DE NACHT TOT MORGEN LUTUK PLAY OUT
3	2	EEN STER CHRISTOFF ARS
4	43	I FEEL THE SAME WAY SANDRINE TEG
5	6	MERCY DUFFY A&M

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) APRIL 23, 2008
1	NEW	DEUS VANTAGE POINT ISLAND
2	1	ARSENAL LOTUK PLAY OUT
3	2	MOBY LAST NIGHT MUTE
4	10	THE KOOKS KONK VIRGIN
5	4	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 23, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	1	MERCY	DUFFY A&M
3	4	LOW	FLO RIDA FEAT. T-PAIN PDE BOY/ATLANTIC
4	5	BLEEDING LOVE	LEONA LEWIS SYCO
5	NEW	TIRED OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE
6	3	TOUCH MY BODY	MARIAH CAREY ISLAND
7	6	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
8	9	BLACK & GOLD	SAM SPARROW ISLAND
9	7	NEW SOUL	YAEL NAIM TOT OU TARD/WARNER
10	8	HE, BILOUTE! MONTE L'SON! HEIN!	CH'TI DJ NORD-WAY
11	13	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLI/O/COLUMBIA
12	15	SO SOLL ES BLEIBEN	ICH + ICH POLYDOR
13	14	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
14	10	KUSCHEL SONG	SCHNUFFEL COLUMBIA
15	35	CRY FOR YOU	SEPTEMBER HARDBEAT

ALBUMS

APRIL 23, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	DUFFY	ROCKFERRY A&M
2	3	AMY WINEHOUSE	BACK TO BLACK ISLAND
3	NEW	MARIAH CAREY	E=MC2 ISLAND
4	NEW	THE KOOKS	KONK VIRGIN
5	2	R.E.M.	ACCELERATE WARNER BROS.
6	5	LEONA LEWIS	SPIRIT SYCO
7	4	THE ROLLING STONES	SHINE A LIGHT POLYDOR
8	6	UDO LINDENBERG	STARK WIE ZWEI WARNER BROS.
9	18	AMY MACDONALD	THIS IS THE LIFE VERTIGO
10	12	ADELE	19 XL
11	8	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
12	11	FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA
13	9	MOBY	LAST NIGHT MUTE
14	13	ICH + ICH	VOM SELBEN STERN POLYDOR
15	10	ONEREPUBLIC	DREAMING OUT LOUD MOSLEY/INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 23, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	2	MERCY	DUFFY A&M
3	3	BLEEDING LOVE	LEONA LEWIS SYCO
4	4	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
5	7	TOUCH MY BODY	MARIAH CAREY ISLAND
6	5	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
7	6	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
8	11	WITH YOU	CHRIS BROWN JIVE/ZOMBA
9	10	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
10	8	NEW SOUL	YAEL NAIM TOT OU TARD/WARNER
11	9	IN MY ARMS	KYLIE MINOGUE PARLOPHONE
12	23	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA
13	14	CHASING PAVEMENTS	ADELE XL
14	13	SUPERNATURAL SUPERSERIOUS	R.E.M. WARNER BROS.
15	48	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON FT. AKON LEGACY/EPIC

SALES DATA COMPILED BY
nielsen
SoundScan

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	2	#1 P.O.D.	WHEN ANGELS & SERPENTS DANCE IN/COLUMBIA 42407/PROVIDENT-INTEGRITY	
2	3	121	FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	
3	4	3	CECE WINANS	THY KINGDOM COME PURESPRINGS GOSPEL/EMI GOSPEL 4966/EMI CMG	
4	6	2	VARIOUS ARTISTS	WOW HITS 1 SONY BMG MUSIC/PROVIDENT/WORD-CURB/EMI CMG 10679/PROVIDENT-INTEGRITY	
5	5	34	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
6	HOT SHOT DEBUT		GAITHER VOCAL BAND	LOVIN' LIFE GAITHER MUSIC GROUP 2746/EMI CMG	
7	7	3	HAWK NELSON	HAWK NELSON...IS MY FRIEND! BEC/TOOTH & NAIL 5346/EMI CMG	
8	11	29	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
9	NEW		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	ROCK OF AGES GAITHER MUSIC GROUP 2771/EMI CMG	
10	8	3	HILLSONG	THE HEART REVOLUTION: WITH HEARTS AS ONE INTEGRITY 4370/PROVIDENT-INTEGRITY	
11	NEW		WORTH DYING FOR	WORTH DYING FOR INTEGRITY 4380/PROVIDENT-INTEGRITY	
12	10	18	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
13	22		MERCYME	ALL THAT IS WITHIN ME IN/COLUMBIA 12573/PROVIDENT-INTEGRITY	
14	13	3	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
15	19	10	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
16	18	81	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
17	15	29	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
18	20	26	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
19	17	11	VARIOUS ARTISTS	HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLE OPRY. LIVE OPRY/CIA NASHVILLE 20529/PROVIDENT-INTEGRITY	
20	22	34	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
21	14	5	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
22	43	29	GREATEST GAINER NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
23	23	15	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	
24	30	61	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
25	25	90	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
26	24	8	PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10869/PROVIDENT-INTEGRITY	
27	NEW		DESTROY THE RUNNER	J. LUCIFER SOLID STATE 0964/EMI CMG	
28	34	38	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
29	29	37	THIRD DAY	CHRONOLOGY: VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
30	31	30	DAVID CROWDER BAND	REMEDY SIXS TIPS SPARROW 2684/EMI CMG	
31	21	11	PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY SIXSTEPS/SPARROW 5422/EMI CMG	
32	27	8	LEELAND	OPPOSITE WAY ESSENTIAL 10854/PROVIDENT-INTEGRITY	
33	28	3	JARS OF CLAY	GREATEST HITS ESSENTIAL 10880/PROVIDENT-INTEGRITY	
34	RE-ENTRY		MARK LOWRY	I LOVE TO TELL THE STORY: A HYMNS COLLECTION GAITHER MUSIC GROUP 2735	
35	33	14	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
36	47	36	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
37	38	22	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
38	9	35	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY/TIME LIFE 19404/PROVIDENT-INTEGRITY	
39	46	39	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
40	RE-ENTRY		JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
41	37	8	STELLAR KART	EXPECT THE IMPOSSIBLE WORD-CURB 887296	
42	RE-ENTRY		UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
43	40	28	AMY GRANT	GREATEST HITS SPARROW 2797/EMI CMG	
44	2	2	GATEWAY WORSHIP	WAKE UP THE WORLD INTEGRITY 4372 EXP/PROVIDENT-INTEGRITY	
45	12	2	MATT MAHER	EMPTY & BEAUTIFUL ESSENTIAL 10857/PROVIDENT-INTEGRITY	
46	26	3	DELIRIOUS?	KINGDOM OF COMFORT FURIOUS?/SPARROW 5685/EMI CMG	
47	45	11	CANTON JONES	KINGDOM BUSINESS ARROW/UMCG 4234091/EMI CMG	
48	RE-ENTRY		JACI VELASQUEZ	LOVE OUT LOUD A POSTROPHE 741004/WORD-CURB	
49	RE-ENTRY		NEWSBOYS	GO IN/PO 1383/EMI CMG	
50	41	7	FIREFLIGHT	UNBREAKABLE FLICKER 10866/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	42	#1 MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
2	2	3	CECE WINANS	THY KINGDOM COME PURESPRINGS GOSPEL 84966/EMI GOSPEL	
3	HOT SHOT DEBUT		DORINDA CLARK-COLE	TAKE IT BACK GOSPO CENTRIC 10027/ZOMBA	
4	3	10	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA	
5	5	16	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
6	6	3	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610	
7	7	30	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD	
8	10	53	GREATEST GAINER NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
9	8	33	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
10	4	7	VARIOUS ARTISTS	VOICES: THE ULTIMATE GOSPEL COLLECTION BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE	
11	11	11	CANTON JONES	KINGDOM BUSINESS ARROW 4234091	
12	12	13	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY/COLUMBIA 1732/SONY MUSIC	
13	9	54	THE CLARK SISTERS	LIVE...ONE LAST TIME (EMI GOSPEL 81094)	
14	13	29	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL	
15	24	31	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
16	16	76	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6526/LIGHT	
17	19	64	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
18	NEW		BISHOP LEONARD SCOTT	BE LIFTED UP TYSCOT 984165/TASEIS	
19	14	13	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TEHILLAH 6951/LIGHT	
20	18	28	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
21	25	33	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR MCG 7056	
22	23	50	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 06764/ZOMBA	
23	26	6	NORMAN HUTCHINS	SPONTANEOUS PRAISE VOLUME ONE IR 020	
24	20	55	J MOSS	V2.../INJAM/GOSPO CENTRIC 87214/ZOMBA	
25	22	24	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
26	21	62	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 05333/ZOMBA	
27	32	30	MARVIN WINANS	ALONE BUT NOT ALONE PURESPRINGS GOSPEL 86278/EMI GOSPEL	
28	27	11	JONATHAN NELSON FEATURING PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 20860/SONY MUSIC	
29	29	89	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
30	15	10	CLINT BROWN	FALL LIKE RAIN TRIBE 2008	
31	33	7	FLAME	OUR WORLD: REDEEMED THE SEQUEL CROSS MOVEMENT 30030	
32	30	30	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
33	28	5	LARUE HOWARD	HOW GREAT IS OUR GOD EMI GOSPEL 03100	
34	31	12	JEFF MAJORS	SACRED MAJOR 7TH MUSIC ONE 753171	
35	35	7	MYRON WILLIAMS	MADE TO WORSHIP FLOW 8040	
36	40	25	DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSCOT 984160	
37	37	31	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
38	39	10	THE CLARK SISTERS	THE BEST OF THE CLARK SISTERS: ENCORE DEXTERITY SOUNDS/RHINO CUSTOM PRODUCTS 419452/RHINO	
39	38	4	VARIOUS ARTISTS	GOSPEL WORSHIP TOGETHER 25 WORSHIP FAVORITES WORSHIP/TOGETHER.COM 03102/EMI GOSPEL	
40	47	32	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASEIS	
41	36	10	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
42	17	12	THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS TIME LIFE 19548	
43	45	32	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
44	34	33	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
45	44	29	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
46	49	75	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
47	42	33	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE/VERITY 10028/ZOMBA	
48	41		ISAIAH D. THOMAS & ELEMENTS OF PRAISE	THE GREATEST HABAKKUK 003	
49	48	33	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
50	50	39	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	

CHARTS LEGEND

See below for complete legend information.

MAY 3 2008 ALBUMS

SALES DATA COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE TESTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numerical 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). Numerical 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. Numerical 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 INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT
1	HOT SHOT DEBUT	1 WK	THRICE	THE ALCHEMY INDEX, VOL. 3 & 4: AIR & EARTH VAGRANT 480 (13.98)		
2	NEW		CHILDREN OF BODOM	BLOODRUNN SPINEFARM 310/FONTANA INTERTATIONAL (14.98) Ⓢ		
3	1	2	RAY J	ALL I FEEL DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)		
4	NEW		DARK LOTUS	THE OPAQUE BROTHERHOOD PSYCHOPATHIC 4603 (12.98)		
5	2	2	NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26* (16.98)		
6	3	24	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓢ	5	
7	NEW		APOCALYPTIC	WORLDS COLLIDE 20-20 ENT. 21580/JIVE (13.98) Ⓢ		
8	4	24	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7	
9	12		VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)		
10	47		SOUNDTRACK	ONCE CANVAS/EMI/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) Ⓢ		
11	NEW		VARIOUS ARTISTS	SONGS OF THE SIREN EMI SPECIAL MARKETS 89339 EX/STARBUCKS (13.98)		
12	6	17	RADIOHEAD	IN RAINBOWS TBD 21622*/ATO (13.98)		
13	3		NICK CAVE & THE BAD SEEDS	DIG. LAZARUS, DIGIII MUTE/ANTI- 86943*/EPITAPH (17.98)		
14	18	5	SHE & HIM	VOLUME ONE MERGE 324 (15.98)		
15	11	3	IN FLAMES	A SENSE OF PURPOSE IF MUSIC EK. FOR. 4498/KOCH (17.98) Ⓢ		
16	21	35	SIX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)		
17	10	2	VARIOUS ARTISTS	PUNK GOES CRUNK FEARLESS 30108 (14.98)		
18	NEW		JAMES MCMURTRY	JUST US KIDS LIGHTNING ROD 9502 (16.98)		
19	17	7	THE BLACK CROWES	WARPAINT SILVER ARROW 01*/MEGAFORCE (15.98)		
20	20	7	FLOGGING MOLLY	FLOAT SIDEDUMMYY 1348* (16.98)		
21	38	2	GREATEST GAINER	CUT /// COPY IN GHOST COLOURS MODULAR 050 (10.98)		
22	22	2	JASON NEVINS	THRIVEMIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE (18.98)		
23	9	4	VARIOUS ARTISTS	VINTAGE COUNTRY: THE GOLDEN AGE OF COUNTRY MUSIC: SONY BMG CUSTOM MARKETING GROUP 0851 EX/STARBUCKS (13.98)		
24	23	12	BULLET FOR MY VALENTINE	SCREAM AIM FIRE 20-20 ENT./JIVE 21393*/ZOMBA (16.98)		
25	31	7	TEDDY BRENT	FASHIONABLE KASS 21347 (12.98)		
26	19	3	THE SWORD	GODS OF THE EARTH KEMADO 071* (12.98)		
27	12		THE BREEDERS	MOUNTAIN BATTLES 4AD 2803*/BEGGARS GROUP (14.98)		
28	15	8	DOLLY PARTON	BACKWOODS BARBIE DOLLY 925 (13.98)		
29	25	3	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610 (17.98 CD/DVD) Ⓢ		
30	24	65	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)		
31	16	5	SHEEK LOUCH	SILVERBACK GORILLA D-BLDC 5595*/KOCH (17.98)		
32	28	30	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 D3/ORIGINAL SIGNAL (11.98)		
33	NEW		OURS	MERCY: DANCING FOR THE DEATH OF AN IMAGINARY ENEMY AMERICAN 17761/COLUMBIA (12.98)		
34	49	3	VARIOUS ARTISTS	WE THE BEST MTS 29/RBC (13.98)		
35	36	47	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)		
36	32	14	ALL TIME LOW	SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)		
37	39	23	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) Ⓢ		
38	13	4	VARIOUS ARTISTS	FROM THE COFFEEHOUSE RHINO CUSTOM PRODUCTS 8175 EX/STARBUCKS (13.98)		
39	44	7	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/ROCKWORLD (17.98)		
40	14	2	TAPES 'N TAPES	WALK IT OFF XL 336*/BEGGARS GROUP (14.98)		
41	40	4	DIANA REYES	INSATISFECHA DBC 8700 (11.98)		
42	35	7	JACKSON BROWNE	SOLO ACOUSTIC VOL. 2 INSIDE 8021 (16.98)		
43	27	3	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111 (16.98)		
44	26	3	JOE SATRIANI	PROFESSOR SATRAFINIKILLUS AND THE MUSTERION OF ROCK RED INK 21262/EPIC (18.98)		
45	NEW		KOTTONMOUTH KINGS	KOTTONMOUTH XPERIENCE, VOL. 2: COSMIC THERAPY SUBURBAN NOIZE 94 (16.98 CD/DVD) Ⓢ		
46	41	13	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636 (18.98)		
47	45	9	JIM JONES	HARLEM'S AMERICAN GANGSTER KOCH 5073 (17.98)		
48	NEW		VARIOUS ARTISTS	JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS UNIVERSAL SPECIAL PRODUCTS 00387 EX/STARBUCKS (13.98)		
49	47	41	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)		
50	RE-ENTRY		EL TRONO DE MEXICO	CRUZANDO FRONTERAS DBC 8701 (11.98)		

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TOP DIGITAL: Release sold as a complete bundle through digital download services. WORLD: See chart's legend for rules and explanations. BILLBOARD.BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	BB 200 RANKING	CERT
1	NEW	1 WK	MARIAH CAREY		E=MC2 ISLAND /DJMG	1	
2	NEW		TRISTAN PRETTYMAN	Hello...X	VIRGIN	27	
3	1	2	LEONA LEWIS	Spirit	SYCO/J/RMG		
4	RE-ENTRY		SOUNDTRACK	Juno	FOX/RHINO /AG	8	
5	NEW		JASON MRAZ	We Dance. (EP)	ATLANTIC /AG	52	
6	NEW		LADY ANTEBELLUM	Lady Antebellum	CAPITOL NASHVILLE	4	
7	NEW		THE KOOKS	Konk	ASTRALWERKS	41	
8	NEW		SOUNDTRACK	Juno: B-Sides: Almost Adopted	FOX EX/RHINO		
9	6	37	DAUGHTRY	Daughtry	RCA 88860/RMG		3
10	2	3	R.E.M.	Accelerate	WARNER BROS. Ⓢ	9	
11	5		GNARLS BARKLEY	The Odd Couple	DOWNTOWN/ATLANTIC /AG	20	
12	NEW		THRICE	The Alchemy Index, Vol. 3 & 4: Air & Earth	VAGRANT	17	
13	3	4	THE RACONTEURS	Consolers Of The Lonely	THIRD MAN /WARNER BROS.	28	
14	4	4	PANIC AT THE DISCO	Pretty Odd	DECAYANCE/FUELED BY RAMEN /AG	25	
15	5		COUNTING CROWS	Saturday Nights & Sunday Mornings	DGC/GETTEN /IGA	29	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL	CERT
1	1	7	CELTIC THUNDER	CELTIC THUNDER: THE SHOW	CELTIC THUNDER 001/DECCA	
2	2	4	CELTIC WOMAN	A NEW JOURNEY	MANHATTAN 75110/BLG	
3	3	30	SOUNDTRACK	THE DARJEELING LIMITED	FOX 9240/ABKCO	
4	4	8	THE HIGH KINGS	THE HIGH KINGS MANHATTAN	21344/BLG	
5	5	3	VARIOUS ARTISTS	IN THE NAME OF LOVE: AFRICA CELEBRATES U2	SHOUT! FACTORY 10608/SONY BMG	
6	6	43	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD	BIG BOY 5911/MOUNTAIN APPLE	
7	RE-ENTRY		TOUMANI DIABATE	THE MANDE VARIATIONS	WORLD CIRCUIT/NONESUCH 433724/WARNER BROS.	
8	8	60	THE STARLITE SINGERS	IRISH FAVORITES	MADACY SPECIAL PRODUCTS 52835/MADACY	
9	7	13	DENGUE FEVER	VENUS ON EARTH	M80 101*	
10	9	26	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION	MADACY 53173	
11	10	27	MANU CHAO	LA RADIOLINA BECAUSE	68496*/NACIONAL	
12	RE-ENTRY		LADYSMITH BLACK MAMBAZO	ILEMBE: HONORING SHAKA ZULU	GALLO 3133/HEADS UP	
13	12	71	LOREENA MCKENITT	AN ANCIENT MUSE	QUINLAN ROAD/VERVE 007920/VG	
14	11	35	VARIOUS ARTISTS	IRISH TENORS	MADACY SPECIAL PRODUCTS 52839/MADACY	
15	NEW		CHRIS KIMBELL	PLAY: WORLD/ASIAN FUSION	GMG 20017	

iLIKE LIBRARIES: MOST ADDED FROM .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	2	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
3	3	1	MADLY	TRISTAN PRETTYMAN (VIRGIN)
4	4	5	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
5	5	5	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/RJMG)
6	6	5	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	7	5	LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
8	8	5	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECAYANCE/FUELED BY RAMEN/RRP)
9	9	4	MERCY	DUFFY (MERCURY/TOJMG)
10	10	2	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE (WARNER BROS.)
11	11	5	LOVE SONG	SARA BAREILLES (EPIC)
12	12	5	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
13	13	3	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
14	14	3	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
15	15	4	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)

TOP HEATSEEKERS					TOP HEATSEEKERS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	HOT SHOT DEBUT	1 WK	M83	Saturdays=Youth	26	7	2	MAN MAN	Rabbit Habits
2	NEW		JAMES MCMURTRY	Just Us Kids	27	38	4	LA FACTORIA	Nueva Metas
3	3	13	MGMT	Oracular Spectacular	28	26	3	FERRAS	Aliens & Rainbows
4	NEW		WORTH DYING FOR	Worth Dying For	29	18	2	HAYES CARLL	Trouble In Mind
5	12	2	GREATEST GAINER CUT /// COPY	In Ghost Colours	30	30	9	BON IVER	For Emma, Forever Ago
6	4	2	JASON NEVINS	ThriveMix Presents: Dance Anthems 2	31	33	9	JO JO JORGE FALCON	Los Mejores 99 Chistes Vol. 1
7	8	8	TEDDY BRENT	Fashionable	32	14	5	THE KILLS	Midnight Boom
8	2	3	THE SWORD	Gods Of The Earth	33	RE-ENTRY		AARON WATSON	Angels & Outlaws
9	5	21	WE THE KINGS	We The Kings	34	45	12	AIRBOURNE	Runnin' Wild
10	9	38	FIVE FINGER DEATH PUNCH	The Way Of The Fist	35	NEW		BLACK FRANCIS	Svn Engrs (EP)
11	NEW		OURS	Mercy... Dancing For The Death Of An Imaginary Enemy	36	28	2	FOALS	Antidotes
12	15	22	METRO STATION	Metro Station	37	25	7	MELODY GARDOT	Worrisome Heart
13	19	6	SAVING ABEL	Saving Abel	38	49	5	DEVOTCHKA	A Mad & Faithful Telling
14	20	3	FLOBOTS	Fight With Tools	39	NEW		SOILENT GREEN	Inevitable Collapse In The Presence Of Conviction
15	1	2	TAPES 'N TAPES	Walk It Off	40	34	26	NICK SWARDSON	Party
16	11	69	DRAGONFORCE	Inhuman Rampage	41	36	7	MARCUS MILLER	Marcus
17	NEW		HILARY MCRAE	Through These Walls	42	41	12	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrolladora
18	10	3	SUN KIL MOON	April	43	29	8	LUDO	You're Awful, I Love You
19	13	2	COLIN MELOY	Colin Meloy Sings Live!	44	RE-ENTRY		THE DODOS	Visitor
20	22	10	LOS CUATES DE SINALOA	Puros Exitos Chacas	45	NEW		BRIAN JONESTOWN MASSACRE	My Bloody Underground
21	21	15	GRUPO NUEVA VIDA	Mejores Cantos Religiosos	46	35	3	TOMMY TORRES	Tarde O Temprano
22	NEW		ARSIS	We Are The Nightmare	47	48	25	LEVON HELM	Dirt Farmer
23	27	5	CRYSTAL CASTLES	Crystal Castles	48	44	13	SONDRE LERCHE	Dan In Real Life (Soundtrack)
24	17	2	BIG GEMINII	History In The Making	49	16	2	LIVING LEGENDS	The Gathering
25	NEW		DESTROY THE RUNNER	I, Lucifer	50	42	9	THE RAVEONETTES	Lust Lust Lust

One-man French electronic act (Anthony Gonzalez) also starts at No. 4 on Top Electronic Albums with *303*.

Metal quartet from Louisiana notches its first Billboard chart ink. Band has tour dates lined up through July.

At No. 5, Cut Copy's "In Ghost Colours" is up 34%. A strong digital seller, 72% of its overall sales have been from downloads.

TASTEMAKERS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	NEW	1 WK	MARIAH CAREY	E=MC2 ISLAND 010272/DJMG
2	2	3	THE BLACK KEYS	ATTACK & RELEASE NONESUCH 292476*/WARNER BROS.
3	1	3	R.E.M.	ACCELERATE WARNER BROS. 418620* ⊕
4	5	4	THE RACONTEURS	CONSOLERS OF THE LONELY THIRD MAN 456060*/WARNER BROS.
5	9	5	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG
6	NEW		JAMES MCMURTRY	JUST US KIDS LIGHTNING ROD 9502
7	NEW		THRICE	THE ALCHEMY INDEX, VOL. 3 & 4: AIR & EARTH VAGRANT 480
8	3	2	NICK CAVE & THE BAD SEEDS	DIG, LAZARUS, DIG!!! MUTE/ANTI 85943*/EPITAPH
9	NEW		CHILDREN OF BODOM	BLOODDRUNK SPINEFARM 310/FONTANA INTERNATIONAL ⊕
10	4	2	NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*
11	NEW		M83	SATURDAYS=YOUTH MUTE 9384
12	NEW		RUSH	SNAKES & ARROWS: LIVE ANTHEM/ATLANTIC 442620/AG
13	6	2	THE BREEDERS	MOUNTAIN BATTLES 4A0 2803*/BEGGARS GROUP
14	7	2	LEONA LEWIS	SPIRIT SYCO/J 02554/RMG
15	NEW		DARK LOTUS	THE OPAQUE BROTHERHOOD PSYCHOPATHIC 4603

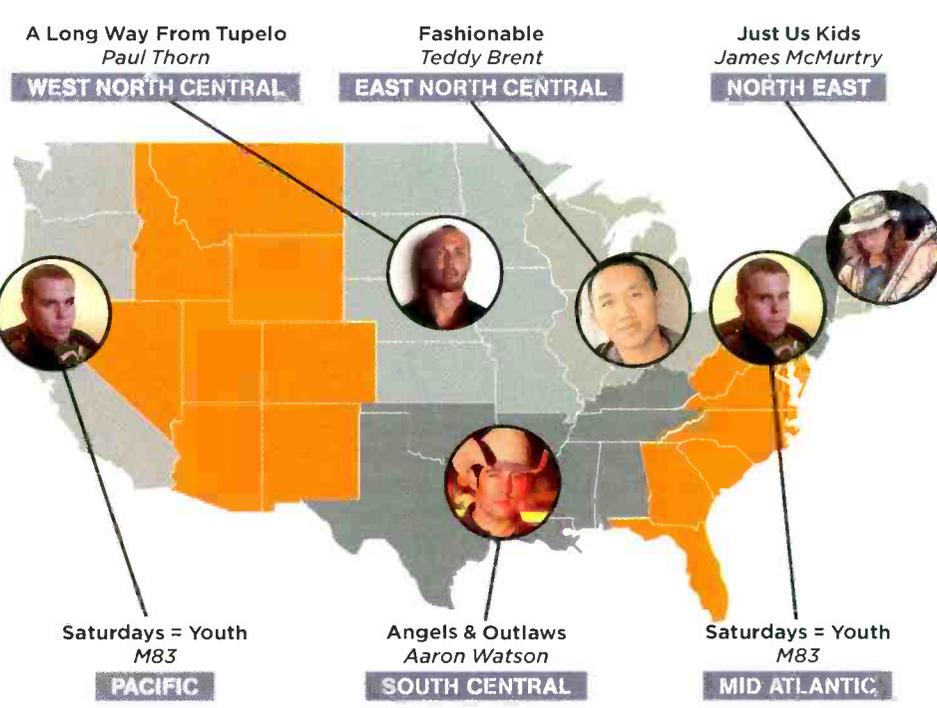
BREAKING & ENTERING

Whimsical quintet Man Man, comprising imaginatively named members like Honus Honus and Sergei Sogay, strikes it big with "Rabbit Habits" (No. 26 on Top Heatseekers). Find out what havoc the band is wreaking on its current tour on billboard.com/breaking.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s



PROGRESS REPORT
Saving Abel, "Saving Abel"
Band's album motors 19-13 on Top Heatseekers with a 23% gain, selling 3,000—its best sales week yet. Set is powered by the act's hit single "Addicted," which has shifted 43,000 digital downloads and moves 29-24 on Modern Rock.

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.

SOUTH ATLANTIC	
1	Teddy Brent <i>Fashionable</i>
2	Tommy Torres <i>Tarde O Temprano</i>
3	M83 <i>Saturdays=Youth</i>
4	Jason Nevins <i>ThriveMix Presents: Dance Anthems 2</i>
5	WE the Kings <i>We The Kings</i>
6	The Sword <i>Gods Of The Earth</i>
7	James McMurtry <i>Just Us Kids</i>
8	Algebra <i>Purpose</i>
9	Metro Station <i>Metro Station</i>
10	MGMT <i>Oracular Spectacular</i>

MOUNTAIN	
1	Drive By <i>Delicate Situation</i>
2	Flobots <i>Fight With Tools</i>
3	Big Geminii <i>History In The Making</i>
4	Five Finger Death Punch <i>The Way Of The Fist</i>
5	MGMT <i>Oracular Spectacular</i>
6	Jason Nevins <i>ThriveMix Presents: Dance Anthems 2</i>
7	James McMurtry <i>Just Us Kids</i>
8	M83 <i>Saturdays=Youth</i>
9	Kenneth Cope <i>All About You</i>
10	Los Cuates De Sinaloa <i>Puros Exitos Chacas</i>

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Danny Federici, 58

Danny Federici, 58, keyboardist for Bruce Springsteen & the E Street Band, died April 17 in New York after fighting melanoma for three years.

Federici first met Springsteen in 1960, and they began performing together in 1969 in the band Child. For years, the pair played together in several Jersey Shore bands, including Steel Mill, Dr. Zoom and the Sonic Boom. Federici quickly became an important force in the E Street Band, providing a famed accordion solo to "4th of July, Asbury Park (Sandy)" and organ solos on "Kitty's Back," "Prove It All Night," "Hungry Heart" and "You're Missing."

Federici took a leave from the E Street Band's tour last November, returning only for a brief appearance during a March 20 show in Indianapolis. Aside from his work with the E Street Band, Federici released two solo soft jazz albums. He also guested on projects by fellow E Streeter Steven Van Zandt, Joan Armatrading and Graham Parker.



SPRINGSTEEN, left, and FEDERICI

reer at the Canton-based Camelot, signing on in 1968, shortly after returning home from Vietnam. He helped grow the chain to 364 stores before financial firm Investcorp bought it for \$385 million in a 1993 leveraged buyout.

After the sale to Investcorp, Bonk became president of the chain, but the high-interest payments to service the heavy debt used in financing the acquisition, coupled with a vicious price war in 1996, forced the chain into bankruptcy. Although the company successfully reorganized and emerged from Chapter 11, it was subsequently sold to Trans World Entertainment in 1999.

In addition to his role at Camelot, Bonk served as president of NARM in 1992. NARM Scholarship Foundation executive director Pat Daly says the organization is establishing a Jim Bonk Memorial Scholarship that will be officially announced at the 2008 convention.

Bonk is survived by his wife, Linda; and two brothers, Bill and Tom.

Jerry C. Mangalos, 57, music business executive, died of complications due to double pneumonia March 21 in Los Angeles.

After moving to Los Angeles, Mangalos started his career working for

Casablanca Records, making his way up to personal assistant to Neil Bogart. With Bogart, Mangalos switched to Boardwalk Records in 1979 and later spent 19 years at Arista as director of operations of the West Coast office until it closed.

During his years with Arista, Mangalos worked with such acts as Aretha Franklin, Whitney Houston, Kenny G, Milli Vanilli, the Grateful Dead, Barry Manilow, Ace of Base, Dionne Warwick, the Thompson Twins, Brooks & Dunn, Alan Jackson and Air Supply.

Jim Price, 42, a 20-year veteran of the music industry, died April 14 in Tamarac, Fla., after a two-year struggle with cancer.

For the last 16 years, Price worked at Alliance Entertainment Corp., mostly as director of purchasing.

Prior to his tenure at AEC, he was store director at Peaches in Fort Lauderdale, Fla. While at AEC, he was known for his love of sports, the University of Miami Hurricanes, alternative rock and folk music, Wilco in particular.

Price is survived by his wife, Mimi; mother, Barbara; and sisters, Janet and Julie. The family requests that in lieu of flowers, donations be made in his name to the University

of Miami's Sylvester Comprehensive Cancer Center or the American Cancer Society.

Carl Evans Jr., 53, founder/keyboardist of smooth jazz group Fattburger, died of complications from diabetes April 10 in San Diego.

San Diego-based Fattburger was established in 1984, mixing funk, blues, pop and Latin influences. Two years later, the band, which included guitarist Evan Marks, bassist Mark Hunter, drummer Kevin Koch, saxophonist Hollis Gentry and percussionist Tommy Aros, released its hit debut album, "One of a Kind."

Evans also performed with such artists as Barry White, Stevie Wonder and Cannonball Adderley. He is survived by two children, Rachel and Carl III.

Robert Michael Reed, aka Syke Dyke of Trouble Funk, 50, died of pancreatic cancer April 13.

Beginning in 1977, Reed provided vocals for many of Trouble Funk's songs, popularizing the subgenre "go-go" in the process. In addition to hits like "Drop the Bomb" and go-go anthem "Hey Fellas," Trouble Funk also starred on a remix of Julian Cope's "World Shut Your Mouth."

BIRTHS

Girl, Ruby Katherine Morgan (Ruby Kate), to **Brad and Kimberly Morgan**, April 5 in Athens, Ga. Father is drummer in the Drive-By Truckers. Mother is lead singer of Kimberly Morgan & the Everlovin' Band.

DEATHS

Jim Bonk, 60, an ex-Marine who helped build the Camelot chain into one of the world's top music retailers, died April 5 in Canton, Ohio, after a long battle with cancer.

Bonk spent his entire business ca-

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RECORD COMPANIES: Koch Records promotes **Marleny Dominguez** to urban label director. She was manager.

Universal Music Group Nashville promotes **Katherine Beakes** to director of finance and **Melissa McAllister** to manager of marketing for Mercury and MCA Nashville. Beakes was manager of finance, and McAllister was coordinator.

PUBLISHING: Warner/Chappell Music Benelux names **Arno van Berkel** managing director. He was GM.

Kobalt Music Group names **Bob Bortnick** senior VP of creative. He was senior VP of A&R at Warner/Chappell Music.

Peermusic names **Angie Ruiz** creative manager for Hispanic advertising markets. She was Latin music coordinator/executive assistant in the film/TV division at Universal Music Enterprises.

BMI promotes **Joey Mercado** to director of Latin writer/publisher relations and media licensing. He was manager for Latin markets and media licensing.



TOURING: The Agency Group ups **Dave Kaplan** and **Tim Borrer** to VPs. They were agents and will continue to oversee the touring careers of their respective artist rosters.

International Creative Management appoints **Sandy Hall** to manager of corporate communications. She was senior account executive at PR/marketing agency Rose Group.

Live Nation appoints **John Drury** GM of London's Wembley Arena, effective in May. He currently leads Live Nation U.K.'s venue bookings team.

DIGITAL: Independent Online Distribution Alliance taps **Ted Kartzman** as VP of client services. He was director of independent labels business at digital music service Rhapsody.

RELATED FIELDS: Audio and video entertainment company Shout Factory names **Kristie Vogel** director of promotion and **Paul Rocha** product manager. Vogel was VP of radio promotion at Compadre Records, and Rocha was label manager at Gigantic Music.

—Edited by Mitchell Peters

GOODWORKS

HARPER, BROWNE BRING THE FOLK

Ben Harper, Jackson Browne, Taj Mahal and many others will appear at the 2008 Claremont Folk Festival, set for May 3 at the Sycamore Elementary School in Claremont, Calif. General admission tickets cost \$50 and are available via claremontfolkfestival.org. The festival's proceeds will benefit the Dorothy and Charles Chase Folk Music and Culture Education Fund FMCEF, a nonprofit organization designed to promote and preserve folk music culture.

ROCK AGAINST DIABETES

Cliff Morrison & the Sun Lizard Band, Y&T, Eric Martin of Mr. Big and L.A. Guns featuring Tracii Guns, among others, will perform as part of the Rock Against Diabetes charity concert, to be held Aug. 23 in Las Vegas. Tickets for the concert will go on sale May 1 via rockagainstdiabetes.org. For \$9.99, fans can watch the event through an online broadcast on deeprockdrive.com. Funds from the concert will be donated to Rock Against Diabetes beneficiaries BC Children's Hospital and the University of Toronto-Faculty of Medicine.



2008 CMT MUSIC AWARDS

Rascal Flatts and Carrie Underwood joined CMT/MTV Networks execs on the 2008 CMT Music Awards red carpet before the show aired live April 14 from the Curb Event Center at Belmont University in Nashville. Underwood and Rascal Flatts were both performers at the show.

PHOTOS: COURTESY OF RICK DIAMOND

ABOVE LEFT: From left are MTV Networks Music Group & Logo president **Van Toffler**, **Carrie Underwood** and CMT GM/executive VP **Brian Phillips**.

ABOVE RIGHT: From left are MTV Networks Music Group & Logo president **Van Toffler**, Rascal Flatts' **Gary LeVox** and **Joe Don Rooney**, CMT GM/executive VP **Brian Phillips**, Rascal Flatts' **Jay DeMarcus** and MTV Networks president **Judy McGrath**.



Artists, politicians, athletes, pop stars and industry executives celebrate the BRIT Trust's donation toward the Kickz project, an initiative that gives underprivileged youngsters football tuition from Premier League and Football League clubs. Music nights have also developed as part of Kickz, and the youngsters in this picture (in front) have produced their own CD as part of Manchester City's Kickz program. They performed for assembled members of Parliament and the media, after which pop singer **Shayne Ward** ended the night with an acoustic performance. Standing, from left, are **Kasabian's Chris Edwards**, member of Parliament for Manchester **Aylene McCarthy**, Ward, **Kasabian's Tim Meghan**, Culture Minister **Andy Burnham**, Fulham and England Under 19 footballer **Elliott Omozusi**, R&B singer/songwriter **Craig David**, Jamle Hartman of the band **Ben's Brother** and BPI chief executive **Geoff Taylor**.

FANS, BANDS AND BRANDS

At a recent New York University Music Business alumni event, Billboard group editorial director **Tamara Conniff** moderated a panel titled "Fans, Bands and Brands: Live Music Saves the Industry."

From left are Talent Consultants International's **Chris Tuthill**, independent artist/industry consultant **Joey "J-Harris" Fleming**, independent artist **Kendra Ross**, Blue Note Management Group's **Adam Hertz**, Billboard's **Tamara Conniff**, Authentic Music Group's **Chad Vaccarino** and Live Nation Latin division's **Shanti Wargo**. PHOTO: COURTESY OF ALIM URMANCHIEV



INSIDE TRACK

HOWDY DOIN'

Among the many projects one might expect from country duo **Brooks & Dunn**, a debut novel, "The Adventures of Slim and Howdy," probably wouldn't top the list.

"It's not on our annual schedule, I'll put it that way," **Kix Brooks** tells *Track*. But after a few albums, **Brooks & Dunn** had created their alter egos, **Slim (Dunn)** and **Howdy (Brooks)**. Eventually there was talk of maybe doing a short-story Christmas book, but nothing ever came to fruition.

"We could never get our hands around it, and finally **William Morris** came and said, 'Let's just do a book,'"

Brooks says. "We talked to several different writers and kind of landed on **Bill Fitzhugh** because we're not novelists, even though I feel like we did come up with a couple of good characters. And we didn't want them to be 'Dukes of Hazzard' silly. We wanted them to be that kind of 'Butch Cassidy and the Sundance Kid' smile—not too heavy, but at the same time [with] a good sense of humor."

While "The Adventures of Slim and Howdy" is due May 12 via **Center Street**, the rocking country duo is focusing on its music this spring. The act just released its latest single, "Put a Girl in It," which is its third release from its 2007 effort, "Cowboy Town."

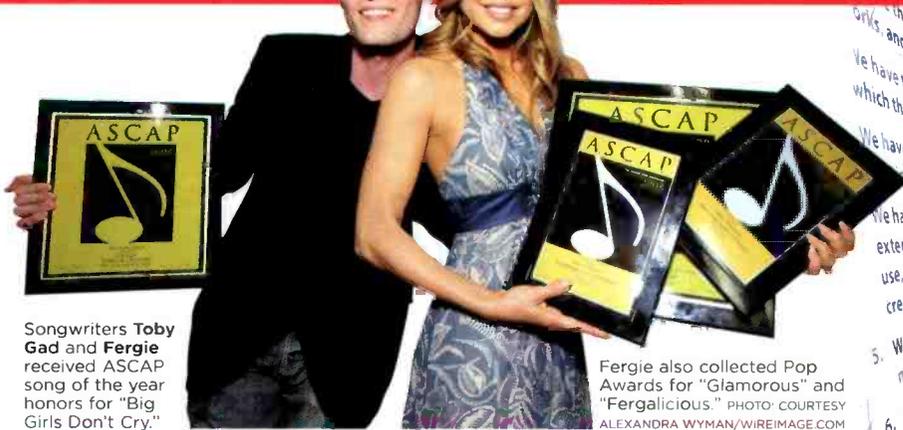
"We've probably got another year's worth of music off of this album," **Brooks** says. "We have half a dozen stadium deals with [**Kenny**] **Chesney**, but starting in August we're going to tour with **ZZ Top** for like 28 shows."



BROOKS & DUNN



ABOVE: ASCAP Pop Award winner **Justin Timberlake**, left, and ASCAP senior VP of membership for pop/rock **Tom DeSavia**. Timberlake collected five awards for "Give It to Me," "My Love," "Summer Love/Set the Mood," "Until the End of Time" and "What Goes Around ... Comes Around."



Songwriters **Toby Gad** and **Fergie** received ASCAP song of the year honors for "Big Girls Don't Cry."

Fergie also collected Pop Awards for "Glamorous" and "Fergalicious." PHOTO: COURTESY ALEXANDRA WYMAN/WIREIMAGE.COM

ASCAP 'I CREATE MUSIC' WEEK

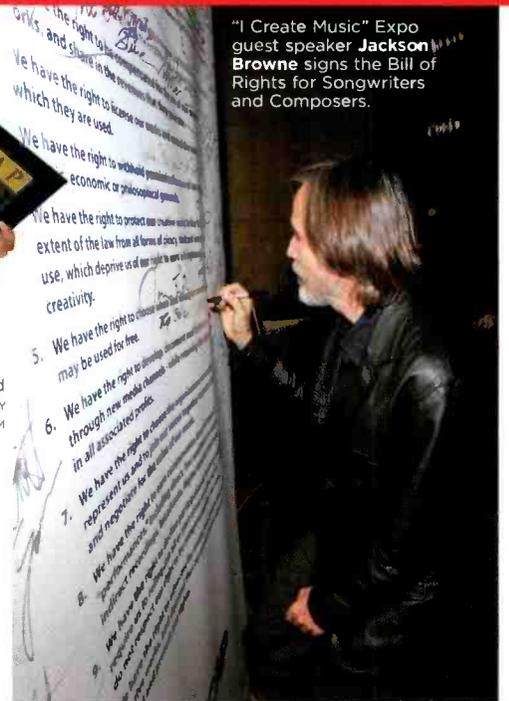
ASCAP hosted a week of activities April 6-12 in Los Angeles to celebrate the voice of the music creator. The schedule included the 13th annual ASCAP Foundation/Disney Musical Theatre Workshop, Stephen Schwartz's Hollywood Walk of Fame ceremony and reception, the 25th annual ASCAP Pop Music Awards, ASCAP's General Annual Membership Meeting and the third annual ASCAP "I Create Music" Expo, a three-day national conference dedicated to songwriting and composing.

The Pop Music Awards, held April 9 at the Kodak Theatre, honored the songwriters and publishers of ASCAP's most performed pop songs of 2007: Timbaland was named songwriter of the year; "Big Girls Don't Cry," written by Fergie and Toby Gad, and "The Sweet Escape," written by Gwen Stefani, Akon and Giorgio Tuinfort, tied for song of the year; and EMI Music Publishing picked up the publisher of the year title.

ASCAP's Golden Note Award was presented to Lionel Richie and Steve Miller, and Sara Bareilles received the ASCAP Vanguard Award.

The "I Create Music" Expo, held April 10-12 at the Renaissance Hollywood Hotel, featured interviews with Jon Bon Jovi and Richie Sambora, Jackson Browne and Miller; master classes with Desmond Child and Mary Chapin Carpenter; and an array of panels, workshops, song critiques, product displays and technology demonstrations.

A Bill of Rights for Songwriters and Composers was unveiled during the annual membership meeting, developed by ASCAP to reinforce need for creative rights to be protected by corporations and the government. In just a few days, more than 500 signatures were collected on the document. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM UNLESS OTHERWISE NOTED



"I Create Music" Expo guest speaker **Jackson Browne** signs the Bill of Rights for Songwriters and Composers.



ABOVE: ASCAP Vanguard Award honoree **Sara Bareilles**
BELOW: "On the Radio: Today's Hitmakers" panel, from left: songwriter **Josh Kear**, songwriter/producer **Jodi Marr**, songwriter **Chris Tompkins**, songwriter/producer **Lukasz "Dr. Luke" Gottwald**, songwriter/performer **Keri Hilson** and ASCAP senior VP of membership for urban **Jeanie Weems**, who moderated.



"I Create Music" interview, from left: ASCAP Playback magazine editor-in-chief **Erik Philbrook**, who moderated; **Jon Bon Jovi**; and **Richie Sambora**.



ASCAP executive VP/director of membership **Todd Brabec**, Golden Note Award honoree **Steve Miller** and ASCAP CEO **John LoFrumento**.

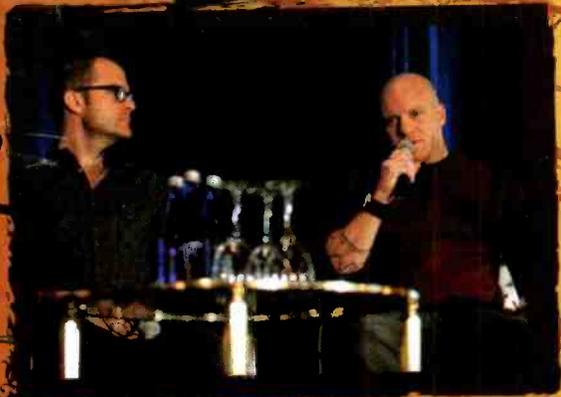
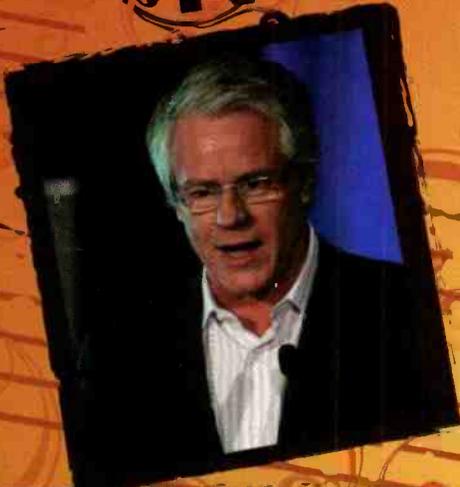


From left: ASCAP president/chairman **Marilyn Bergman**, Golden Note Award honoree **Lionel Richie** and **Quincy Jones**.

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