

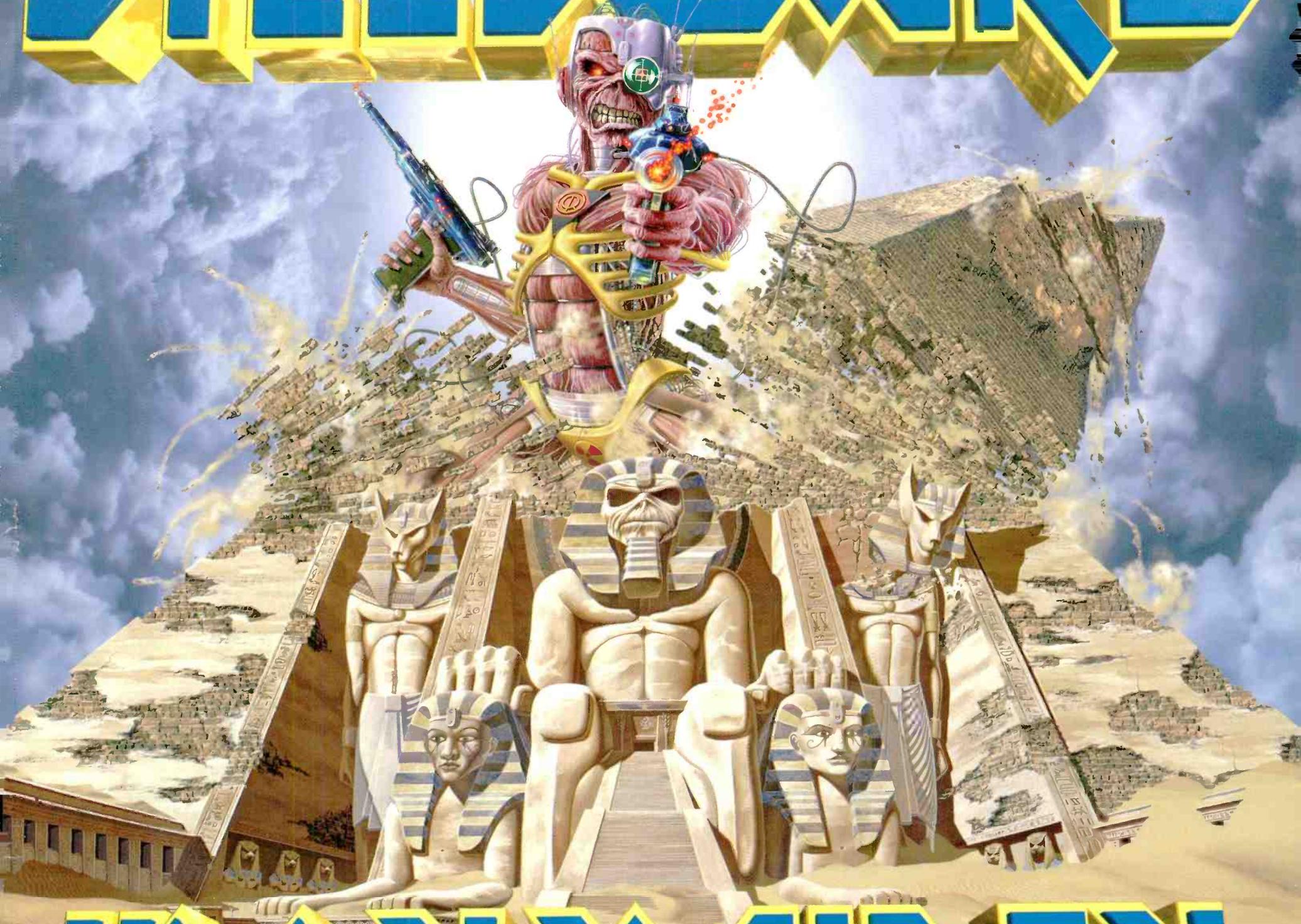
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CAN'T-MISS
ALBUMS AND
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ASCAP LEADS THE FIGHT FOR ONLINE ROYALTIES

In a historic decision, the US Federal Court has provided ASCAP members, for the first time, a clear framework for the appropriate compensation for the use of copyrighted works online. Combined payments from Yahoo, Time-Warner's AOL, and RealNetworks could reach \$100 million.

Rather than settle for a lower amount, ASCAP hung in for the fight, proving its deep commitment to creators' rights and underscoring the value of member-ownership.

This is not the first time that ASCAP has stood up effectively for its members' rights, nor will it be the last. So ask yourself:

WHO DO YOU TRUST WITH YOUR CAREER?

For more information about this historic decision visit www.ascap.com/press/2008/0430_ratecourtdecision.aspx

THE WORLD'S GREATEST MUSIC CREATORS PUT THEIR TRUST IN ASCAP.



No. 1

ON THE CHARTS

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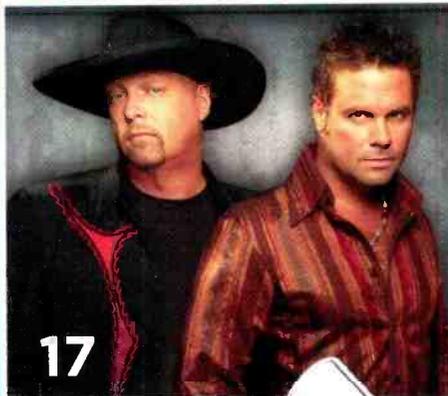
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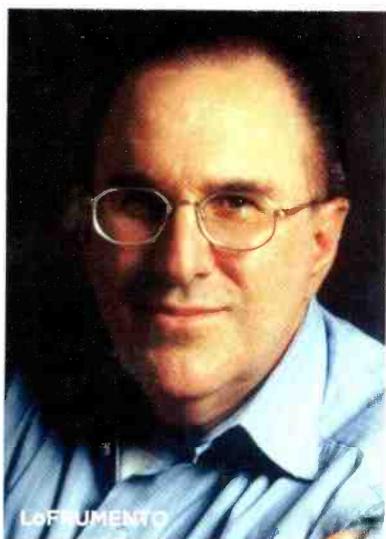
Court's Compensation Decision Is A Landmark For The Digital Age

BY JOHN LoFRUMENTO

The U.S. District Court for the Southern District of New York recently handed down a landmark decision upholding the rights of music creators in the Digital Age. By setting compensation rates for the public performance of music on three Internet services—AOL, RealNetworks and Yahoo—the decision establishes new ground rules for virtually every Internet content aggregator and social networking site, as well as countless online, mobile or other technology-driven services yet to be imagined.

In the broadest sense, the court reaffirmed and applied to the virtual world the momentous 1917 Supreme Court decision recognizing that music creators deserved copyright protection for the public performance of their works. Justice Oliver Wendall Holmes delivered the ruling, which included these memorable words: "If music did not pay, it would be given up . . . whether it pays or not, the purpose of employing it is profit, and that is enough."

Again, the court acknowledged the legal right of music creators to fair compensation for the use of their creative works—works that online services have been using



for years to subsidize their billion-dollar businesses, while paying little or nothing to music creators, like ASCAP's members. The court adopted a formula that recognizes the contribution that music makes to the total revenue of the three Internet businesses, resulting in required payments by AOL, RealNetworks and Yahoo to ASCAP that could reach \$100 million by 2009, covering periods back to 2002 in some cases.

From the technology community, one

often hears the mantra of "Information wants to be free." What's ironic is that many in this community make their living from copyright-protected software code, patented devices and other fiercely guarded intellectual properties.

The Internet has spawned new, wonderful ways to connect people with music and other forms of content they crave. However, many of these businesses have built much of their success on the foundation of others' creative works. While they post record-breaking capitalizations, it is critical that these companies compensate those whose creative works attract audiences and ultimately help to make their businesses viable.

In its wise and detailed decision, the court encourages the legal distribution of music and provides a compensation framework for valuing the online use of musical works. Creative people who bring vital art forms to life have a right to earn a living by sharing in the benefits generated by the use of their works. Without this protection, many who dream of devoting their talents and energies to creative pursuits will be economically unable to do so.

John A. LoFrumento is CEO of ASCAP.

FEEDBACK

BILLBOARD.COM POLL

We asked, "Which tour or festival do you think will be the best show of the summer?"



72%
Celine Dion

Kanye West with Rihanna, Lupe Fiasco and N*E*R*D 8%



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ROYAL CONGRESS
Industry issues take center stage in D.C.



CUBA LIBRE
Artists rally against Bush's closed policy



OLD AND NEW SCHOOL
NARM sparks vinyl and digital



BIG TIME
Indie distributor eyes \$100 million



BEYOND T-SHIRTS
Bravado takes merch Universal

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>>> WMG POSTS WIDENED LOSS IN Q2

Warner Music Group posted a wider-than-expected quarterly net loss in the second quarter. The company showed a net loss of \$37 million, or 25 cents per share, compared with a loss of \$27 million, or 19 cents per share, a year ago. Revenue grew 2% to \$800 million, with digital revenue up 48% to \$164 million, compared with the same quarter last year. Digital now represents 21% of WMG's total revenue.

>>> UMG'S UNIVISION DEAL COMPLETE

Univision Music Group has been acquired by Universal Music Group; the merger became official after the Federal Trade Commission's approval of the deal. The new company will be called Universal Music Latin Entertainment and will be led by Jesús López. Universal is now the largest Latin music company in North America, with a 49.8% share of the U.S. Latin music market, according to Nielsen SoundScan.

>>> MADONNA PLANS 'STICKY & SWEET' TREK

Madonna is set to embark on a world tour beginning Aug. 23 in Cardiff, Wales, with dates through the end of the year. Billed as the Sticky & Sweet tour, the trek will span three continents and comprise between 50 and 60 shows. Produced globally by Live Nation, the tour includes performances at London's Wembley Stadium (Sept. 11), Paris' Stade de France (Sept. 20) and New York's Madison Square Garden (Oct. 6-7).

KARMINA: STEPHEN STICKLER; NUMB3RS: MICHAEL DESMOND/CBS; LITTLE: JEREMY COWART

UP FRONT

LABELS BY ANN DONAHUE

EYE ON CBS RECORDS

Eighteen Months After Launch, Label Preps Late-Spring Releases

Everything was going well for Larry Jenkins in early 2007: Newly named executive VP/GM of the resurrected CBS Records, the industry veteran had high hopes for such acts as singer/songwriters Sharon Little and Keaton Simons and pop duo Karmina.

Then, last November, the Writers Guild of America went on strike, and the key promotional strategy of CBS Records—seeking synchs in shows on CBS and the CW, as well as marketing boosts from the array of Viacom-owned properties—went out the window.

"We were still in the infancy of our label," Jenkins says, and as a result, release dates for CBS Records' first round of albums were pushed back from early spring.

But with the strike now over, 18-month-old CBS Records is back in gear. Little will release her album, "Perfect Time for a Breakdown," May 27, followed in short succession by Karmina with "Backwards Into Beauty" (June 3) and Simons' "Can You Hear Me" (June 10).

"We're off and rolling," Jenkins says, revealing that between February 2007 and April 2008—a time frame that includes the three-month summer hiatus and the three-month writers' strike—CBS Records artists had 65 placements in shows on CBS and the CW.

Seven people work in-house at CBS Records. Audrey Faine, formerly of Iris Distribution, was recently brought on to head up marketing, and a number of duties are outsourced, including retail sales and marketing going to Rocket Science and distribution handled by RED.

But the decision process as to which artists to sign is decidedly a family affair. Jenkins works with Amy Osler, VP of music for CBS Entertainment and CBS Paramount Network Television.

"She's our chief liaison," Jenkins says. "When we're thinking of signing artists, we run the music by several people—her music supervisors and show producers—and ask, 'Do you think you'd want to use their

music?' There are no guarantees, but when we get a thumbs up we go into each signing with a great deal of confidence."

With this kind of vetting, it's inevitable that the label's artists will be linked with the greater Viacom. However, CBS Records' artist promotion also takes a traditional approach.

Little, for instance, is opening for Robert Plant, Alison Krauss and T-Bone Burnett on the Raising Sand North American tour, the dates of which will continue throughout the buildup and after the release of her album.

"Larry gave them a couple of songs I had already recorded . . . and a couple mornings later, Robert Plant came in, put the CD down on his table and said, 'Sharon Little. We want Sharon Little to open,'" she says. "I started crying."

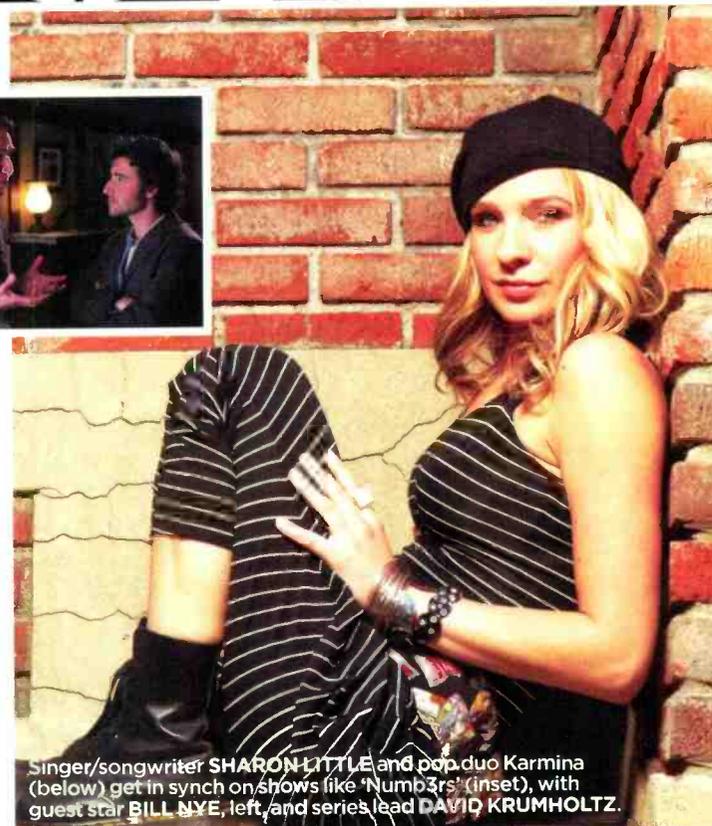
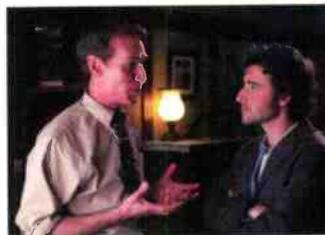
Little's "Spaceship" was placed in CBS mystery series "Numb3rs" on May 2 and her "Follow That Sound" will be heard in "NCIS" on May 20.

These types of music placements, and those of other CBS Records artists, are identified during the end credits and give the artist's name, song title and where the song can be purchased. In the placements that occur before an album is released, the ad card tells the viewer to go to the artist's Web site or gives tour dates.

For sister act Kelly and Kamille Rudisill of Karmina, CBS Records has pushed them to perform for TV numerous times—they appeared on the CBS Christmas special in 2007, alongside Sheryl Crow, James Blunt and Carole King. "We were in really good company," Kelly Rudisill says with a laugh. "All these household names . . . and Karmina. It was intimidating."

In addition, on May 31 the duo will take part in music showcase "Second Cup Cafe" on CBS' "Early Show." As for placement, Karmina's "Free" was heard on MTV's "The Hills" at the end of March.

Simons' "Unstoppable" has been heard in "Numb3rs," and his "Mama Song" will be in the May 20 episode of "NCIS." "I keep them on my TiVo for an ungodly long amount of time and show it to people when they come over," Simons says of his placements. "The ad card afterwards is what sets it apart from everybody else—most of the time there's not even credits for music on a show." Even before their albums debut, it appears as though



Singer/songwriter SHARON LITTLE and pop duo Karmina (below) get in synch on shows like 'Numb3rs' (inset), with guest star BILL NYE, left, and series lead DAVID KRUMHOLTZ.

these placements are having a sales impact. According to Nielsen SoundScan, as of the end of April, all three acts are already on track to best their digital single sales for the entire previous year.

Other acts signed to CBS include Will Dailey, PJ Olsson, Señor Happy and the Wilshires—and while they don't yet have release dates on their CBS debuts, Jenkins says to expect them to get the same kind of play. Señor Happy, for instance, wrote the theme song for CBS show "Rules of Engagement"; the Wilshires did the theme for the CW's "Life Is Wild"; and Olsson collaborated with Pakistani musician Salman Ahmad on the intro to the CW's "Aliens in America," a remake of "(What's So Funny 'Bout) Peace, Love and Understanding."

And despite the home-field advantage, artists on CBS Records aren't excluded from synchs on other networks, Jenkins adds, noting that Dailey's "Rise" was placed in ABC's "Eli Stone" early in 2008.

In addition, Jenkins wants to bolster ties between his artists and the nonintuitive elements of Viacom, getting more artist placement on the company's informational/entertainment screens that are placed on gas station pumps and in doctor's offices.

"A lot of companies talk about synergy on paper, but don't practice it," Jenkins says. "We do both." ■



KARMINA

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>>>MITS HONOR FOR GRAINGE

Universal Music Group International chairman/ chief executive Lucian Grainge has been named the 2008 recipient of the annual Music Industry Trusts' Award. It is the first time that the award recipient is a serving chief executive of a major record company. Grainge will receive the award at a charity fundraising dinner Nov. 3 at London's Grosvenor House. Previous honorees include George Martin, Harvey Goldsmith and the late Ahmet Ertegun.

>>>'GRAND THEFT AUTO IV' SALES TOP \$500M

Videogame "Grand Theft Auto IV" moved 6 million copies and raked in \$500 million in first-week numbers. The performance more than doubles the previous first-week record, held by "Halo 3," which sold about 2.6 million units and earned \$300 million. The numbers exceeded analyst forecasts; many expected the game to sell 5 million copies after two weeks and 9 million for the year, with predictions of a \$400 million first-week tally.

>>>VEGOOSE PRODUCERS PULL PLUG

Las Vegas festival Vegoose will not happen in 2008, according to Jonathan Mayers, president of Superfly Presents, co-producer of Vegoose with A.C. Productions. Mayers stopped short of saying that Vegoose was permanently finished, but indicated that it may resurface in a different form. Vegoose debuted in 2005 as a Halloween-season, multiveneue music festival, with headliners Dave Matthews Band, Jack Johnson and Beck performing at Vegas' Sam Boyd Stadium.

UPFRONT

LEGAL BY SUSAN BUTLER

Royalties, Orphans & Czars

The Industry's D.C. Work Heats Up

The 110th Congress still has another eight months to go before its session is over. But for music industry efforts to shape—and comply with—federal laws and regulations in Washington, D.C., the next two months will be the busiest time this year. The final phase of the Copyright Royalty Board trial to set publishing royalty rates is now under way. And any bill that can't make it through Congress by June 30 will likely get shelved.

The rebuttal phase of the CRB trial, which will set statutory mechanical and digital rates for compositions reproduced for CDs, downloads and other products, kicked off May 6. Music publishers and songwriters on one side and record labels and digital music services on the other have been intensely negotiating behind the scenes since the initial trial phase ended in March (Billboard, March 15). If the parties can settle on some mutually acceptable rates, the judges could adopt those rates in their decision. The trial continues through May 21.

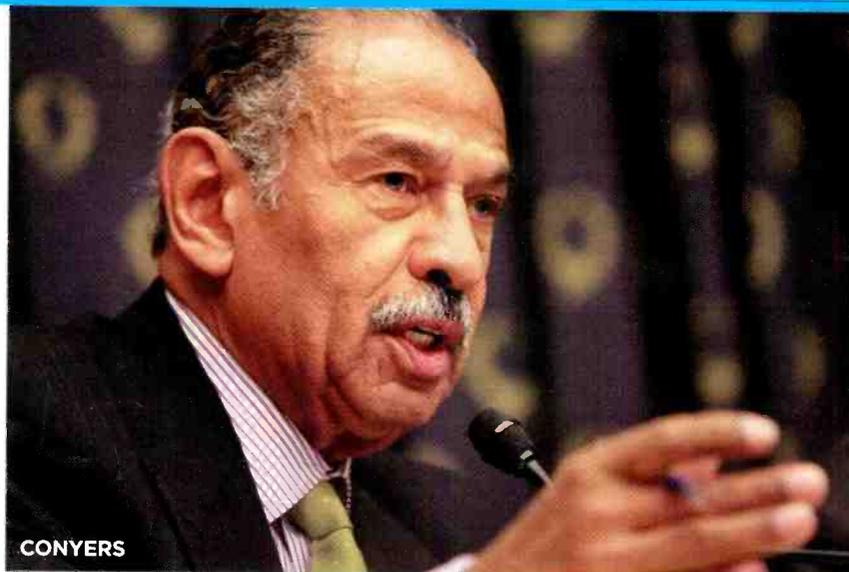
On the Hill, only bills for orphan works and intellectual property (IP) protection even have a shot at passing

by June, sources in the Senate and in the House say.

The Shawn Bentley Orphan Works Act (S. 2913) and the Orphan Works Act (H.R. 5889), although not identical, would make copyrighted works available for licensing even if the copyright owners cannot be found. The bills protect anyone who uses these so-called orphan works from infringement liability as long as the user conducts a thorough, documented search in good faith for the copyright owner and is unable to locate that owner. If the owner later surfaces, the user must pay reasonable compensation.

The bills focus primarily on photographs and art works. But they may affect music as well. Owners of compositions can typically be found by contacting ASCAP, BMI, SESAC or the Harry Fox Agency. However, owners of sound recordings protected by copyright (i.e., recordings made in 1972 and later) are harder to find—indie labels often close without a trace, and individual producers or artists often own masters.

The Prioritizing Resources and Organization for Intellectual Property Act passed May 8 in the House. It



CONYERS

strengthens civil and criminal laws to help enforce IP protections and sets up an institutional IP enforcement structure, which endures beyond one administration.

The bill (H.R. 4279), introduced by Rep. John Conyers Jr., D-Mich., establishes the position of an IP Enforcement Representative in the White House as an adviser to the president. That representative would set up a joint strategic plan, in cooperation with other agencies, for IP protection. The bill also establishes an IP enforcement division in the Department of Justice.

At press time, there wasn't a companion bill in the Senate. But sources close to Senate members say that some of them are working on a complementary bill. It's unlikely that this version will establish a White House position.

Currently, there is a Coordinator of International IP Enforcement, the so-

called copyright czar, in the Department of Commerce who is responsible for coordinating the IP activities of several agencies.

Elevating an IP representative to an executive level in the White House and coordinating the activities among the departments are the hottest issues of debate.

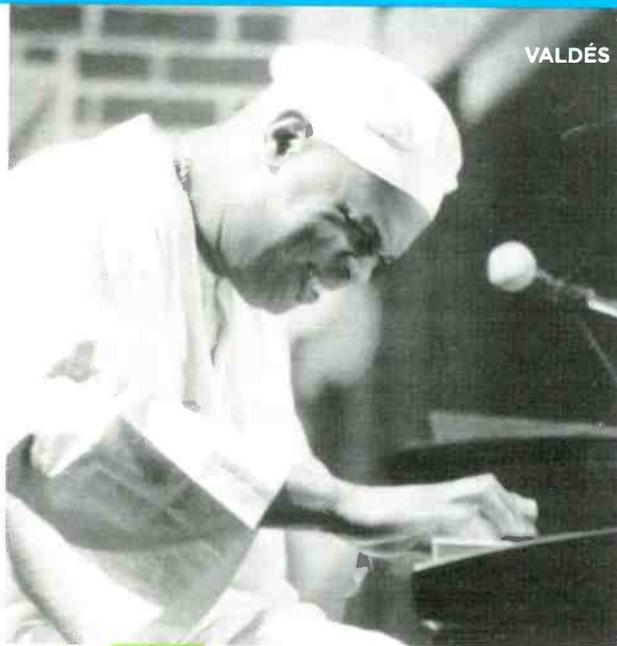
"It makes sense to have a senior, dedicated, long-term IP person in the executive office," says Chris Israel, who was President Bush's copyright czar before co-founding PCT Government Relations. "A lot of [current] structures and strategies are not long term."

But multiple sources, including two former White House staffers who served the Bush administration, say that a senior person in the White House will not be able to focus on a single issue like IP. There are too many responsibilities shared among them.

Cuban pianist Chuchito Valdés would very much like for his famed jazz musician father to be allowed to perform again stateside. So would more than 200 musicians, activists and government policy-makers—among them Robert Browning of the World Music Institute and Rep. John Conyers Jr., D-Mich.—who gathered late last month in Washington, D.C., for a two-day summit on changing U.S. policies on Cuba. The group convened at HR-57, a nonprofit arts organization named for a 1987 House resolution authored by Conyers that designated jazz "a rare and valuable American national treasure" worthy of federal support.

Since 2003, the Bush administration has prevented Cuban musicians from entering the United States through visa denials and has curtailed the ability of American musicians to travel there, via license restrictions—one of the most notable examples was the denial of a visa for veteran singer Ibrahim Ferrer to attend the

Grammy Awards in 2004. It also reversed the Clinton administration's policy of



VALDÉS

LATIN BY LARRY BLUMENFELD

UNDER PRESSURE

Artists Renew Attacks On Bush Administration's Cuba Policy

Grammy Awards in 2004.

It also reversed the Clinton administration's policy of

"people-to-people exchange," which in the late '90s started something of a renaissance for

Cuban musicians and their work in the States. Among those who participated in the celebrated cross-cultural performances was Chucho Valdés, Chuchito's father. Now, while the younger Valdés, who lives in Mexico, can perform stateside, his father, who lives in Cuba, is forbidden from doing so.

For many Cuban musicians, U.S. exposure is considered vital—and some are willing to take tremendous risks for the chance to succeed. The issue took a tragic turn in April when Cuban reggaetón singer Elvis Manuel died while trying to cross from Cuba to Miami in a small boat.

The current campaign for a change in the Bush administration's policy was stimulated by an impassioned open letter to American intellectuals and artists last fall from Ballet Nacional de Cuba director Alicia Alonso.

"Let us work together so that Cuban artists can take their talent to the United States," Alonso wrote. Taking that spirit as his call to arms, Louis Head, executive direc-

tor of U.S. Cuba Cultural Exchange, a national network of artists and presenters, devised an online letter petitioning the Bush administration to reverse its policy.

"The response to that letter was overwhelming," Head says. Among the hundreds who signed on were singer Jackson Browne and guitarist Ry Cooder, who collaborated with Cuban musicians on 1997's "Buena Vista Social Club."

Head hopes that since Fidel Castro has stepped down and a new U.S. administration will soon take office, the climate may be right for change. "What's important," he says, "is that we've organized arts presenters, agents, record company executives and educators to let Congress know how we feel."

"As far as I'm concerned, Cuba is a wellspring of talent and influence," says Blue Note Records president Bruce Lundvall, who signed Chucho Valdés to his label through a foreign imprint. "And I'd like that connection back."

RETRO-FITTING NARM

Dream Of Boosting The CD Falls Silent; Vinyl And Digital Cause Sparks

New formats were supposed to save the CD business. At this time last year Warner Music Group (WMG) was rolling out its MVI format, Sony BMG Music Entertainment was talking about different ways to package and configure albums and Buena Vista Music Group was privately readying its CDVU+.

While the CD is in the second year of a precipitous decline—sales are down 16.7% so far this year, on top of 2007's 18.8% drop—retailers, labels and distribution executives alike say that the growth of the niche business of vinyl and digital directives may be a heartening turn of events in the industry. But more may be needed to make up for the plummeting CD market.

This emphasis on vinyl came during the 50th anniversary of NARM's convention—held May 4-7 in San Francisco—and was an abrupt change from last year's sessions when talk of how to reinvigorate the CD reigned supreme.

"Last year [everyone] was pitching their tethered CD product," Newbury Comics CEO Mike Dreese said. "This year, there was virtually no talk on that. There is a big pause."

A head of a major distribution company agreed that most of those efforts appeared to be stalled. "Last year, everyone had their own savior for the physical marketplace, but that didn't work so now [Best Buy VP of music Jennifer "J.J." Schaidler] is overseeing a task force [of retailers and suppliers] to see if we can legally get on the same page so we don't confuse the consumer," he says.

Another possible reason those efforts are stalled is a statistic cited in a presentation by



From left: Sony BMG's THOMAS HESSE, UMG's AMANDA MARKS and WGM's MICHAEL NASH at NARM.

NPD Group—80% of teenagers don't pay for music. How to monetize free music sparked debates during the social networking and copyright panels. Members of the digital community urged labels to stop looking at CDs or litigation as a market solution and instead focus on "competing with free."

During Nielsen SoundScan's NARM presentation, Nielsen Music president Rob Sisco said that based on the first three months of this year, vinyl sales are projected to reach 1.7 million units, an increase of nearly 72% from the 1 million units scanned last year.

Last year, that total equaled 0.2% of all album sales. But considering that mainly indie stores and small music chains carry vinyl, its revival is a key reason why those types of stores

are healthy.

"At our vendor meetings, virtually every label had a vinyl scheme, with plans to increase vinyl's availability," Dreese said.

Indeed, Universal Music Group Distribution president/CEO Jim Urie said his company has already issued 70 titles on vinyl with plans to put out another 100.

But there appears to be a vinyl manufacturing capacity issue, with a two-month backlog on the manufacture of 180-count vinyl, Dreese said. While he acknowledged that vinyl is a niche business for the chain, it is indeed a profitable one, despite its high costs. Labels pay anywhere from \$4 to \$7 to manufacture vinyl and its packaging; in turn they give it a list price of \$18.98-\$21.98 for a single-disc album.

"While vinyl is a small percentage at our chain, its gross profit is only 5% less than the gross profit of our top 30 CDs this year," Dreese said.

And while old-school vinyl was the hot topic at NARM, new-school digital endeavors are still being developed. For instance, the ability to marry physical and digital product through some type of connectivity remains on the minds of the majors even if those topics didn't get as much mileage as they did last year.

During the Digital Music Industry Leaders panel, WGM executive VP of digital strategy and business development Michael Nash said that gift cards have further potential. Last year, 26% of all digital download songs were purchased via gift cards.

Likewise, EMI Music Marketing senior VP of sales and

commercial development Darren Stupak said that the industry should give digital download album-specific cards time to develop.

But while waiting for digital connectivity to finally materialize in a way that works and doesn't confuse consumers, merchants need to find ways to keep CDs from falling so rapidly.

Label and distribution executives said that there was almost a universal outcry from retail to devalue catalog titles to even lower prices, a trend that has already been going on for three years.

And some vendors figure it's time to increase their defensive measures. For the first time, vendors were discouraging merchants from overbuying new releases, retailers said.

"We would rather have the occasional out-of-stock—which we feel we can replenish quickly—than to get stuck with big returns," one senior distribution executive said.

Additional reporting by Courtney Harding.

●●●●●
'Last year everyone was pitching their tethered CD product. This year, there was virtually no talk on that.'

—MIKE DREESE, NEWBURY COMICS

Managers Jump Into Label Game

Sire Records president Michael Goldstone will leave his post to run an independent label with key artist management company Q Prime. According to Goldstone, the dates for his departure from Sire and the launch of the new label have yet to be determined.

Goldstone will be charged with signing artists to the label and to management deals, and will continue to work closely with some Sire Records artists. Q Prime

is already home to such top acts as Metallica, Muse, Snow Patrol and Shania Twain.

According to Q Prime co-founder Cliff Burnstein, the new label will be able to offer a unique value proposition to artists—from A&R to financial investment. "Major labels are now in a position where each person on their staffs has twice as much to do to make

an artist successful and artists aren't always getting the attention they deserve," he says.

"Since Q Prime is a management company, we are used to and are set up to give artists individual attention. We have the knowledge, experience and staff to steer a career to success. At least, our track record would indicate that. Indie labels have the



GOLDSTONE

BILLBOARD EXCLUSIVE

passion, but maybe not the relationships and the finances that we at Q Prime have to reach big media players both here in the US and abroad."

Other managers who have succeeded at the indie-label game include Jim Guerino's Time Bomb Recordings and Gregg Latterman's Aware Records.

Goldstone adds, "We have yet to work out distribution, and we are open to exploring options for alliances and partnerships. I'm honestly just thrilled to feel like I don't have to ask for anyone's permission anymore, and that I don't have to limit myself."

>>> MERLIN 12,000 STRONG

Merlin, the independent label community's digital rights agency, has accumulated more than 12,000 members. The London-based association, which opened for business in January, now boasts what it claims is the world's largest collection of digital music rights outside of the four majors. Merlin's membership includes Koch, Concord, Epitaph, Beggars Group and Domino.

>>> STUDIOS WIN \$110 MILLION JUDGMENT

Major motion picture studios have been awarded a \$110 million judgment against TorrentSpy operator Valence Media in Los Angeles for infringing rights in movies and TV programs. The court found Valence liable for all three forms of secondary copyright infringement: willful inducement of copyright infringement, contributory infringement and vicarious infringement.

>>> YOUTUBE INDIA LAUNCHES

YouTube India launched a localized home page (youtube.co.in) featuring user-generated videos alongside licensed content from film and TV production companies, but little authorized music content from labels. The companies that supplied content for the launch included leading Bollywood companies Eros Entertainment and Rajshri Films, plus TV broadcasters New Delhi Television, Zoom TV and India TV, among others.

Reporting by Nyay Bhushan, Lars Brandle, Antony Bruno, Susan Butler, Leila Cobo, Tom Ferguson, Juliana Koranteng and Ray Waddell.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,903,881 \$126/\$44.50	JIMMY BUFFETT Pizza Hut Park, Frisco, Texas, April 26	27,438 36,000	AEG Live
2	\$2,650,208 \$89.50/\$69.50/ \$49.50/\$29.50	KENNY CHESNEY, BROOKS & DUNN, LEANN RIMES & OTHERS Williams-Brice Stadium, Columbia, S.C., April 26	44,242 49,838	The Messina Group/AEG Live
3	\$1,883,973 \$350.75/\$39.75	JAY-Z, MARY J. BLIGE Hollywood Bowl, Hollywood, April 16	17,070 17,558	Live Nation, Bill Silva Presents
4	\$1,424,650 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND American Airlines Center, Dallas, April 13	16,006 sellout	Live Nation
5	\$1,363,295 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Toyota Center, Houston, April 14	15,692 16,500	Live Nation
6	\$1,236,848 \$210/\$82.95	JAY-Z, MARY J. BLIGE MGM Grand Garden, Las Vegas, April 19	8,782 10,859	Live Nation, Haymon Entertainment, in-house, Andrew Hewitt Co.
7	\$1,198,773 \$143.50/\$57	JAY-Z, MARY J. BLIGE Oracle Arena, Oakland, Calif., April 21	10,986 13,450	Live Nation, Haymon Entertainment
8	\$1,110,929 \$49.50	EDGEFEST 17: 3 DOORS DOWN, MY CHEMICAL ROMANCE & OTHERS Pizza Hut Park, Frisco, Texas, April 27	22,443 sellout	AEG Live
9	\$789,233 \$84.50/\$49.50	KATT WILLIAMS Radio City Music Hall, New York, April 11-12	11,904 two sellouts	Live Nation
10	\$757,195 \$250/\$35.75	JAY-Z, MARY J. BLIGE Superpages.com Center, Dallas, April 12	9,871 14,978	Live Nation, Haymon Entertainment
11	\$746,221 \$74.50/\$44.50	CHRIS ROCK DAR Constitution Hall, Washington, D.C., April 18-21	13,845 four sellouts	Live Nation, CD Enterprises, Bay Area Productions
12	\$638,059 \$97/\$67	ELTON JOHN Adams Center, Missoula, Mont., April 11	7,087 sellout	Goldenvoice/AEG Live
13	\$635,391 \$300.75/\$29.75	JAY-Z, MARY J. BLIGE Verizon Wireless Amphitheater, Irvine, Calif., April 18	8,813 14,101	Live Nation, Haymon Entertainment
14	\$594,565 \$75/\$35	DEF LEPPARD, STYX, REO SPEEDWAGON Spokane Arena, Spokane, Wash., April 23	9,908 sellout	Live Nation, in-house
15	\$585,090 (255,890,000 guarantees) \$348/\$11	RBD Estadio Defensores, Asunción, Paraguay, April 25	33,417 35,000	Roptus
16	\$572,445 \$75/\$35	DEF LEPPARD, REO SPEEDWAGON, STYX Idaho Center, Nampa, Idaho, April 22	9,277 9,587	Live Nation, in-house
17	\$567,230 \$85/\$65/\$45	KEITH URBAN, CARRIE UNDERWOOD Peoria Civic Center, Peoria, Ill., April 22	8,372 sellout	Frank Productions, Mischell Productions
18	\$529,313 \$85/\$39.50	JUANES Toyota Center, Houston, April 17	8,387 11,500	Live Nation
19	\$516,145 \$125/\$40	DON OMAR Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 18	7,659 8,239	Acisum Group
20	\$504,290 \$250/\$49.75	JAY-Z, MARY J. BLIGE U.S. Airways Center, Phoenix, April 15	7,228 10,607	Live Nation, in-house
21	\$466,728 \$100/\$49.50	DOLLY PARTON Radio City Music Hall, New York, May 1	5,824 sellout	Metropolitan Talent Presents
22	\$458,685 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Tucson Convention Center, Tucson, Ariz., April 30	6,376 sellout	Beaver Productions
23	\$438,340 \$58/\$43	KATT WILLIAMS Liacouras Center, Philadelphia, April 18	9,257 sellout	Live Nation, in-house
24	\$418,703 \$79.50/\$39.50	JUANES American Airlines Center, Dallas, April 18	7,313 11,195	Live Nation, AEG Live
25	\$415,366 \$73/\$37.50	KATT WILLIAMS 1st Mariner Arena, Baltimore, April 17	8,095 8,669	Live Nation, Up Front Promotions
26	\$405,576 \$79.50/\$49.50	SANTANA, DEREK TRUCKS BAND Palace of Auburn Hills, Auburn Hills, Mich., April 18	6,154 6,557	Live Nation, Palace Sports & Entertainment
27	\$394,340 \$75/\$55/\$35	SANTANA, DEREK TRUCKS BAND Merriweather Post Pavilion, Columbia, Md., April 6	7,260 10,000	I.M.P.
28	\$392,317 \$49.50/\$39.50	RATDOG FEATURING BOB WEIR Beacon Theatre, New York, April 3-5	8,682 three sellouts	Metropolitan Talent Presents
29	\$388,687 \$77.75/\$67.75/ \$52.75	ANDRÉ RIEU St. Pete Times Forum, Tampa, Fla., April 26	6,038 13,307	André Rieu Productions
30	\$379,288 \$97/\$67/\$55	STEVIE NICKS, VANESSA CARLTON Sovereign Center, Reading, Pa., April 18	5,310 6,677	Live Nation
31	\$372,485 \$75/\$55	STEVIE NICKS Mohegan Sun Arena, Uncasville, Conn., April 20	7,466 7,681	Live Nation, in-house
32	\$357,595 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Santa Ana Star Center, Rio Rancho, N.M., April 29	5,371 sellout	Beaver Productions
33	\$348,169 \$115.50/\$40.50	SANTANA, DEREK TRUCKS BAND UCF Arena, Orlando, Fla., April 29	5,537 7,665	in-house
34	\$335,722 \$76/\$66/\$56/ \$36	JUANES Amway Arena, Orlando, Fla., April 15	4,682 16,043	NYK Productions
35	\$335,550 \$122/\$62	JUANES Dodge Arena, Hidalgo, Texas, April 20	4,167 5,471	Live Nation, Cardenas Marketing Network, in-house

RETAIL BY ED CHRISTMAN

**BILLBOARD
EXCLUSIVE**

Allegro Acquires Wholesaler Softland

Indie Distributor Could Hit \$100 Million In Annual Revenue In Wake Of Deal

Thanks to a \$25 million cash infusion from private equity firm Canterbury Park Capital, Allegro Media Group has acquired all of the outstanding shares of Softland, a wholesaler that is the exclusive supplier of music and video entertainment software to the U.S. Marine Exchange Service.

Terms of the deal were not disclosed, but the combination of the two is expected to catapult the Portland, Ore.-based Allegro to achieving \$100 million in annual revenue on a gross basis.

Even with the equity infusion, the Micallef brothers who own and run Allegro will retain a majority interest in the company, according to chairman/CEO Joe Micallef, while Canterbury will have a significant minority interest.

ation. Rounder Kids and Nail Distribution.

The Micallef brothers bought Allegro nearly 20 years ago, when the company specialized in the distribution of classical music. Since then, it has diversified its product offering into all genres of music, including selling the majors as a rack supplier to nontraditional retail stores. In a statement, Allegro president/CEO Ric Micallef said the Softland acquisition further diversifies the company's account base as only three of Allegro's top 10 customers are NARM members, and traditional core merchandisers account for less than 25% of Allegro's consolidated sales.

While the Softland acquisition is bound to improve sales of Allegro's proprietary entertainment software titles and the indie labels it distributes, it also reinforces Allegro's place in the hybrid wholesaler/rackjobber/indie distributor role occupied by Baker & Taylor, Super D and Alliance Entertainment, all of which have annual revenue of more than \$100 million. In addition to diversifying Allegro's account base, the deal will bring the company revenue into equilibrium, with a split down the middle between audio and video product.

Softland founder Larry Goldberg will leave the company, but CEO Pat Nugent will remain in charge of the Maryland-based operation. Joe Micallef said there aren't any immediate changes planned for Softland, and he expects to keep its warehouse open to complement Allegro's new 135,000-square-foot facility, which it moved into March 31.

Wholesalers specializing in selling music to the military used to generate a much larger volume in the '90s when the military's own Army Air Forces Exchange Services was a top 10 account, generating sales of about \$400 million. But since the war in Iraq began, music and video sales have declined, leaving AAFES and Eurpac, a privately owned wholesaler that sells to the military, out of the top tier of the account base. (The Allegro-Softland deal required the approval of the Department of Defense.)

Like other wholesalers, Allegro also has been aggressive in digital distribution to online services and stores around the world. "The Softland acquisition solidifies our position as a vertically integrated media company doing business in the digital channel as well as the physical," Micallef said.



What's more, the Canterbury deal makes available a \$12 million equity line for future acquisitions, in addition to a new \$15 million revolving loan facility the company has received from U.S. Bank division USB Capital Resources. By Billboard's estimate, Allegro is already the second-largest non-major-owned independent distributor behind Koch Entertainment Distribution. Allegro will generate gross revenue of \$55 million this year; Softland, meanwhile, is expected to achieve about \$45 million in sales.

"This is the fifth acquisition we have done in the last 10 years," Micallef told Billboard at the NARM convention, held May 4-7 in San Francisco. "The Canterbury investment puts us in the position of being a consolidator." Past acquisitions include Newsound Distrib-

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

Tom Bennett

BRAVADO
WORLDWIDE
PRESIDENT

Bravado's merch marquee includes Kanye West, Alicia Keys and Gwen Stefani—and the new worldwide president plans an expanded focus on international markets.



In the 28 years since a company called Bravado started selling Iron Maiden T-shirts, merchandise has become a revenue stream that labels, not just artists, see as integral to their business. Six years ago, Bravado was purchased by Sanctuary Group, which Universal Music Group (UMG) in turn acquired last summer.

Since then, Bravado's Tom Bennett, the former head of North American operations who has just been named worldwide president of the company, has opened offices around the globe and aggressively signed up new marquee acts—not all of them Universal's.

Those acts include Kanye West, Alicia Keys, Daughtry, Gwen Stefani, James Blunt, the Eagles and Pink. Those add to an already formidable roster of clients from before the UMG acquisition, including Christina Aguilera, Beyoncé, Kelly Clarkson and Led Zeppelin.

Rather than an upfront fee, the New York-based company takes a percentage of the merchandise it sells through such diverse distribution channels as clothing stores, music retailers, concerts and e-commerce sites for bands. Universal's ownership will put the merch company in business in 46 countries by year's end.

By expanding Bravado, Universal stands to enlarge and get a bigger piece of the merch pie, and in a different manner from the trendy 360 deal. As Universal announced his appointment as worldwide president, Bennett sat down with *Billboard* to give the goods on merch.

What are your distribution channels, and what is the range of the merch you sell?

We're in live event sales, retail distribution, e-commerce, licensing, and we touch a little bit in the mobile commerce world. At live events, we'll sell everything from programs to T-shirts to lithographs to umbrellas to any type of product you would see whenever you [go] to a concert. At retail, which is our greatest strength—we have a far bigger reach than anybody else—we sell everything that is upper-body apparel to all areas of distribution. We sell T-shirts at Saks Fifth Avenue from an \$85 price point to T-shirts at, say, Hot Topic that are more at the \$15 price point. So we run the whole gamut on a worldwide basis, from every retailer from H&M to Zara to Virgin to HMV to Urban Outfitters.

What we're doing on the mobile front is concert texting [where users pay to send texts to be displayed on a big screen]. We sell an awful lot of wallpaper. And then

on the e-commerce side we have maybe as many as 75 Web shops attached to bands' Web sites.

How does Bravado fit into the rest of UMG?

Prior to the acquisition, approximately 15% of [Bravado's] business was from Universal Music Group acts, so the growth that was available and should be available with the new marriage with Universal was huge.

What they decided to do as part of the purchase of Sanctuary was they got into [merch] with a real market leader. Bravado has already made the investment into the people and the infrastructure . . . and at the end of the day all we are is a rights acquisition company. Merchandising contracts are much shorter than recording contracts—you could say an average one is maybe two years. So we're continually having to improve ourselves.

Why would a non-Universal label allow the merch opportu-

nity to slip through its fingers and go to Bravado instead?

So many of the acts would be on a different publishing company than the record company they're on anyway, so they're not married to one. It comes down to, fundamentally, doing a really good job. I think it's a given that people want a great job done first for the money.

Part of our strategy and part of the strength of us within Universal is that we've got a really strong hold on music at traditional retail already. We're No. 1 at Hot Topic and Spencer Gifts and HMV and Zavvi in the U.K. We're going to be opening up literally thousands of new accounts around the world in these other 46 countries where we really haven't done business in a meaningful way before.

The CEO of HMV feels that within the next three years quite possibly 25% of their overall business will be music merchandise.

So then it becomes more attractive to music retailers,

when they see sales of recorded music decline.

For us, with Metallica, we'll very aggressively cross-market the record and the merchandise. With Mika, we'll be doing a lot of stuff with the ads going out for the new records, we'll have a merchandising component within those advertisements. Which nobody else can do.

Would you expect the same to happen with non-Universal artists?

We won't be controlling their advertising spend on the music. So it'll happen to the best of our abilities within the world we control. But we've already had big success trying to do a lot of cross-marketing with Led Zeppelin, which we did do with, obviously, a non-Universal label. A lot of the ideas can work regardless of where the act is.

The trick to this is going to be turning nonmusic retailers into music retailers as well. There's a lot of stores that we sell, be it Saks

or be it Spencer Gifts—we recently got them to sell for the first time ever recorded music. It's a mall store with approximately 625 stores in America, and another 25 in Canada. I think it's important for the act to have a full offering out there. You'll find most record labels now consider Hot Topic to be a very important music retailer now, where maybe they didn't 10 years ago.

This has already happened in the U.K. in a store called Burton. They've started to sell T-shirts with downloads, and it's only just started and it's hugely successful.

How does Bravado allow UMG to enjoy the benefits of merch without the potential pitfalls of a 360 deal?

It can't just be a land grab where you're paying to get rights. We really explain to an artist and their representatives what we can do for them. Therefore, when they make a decision to be in business with us, it's an informed decision, not just, "Here's some money, we want to grab those rights."

Going back to the different areas of distribution that we're in, if it's purely a live event sale, then I understand somewhat why [merch is] all getting rolled in within deals at Live Nation. But we can really impact at retail, e-commerce, licensing, in nonevent sales—and most acts don't tour that often. So somebody who tours once every four years, more and more of those people are going to be very interested in companies that can actually help them earn money in the four years they're not touring, which would be common sense for everybody. . . .

Most record labels consider Hot Topic to be a very important music retailer.

XXX

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ACADEMY

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NOMINEES

Entertainer Of The Year

BRAD PAISLEY
RASCAL FLATTS

Top Male Vocalist

BRAD PAISLEY

Top Female Vocalist

TAYLOR SWIFT

Top Vocal Group

DIAMOND RIO
EAGLES
RASCAL FLATTS

Top Vocal Duo

BIG & RICH
BROOKS & DUNN
HALFWAY TO HAZARD

Top New Male Vocalist

LUKE BRYAN

Top New Female Vocalist

TAYLOR SWIFT

Top New Duo or Vocal Group

CAROLINA RAIN

Vocal Event of the Year

"Find Out Who Your Friends Are"
TRACY LAWRENCE

"What You Give Away"

VINCE GILL
SHERYL CROW

Album of the Year

5th Gear
BRAD PAISLEY

Taylor Swift

TAYLOR SWIFT

Single Record of the Year

"Lost In This Moment"
BIG & RICH

"Watching Airplanes"

GARY ALLAN

Song of the Year

"Lost In This Moment"
BIG & RICH

Video of the Year

"Don't Blink"
SHAUN SILVA
TACKLEBOX FILMS

"Lost In This Moment"

BIG & RICH
ROBERT DEATON
GEORGE FLANIGEN
MARC OSWALD

"Online"

BRAD PAISLEY

"Stay"

SHAUN SILVA

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So little summertime,
so many choices.
Let Billboard be your
guide to *cool* during the
hot months. Albums,
tours, festivals and
gadgets—read on for
the best of the best

Illustration by Chris Ede

The SUMMER PREVIEW

Hot Beats of

Usher is just getting things warmed up. This month-by-month look at more than **180** albums promises to have a summer tune for everyone. Rock comes in heavy with Shinedown, Disturbed, Slipknot and Mötley Crüe. Hip-hop sees highly anticipated releases from Three 6 Mafia, Missy Elliott, Lil Wayne and the Game. ¶ Let's not forget R&B favorites Ne-Yo and Ashanti or country mainstays Randy Travis and Montgomery Gentry. Billboard guides you through the albums sure to bring heat to the marketplace.

By Jonathan Cohen

MAY

Usher

"Here I Stand" (Jive, May 27)

After telling all on his juicy 2004 disc "Confessions," Usher is all about settling down. Here, the new husband and father embraces his maturation on cuts like the Dre and Vidal-crafted title track—"You ain't a man until you a man to your woman," he says. "This is the conversation that takes place." Alongside ballads "Moving Mountains" and "Love You Gently" ("the ultimate love-making record") are tracks on the lighter side. The Will.i.am-crafted "What's Your Name?" describes "the feeling you get when you run into a woman that makes you speak gibberish," while the Bryan-Michael Cox creation "Before I Met You" revolves around "a modern-day gigolo [who] decides to change."

Al Green

"Lay It Down" (Blue Note, May 27)

This friendly collision of new and old sensibilities is as vintage-sounding as anything Al Green released during his Hi Records heyday of the '70s, but also finds him dueting with John Legend ("Stay With Me [By the Sea]"), Corinne Bailey Rae ("Take Your Time") and Anthony Hamilton, with the Dap-Kings horn section playing behind them. The Roots' Ahmir "Questlove" Thompson produced in tandem with keyboardist James Poyser. "I've never heard anything quite like it, because I've never had anybody produce me other than Willie Mitchell," Green says. "And when you give these young kids a shot at it, it's interesting to see the art they make. It's beautiful."

JUNE

David Banner

"The Greatest Story Ever Told" (SRC/Universal, June 3)

"This time I'm not going to put the record out until I get the type of promotion I feel I deserve," David Banner says of "The Greatest Story Ever Told," originally due last fall. "If the mix ain't right, I'm sending it back a thousand times, even if I have to pay for it." The outspoken rapper is already feeling the love. After a lukewarm response to first single "9mm" (aka "Speaker") last year, "Get Like Me"—which features Chris Brown, Yung Joc and Jim Jones—is scaling the charts. Other guests on the album include Akon, UGK, Lil Wayne, Snoop Dogg, Chamillionaire and Carl Thomas.

Disturbed

"Indestructible" (Warner Bros., June 3)

Proving Disturbed's brand of nü-metal can still get fans excited after a three-year break between studio albums, "Inside the Fire," the first single from "Indestructible," has already reached No. 3 on Mainstream Rock and No. 10 on Modern Rock. Frontman David Draiman drew on personal travails—including a motorcycle accident, a garage fire that destroyed his truck and motorcycle, and "a number of bad relationships"—to inspire himself, and his bandmates followed suit. Drummer Mikey Wengren "is

playing faster and more furiously than ever, with more polysynopation," Draiman says, while guitarist Danny Donegan "is soloing even more frequently, and the riffs are just brutal and honest and dark."

Fleet Foxes

"Fleet Foxes" (Sub Pop, June 3)

Hipster hearts are abuzz over the self-titled debut from this Seattle quintet, which won over the South by Southwest faithful this spring with its Crosby, Stills & Nash-worthy vocal harmonies. (The band describes its own sound as "baroque harmonic pop jams.") On the heels of April's "Sun Giant" EP, the full-length renders 22-year-old frontman Robin Pecknold's songs onto even more widescreen canvases, sympathetically produced by Pacific Northwest vet Phil Ek. Vintage organ and surfy guitar lines dance on the two-songs-in-one "Ragged Wood," while fingerpicked acoustic leads support gorgeous group singing on "Quiet Houses."

Gavin Rossdale

"Wanderlust" (Interscope, June 3)

After his post-Bush band Institute flamed out following a lone album, Gavin Rossdale regrouped for a solo set, which is led by the single "Love Remains the Same." Elsewhere, his ever-so-famous wife, Gwen Stefani, lends vocals to the track "Some Days." The Bob Rock-produced album finds Rossdale collaborating with drummer Josh Freese, guitarist Chris Traynor, bassist Paul Bushnell and keyboardist Jamie Muhoberac.

Emmylou Harris

"All I Intended to Be" (Nonesuch, June 10)

For the first time in 25 years, this 12-time Grammy Award winner and Billboard Century Award recipient recorded with producer Brian Ahern, the man who handled her first 11 albums. The new set's title comes from a line in "Old Five and Dimers Like Me," a duet with John Starling. While Dolly Parton, Vince Gill and Buddy Miller contribute vocals, the set includes songs from Tracy Chapman, Patti Griffin, Merle Haggard and Billy Joe Shaver.

Lil Wayne

"The Carter III" (Cash Money/Universal, June 10)

Plagued with leaks, delays and Lil Wayne's arrest on drug possession charges, "The Carter III" is now penciled in for June 10. Luckily, the set has already spawned the rapper's first Billboard Hot 100 No. 1 in the form of "Lollipop." Wayne told Billboard in February that Hurricane Chris, Corey Gunz, Tyga, Jibbs, Shanell, Kidd Kidd, Mack Maine and Lil Mama have recorded features for the album, and Kanye West has also joined the roster of contributors. "It's one of those albums people are really waiting on, so I made it so that whatever is on it will stick with you forever," Wayne says. "I'm taking my time with it. And I'm giving artists I respect and people I want to do songs with—not songs the label fixed—an opportunity to collaborate."

My Morning Jacket

"Evil Urges" (ATO, June 10)

This Kentucky quintet is already among the most praised live acts in the land, but the music on its fifth studio album should take the band to an entirely new level. After sequestering itself in a Colorado cabin to hone the tracks, My Morning Jacket then decamped to New York last fall to record with co-producer Joe Chiccarelli. More adventurous than anything that has come before, the songs explore falsetto singing ("Evil Urges"), soft rock ("Thank You Too"), disco beats (first single "Touch Me, I'm Going to Scream Pt. 2") and gritty funk ("Highly Suspicious"), without skimping on the

two-guitar jams ("Aluminum Park," "Remnants") and mellow balladry ("Librarian") of past releases. "We've never wanted to be one kind of band," frontman Jim James says. "We just enjoy celebrating music—making it loud and making it sad."

Alanis Morissette

"Flavors of Entanglement" (Warner Bros., June 10)

"The baby is almost out," Alanis Morissette says about her first album of original work in four years, which features production by Frou Frou's Guy Sigsworth. "This is a bi-track journey for me—one is the unraveling of my personal life to the point where I hit rock bottom—but then the phoenix rises," she says. "In the other track, I speak about the personal being the political. Rather than talk about war out there, I'd rather talk about war in here, because it's the only thing I have control over." The ramp-up to the release has a decidedly international flavor: "Underneath" will be preloaded onto Motorola cell phones in Brazil, and Morissette starts a three-month tour of Europe in June, followed by U.S. dates in the fall.

Ashanti

"The Declaration" (Universal, June 3)

Robin Thicke, Jermaine Dupri, LT Hutton, Babyface and Pharrell Williams are among the producers lending a hand on Ashanti's first album since 2004's "Concrete Rose." First single "The Way That I Love You" is already a top 10 hit on Billboard's Hot R&B/Hip-Hop Songs chart. The artist is particularly enthused about the song "Click," which she says is "a relationship record done from a female point of view. It's about when you're trying to get in contact with someone you're seeing but he's not answering, and by the time he calls you feel like, 'I don't want to talk to you now.'"

SUMMER

Marco Antonio Solís

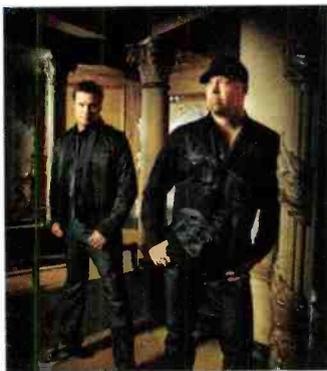
"Una Noche en Madrid" (Fonovisa, June 10)

Marco Antonio Solís has transcended his popularity in his native Mexico to become a mega star in the United States (with four No. 1s on Billboard's Top Latin Albums chart) and virtually all of Latin America. Now, he has his sights set on Spain. "Una Noche en Madrid," a live album recorded during an Oct. 12, 2007, performance in Madrid, will be the first Solís album released in Spain since 2001. The set includes new versions of Solís classics as well as a duet with Spanish singer Pasión Vega on "Como Tu Mujer."

Montgomery Gentry

"Back When I Knew It All" (Columbia Nashville, June 10)

Looking to shake things up, Montgomery Gentry, which has scored 12 top 10 singles (including three No. 1s) and sold 4.3 million albums after nine years on the country scene, according to Nielsen SoundScan, decided to record its new set in Memphis' Ardent studio. The move worked. "The ambience of the studio was really cool," Troy Gentry says of the place where Led Zeppelin, Stevie Ray Vaughan and B.B. King have recorded. The title track and first single is the duo's fastest-climbing song and is No. 11 on Billboard's Hot Country Songs chart. The set includes "I Pick My Parties" featuring Toby Keith, with whom the duo will tour this summer.



Busta Rhymes

"Blessed" (Interscope, June 17)

With numerous legal entanglements now behind him, Busta Rhymes says he feels "blessed" to be a free man, hence the title of his eighth studio album. The MC has already released several singles, including "Where's My Fucking Money," featured on the "Grand Theft Auto IV" soundtrack, and "We Made It," a collaboration with rock outfit Linkin Park. Other contributors include Cool & Dre, Pharrell Williams and DJ Scratch. In addition, Rhymes released a clip for track "Don't Touch Me" that recalls his comical videos of the '90s.

Wolf Parade

"At Mount Zoomer" (Sub Pop, June 17)

After dabbling in myriad side projects, the members of Wolf Parade finally reconvened last summer to work on the follow-up to 2005's breakout "Apologies to the Queen Mary." "I think it's more pointed," group member Spencer Krug says. "We wanted to make a record that was done all at once—so as much as possible, we did that." The result: nine songs borne out of lengthy improv sessions, yet surprisingly straightforward in sound. "Bang Your Drum" and "Call It a Ritual" pair Krug's quivering, dissonant voice with low-mannered guitar and drum rhythms. It almost sounds like Wolf Parade has mellowed a bit until the closing title track, a nine-minute epic that raises its creative bar to new heights.

Mötley Crüe

"Saints of Los Angeles" (Mötley Records, June 24)

"I've got to tell you, I've been writing songs for a long time, and there's something magical on this record," Nikki Sixx says of Mötley Crüe's first album with its original members

since 1997's "Generation Swine." "This is one of those albums that I just feel it in my stomach that something's happening with the band. There's a newfound energy in the songs. It's just a rebirth of that really dirty rock'n'roll side of Mötley Crüe." The title track was first made available through videogame "Rock Band," and is gaining steam at radio. The act leads the bill for its own Crüe Fest this summer, beginning July 1 in West Palm Beach, Fla.

Ne-Yo

"Year of the Gentleman" (Def Jam, June 24)

Meeting Ne-Yo's stated goal to move away from the type of R&B that quickly made him a star, his third album in as many years is exemplified by the single "Closer," a Stargate-produced club track with pulsing strobe-light synths and a high-energy house beat that calls to mind Rihanna's "Don't Stop the Music." "So You Can Cry" sports a mellow, easy-listening vibe, with Ne-Yo making a priceless rhyme of "pity party" and "calamari." Collaborators on the set also include members of Ne-Yo's Atlanta-based Compound Entertainment crew (the HeavyWeights, Shay Taylor, Chuck Harmony), as well as Christopher "Tricky" Stewart and J.R. Rotem. "My prayer is that my fans know me well enough to know that I'm an artist in the truest form, [and] I cannot do the same thing over and over again," Ne-Yo says.

Three 6 Mafia

"Last 2 Walk" (Hypnotize Minds/Columbia, June 24)

If it seems like years have gone by since Three 6 Mafia won the best original song Academy Award for "It's Hard out Here for a Pimp" in 2006, that's because, well, years have gone by. "Our lives are like a circus," principal member Juicy J says. "You wouldn't believe the crap we go through every day." But after numerous delays, the rap troupe's new album is finally on target for release. Among the guests on "Last 2 Walk" are Akon on "That's Right," Good Charlotte on "My Own Way," Unk on the single "I'd Rather" and Juicy J's brother Project Pat on "Lolli Lolli (Pop That Body)."

Weezer

"Weezer" (DGC/Interscope, June 24)

Weezer is literally all over the place on its third self-titled album, with all four members taking a turn behind the mic. The music is just as hard to pin down, from the six-minute "Greatest Man" (which sutures a sweet piano melody to thick power chords and fake crowd noise), "Heart Songs" (which unironically salutes Nirvana's "Nevermind" for inspiring frontman Rivers Cuomo to start his own band), the proto-Red Hot Chili Peppers funk of "Dreamin'" and the swaggering, riffy "Automatic," sung by drummer Pat Wilson. "It definitely feels like there's a lot more of our energy that over the years has been kind of pent up and now has been released and is flowing freely between the four of us," Cuomo says. The single "Pork and Beans" is No. 1 on Billboard's Modern Rock chart this week.

Shinedown

"The Sound of Madness" (Atlantic, June 24)

Brent Smith wasn't going to let anything deter him from making Shinedown's third album—not a sharp sales decline between 2003's "Leave a Whisper" and 2005's "Us and Them," or the loss of bandmates Jasin Todd and Brad Stewart. "This is a record that needed to be made," Smith says. He and drummer Barry Kerch enlisted Rob Cavallo to produce the set, and with Cavallo's encouragement Smith wrote nearly 60 songs, of which 15 were recorded. Among them are his first political song—first single "Devour," which is "about George W. Bush and the end of his presidency"—and Smith's first straight-up love song, "If You Only Knew." "We wanted it loud and wanted it big and heavy and grandiose," Smith says.

BEST OF THE REST

MAY 26*: SANDI THOM, "The Pink & the Lily" (RCA) • PIGEON DETECTIVES, "Emergency" (Dance to the Radio) • GUILLEMOTS, "Falling out of Reach" (Polydor) • BETH ROWLEY, "Little Dreamer" (Blue Thumb/Universal)

MAY 27*: THE FUTUREHEADS, "This Is Not the World" (nul Records) • CYNDI LAUPER, "Bring Ya to the Brink" (Epic) • VARIOUS ARTISTS, "Sex and the City" soundtrack (New Line) • BETO TERRAZAS, "Conquistando Caminos" (Sony BMG Norte) • WISIN & YANDEL, "Los Extraterrestres: Otra Dimension" (WY/Machete)

JUNE 2*: ALPHABET, "This Is Alphabet" (Copenhagen Records/EMI U.K.) • LYKKE LI, "Youth Novels" (LL Recordings) • THE ZUTONS, "You Can Do Anything" (Deltasonic)

JUNE 3*: JOURNEY, "Revelation" (Wal-Mart) • LADYTRON, "Velocifero" (Network) • AIMEE MANN, "The Smilers" (Superego) • RADIOHEAD, "The Best of" (EMI) • SHEARWATER, "Rook" (Matador) • SPIRITUALIZED, "Songs in A&S" (Spaceman/Fontana/Universal Records) • YOUR HIGHNESS ELECTRIC, "The Grand Hooded Phantom" (Longhair Illuminati) • ROBERT POLLARD, "Robert Pollard Is off to Business" (Guided by Voices) • EL TIGRILLO PALMA, "Fiesta Privada con Banda" (Sony BMG Norte) • THE VIRGINS, "The Virgins" (Atlantic)

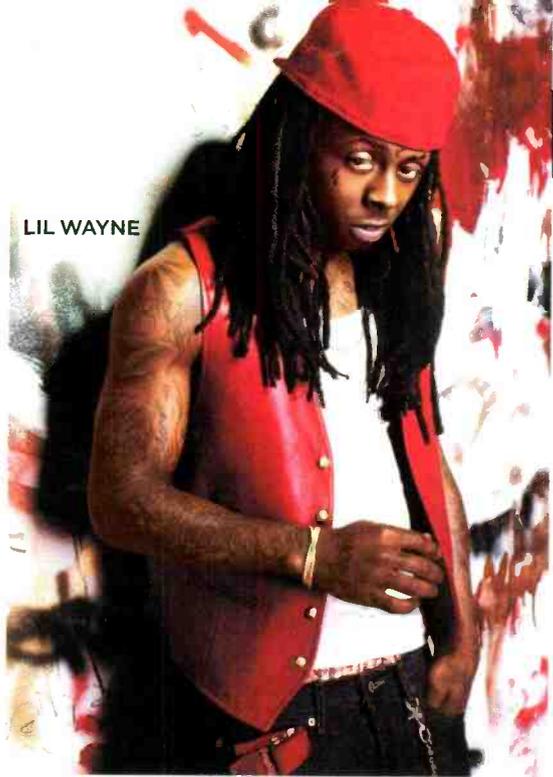
JUNE 10*: THE BANGKOK FIVE, "We Love What Kills Us" (Long Live Crime) • SOLOMON BURKE, "Like a Fire" (Shout Factory) • JAKOB DYLAN, "Seeing Things" (Columbia/Starbucks Entertainment) • RAILROAD EARTH, "Amen Corner" (Sci Fidelity) • MARTHA

WAINWRIGHT, "I Know You're Married but I've Got Feelings, Too" (Disowned in Sound Records) • DONNIE KLANG, TBA (Bad Boy) • SKILLZ, "Million Dollar Backpack" (Blq Kidz/Koch) • KRS-ONE, "The Temple of Hip Hop" (Koch) • CLIQUE GIRLZ, TBA (Interscope) • JULIETA VEREGAS, "MTV Unplugged" (Sony BMG Norte) • THE FRATELLI, "Here We Stand" (Universal/Fallout/Interscope) • N-E-R-O-D, "Seeing Sands" (StarTrak/Interscope) • MARIANO BARBA, "Nuestro Punto G" (Three Sound) • VARIOUS ARTISTS, "Caribbean Connection" (Universal Latino) • AMANDITITITA, self-titled (Sony BMG Norte) • SERGIO MENDES, "Encanto" (Concord) • XIMENA SARINAAA, "Mediocre" (Warner Music Latina) • TREV ANASTASIO & THE UNOCTET, "Original Boardwalk Style" (Rubber Jungle) • JOSEPH ARTHUR, "Vagabond Skies" EP (Lonely Astronaut Records) • PLIES, "Definition of Real" (Atlantic)

JUNE 16*: THE MUSIC, TBA (Polydor) • DOUG WALKER, "Fear Together" (Warner Bros) • FEEDEA, "Silent Cry" (Echo)

JUNE 17*: COLOPLAY, "Viva la Vida or Death and All His Friends" (Capitol) • ANTHONY DAVID, "Acey Deucey" (Soul-Bird/Universal Republic) • ICE CUBE, "Raw Footage" (Da Lench Mob) • MIGGS, "Unraveled" (Rock Ridge Music) • THE NOTWIST, "The Devil, You + Me" (Domino) • SILVER JEWEL, "Lookout Mountain, Lookout Sea" (Drag City) • TILLY & THE WALL, "Team-Love/Saddle Creek" • TEYANA TAYLOR, "Google Me" (Star Trak) • SEAN GARRETT, TBA (Interscope) • KATY PERRY, "One of the Boys" (Capitol) • PRIMA J, self-titled (Geffen) • RIHANNA, "Good Girl Gone Bad" deluxe edition (Def Jam) • THE OFFSPRING, "Rise and Fall, Rage and Grace" (Columbia) • GOO GOO DOLLS, "Greatest Hits Vol. 2" (Warner Bros.)





LIL WAYNE

JUNE 24: ALEJANDRO ESCOBEDO, "Real Animal" (Manhattan/Black Porch) • RY CODDER, "1. Flathead" (Nonesuch/Perro Verde) • LOVE AS LAUGHTER, "Holy" (Glacial Pace) • CUTE IS WHAT WE AIM FOR, "Rotation" (Fueled by Ramen) • LESS THAN JAKE, "GIV RUP" (Paper and Plastic) • NELLY, "Brass Knuckles" (Universal) • DWLE, "Sketches of a Man" (RT Music Group/Koch) • FIDEL RUEDA, "No Puedo Perdonarte" and a live album (Machete) • PATRULLA 81, TBA (Disa)

JUNE TBD: EL TRI, "Nada Que Perder" (Fonovisa) • JOSE GUADALUPE ESPARZA, "Con Banda Sinatoense" (Fonovisa) • EDDY LOVER, "Perdoname" (Universal Latino)

JULY 1: ALKALINE TRIO, "Agony and Irony" (Epic) • CANNON, TBA (One Eleven) • MINIATURE TIGERS, TBA (Modern Art Records) • THE D.E.V., "The D.E.V. Has Come" (Epic) • BLACK KIDS, "Partie Traumatic" (Columbia)

JULY 8: THE MELVINS, "Nude With Boots" (Ipecac) • TRICK TRICK, "The Villain" (Motown) • BIG POKEY, "Hurricane Sensei" (Universal) • ALBERT HAMMOND JR., "Cómo Te Llamo" (RCA/RED) • LITTLE JACKIE, "The Stoop" (S-Curve)

JULY 15: LLOYD, "Lesson in Love" (The Inc./Motown) • MARIO WINANS, TBA (Elektra)

JULY 22: U2, "Boy/0ctober"/"War" deluxe editions (Universal) • DR. DOG, "Fate" (Park the Van) • AMY RAY, "Didn't It Feel Kinder" (Daemon) • DIPLOMATS, "Diplomatic Immunity 3" (Roc-a-fella) • D-BLOCK, TBA (D-Block) • SNOOP PRESENTS WESTERN UNION, TBA (Doqgystyle) • EL CHAPO DE SINALOA, TBA (Disa) • DIEGO, "Indigo" (EMI Televisa) • BROKEN SOCIAL SCENE PRESENTS BRENDAN CRANNING, "Something for All of Us" (Arts & Crafts)

JULY 29: LA ARROLLADORA BANDA EL LIMON, TBA (Disa) • JANELLE MONÁE, EP TBA (Bad Boy)

JULY TBD: YOUNG JEEZY, TBA (Def Jam) • JUVENILE, TBA (Atlantic) • KID SISTER, TBA (Downtown)

AUG. 4*: CAPTAIN, "Distraction" (EMI)

AUG. 5: DJ KHALED, TBA (We the Best Music/Def Jam) • JOSEPH ARTHUR, "All You Need Is Nothing" (Lonely Astronaut) • RANDY NEWMAN, "Harps and Angels" (Nonesuch)

AUG. 12: MICHELLE WILLIAMS, "Unexpected" (Columbia) • LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ, TBA (Disa)

AUG. 19: STEREO LAB, "Chemical Chords" (Duophonic UHF Disks/HARD) • JULIANA HATFIELD, "How to Walk Away" (Ve Dide Records) • RODNEY CARRINGTON, TBA (Warner Bros.) • LA LA, "Love & Respect" (Meele/Universal)

AUG. 25*: DRAGONFORCE, TBA (Roadrunner)

AUG. 26: DAVID NAIL, TBA (MCA Nashville)

AUG. TBD: PAOLO NUTINI, TBA (Atlantic) • CIARA, TBA (LaFace/Zomba) • CHRONIC FUTURE, LP TBA (Modern Art Records) • THE ACADEMY IS... TBA (Decadance/Fueled by Ramen) • LAURA MARLING, "Alas, I Cannot Swim" (EMI) • RAKIM & MEN-V, "The Royalty La Realeza" (Pina/Universal Latino) • MENOUD, TBA (Epic) • OMAR CRUZ, "Sign of the Cruz" (BVI/Geffen)

SEPT. 2: SYLEENA JOHNSON, "Chapter 4 Labor Pains" (Federal/UMG)

SEPT. 9: SUGARLAND, TBA (Mercury Nashville)

SEPT. TBD: THE CURE, TBA (Suretone/Geffen) • CASSIE, TBA (Bad Boy) • YOUNG DRO, TBA (Atlantic) • BACK TED N-TED, LP TBA (Modern Art Records) • ANNUALS, LP TBA (Canvasback) • JANELLE MONÁE, TBA (Bad Boy) • DAVID GILMOUR, "Live in Gdansk" (Columbia)

SUMMER TBD: THE DANDY WARHOLS, "Earth to the Dandy Warhols" (Beat the World/World's Fair)

*U.K. release



MONÁE

JULY

Nas

"N*gger" (Def Jam, July 1)

Following Don Imus' off-color remarks about the Rutgers women's basketball team last year, Nas announced that he would tackle the controversy head on by titling his ninth album "N*gger." The set was originally slated for late 2007 but never hit shelves, although Nas and wife Kelis kept up the publicity campaign by heading backstage at the Grammy Awards to talk about the issue. Now the album is tentatively slated for July 1 and the first track, the Salaam Remi-produced "Be a N*gger Too," hit the Internet April 20.

Los Lonely Boys

"Forgiven" (Epic, July 1)

After making its prior albums with producer John Porter at Willie Nelson's Pedernales studio, this Texas trio switched to a soundstage in Austin in January and February, with Steve Jordan behind the board. "If I could have a choice, this is the way I'd record the rest of my life," says bassist Jojo Garza, who, with brothers Henry (guitar) and Ringo (drums) worked with Jordan to "try and capture the sound of a three-piece band," welcoming just a couple of guests in Dr. John and Del Castillo guitarist Mark Del Castillo. "Forgiven" will be preceded by the single "Staying With Me"; the album includes a cover of the Spencer Davis Group's "I'm a Man."



RZA/Bobby Digital

"Digi Snacks" (Koch, July 1)

Wu-Tang Clan founding member RZA will reinvent himself as Bobby Digital for the third time this summer. The album's first single is "You Can't Stop Me Now," featuring Wu member Inspectah Deck, and addresses RZA's own life struggles. "This album is simply fun hip-hop," RZA says of the set. "It's a perfect blend of reality, sci-fi and martial arts." Other tracks include the socially driven "Drama," the sensual "Good Night Kiss" and "Straight Off the Block," produced by David Banner, which is in contention to be the second single. Other producers on the set include King Tech and RZA himself.

Girlicious

"Girlicious" (Geffen, July 1)

In the grand tradition of the Pussycat Dolls comes Girlicious, a group chosen via a reality show on the CW. Following the April 23

finale, the female quartet went on a media blitz in support of first single "Like Me," which was produced by Jazze Pha. Sexual energy practically drips from album track "Stupid Shit," executive-produced by Geffen head Ron Fair.

The Game

"L.A.X." (Geffen, July 8)

In 2008, the Game has already been sentenced to 60 days in jail for a conviction stemming from a weapons charge, served less than one week and rehashed his storied rivalry with 50 Cent. Now, with the 50-led G-Unit's "T.O.S." and the Game's "L.A.X." originally slated for June 24, both MCs claimed to have delayed the other's album. Regardless of what truly caused the setback, the Game recently released the single "Game's Pain," featuring Keyshia Cole, and is working with producers Cool & Dre, Trey Beatz, Kanye West and Just Blaze.

Randy Travis

"Around the Bend" (Warner Bros., July 15)

After recording a series of acclaimed Christian and gospel releases that earned him three Grammy Awards, six Gospel Music Assn. Awards and an Academy of Country Music nod, Randy Travis is back on the country scene. "Around the Bend" is his first straight-ahead country set in eight years, and it's a welcome return for the man who first hit the Billboard country singles chart in 1985 with "On the Other Hand." The new collection finds the traditionalist putting his own stamp on Bob Dylan's "Don't Think Twice, It's All Right," while first single "Faith in You" is a string-laden, but simple love ballad. In June, Travis will perform for the first time in 10 years at the Country Music Assn. Music Festival in Nashville.

John Mellencamp

"Life, Death, Love and Freedom" (Hear Music, July 15)

On his debut album for Starbucks' Hear Music imprint, John Mellencamp pulls no punches about the "darkness" he sees all around him, including a controversial song ("Jena") inspired by the racial issues in the titular Louisiana town. The folk-leaning material was produced by T-Bone Burnett at Mellencamp's longtime home studio outside Bloomington, Ind., with upright bass and acoustic guitar dominating the mix on such tunes as "A Ride Back Home (Hey Jesus)," "Young Without Lovers," "If I Die Sudden" and "Troubled Land." "He is a powerful musician, he rocks like crazy, and he's a really great singer," Burnett says.

The Hold Steady

"Stay Positive" (Vagrant Records, July 15)

The notion of "aging gracefully" in rock'n'roll could be described as the overarching factor that Brooklyn's Hold Steady wrestle with throughout "Stay Positive," the group's fourth album in the last five years. "I was influenced a lot about getting old," Craig Finn says. "Stay Positive" sees the band members challenging



Third Day

"Revelation" (Essential, July 29)

Whetting the appetites of Christian radio and retail, Third Day previewed music from its new release "Revelation" during the recent Gospel Music Week convention in Nashville. "We've worked so hard on this record and came up with so many different ideas. We were stretched in so many different ways," lead vocalist Mac Powell says of the Essential Records set, which marked the Grammy Award-winning group's first collaboration with producer Howard Benson. "Revelation," the Georgia-based rock band's 11th studio album, features guest appearances by Flyleaf's Lacey Mosely, Robert Randolph and Chris Daughtry.

LIL WAYNE: JONATHAN MANNION; MONÁE: BEN ROSE/WIREIMAGE.COM; LOS LONELY BOYS: EPIC/SONY BMG; THIRD DAY: DAVID MCCLISTER

themselves: "Lord, I'm Discouraged" is a bluesy ballad that conjures a more rural image of American life, and "One for the Cutters" should surprise fans. Those adverse to change, however, shouldn't worry: Lead single "Sequestered in Memphis" is chock-full of Hold Steady hooks.

CSS

"Donkey" (Sub Pop, July 22)

This Brazilian electro/rock outfit scored a left-field hit last year when its song "Music Is My Hot Hot Sex" showed up in an iPod ad, after parent album "Cansei de Ser Sexy" had already been out for a year. On its sophomore set, the group again trades in sexy dance grooves (the Gwen Stefani-ish "Reggae All Night," retro synth-fest "Left Behind"), chugging indie rock ("Give Up," "Rat Is Dead [Rage]") and uptempo pop maneuvers ("How I Became Paranoid," the Bangles-worthy "Move"), all of which should sound great blaring out of hipster stereos this summer.

Common

"Invincible Summer" (Geffen, July TBD)

Chicago rapper Common may be known for his stimulating lyrics, but for "Invincible Summer," due this summer via Universal, he shamelessly admits that "barbecues and strippers" were some of his main inspirations. "This album isn't super thought-provoking . . . it's just on some fun shit," Common says of his eighth album. He teamed with Pharrell and Mr. DJ (OutKast), and concocted a hip-hop/techno/dance sound heavy with kazoos and double-speed drum patterns. Tracks like the Cee-Lo-assisted "Make My Day," stripper-inspired "Sex Is Sugar" and first single "Universal Mind Control," which will be serviced to radio in May, are all included. Santogold is set to appear on a track titled "Runaway," while Jeff B, Star Trak's Chester French and Musina make guest appearances as well.

Staind

"The Illusion of Progress" (Atlantic, July TBD)

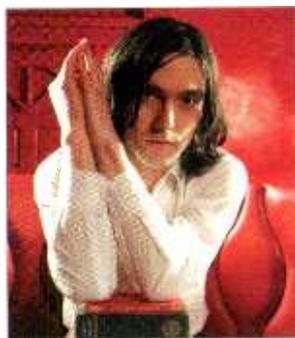
"It's a departure from the last record," Staind frontman Aaron Lewis says. The group hasn't even come up with titles for the songs, according to Lewis, but "there's a lot more effect-y experimentation and a lot more textures with vintage instruments and vintage amps." The band has been recording at the studio that Lewis keeps in his barn with producer Johnny K. And while Staind previously swore to rock even harder this time out, Lewis says it's aware of pressure for another ballad-style track along the lines of such hits as "Outside" and "It's Been Awhile." "That's what the record label wants," he says. "You're foolish not to [be aware] of that."

AUGUST

Conor Oberst

"Conor Oberst" (Merge, Aug. 5)

The biggest surprise on Conor Oberst's first solo album since a cassette-only release from his teenage years might be the label that's releasing it. After a decade-plus association with Saddle Creek in his hometown of Omaha, Neb., the Bright Eyes principal inked with Merge for this self-titled affair, recorded in January and February in Tepoztlan, Mexico. Longtime collaborator Andy LeMaster assisted with the recording, which Oberst produced.



Slipknot

TBA (Roadrunner, Aug. 12)

Slipknot's fans, the Maggots, have two things to cheer about this summer: the band's first studio album in nearly four years and a main-stage slot on the Rockstar Energy Drink Mayhem tour. The masked metal act's follow-up to "Vol. 3: (The Subliminal Verses)"—which debuted at No. 2 on the Billboard 200 in June 2004—is "going to fuck with people," vocalist Corey Taylor says. "It's heavy, man." Since the release of "Vol. 3," members of Slipknot have spent time pursuing solo musical projects. But the Iowa-based nine-piece returns this summer with a new sense of musical confidence and maturity, Taylor says. Plus, the metal outfit's "evolved" costumes and masks are darker than ever.

The Jonas Brothers

TBA (Hollywood, Aug. 12)

On their hotly anticipated new album, expect "the same Jonas Brothers sound, but with just a couple more influences," says Nick Jonas, who names Elvis Costello, the Animals, the Rascals and the Beatles by way of example. Look for such tracks as "Don't Take My Heart and Put It on the Shelf," "Burning Up" and "A Little Bit Longer," the last of which Jonas wrote about his struggle with diabetes. "The lyrical content has gotten a little more in-depth as far as who we are as people and our personal lives, with our dating and all that—things we've gone through in the past year," Jonas says.

T.I.

"Paper Trail" (Grand Hustle/Atlantic, Aug. 12)

The good: T.I. may very well wind up with another hit album once "Paper Trail" hits stores. The bad: Afterward, the superstar rapper is headed to jail for a year on felony gun charges. There's a tinge of gospel on recent leak "No Matter What," while club track "What's Up, What's Happening," produced by Danja, is likely to be the first single. Also expected are "Sitting on Top of the World," "I'm Illin'," "Collect Call" and the J.R. Rotem-produced "Let My Beat Pound."

Missy Elliott

"FANomenal" (The Goldmind/Atlantic, Aug. 26)

This feast of Missy Elliott's trademark beats mixed with tinges of '70s Washington, D.C., go-go funk is led by single "Best, Best," on which she repeats the last word to every sentence throughout. The set features production by Timbaland, Souldiggaz, Danjahandz, Timbaland and Point Guard. Highlights include the Jazmin Sullivan-assisted "Like When You Play the Music," drum-heavy "Hip-Hop Don't Die" and sensual "Milk & Cookies," on which Elliott lightheartedly harmonizes about her capabilities in the bedroom. Timbaland-produced tracks "Ching-a-Ling" and "Shake Your Pom Pom" bowed in February on the "Step Up 2 the Streets" soundtrack.

Solange Knowles

"Sol-Angel and the Hadley Street Dreams" (Music World Entertainment/Geffen, Aug. 26)

"Her record is totally bananas," Geffen chairman Ron Fair says of Beyoncé sibling Solange Knowles' label debut. "It's not what people would expect from her. The music is more eclectic and international. She's in her own lane." The project boasts production from Cee-Lo, Q-Tip, Mark Ronson, Raphael Saadiq and Pharrell Williams, who steered first single "I Decided." Bilal penned "Cosmic Journey," while Floetry's Marsha Ambrosius guests on "Wanna Go Back" and Lil Wayne appears on "Champagnechronicnightcap."

Fabulous

TBA (Def Jam, August TBD)

Although he isn't ready to get specific, Queens rapper Fabulous' as-yet-untitled album will be inspired by a film, much in the way Jay-Z's "American Gangster" was based on the movie of the same name. "I always wanted to touch on this particular movie musically because I felt some of the things in the movie related to me and to lots of other people," he says. "Plus, I always wanted to use a theme for my album. I want to take scenarios and turn them into records and vice versa." So far, the set features production from DJ Toomp, Kanye West, Just Blaze, Swizz Beatz and Polow Da Don.

Gym Class Heroes

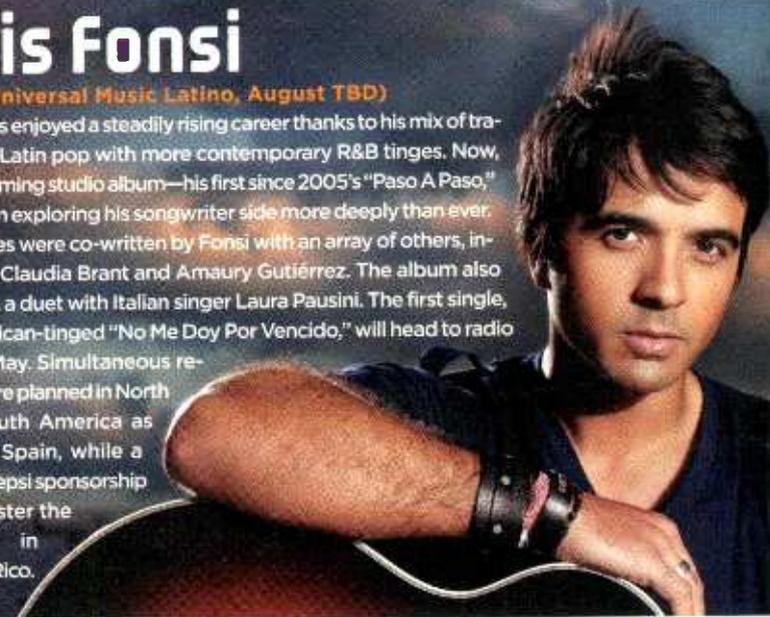
"The Quilt: Starring Gym Class Heroes" (Decaydence/Fueled by Ramen, August TBD)

Gym Class Heroes are planning on taking a "movie approach" to their sophomore album, according to lead vocalist Travis McCoy. "Everyone is going to be part of the cast as opposed to being featured," he says. "You won't know who is on the album just by looking at the liner notes. You'll know only if you listen and recognize the person's voice." Ne-Yo, Lil Wayne, John Oates, K-OS and Busta Rhymes are among the guests, while Cool & Dre and Fall Out Boy's Patrick Stump have assisted with production. McCoy addresses his drug problem on "Live a Little," which "urges people to live in the moment, because no one is promised tomorrow."

Luis Fonsi

TBA (Universal Music Latino, August TBD)

Fonsi has enjoyed a steadily rising career thanks to his mix of traditional Latin pop with more contemporary R&B tinges. Now, his upcoming studio album—his first since 2005's "Paso A Paso," finds him exploring his songwriter side more deeply than ever. The tunes were co-written by Fonsi with an array of others, including Claudia Brant and Amaury Gutiérrez. The album also features a duet with Italian singer Laura Pausini. The first single, the Mexican-tinged "No Me Doy Por Vencido," will head to radio in late May. Simultaneous releases are planned in North and South America as well as Spain, while a major Pepsi sponsorship will bolster the launch in Puerto Rico.



SEPTEMBER

Robin Thicke

"Something Else" (Star Trak/Interscope, September TBD)

Robin Thicke's soulful evolution continues on his highly anticipated third solo album, "Something Else," as he takes a more uptempo stance. Thicke returns with a tighter (11 tracks) set that cohesively frames his potent mix of contemporary and classic R&B. Lead single "Magic" percolates with '70s funk. On other tracks, the singer/musician shifts from Jimi Hendrix-spiked soul to Marvin Gaye mellow. He wrote and produced the entire album, forgoing cameos. That's a departure from his 2006 platinum breakthrough, "The Evolution of Robin Thicke," which he co-wrote and co-produced with the Neptunes and sported guest turns from Lil Wayne and Pharrell.

Ludacris

"Theater of the Mind" (DTP/Def Jam, September TBD)

For an artist who began as a comical MC, Ludacris gave his fans a helping of serious material on his last offering, "Release Therapy." Drawing on his acting role in 2004's "Crash" and winning a 2007 Grammy Award for best rap album to boot, Ludacris' status as an entertainer reached a new level. Now, the MC is bringing his music full circle. Thus far, Dre and Vidal, Three 6 Mafia's DJ Paul, 9th Wonder, Ice Drake and Don Cannon have contributed tracks. "It's fun stuff, it's serious," Ludacris says. "It's a mixture of all five albums thus far, just showing the evolution of everything I've been through."

SUMMER TBD

Keri Hilson

"In a Perfect World . . ." (Zone 4/Mosely Music Group/Interscope)

Keri Hilson is no stranger to working behind the scenes. Already co-penning Britney Spears' "Gimme More" and Timbaland's "The Way I Are," the singer met the latter through producer Polow Da Don several years ago. And after singing for Timbaland via telephone, Hilson says she was signed on the spot. Now, the Atlanta native is ready to use her chart-topping skills for her own album. Timbaland and Polow produced the bulk of "In a Perfect World . . ." with Danjahandz contributing one track. "It's mostly love songs," Hilson says. "There are also songs on there about having fun—but there's a lot of heartbreak."

Q-Tip

"The Renaissance" (Universal Motown)

There's something about Q-Tip and album delays. His 2001 project "Kamaal the Abstract" has never seen the light of day, and "The Renaissance" is now on its third release date in the past 18 months. To freshen up the music, Q-Tip samples a Barack Obama speech on the as-yet-unnamed opening track. "He's a fresh new voice and an alternative from what we've seen in the political scene in some time," he says. Norah Jones, D'Angelo and Raphael Saadiq make

guest appearances on the album, which Tip calls “musically introspective. I talk about relationships, love, enchantment, feeling good—the whole gamut.” Key tracks: the rock-tinged “Johnny Dead” and the relationship-driven “Man Woman Boogie.”

Ryan Leslie

TBA (Next Selection/Universal)

If Ryan Leslie's recent New York gig—where he brought a jaded music industry crowd to its feet—is any indication of his star power, the Harvard graduate is doing pretty well for himself. The producer/songwriter/solo artist wrote and produced Cassie's 2006 self-titled debut and is enjoying the success of his single “Diamond Girl,” which has been remixed by G-Unit and Kanye West. Solely producing and penning his entire album, Leslie calls the as-yet-untitled set a dream come true. “It's almost surreal,” he says. “I've been signed to Universal for five years and now I have a record for myself that's got everyone's attention.”

R. Kelly

“12 Play: Fourth Quarter” (Jive)

No matter the turmoil in his personal life (his protracted trial on child pornography charges was set to begin May 9, after press time), R. Kelly remains one of the most reliable hit-makers in pop. “Producers have come and gone over the last 15 years, but Robert's musical compass is second to none,” Jive senior VP of urban marketing/promotion Larry Khan says. And barely a year since the release of last year's “Double Up,” he's plotting a summer release for another new album. Details on the project are slim, but first single “Hair Braider,” an ode to a special lady, is already climbing Billboard's Hot R&B/Hip-Hop Songs chart.



Big Boi

“Sir Luscious Left Foot . . . Son of Chico Dusty” (Jive)

OutKast's Big Boi plucked the title of his solo debut from his own alias (Sir Luscious Left Foot) and his father's first name (Chico Dusty). The MC worked with his usual Organized Noise production crew as well as newcomer Mr. DJ, who crafted the single “Royal Flush.” The second single will be “The World Is Too Big,” featuring Mary J. Blige, and Big Boi says the album's subject

matter is serious. “It's like a recession special,” he says. “I'm talking about what's going on in the world, with everything from rising gas prices to the election.”



G-Unit

“T.O.S. (Terminate on Site)” (Interscope)

50 Cent lost last year's much-hyped first-week sales battle with Kanye West, but he's back in the ring with a new G-Unit album this summer. Timbaland, Swizz Beatz, Ron Brownz, Polow Da Don and Eminem have been tapped as producers, and 50 says “T.O.S.” embodies G-Unit's trademark aggression. However, the album's first single, “I Like the Way She Do It,” appeals to the ladies. “Women influence a lot,” 50 Cent says. “They run the dancefloor. If there's a song that I can't stand but a girl runs to the dancefloor, I'm right on it.”

Beck

TBA (Interscope)

They're both genre-jumpers who've scored left-field mainstream successes, so a Beck/Danger Mouse pairing

makes more sense than one might think. The duo shared production on the follow-up to Beck's 2006 album “The Information,” coming up with 10 stripped-down songs with a lean-and-mean running time of slightly more than 30 minutes. Sources say the album is likely to just appear without fanfare, similar to the Raconteurs' recent release. Look for a guest appearance by Cat Power as well.

Scars on Broadway

“Scars on Broadway” (TBA)

Scars on Broadway's debut album won't be the follow-up to System of a Down's chart-topping 2005 releases “Mezmerize” and “Hypnotize,” but the “vibe of my writing is still there,” says vocalist/guitarist Daron Malakian, who wrote 95% of SOAD's material. Joined by System drummer John Dolmayan and a slew of other musicians, Malakian says the forthcoming Scars on Broadway album is more rock-driven than metal. “It's more melodic than ever,” Dolmayan says, adding that the band will likely tour toward the end of summer.

The Subways

“All or Nothing” (Infectious/Warner Music)

U.K. garage rock trio the Subways faced some potentially combustible challenges before hitting Los Angeles last summer to record its sophomore album with producer Butch Vig. Earlier in the year, frontman Billy Lunn had throat nodule surgery, requiring a four-month recovery period. “It was one of the scariest things ever,” says the 23-year-old, who also split up with his fiancée, the band's bassist Charlotte Cooper. “This whole record was a therapy session,” Lunn says. “It's made us more of a unit than we ever were.” The new set, due June 30 internationally and later this summer in North America via Sire, is “much, much heavier,” Lunn says. “We just can't wait to tour it.”

Additional reporting by Michael D. Ayers, Ayala Ben-Yehuda, Leila Cobo, Mariel Concepcion, Hillary Crosley, Ann Donahue, Gary Graff, Clover Hope, Gail Mitchell, Mitchell Peters, Deborah Evans Price and Ken Tucker.

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School's Out For Big Releases

Baby Bands And Indies Fill The Retail Gap



Once upon a time, record companies would cater to kids by releasing plenty of big albums during the summer vacation. But that was back when hits were more plentiful, before labels started hoarding them all for the fourth quarter.

Still, while summer ain't what it used to be for music retailers, certain characteristics still help distinguish it from a marketing standpoint.

Since the beginning of this decade, "the release schedules for the majors are off during the summer," leaving room for independents, RED president **Bob Morelli** says. "Summer is a strong season for touring, so we start ticking into very strong sales. For rock repertoire, the summer is a very significant season."

Beggars Group head of sales **Rusty Clarke** says labels at her company also tend to have a packed release schedule during June, July and August, especially if bands are on the road.

Vans Warped, Ozzfest and other packaged rock tours are generally scheduled during summer months, as are festivals like Bonnaroo and Lollapalooza, all of which expose up-and-coming rock bands. Last year, for instance, according to industry observers, **Paramore** started to break during its appearance on Warped.

After debuting the week ending June 17, 2007, with 42,000 scans, then falling into the 13,000-15,000 range for the next two months, sales of Paramore's "Riot!" reignited in the last weeks of August, eventually climbing to 33,000 copies before dropping back into the teens again. To date, according to Nielsen SoundScan, the album has sold 864,000 units.

And Paramore wasn't the only Warped tour act to peak last summer—**Chiodos**, **Circa Survive**, **Tiger Army**, **Boys Like Girls** and others also charted high on the Billboard 200 between June and December.

Merchants agree that rock tours and festivals do indeed drive summer sales for baby bands. "If you have midlevel things that you can work through the summer and you can get bands in front of people in the rock tours," Newbury Comics buyer **Carl Mello** says, "you can get some kind of success." Just not the level of success the industry used to achieve: "The drivers," Mello adds, "don't drive records as far as they used to."

Even the majors know that their tendency to hold back big releases until the fourth quarter creates op-

portunities for smaller bands. "We use the summer to bring attention to all our new freshman- and sophomore-type bands, who tend to release albums during the summer to coincide with the summer festival touring season," the head of sales at a major label says.

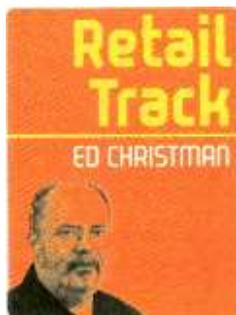
"Certainly, the competition is less at the time, so you can have a pretty sweet debut, even a top 10 record, if it's the right album," Clarke says. "We released **Thom Yorke's** 'Eraser' album in July." That set scanned more than 90,000 units in its first week, according to Nielsen SoundScan, and came in at No. 2 on the Billboard 200.

But despite being a boon to some developing acts, the lack of big records still makes summer a slow season for most merchants. For some, other seasonal factors cut into performance as well. Newbury Comics, for instance, is not so reliant on big releases, but its stores "tend to be located in college towns," GM **Duncan Browne** says. "So typically our sales taper off during the summer because kids go home."

Not all stores experience summer slowdowns, however. Value Music president **Rob Perkins** says that since kids in general don't visit record stores the way they used to, he doesn't see a pickup in rock sales for developing acts during the season. But since Value Music has a number of stores in resort areas, "those stores are very busy due to tourists and vacationers," VP of merchandising **Brian Poehner** says. "In particular, our store on the shore of Alabama is booming in the summer." With the weak dollar, he expects his resort-area stores to see more international tourists this year; but if people travel less, that might hurt.

Across the board, though, some say that seasonal sales may be beginning to level off. "I used to think summer was dog days and sales would decline," Clarke says. "But with digital sales, it's not as bad as it used to be."

On vacation or at home, people still listen to music with their iPod and still have computer access. "I noticed last summer our sales didn't slump horribly," Clarke says. "And I am hoping sales will be even better this year as digital increases." ...



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The Festival Test

How Indie Venues Withstand The Hot Competition

Once again, the summer festival season is heating up. This year, a dizzying array of indie bands will take to the road, traveling cross-country to play 20-minute sets at two in the afternoon for sunburned crowds sipping \$7 Bud Lights. But if the festival they happen to be attending didn't exist, would those same fans be drinking and watching bands at their local indie venue? And would those bands be playing individual shows there, rather than all playing en masse during the course of a few days?

As long as they've existed, summer festivals have claimed some acts that would ordinarily play club dates. However, not only are there more festivals on the circuit, each has a number of stages to fill with talent. This has posed a greater challenge for local clubs.

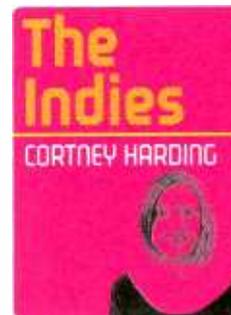
"The growth was devastating for the smaller clubs," says **Jeff Cohen**, owner/talent buyer at Toronto's Horseshoe Tavern and founder of promotion firm ATG. "For a long time, many festivals were skewed towards corporate rock or jazz, and they didn't bother us too much. Now, promoters of these big shows are realizing what a huge draw someone like **Cat Power** or **Oasis** is. We had a bunch of shows get canceled and then the bands would show up on the bill for a festival."

When it comes to members of their lineup playing local shows, some festivals are fairly restrictive. One is central Washington state music festival Sasquatch: The festival's policy, founder **Adam Zacks** says, is "no shows within a 300-mile radius between the date of booking and 90 days after the festival," which takes place in late May. "There are some exceptions for smaller and local independent bands." That 300-mile radius includes Spokane, Seattle and Portland, Ore.

Acts contracted to play the Chicago-based Pitchfork Festival in July, by contrast, are only restricted from playing competing shows in Cooks Country in the 60-day period preceding the event, festival spokesman **Anders Lindall**

says. "We think this is reasonable as far as protecting the integrity of the event."

Lindall also points out that Pitchfork tries to partner with local clubs and promoters, and often helps organize smaller shows prior to the fest. "I would never want to downplay the concerns of the club owners about losing bands



and revenue, but you could also look at it as us helping break bands that will play to packed houses at their venues in a few months," he says. "As the pie grows, the pieces are bigger for everyone."

Michael Bowen, who books the Ottobar in Baltimore, sees the situation in a similar light. "I was

delighted when Virgin ran a two-page spread in Spin about Baltimore before the V-Fest last year," he says. "It was great press for us. The festival [which started in 2006] is a couple of days in August and we just book around it. I know of some clubs that take a hit in the short term, but there are ways to solve that problem."

For Bowen, the solution was to start his own festival. "We did Insubordination Fest, which was a whole lot of pop-punk bands, and it sold out in two days," he says.

This summer, Horseshoe Tavern's Cohen is adopting the same "if you can't beat 'em, join 'em" mentality, with **Death Cab for Cutie** in the headlining spot.

At his smaller clubs, Cohen is using July and August to focus on the local scene. "We use this time as an opportunity to build up the local bands and grow the regional scene," he says.

Patrick Kendrick, who manages Spokane winery/venue Caterina Winery, takes a similar approach. "Around Sasquatch, the level of excitement about music in general goes up. I've started posting ads and fliers where I'll say, 'This local band I'm booking sounds like this Sasquatch band.' I try to cater to people who can't afford to go. It's a good deal for me, because it gets people in Spokane out and excited."

Some venues, though, say they're rarely affected by the festivals. **Erin Fasbender**, who books Spokane bars the

Zombie Room and Mootsy's, says that whatever slowdowns occur are confined mostly to all-ages shows. "Our crowd are indie rock fans, but they don't want to sleep in a parking lot with a bunch of high school kids who are just doing acid for the first time. The slowdown doesn't really hit the bars." ...



DEATH CAB FOR CUTIE

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Its Record Company May Be In Turmoil, But Coldplay Has A Plan— A New Album, A Free Download, Free Shows, An Extensive Tour And A Mission To Connect With Fans

by Paul Sexton

Photograph By Stephan Crasneanski

La Vida



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The album that will put the new EMI under its greatest global scrutiny to date is also 2008's most eagerly awaited release. That's the official word from Chris Martin's new boss. ¶ Coldplay's "Viva La Vida or Death and All His Friends" will be released June 12 internationally on Parlophone/EMI and on June 17 in North America on Capitol. EMI Group chairman Guy Hands says, "Right across the world, this is the most anticipated album of the year."

As the follow-up to the British melodic rock band's "X&Y" album of summer 2005, which scaled global sales north of 10 million units, according to the label, it's a highly significant release for many reasons. Just as "Viva La Vida" is a bold musical statement by a group that Martin says had grown to feel "a little dirty" by the end of its last campaign, the importance of this album to the new EMI is hard to overstate.

Coldplay's manager, Dave Holmes of 3D Management, who in January expressed his "confusion" over the departure of EMI U.K. chairman/CEO Tony Wadsworth (billboard.biz, Jan. 11), says he has received reassurances from the very top level that the company can do justice to such a major global release, at the exact time its new management restructuring is being implemented.

"There's always a degree of nervousness from me with record labels in general around [my] artists," he says. "Maybe [that's] a little bit more than normal, but they've reassured me. Guy and I have been talking about this release since he took over the company, and we've made sure that both of us feel confident that the label can handle it amidst all the change."

At retail, Best Buy senior entertainment officer Gary Arnold admits it is "a challenging time at EMI."

"What I do know is that Coldplay has a very capable management team surrounding them, who are guiding the setup and delivery of the new album and tour," he adds. "The management team is working directly with [us] to shape and integrate our efforts and outlets into their distribution and success story. We have every reason to believe the band will continue their string of commercial successes with the new album."

Martin, the band's vocal and visual focus, sits in the band's own studio, the Bakery in northwest London, and offers a typically relaxed and realistic interpretation.

"Being on a major label at the moment is like living in your grandparents' house," he says. "Everyone knows they need to move out, and they will eventually, but we kind of like our grandmother."

"It's obviously an antiquated model, because of the Internet, but we really love the people we work with. If we knew what the solution was to everything, then we'd do it. We have absolute respect for the Radioheads and Rancouters and people who can do what they like. We're in contract though, so we're just going to make the most of it and enjoy the people we get to work with."

EMI's trans-Atlantic label heads, meanwhile, exude nothing but undiluted enthusiasm for the new Coldplay release and the people who created it.

"Anticipation is incredible on a record from an artist like this," Capitol Records U.S. president Lee Trink says. "To hear what we heard was both exhilarating and a relief. It feels like exactly where the band should be going. It's both unequivocally Coldplay, but stretching themselves out creatively." >>>



"X&Y" has sold 3.2 million copies in the United States, according to Nielsen SoundScan, compared with 4.5 million for 2002's "A Rush of Blood to the Head." Coldplay's total studio album career sales in the States are 10.4 million, with 2000 debut "Parachutes" at 2.7 million, according to SoundScan, while all three studio albums have sold more than 2.3 million copies apiece in the United Kingdom, according to the Official U.K. Charts Co.

"They needed to make this record," London-based Parlophone president of labels Miles Leonard says. "I know that sounds odd coming off the back of an album that sold over 10 million copies, but when I listen to this album I hear a band more confident than ever. It's got so much more soul, more atmosphere and spirit."

Leonard says the album could even outperform its predecessor. "Anything's possible," he says. "The industry, since the last album, is probably 35% declined in sales, so for any album, however great, that's going to be tough. But this album has the ability to do that."

Hands reiterates his personal belief in EMI's biggest album of his short tenure.

"While the expectations are high, what Coldplay have done is produce something that goes way beyond anyone's expectations," he says. "This truly is a monumental album."

A Rush Of Blood To The Web

In a bold move to reassert its close relationship with its fans, Coldplay made opening single "Violet Hill"—a rocky track, with something of the flavor of 1967-68 era Beatles—available as a free download April 29, shifting more than 2 million units in its week of being available for free, according to EMI. A cover-mounted 7-inch vinyl edition of the single was given away with the May 10 issue of British music weekly NME, which went on sale May 6—the only physical version of the single to be made available, although it also went on sale at digital outlets the same day.

"We don't get data from the individual retailers who sell it, but we do get it from anyone who goes to coldplay.com, so that really works for us," Leonard says. "You may look at it in cynical terms and think it's a great marketing idea to get column inches, but the decision to do the free download and the free shows were a very genuine case of them wanting to put something back."

"Of course we want to sell a lot of records," Martin says. "But we want to get right back to the root of everything, by saying, 'Here you go, have a song, have a concert.' All that other stuff we have to do because we're in contract that's all going to happen, of course, but it's just starting from that place. It makes us feel good as a group of people."

"More than ever, you've got to give people a reason to be excited about music," drummer Will Champion adds. "With content being so available, you just want to give people as much as possible."

Coldplay will also stage free gigs June 16 at London's Brixton Academy and June 23 at New York's Madison Square Garden. Another free show in Barcelona is expected to be confirmed soon.

The concerts will be unsponsored, and Martin points candidly to a similar stage of the last campaign to explain why.

"We felt last time we fucked up so royally in New York when we were setting up 'X&Y.' We did an AOL thing, which was fine to do, but we tried to mix it with a buzz gig and we just came across as a huge and very impersonal corporation."

"So this time we want to do the ultimate buzz gig and have it not attached to anything or anybody. We're all very nervous because no one's done it before and it's a bit risky. When we first got asked to close [the] Glaston-

'Being on a major label at the moment is like living at your grandparents' house.'

—CHRIS MARTIN

bury [festival] in 2002, it was a similar feeling of something a bit bigger than we felt we could do. But we really like that challenge."

Tickets will be offered in a contest via coldplay.com. "It's very clever. Rather than have the fans e-mail in and get picked off a list, we're going to make them work a little bit and have some fun with it," says Holmes, who notes that the band, rather than the label, is paying for the free show.

Hitting The Road

The free shows will be followed by extensive touring throughout 2008 and beyond, with some North American dates going on sale May 17, but the majority going up June 14, the weekend before the album comes out.

"The tour is a major, major part of the setup of the record," Holmes says. "All of our on-sales are built around the launch of the record—it gives you that extra 'oomph' as you head into the street date."

It's a strategy that paid off for the release of "X&Y" in 2005.

"I put the entire tour up on sale in the two weeks heading into the album release and it really played a big part in us hitting that 740,000 [copies] the first week in the U.S.," Holmes says. "And I think this time around it will have a similar effect."

The tour begins June 29 at the Wachovia Center in Philadelphia. It will play arenas only in North America on the first leg, except for a July 27 headlining gig at the Pemberton Festival in Vancouver. Live Nation will promote shows in Europe and North America, with U.K. dates promoted by SJM. Live Nation promoted the bulk of dates on "X&Y" as well, and Holmes says most of the promoters with whom the band has history are Live Nation promoters.

"We have grown up together with Coldplay from the beginning in our clubs and theaters to the global touring relationship we share with them today," Live Nation CEO Michael Rapino says. "This [upcoming] tour is without a doubt one of the highlights of our year and we're proud to be working with Dave, Chris, Jonny [Buckland, guitarist], Will and Guy [Berryman, bassist]."

Roughly 50 shows are planned for North America, followed by Europe and the United Kingdom, with Steve Strange, director of X-Ray Touring in London, booking dates. Coldplay will also headline the Summersonic festival Aug. 9-10 in Tokyo and Osaka, Japan. About 90 dates are expected for this year.

Lighting and set design for the tour are by Paul Nor-

mandale and features "lots of projection," Holmes says. "It will really blow people away."

Ticket prices are still being determined, but a three-tiered pricing strategy is likely, with prices roughly in the \$50, \$65 and \$85 range. "You're not going to see us coming out with \$125-\$150 tickets," Holmes says.

"They're so respectful of their fans and the right price point and how you give value per dollar," says Paradigm president Marty Diamond, who has booked the band since its first U.S. trek.

The tour will feature a limited presale through Best Buy, but Holmes notes that the promotion "has more to do with retail positioning of the record" and is not a tour sponsorship.

More international touring is on tap for next year, with Australia, Asia and Latin America in the early part of the year, then a return to North America and Europe next summer. "Last time we ended up doing 150 shows; we'll probably end up roughly the same," Holmes says.

The band will play European stadiums in 2009 and might even play U.S. stadiums next year "if we can do the business," Holmes says.

On the tour supporting "X&Y" in 2005-06, Coldplay grossed close to \$60 million on a conservative ticket price, drawing more than 1 million fans to about 70 shows. Given the target of 150 shows, and the inclusion of stadiums on the route, a gross of \$100 million-plus is well within reach.

"The reaction to the music has been just incredible, and there are a lot of big opportunities we're looking at with television and some other things we're working on that speak to that," Holmes says.

"This is not the type of record where it's a big launch followed by a lull," Trink says. "It's a big launch followed by a steady flow of activity that ends up being propelled and anchored by the tour."

Among early TV exposure, he cites Coldplay's booking June 27 at a "Today" outdoor concert, with "other big ones coming." At radio, the band is being worked initially to its modern rock and triple A core audience, "followed fairly quickly to hot AC. Then we'll figure out the best course of action for pop."

"Violet Hill" immediately connected with radio audiences, racking up 307 plays across Nielsen BDS-monitored stations in the United States in its first 24 hours, accounting for 3 million audience impressions and ranking as the ninth most-played song at modern rock for the day. In the United Kingdom and Europe, it scored 300 plays in its first 24 hours, according to Nielsen Music Control, hitting more than 33 million listeners.

In Our Place

The new album, produced by Brian Eno and Markus Dravs, sounds like a band quite certain of its sonic and creative course. It was made during a very deliberate period out of the limelight for the band as a whole, and Martin in particular, ever keen to discourage media attention to his marriage to actress Gwyneth Paltrow.

It's also a record made at Coldplay's own address. For this record, the band acquired its own, self-contained studio facility, converting a former bakery in a north-west London backstreet.

"We took a long time to recharge," Martin says. "It's weird being in Coldplay, because we've taken onboard a lot of opinion, a lot of different experiences, and we had to hibernate for a while to feel like we had anything worth doing."

Reminded of his comment, when the band won two BRIT Awards for "X&Y" in February 2006, that it would go off the radar for an extended spell, he smiles and says, "Well, there we are. I laid out a business plan."

"The place we got to two years ago just felt a little dirty," he says. "We weren't really speaking to each other."

CHARTING SUCCESS

Coldplay has sold more than 11 million albums in the United States.

SOURCE: The Billboard 200 through the May 17 chart. Sales through the week ending April 27

	2000	2002	2003	2005
Nielsen SoundScan U.S. Sales:	2,725,000	4,485,000	698,000	3,158,000
Debut:	189	5	13	1
Debut Date:	12/29/2000	9/14/2002	11/22/2003	6/25/2005
The Billboard 200 Peak:	51	5	13	1 (3 weeks)
The Billboard 200 Peak Date:	3/17/2001	9/14/2002	11/22/2003	6/25/2005
Weeks on Chart:	76	104	17	64
	"Parachutes" Network/Capitol	"A Rush of Blood to the Head" Capitol	"Coldplay Live 2003" Capitol	"X&Y" Capitol



We all had our corner office in a big tower block, but there was no vibe.

"I just felt, 'We have to get our own place, we have to call Brian Eno, get Phil back' [Phil Harvey, the band's former manager and creative consultant, described by Martin as "our fifth member that no one ever sees"], 'we have to play in a little room, burn all our awards and reviews, not go to swanky dinners, erase all that.'"

To go back, then, to the beginning, as the 10th anniversary of the band's first gig in January 1998 came around?

"Yeah," Martin replies, "but a beginning where you happen to have the best producers in the world around you. We recorded most of it in January, spent a lot of time writing and going down different paths. Then we suddenly struck on this way of coming in in the morning, sitting in a circle with Brian in the corner and just playing."

"We always have the intention of giving ourselves time to decompress after albums and tours, [but] by the end of a recording session we're anxious to get on with it and tour," Champion says. "Then, by the end of the touring cycle, you're thinking, 'We've written some great songs, let's get back in the studio.'"

"You never really feel like you have time to settle, but we did give ourselves some time this time, time to write [songs] off tour. We basically spent eight months in [the studio]; we approached it as a rehearsal room and a recording facility. We were just here playing through songs all day, every day."

Eno's role was crucial, Martin says. "Whether or not the songs are good, you can hear that the band is hungry, just in terms of the playing. He'd say, 'You can do anything you like, fellas, but it's got to sound like there's life in it.' So there's probably some magnum opuses that we've left off that are very clever but they don't sound like they're alive."

Listening to "Viva La Vida," one can picture several songs booming out of the large venues in which the band has made itself comfortable.

The album begins with "Life in Technicolor," which is instrumental apart from a few backing voices, and picks up speed after a contemplative start that Martin says is intended to sound like the band is "coming over the hill."

That eases into "Cemeteries of London," an atmospheric piece that opens on his distinctive vocals. Before the first minute is up, it has grown into the type of large-scale production that characterizes much of



the album, highly percussive and with strident guitar. "Lost" also features a heavy, hand-clap-friendly beat and anthemic aura over some church organ detail. "42" is more pensive and initially melancholy, while "Lovers in Japan/Reign of Love" is one of three episodic tracks with double titles, the others being "Yes/Chinese Sleep Chant" and the closing "Death and All His Friends/The Escapist."

The "other" title track, "Viva La Vida," has incisive strings and an immediate melody. "Strawberry Swing" is a midtempo song with underplayed guitar textures that, as with other moments on the record, are somewhat reminiscent of Eno's work with U2. Overall, the album has a flavor of rich instrumentation and occasional experimentation, but is almost always instantly recognizable as Coldplay.

"They've understood how to translate and elevate records into a live experience," Diamond says. "And it's exciting."

"I have a side of me that always wants to see [our music] sync'd up with the last bit of the Super Bowl," Martin says. "I'm a big fan of the singalong, so the principle is to think, 'How many men can chant this at once?' We've definitely put a few chants in there."

Early enthusiasm for the new album is widespread. MTV senior VP of music and talent Amy Doyle says, "The songs we [first] heard were all contenders for the first single at the time. We totally understood why they were having such a hard time choosing."

Holmes says digital initiatives are a much-increased part of the marketing picture compared with the setup for "X&Y."

Top: COLDPLAY performing in April 2006 at Canada's Juno Awards. Above: In the studio recording the new album. From left are WILL CHAMPION, GUY BERRYMAN, CHRIS MARTIN and JON BUCKLAND.

"When we put the last record out, iTunes were probably the fifth or sixth account," he says. "To come back on this record and have them be the No. 1 account in America, that's probably one of the biggest, most significant differences."

At iTunes, digital album pre-orders began May 6, when "Violet Hill" became available as a download, with consumers able to secure a bonus track to be delivered with it on album release day. The street date version of the album via iTunes will have a different exclusive bonus track, plus an exclusive music video.

Holmes also cites the growth of YouTube as a new factor. "So that's a part of your marketing plan now, which it wouldn't have been three-and-a-half years ago. I was cleaning my desk out recently and found an old MySpace marketing plan when they'd come to us on the last record, [when] they had about 400,000 members. We did a big promotion with them, but it's funny looking back that that was a new platform, and social networking in general was not part of your marketing plan. Now it's a major part."

But the Coldplay manager regards the retail arena as no less vital. "It's just as important to me. People still buy CDs, and Coldplay are one of those artists where a lot of the fans want to own the CD, they want the whole package."

Holmes is sanguine about EMI's restructuring, maintaining that neither he nor the band were ever publicly negative about the new regime.

"We were just 'watch and see,'" he says. "Things got a little blown out of proportion in the press. I don't think we ever went on record saying anything to the effect that we wouldn't release it, not that I recall. There was talk about [artists] going on strike. [but] we should never have been lumped into that."

Martin says of the company's former, publicly quoted incarnation: "We didn't like it when people started linking us with share prices, that felt very weird. But we're still from the school of 'Wouldn't it be great to get a record deal?' It's still every musician's dream."

At Capitol in New York, Trink says such a big release at a delicate time "requires special attention from a dedicated group of people, but there's a flip side to that. It provides a very positive thing to rally around. When people are sometimes so focused on the negative and the changes, it's very difficult for the staff, and I'm sure [it's] concerning for an artist and management."

"But here we have something positive. This is the reason we're in this business. The important part is being laser-focused on making sure that nothing falls through the cracks because people might be distracted."

For all the redundancies across EMI worldwide and those that may follow around the time of the Coldplay release, Parlophone's Leonard says, "All the tools, from the A&R to the video to marketing to radio all stems from here [in the United Kingdom], and the team is 90% what it was all the way through their career, so the consistency has been important."

Martin expresses regret that some friends at the label are no longer with the company, but also stoicism. "A lot of our lives have been about people leaving or dying—so much has changed for everybody—so it is sad, but that's life."

Asked about the band's contract and whether it might consider forging a different path when it ends, he jokes, "Well, I think we're in contract until . . . the end of the space age. On my deathbed, someone will come up and say, 'You still owe me three records.'"

Additional reporting by Lars Brandle in London and Ray Wattell in Nashville.



Yamaha Tenori-On

The unique Tenori-On synthesizer takes a highly visual approach to making music, whether you're playing professionally or just playing around. The handheld instrument (the name means "sound in the palm of your hand" in Japanese) uses 256 touch-sensitive LED lights to "paint" musical patterns and textures, using built-in sounds plus samples loaded by the user. \$1,200, global.yamaha.com/tenori-on

12 Cool Tech Toys

Warm beach days are on the horizon and music in the air—and on the deck, and on the road and even rolling around on the floor, thanks to these 12 must-have new audio products

By Steve Morgenstern



Sennheiser wireless earbuds

These high-end earbuds are the first to use a new wireless technology called Kleer that, well, clearly delivers superior audio quality compared with Bluetooth stereo headphones. The MX W1 kit includes a pair of comfortable, lightweight earbuds, a small transmitter that connects to the earphone jack of your favorite music player and a carrying case with its own internal battery, so you can recharge your buds up to three times while on the road. \$600, sennheiser.com

Sp the summer preview

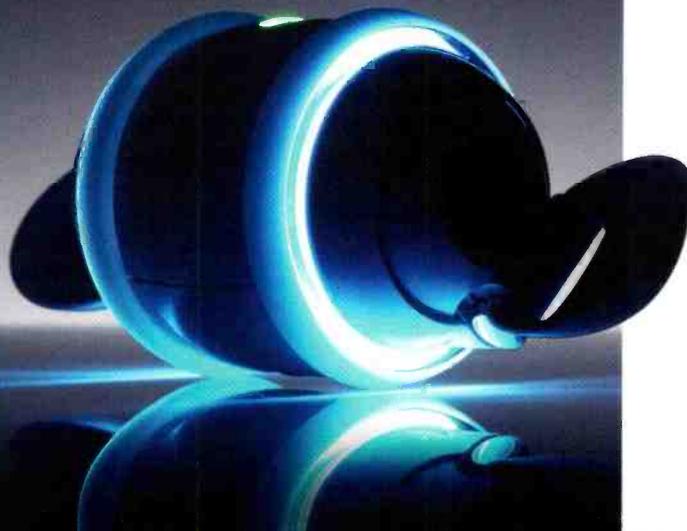


Samsung i8 digital camera

This handsome little digital camera leads a double life. When it's vacation snapshot time, you have a perfectly pocket-size companion that shoots high-resolution 8.2-megapixel pictures, with a 3x zoom lens and a bright 2.7-inch screen to compose your shots. And between photo ops, the camera will keep you amused by playing MP3 files and videoclips, through earbuds or a built-in speaker. \$300, samsung.com

Sony Rolly

Like a robotic refugee from a strange Japanese disco, the egg-shaped Rolly not only plays MP3 music but "dances" to the tunes by rolling around rhythmically, opening and closing the flaps that cover its stereo speakers and flashing its multicolored lights to the beat. Already a hit in Japan at around \$400, the strangely hypnotic Rolly hits U.S. shores soon. sonystyle.com



Squeezebox Duet

There are plenty of systems to stream digital music from a computer to the stereo, but the Squeezebox Duet raises the ante by adding a wide range of Internet-based music sources, including the Rhapsody subscription service, Slacker, Pandora, Internet radio and now more than 80 channels of Sirius Satellite Radio. With a beautifully designed handheld remote, featuring a bright, clear, 2.4-inch color display, this system makes whole-home audio easy to set up, a pleasure to use and reasonably affordable. \$400, logitech.com

One of the coolest handsets, the Vu touch-screen phone is an entertainment powerhouse, with extensive musical talents (it plays MP3s, Napster-to-Go subscription music, AT&T Mobile Music downloads and XM Satellite Radio stations) plus live TV via AT&T's new Mobile TV system, including full-length shows from CBS, NBC, MTV, Comedy Central, ESPN, Fox and more. \$299, wireless.att.com



LG Vu

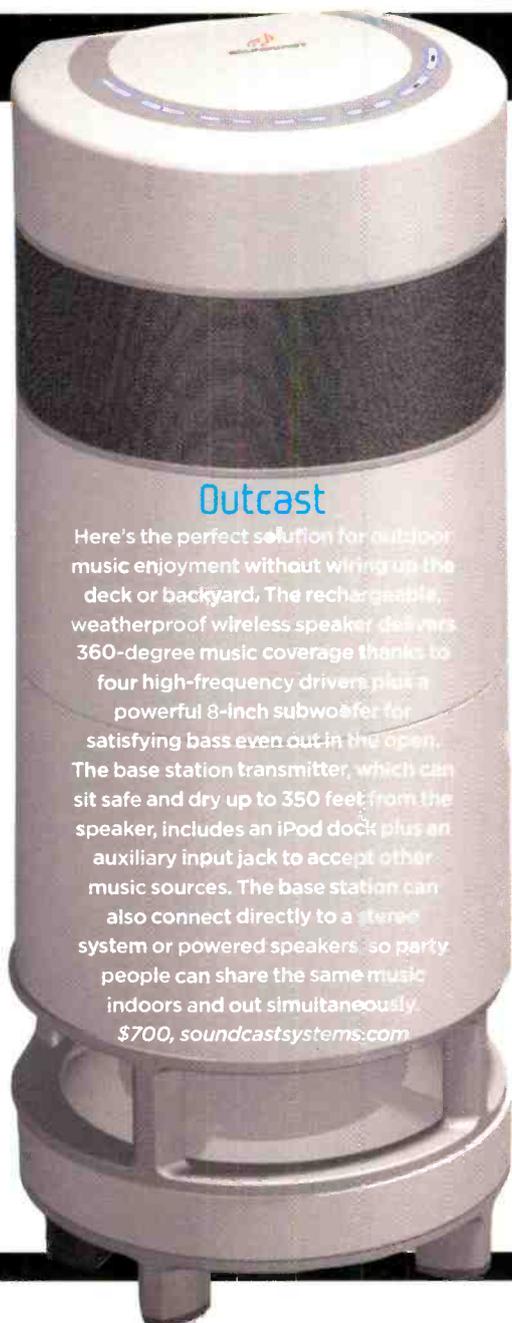
ITC One

You can replace all that home theater clutter with a single amazing box, if you have the financial fortitude to purchase an ITC One from SE2 Labs. This is the ultimate AV-in-a-box solution, combining audiophile-grade tuners and amps, HD video, Nintendo Wii and/or Xbox 360 game consoles, Blu-ray disc player, iPod dock, Apple TV, even your cable set-top box into a single unit roughly the size of two PCs, with a single power cable, a single remote and a single connection to your big-screen TV. \$25,000, se2labs.com



'Guitar Hero: On Tour'

Everyone's favorite air-guitar guilty pleasure goes portable in June with this version of "Guitar Hero" for the Nintendo DS. The game comes with a special Guitar Grip peripheral that clips onto the DS to let players show off their fancy fretwork while strumming the virtual strings using a pick on the touch-sensitive DS screen. Songs range from Maroon 5's "This Love" to Nirvana's "Breed" and Twisted Sister's "We're Not Gonna Take It." We who are about to rock salute you, Activision! \$50, activision.com



Outcast

Here's the perfect solution for outdoor music enjoyment without wiring up the deck or backyard. The rechargeable, weatherproof wireless speaker delivers 360-degree music coverage thanks to four high-frequency drivers plus a powerful 8-inch subwoofer for satisfying bass even out in the open. The base station transmitter, which can sit safe and dry up to 350 feet from the speaker, includes an iPod dock plus an auxiliary input jack to accept other music sources. The base station can also connect directly to a stereo system or powered speakers, so party people can share the same music indoors and out simultaneously.

\$700, soundcastsystems.com



Polk iSonic ES2

This premium-quality table radio gives your iPod audio a rich, warm sound and room-filling volume. It also delivers clear AM, FM and HD radio reception, plus a brand-new feature called iTunes Tagging. When you hear a song you like on HD radio (which is transmitted with complete track information), just hit the Tag button. The next time you sync your iPod with your computer, the name of the song appears automatically in iTunes for you to preview and/or purchase. \$499, polkaudio.com

JBL On Stage 3

One of the first iPod docks that works seamlessly with the iPhone as well as standard iPods, the On Stage 3 is a compact sound system that runs off batteries or AC power, making it a great solution at home or away. Use it as a computer speaker (via the stereo input jack) and keep your iPod docked and charged, then toss it in your bag for earbud-free musical enjoyment in a hotel room or at poolside.

\$130, jbl.com



iRiver SPINN

This sleek-looking music and video player is nearly all screen, but even without a barrage of buttons you don't have to poke at the display with your greasy fingers—the spinning wheel (at top right) lets you zip quickly through even the longest track list. It will be available in 4-, 8- and 16-gigabyte sizes this summer, with pricing to be announced. iriveramerica.com

Phones Feel The Heat

//DIGITAL// **On Deck Are Efforts To Further Evolve The Struggling Mobile Music Sector** BY ANTONY BRUNO

Improving The iPhone

Perhaps no single device has had more impact on mobile music than Apple's iPhone. While only 6.7% of overall mobile customers use their phone to listen to music, rising to 27.9% for smart-phone users, a full 74.1% of iPhone owners reported using the device as an MP3 player, according to M:Metrics.

The majority of this music, however, is transferred from the computer, rather than purchased from the phone and downloaded wirelessly. That may change this summer once Apple unveils what many expect will be a new version of the iconic device, featuring access to high-speed third-generation (3G) wireless networks.

The company has not made an official announcement, but signs point to an early June release. Apple has stopped restocking retailers with the current iPhone version, which analysts say is a sure sign that a new model is imminent. Apple's Worldwide Developers Conference is scheduled for June 9, where CEO Steve Jobs will deliver the keynote.

Existing models connect to an older, slower wireless network, but compensates with access to high-speed Wi-Fi Internet networks. Those using the iPhone to download music from iTunes, for instance, must use this Wi-Fi connection. While certainly faster than cellular networks, Wi-Fi does not offer nearly the coverage.

Whether the 3G iPhone allows users to download music via cellular networks is not as important as the greater number of customers it is expected to attract. Apple has sold more than 5 million iPhones worldwide, but many tech-savvy buyers, particularly in Europe, have been holding out for a 3G version. Upgrading the iPhone to 3G, along with whatever other tricks Jobs has up his sleeve, is considered crucial for Apple to meet its stated goal of selling 10 million iPhones this year.

Smart Phones Get Smarter

Even if Apple manages to reach its goal, the iPhone would still represent only about 1% of all mobile phones available. While it's great that iPhone users listen to and perhaps even buy more music than do users of other devices, the music industry would like to see this increased music usage a bit more widespread.

So as significant as the iPhone usage figures are, the greater significance is how they inspire other device manufacturers to aspire to similar levels. The company with the most to lose from the iPhone's momentum is Research In Motion, maker of the popular BlackBerry.

In the United States, RIM leads the smart-phone market with a 40% share, but Apple is close behind at 28%, according to research group Canalys. Apple additionally has begun incorporating support for Microsoft-based corporate e-mail applications into the iPhone, which is considered a direct attack on the BlackBerry.



74.1%
The percentage of people who use their iPhone as an MP3 player.

So RIM is fighting back on the iPhone's turf—entertainment. The two newest BlackBerry devices, the Pearl and the Curve, are aimed directly at the high-end consumer market. Available music applications include a MediaGuide service that identifies songs played on the radio; streaming XM Satellite Radio; a still-pending full-track downloads service from PureTracks; and a service called NuTsie from Melodeo that allows users to play their iTunes library on either device. It also plans to unveil a 3G version of the BlackBerry, expected later in August.

Verizon's Vision

But smart phones cover only a small part of the market. In the United States, there are only about 20 million smart phones, compared with 250 million mobile phones. What the music industry wants most is to turn every mobile phone into a music-playing device.

Which is why there are high hopes for Verizon Wireless and its plans with partner Rhapsody. Record labels are looking to Verizon—with more than 67 million subscribers and a nationwide advertising campaign that heavily incorporates music—as the standard-bearer for mobile music in the coming year.

When MTV Networks merged its Urge music service with Rhapsody last year, Verizon agreed to be the mobile platform. The vision is that Rhapsody will become the default music service for Verizon Wireless, but exactly how that is implemented won't be clear until this summer.

Verizon Wireless and Rhapsody originally planned to launch the new service this spring, but RealNetworks CEO Rob Glaser says the process is three months behind schedule because Verizon Wireless wanted to make the service available to the widest spectrum of phones possible.

The upshot of it all is that the mobile music effort will receive a double shot in the arm—a few iPhone and BlackBerry owners using their phones to access a lot of music, as well as a whole lot of Verizon subscribers using their phones to access just a little.

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Brands Cash In On Vacation

//BRANDING// **On The Road, In Games, On MTV, In Stores, Big Names Want To Be Seen** BY KAMAU HIGH

EA Goes On Tour

The promo starts this summer for Electronic Arts' boxing videogame "FaceBreaker," which will hit stores in September. The company has partnered with Suretone Records rock act From First to Last, whose members are not only characters in the game, but also have three songs featured.

FFTL, which signed a deal with EA's publishing company Artwerk earlier this year (Billboard, March 8), will hit the road as part of this summer's Vans Warped tour and have its bus wrapped in a "FaceBreaker" ad. At certain tour stops a fan from the audience will be pulled onstage to play the game with a member of the band. FFTL music will be featured in TV spots for the game. In addition, the rock quartet will do at least two in-store appearances as well as a concert at a big-box retailer that has yet to be determined. That same retailer will then offer a discount off "FaceBreaker" if customers buy the album and vice versa.

"FaceBreaker" is the first of a multi-game agreement to feature the band. Others include the next installments in such

well-known franchises as "FIFA," "Madden," "Need for Speed" and "Burnout."

"First, we look at publishing as though it is our responsibility to create marketing opportunities for the bands we sign. Then, we look to sign unique bands that move the needle," EA worldwide executive of music and marketing Steve Schnur says. "The days of 'Let's get it on radio and MTV' are over. CD sales have been terminally marginalized. Within the next five years, the ability of videogames to expose new music of every genre will be beyond anything the industry or the consumer has ever known before."

As a result, representatives from EA and Suretone meet nearly every week to plot marketing strategy. "They've kind of hitched their publishing company to my band and they're using everything they can to leverage this band," Suretone Records founder/CEO Jordan Schur says.

As part of the deal Suretone will promote EA products on its Web site and "FaceBreaker" merchandise will be sold on the upcoming Vans Warped tour by Suretone Merchandise.

And if things work out, this is only

Artists Set Concert Prices

Acts Selling Tix Through TicketExchange Via Ticketmaster

Another summer, another way to get concert tickets.

The latest online resale and price debate prompted a source in the legal community to call me, sharing new information on the subject. Although the practice may not be prevalent, the source said, some of the hottest-selling artists who received their allotment of tickets to sell directly to fans have instead "sold" some of them to Ticketmaster to sell to fans through its TicketExchange.

TicketExchange, launched in November 2005, is Ticketmaster's online service that "enables premium and fan-to-fan transactions," the Web site states.

At first impression, the artist-Ticketmaster-TicketExchange arrangement may seem like a resale scheme or some

conspiracy between artists and Ticketmaster to make some extra dough from the top-drawing concerts. But before we all jump to such conclusions, it's important to keep in mind that the term "sale" has a specific legal meaning. And, as every entrepreneur knows all too well, it ain't easy to entice customers to try new stuff without some sort of star power to attract their attention. There are indeed at least two sides to every story.

When Ticketmaster has a deal to provide ticketing for a concert, artists can normally sell up to 8% of the inventory of tickets directly to fans as part of their fan club.

Since Ticketmaster has products and services to promote just like any other corporate sponsor, it's not surprising that Ticketmaster might pay these artists to make some of their choice tickets from that allotment available on a Ticketmaster online service it wants to promote.

the beginning. "We're aiming to create a game around From First to Last by giving a half-dozen songs to EA," Schur says. "It's the sort of project that will give us a revenue stream."

Expect more such deals from EA. "For EA, the From First to Last deal represents the kind of deals it hopes to sign with artists in the future. We see this venture as the beginning of a landmark publishing/branding relationship that will make the industry rethink the possibilities of cross-format marketing," Schnur says.

FTL released its self-titled album May 6. (The band's previous two albums—2006's "Heroine" and 2004's "Dear Diary, My Teen Angst Has a Body Count"—were released on Epitaph and have sold a combined 308,000 copies, according to Nielsen SoundScan.)

Shwayze Drives Onto MTV

Suretone is on a summertime roll. Label artist Shwayze, who is currently seen



SHWAYZE

in Pontiac ads made by agency Leo Burnett, looks to bring his life to MTV. If it just so happens that he and his partner, Cisco Adler (son of record producer/film director/manager Lou Adler), drive a Pontiac Vibe car while on tour, discuss doing business with Pontiac and give away a car at the end of the tour, all on camera, then so much the better. The TV show is set for June and provisionally titled "Buzzin'," which is the name of Shwayze's single from his upcoming self-titled debut album. The single is gaining play on top 40 radio with 491 spins for the week ending May 4, up from 391 the week before. The song is No. 88 on the Pop 100.

'Mad Men' Play Dress Up

To promote the release of the soundtrack to the first season of AMC's "Mad Men," EMI label Back Porch is working with Bloomingdale's on a window display that will go up in June in 12 of the store's top markets, including New York. The mannequins will wear clothing from Theory while signage will promote the release of the first season on DVD as well as the CD, which was produced by Chop Shop Music Supervision owner Alexandra Patsavas. The soundtrack features period tracks from Vic Damone, Ella Fitzgerald and Rosemary Clooney, original compositions by David Carbonara, and the instrumental theme by Aceyalone and RJD2. ...

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"Just as a sponsor may compensate an artist to endorse a product or utilize a service, Ticketmaster has provided limited incentives around product launches that range from marketing support to financial protections for those early adopters," Ticketmaster executive VP **David Goldberg** says.

TicketExchange is one of these products. Among the online service's offerings are "platinum tickets."

These tickets are, according to the TicketExchange Web site, "were not purchased initially and then posted for resale; they are being sold for the first time on Ticketmaster's TicketExchange platform."

Goldberg adds, "Although TicketExchange, which is largely a fan resale platform, is being used to sell what Ticketmaster terms 'official platinum seats,' this isn't a case of Ticketmaster buying and reselling tickets, but rather using this as a method to help the artists gain 'market price' for the original sale of some of their tickets and letting fans buy

specific seat locations."

In other words, the deals seem to not be a case of Ticketmaster buying, for example, 10 tickets at a fixed price and re-selling them at a price above that. They appear to be sponsorships built around a tour.

Based on typical negotiations involving participating artists, the pricing for the tickets is set on TicketExchange after consultations among the artist, the promoter, the venue and Ticketmaster, as well as considering historical data at prices based on seat locations.

Only a handful of acts have landed such sponsorships. Several management and legal sources contacted have never heard of any such arrangement.

Needless to say, it's unlikely that the summer will go by without complaints about concert ticket prices, especially as most music fans find their pockets much lighter this year than last. ...

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RODOLFO CHIKILICUATRE (actor David Fernandez) performs 'El Chiki Chiki.'



Gimmick Galore

Catchy Tunes Are Season's Soundtrack

Ah, the sounds of summer. And the sounds of summer songs.

In many parts of the world, the season is associated with lighter, more danceable fare. But nowhere is the concept of the "summer song," or "canción del verano," taken as seriously as in Spain, where for more than four decades, the country's summer soundtrack has been defined by a handful of songs that spontaneously rise on the charts.

The summer song is traditionally danceable and catchy, and often gimmicky. These instant hits are played endlessly on the radio, in clubs and on the crowded circuit of shows that takes place in every town in Spain between June and September.

Already considered invaluable as a promotional tool, these summer tunes have gained even more importance with the growing popularity of digital and mobile sales, where consumers are especially hungry for gimmicky tracks. The concept has spread to Argentina and Chile, and stateside labels are keeping their eyes open for the right song to promote during the summer months.

"We don't record specific songs for the summer," La Calle Records managing director **George Zamora** says. But, he adds, "some songs fit that format." Zamora has two summery tracks that he plans to release as singles this season: DLG's "Toro Mata" and a debut track by **John John**, a pop bachata group out of Los Angeles.

"There's always a song that you hear and say, 'Wow, this would be great for summer,'" Sony BMG/Day 1 managing director **Ruben Leyva** says. He cites **Julieta Venegas'** new single, "El Presente," from her new "MTV Unplugged" set, as a strong candidate, particularly because it coincides with the album's June 17 release stateside and in Europe, where she has been promoted before.

However, Leyva adds, "Would it only work for the summer? Of course not."

Leyva, like most label heads in the United States, considers summer songs a gateway to fall success.

In other cases, particularly for Latin-American acts, a summer song opens the doors to Spain, as was the

case with **Chayanne's** "Salomé" in 1999 and **Carlos Vives'** "La Gota Fria" in 1993. Established artists can also score summer hits worldwide, as did **Shakira** with "Hips Don't Lie" and **Juanes** with "La Camisa Negra."

Summer songs are key in helping developing acts break, which happened with **Coti's** "Nada Fue Un Error," which he recorded with Venegas and **Paulina Rubio**. Crowned a summer song of 2005, it allowed him to make the leap from little-known songwriter to commercially viable artist.

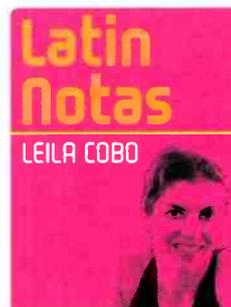
This season, Universal Music Latin America marketing VP **José Puig** says, the label is planning to work Juanes' new single, "Tres." "Not thinking about it as a 'summer song,' but simply because it coincides with the season," Puig says. "Tres" is uptempo, as are most summer tunes.

"We try not to come out with ballads this time of the year," Puig says. "In fact, it's a challenge regionwide, because we have to choose an uptempo track, but in Argentina and Chile, it's always left out because it's winter."

The Internet is playing an increasing role in breaking the summer song. Two years ago, one of the season's most popular tracks was "Yo Via Jase Un Corra," a humorous song by rock act **El Koala** that attracted the attention of Universal Music Spain thanks to the millions of hits the video scored on YouTube. (To date, it has close to 10 million hits.) Universal signed

El Koala and released an album that sold 50,000 copies, according to the label. But the track sold close to 800,000 digital and mobile downloads.

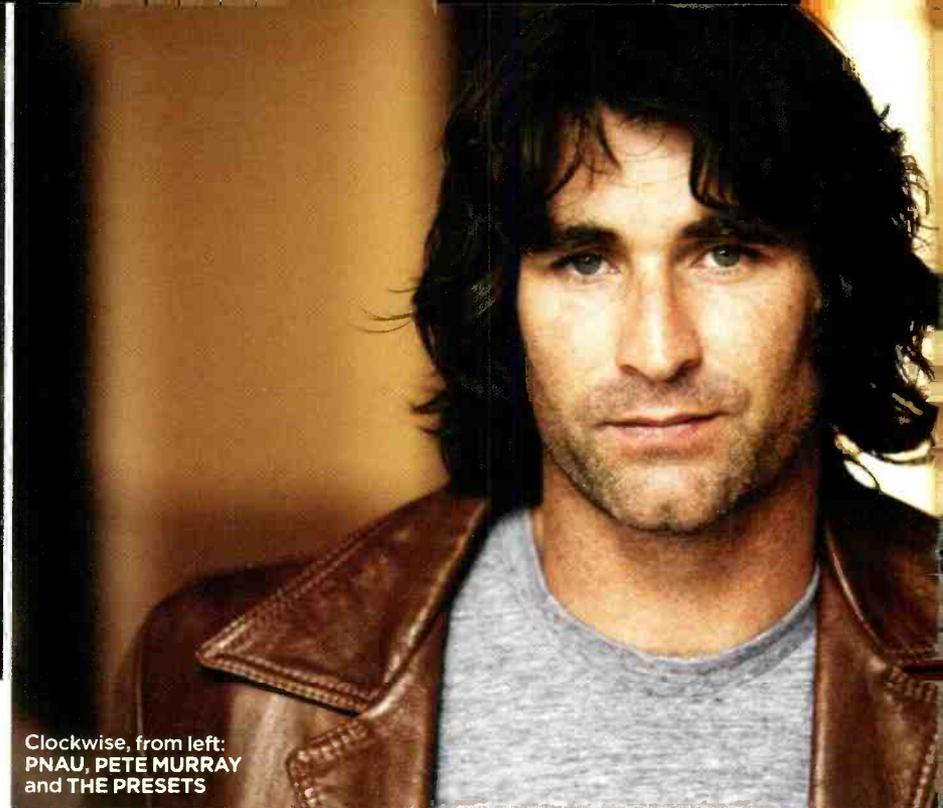
And this year, Spaniards are already talking about "El Chiki Chiki," recorded by **Rodolfo Chikilicuatre** (aka Argentine actor **David Fernandez**), as the summer song. A novelty, cheesy track that spoofs reggaeton, its multiple videos have millions of hits each on YouTube. The track is also Spain's official entry into the Eurovision Song Contest, a new frontier for the canción del verano. ...



Latin Notas

LEILA COBO

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Clockwise, from left: PNAU, PETE MURRAY and THE PRESETS

Endless Aussie Summer

//MELBOURNE// Acts Amp Up International Tours BY CHRISTIE ELIEZER

It may be winter back home, but Australian acts are extending their summer by targeting the international festival circuit.

During the summer at least a dozen Australian acts will be part of festivals in the United States and the United Kingdom, including veteran rock group Rose Tattoo at the Netherlands' Field of Rock and France's Hellfest; electronica act PnaU at the United Kingdom's Glastonbury and Spain's Sonar; and up-and-coming rock band Airbourne at the United States' Rockstar Mayhem Festival.

"Australian acts regard festivals as more effective to their careers than [playing] clubs," says Alistair Cranney, Adelaide-based Australian representative of Brighton, England's Great Escape festival.

Dylan Liddy, co-manager of hip-hop act Hilltop Hoods, who play Glastonbury this summer, agrees, saying festivals expose Aussie acts to new audiences, while club shows are usually attended by expats. "No one will take you seriously if you're just playing to a home audience," he says.

The Hoods' latest album, "The Hard Rose" (Obese Records), debuted at No. 1 on the Australian Record Industry Assn. chart, but Liddy

says the band is now looking for "industry awareness in the Northern Hemisphere."

A 2007 slot on the Great Escape won the Hoods their Glastonbury slot, plus representation by U.K. booking agent X-Ray Touring and an invitation to play the Popkomm music conference in Berlin. That in turn led to German and Canadian dates in February/March. Liddy hopes the Glastonbury gig will lead to international record deals and summer 2009 festival slots.

But showing up and playing sometimes isn't enough to make a mark. Electronic duo the Presets target festival crowds with merchandise giveaways during their sets and by maximizing promotional opportunities with events' media partners.

"With a captive audience, it's a lot easier to focus your marketing and make a greater impact in a short amount of time," says Steve Pavlovich, Sydney-based managing director of Modular Records and Touring. "The idea is to permeate the crowd members' consciousness where they walk off knowing what the Presets are about."

But Brisbane-based Stu McCulloch, co-manager of singer/songwriter Pete Murray, warns that



festival appearances must "work in tandem with radio airplay and club appearances" to lead to long-term success.

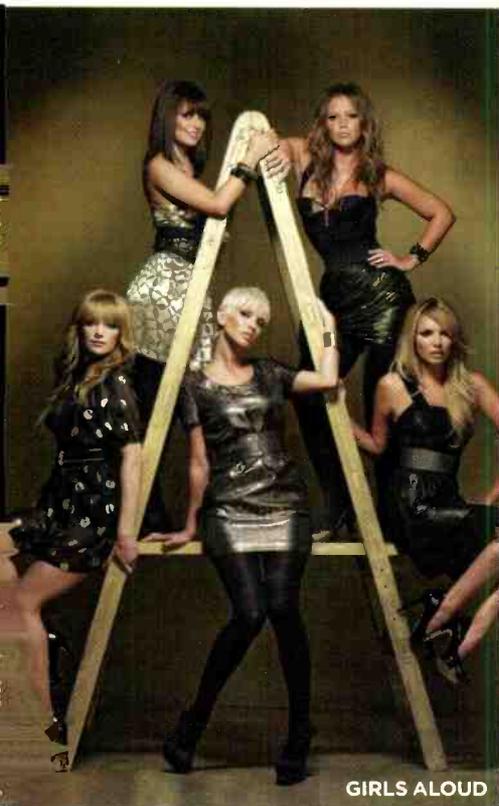
He has booked May/June club dates for Murray in Germany, Belgium, the United Kingdom and Ireland around festival slots at the Netherlands' PinkPop and Germany's Rock am Ring and Rock im Park fests.

Murray played his first PinkPop show in 2006. He was immediately offered a Dutch club tour, following up with two further visits. Because of strong radio support in the territory, Murray's new album, "Summer at Eureka" (Sony BMG), will be released May 17 in Holland simultaneously with its Australian release. The album doesn't ship in other European territories until later in summer.

And Northern Hemisphere festival operators welcome the Australian influx, citing strong live reputations for many acts.

Glastonbury booker Martin Elbourne—who also has the Presets, Midnight Juggernauts and veteran alt-rockers the Hoodoo Gurus on this year's bill—says he's keen to encourage Australian acts.

"Being on at Glastonbury is certainly a way to get in front of the right people looking for deals," he says.



GIRLS ALOUD

The Wight Stuff

//LONDON//
Vacation Island
To Host Four
Music Events
BY LARS BRANDLE

In 1970, it was described as "a psychedelic concentration camp." But this summer, the United Kingdom's Isle of Wight Festival tops a series of events that will see the 150-square-mile island become the sold-out epicenter of the U.K. festival scene.

Rock fans with long memories remember the IOW's run of festivals in 1968-70, although the chaotic 1970 event headlined by Jimi Hendrix and the Doors has long carried negative associations. The "concentration camp" reference comes from one of 500,000-plus attendees captured on that year's concert film "Message to Love."

But fast-forward into the 21st century and one 1970 veteran has emerged as a key player behind the reinvention of the island as a "must-go" music destination, which this summer hosts four major outdoor events.

The island location is key to the IOW festival's appeal, says London-based Solo Promoters managing director John Giddings, who revived the event in 2002. For performers, he says, "it's different

from a normal experience. You can drive a boat into the backstage, and it sticks in their minds."

The south coast holiday island also hosts 30,000-capacity dance/alternative festival Bestival, an offshoot of the Sunday Best label/club events firm headed by BBC Radio 1 DJ Rob Da Bank, co-promoted with events management/promotion company Get Involved. The lineup for this year's sold-out dates (Sept. 5-7) at Robin Hill Country Park includes My Bloody Valentine, Amy Winehouse and Underworld.

For fans, Rob Da Bank says, "as soon as you get on the ferry, you let your hair down and leave a bit of yourself on the mainland. The pace of life is slower down there, and that's a good thing."

In 2002, Giddings sold out 10,000 tickets for a bill including the Charlatans and Robert Plant. Charlatans vocalist Tim Burgess recalls the IOW as "a really fun place to play—like something out of an Enid Blyton novel." He adds, "There's a sense of adventure, like you are leaving behind society and inventing your own

little world."

Since 2002, the Rolling Stones, David Bowie, R.E.M. and Coldplay have all graced the IOW festival stage. In its role as a booking agency, Solo represents the Stones and Bowie, plus 2008 performers the Police, Sex Pistols, N*E*R*D and the Stooges.

This year's event (June 13-15) rapidly sold out its 50,000 tickets—no mean feat at a time when the usually pre-eminent Glastonbury Festival failed to do so.

Giddings has also organized two new 10,000-capacity IOW events July 26-27 at stately home Osborne House, which Paul Weller and Girls Aloud will respectively headline.

Despite attractive locations, Giddings admits that creating a festival on an island poses strategic challenges. "It costs a lot of money to [transport] equipment on a ferry," he says. "You have to hire everything for a week longer than normally."

Initially a 10,000-capacity event, the original IOW festival's explosive growth ultimately proved its undoing. The 1970 event remains the biggest festival in U.K.

PNAU: UMG; SYDNEY; MURRAY: SONY BMG; SYDNEY; ISLE OF WIGHT; GIRLS ALOUD: COURTESY OF OUTSIDE ORGANISATION

OZ FEST Three Aussie Exports To Watch On The Summer Festival Circuit



Pendulum

HOMETOWN: Perth, now based in London
CURRENT RELEASE: "In Silico" (Ear Storm/Warner); out May 13 in the United States through Atlantic
BOOKING AGENCY: William Morris Agency, London/Los Angeles (worldwide)
2008 FESTIVAL APPEARANCES: Projekt Revolution (United Kingdom, June 29), Reading & Leeds (United Kingdom, Aug. 22-24), Bestival (United Kingdom, Sept. 5-7)
 ■ Formed in 2002 when producers Rob Swire and Gareth McGrillen teamed with DJ Paul Harding. Within 12 months they conquered Perth's drum'n'bass scene and cast their eyes towards the United Kingdom and North America. First album "Hold Your Colour" has sold 225,000 globally, according to the band. "Our music is sheer escapism," Swire says.

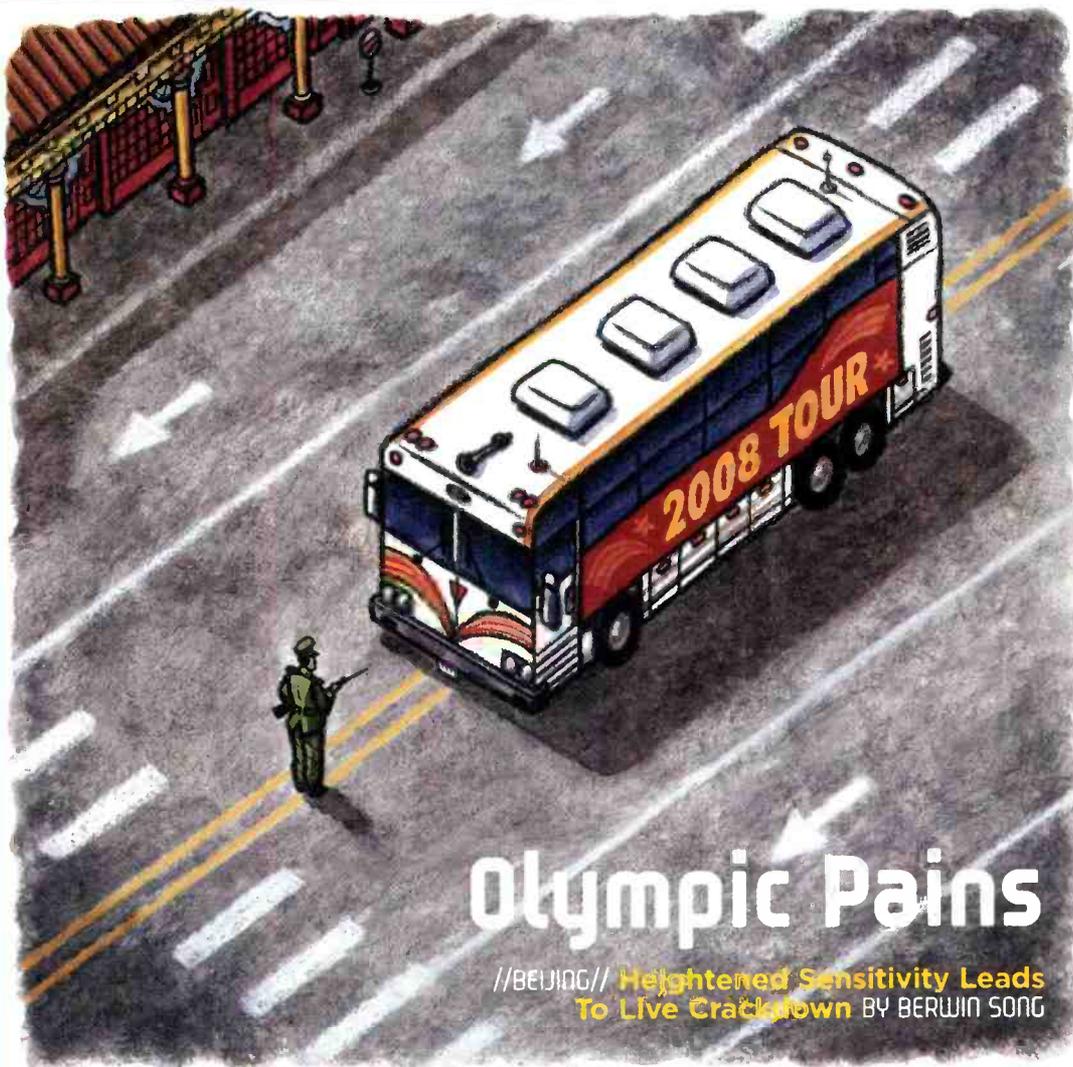
The Presets

HOMETOWN: Sydney
CURRENT RELEASE: "Apocalypso"; out May 13 in the United States/Canada through Modular/Universal
BOOKING AGENCY: X-Ray Touring, London (United Kingdom/Europe); Windish Agency, Chicago (North America); Modular Agency, Sydney (Australasia, Southeast Asia)
2008 FESTIVAL APPEARANCES: Glastonbury (United Kingdom, June 27-29), Wild in the Country (United Kingdom, July 5), Creamfields (United Kingdom, Aug 23-24), Get Loaded in the Park (United Kingdom, Aug 24), Electric Picnic (Ireland, Aug. 29-31)
 ■ Julian Hamilton and Kim Moyes met at the Sydney Conservatorium of Music, studying Beethoven by day and hanging out in clubs soaking in the Prodigy and Chemical Brothers by night. "We related more to those bands than to the Australian electronica scene," they say. Sophomore set "Apocalypso" debuted at No. 1 in March in Australia.



Midnight Juggernauts

HOMETOWN: Melbourne
CURRENT RELEASE: "Dystopia"; out May 27 in the United States through Astralwerks
BOOKING AGENCY: Select Music, Sydney (Australia); Vital Talent, New York (United States); Gareth Hansome, London (United Kingdom); On Air Productions, Paris (Europe)
2008 FESTIVAL APPEARANCES: Glastonbury, Bestival
 ■ Electro-pop act whose debut, "Dystopia," was shortlisted for the 2007 Australian Music Prize. Relocated to France in April for the album's international release. "It's made people realize we're more than a dance band," drummer Daniel Stricker says. As well as the festivals, they have May dates booked in Japan and France. —CE



Olympic Pains

//BEIJING// Heightened Sensitivity Leads To Live Crackdown BY BERWIN SONG

The Beijing Olympics were supposed to bring a summer-long celebration to China—but live-biz insiders say the mood of protest over Tibet means it's getting harder for international acts to join the party.

"As the Olympics have gotten closer, things have definitely gotten more difficult," says Jon Campbell, Beijing-based producer of the Time Arts Jazz Series, which recently featured Beijing dates by Canadian duo Brubeck Braid and Italian bands Manomanouche, 3quietmen and Q.

Touring sources say the crackdown is due to Icelandic singer Björk's pro-Tibetan independence chant during her March 2 concert in Shanghai (billboard.biz, March 4) and heightened sensitivity over such issues in the run-up to the Aug. 8-24 Olympics, following global pro-Tibet demonstrations and anti-Western counterprotests.

Vice minister of culture Zhou Heping released a statement following the Björk show referring to it as an "isolated incident," claiming, "I don't think it will affect our invitation of artists from all over the world to come to China and perform, particularly during the Olympic Games." But many in the live biz say the government has tightened controls, particularly on foreign artists.

"I'm surprised it didn't happen earlier," Campbell says. "The regulations aren't ridiculous—but it's ridiculous how intensely they're being enforced, and all of a sudden."

International acts that have recently had tour plans cut back or canceled include Swedish band Mando Diao. Local police refused to provide security at Beijing's Midi Modern Music Festival (May 1-4), forcing postponement of the event. The band then canceled its entire China tour.

"I have had all China projects postponed until after the Olympics," one live-biz source says. "But the unofficial word is that things will be back to normal as soon as the games are over."

Other promoters say they are also holding off plans to bring over international acts until later in the year. It's in stark contrast to the steady flow of artists approved in recent times, with even such "edgy" acts as Nine Inch Nails and Public Enemy appearing live without problems.

The crackdown is hurting local promoters, according

to Jackie Subeck, Los Angeles-based senior partner in CRC Jianian, a U.S. and Chinese music publishing, music recording, cultural development and consulting company.

She cites unconfirmed reports that promoters must now issue 50% of the total box office as a deposit to the Ministry of Culture in case the performer breaks the law. Other measures reportedly include the signing of disclaimers that the performer will not be political onstage and advance approval of set lists.

Harry Connick Jr.'s March 9 show in Shanghai was subject to heavy post-Björk government scrutiny, forcing him to play an outdated set list that was reportedly submitted in error.

"Due to circumstances beyond my control, I was not able to give my fans in China the show I intended," Connick said in a statement.

But James Blunt's manager, London-based Todd Interland of Twenty-First Artists, says the singer/songwriter's shows in Beijing (April 18) and Shanghai (20) both passed without incident.

"As is typical with all Chinese music concerts," Interland says, "there was a strong security presence at both shows." However, he adds, "the enthusiasm showed by the fans at the shows was extremely positive. [Blunt] would not have a problem playing there again."

And some locals support Beijing's tough stance.

"Any charges against the authorities of being heavy-handed in this are unfounded," one music industry insider says. "China is totally within its realm of powers to minimize risks beforehand instead of acting after anything untoward happens."

And Subeck says it's important to take a long-term view.

"International acts are just beginning to get the opportunity to tour China, and it's imperative the broad picture is really looked at," she says. "China will welcome our music, but it's the approach we take and the respect we give to their culture that will make all the difference."

Additional reporting by Tom Ferguson in London and Steve McClure in Tokyo.

history, but, Giddings recalls, "it was completely, utterly uncivilized." The rock festival, he says, "was a new thing in modern culture; no one knew quite how to handle it."

The current festival is a vastly different beast, with enough broad appeal to attract telecommunications giant BT as headline sponsor. And whereas many islanders greeted the original events with horror, IOW council leader David Pugh

says the estimated 130,000 residents now largely appreciate the big concerts, claiming the IOW festival alone spins off at least £10 million (\$19 million) annually for the island.

"We see our role as facilitating and encouraging these events," he says. "It's about striking a balance. The majority of islanders recognize this as good for the economy—and for the profile of the island." ...

PENDULUM: WMG; SYDNEY MIDNIGHT JUGGERNAUGHTS: COURTESY OF SMART ARTISTS MANAGEMENT



JOHN GIDDINGS chauffeurs Babyshambles' PETE DOHERTY (far right) and model KATE MOSS (center, in sunglasses) around the 2005 Isle of Wight site.

With More Than **200**
Tours And Festivals Taking
The Stage, Summer Will
Be A Scorcher
By Mitchell Peters

Touring

Sp



CHESNEY

STADIUMS

Kenny Chesney

Support: Brooks & Dunn, Sammy Hagar, Big & Rich, Luke Bryan, LeAnn Rimes, Gary Allan, Keith Urban
/// Dates: May-September /// Shows: 35-plus /// Also playing: Arenas, amphitheaters, festivals
Rockin' out to sold-out crowds is nothing new for Kenny Chesney, who will play 14 stadiums this summer on his 2008 Poets & Pirates tour, the most yet for country's top touring artist. "We really only wanted to do a half-dozen or so," says TMG-AEG Live's Louis Messina, who promotes and produces Chesney's tours in North America. "But the phone kept ringing, so we went for it." One of those phone calls came from Gillette Stadium in Foxboro, Mass., where Chesney will perform July 26

as part of the fifth annual New England Country Music Festival. Tickets for the event went on sale Dec. 1 and sold out in less than 15 minutes, according to Gillette Stadium event coordinator Jess Enos, who expects up to 55,000 concertgoers to attend the all-day music event. "From a promoter's perspective, when we're marketing our shows, one thing that is so consistent with [Chesney] is that he has tremendous crossover appeal," Enos says. "He has a hold on that market of women who absolutely adore him and men who want to be his friend." Indeed, Chesney grossed more than \$71 million in 2007, most among country acts and fourth among all touring artists, according to Billboard Boxscore. His attendance of 1.4 million marks the fifth consecutive year that Chesney has topped 1 million tickets sold, a first for a country act. Chesney is doing about twice as many stadium concerts this summer as he did last summer, Messina notes. As opposed to doing multiple nights in an arena, Messina says, "a stadium is a one-of-a-kind situation; it's a whole different vibe. The fans seem to enjoy it and Kenny loves it. It's like going to the Super Bowl."

ARENAS

Celine Dion (international)

May-September /// 40

Celine Dion went down in the live entertainment history books with her five-year residency at the 4,100-seat Colosseum at Caesars Palace in Las Vegas. The performer grossed a staggering \$385 million and drew nearly 3 million people to 717 shows that concluded Dec. 15, 2007. Dion's five years off the touring market have resulted in high demand for tickets to her current Taking Chances world tour, which began Feb. 14 and is in support of her first English-language album in three years. "Ticket sales have been through the roof for Celine," says John Meglen, co-president of Concerts West, a touring arm of AEG Live. As such, multiple dates have been added to various cities, including eight sold-out nights at the Bell Centre in Montreal. "I believe that when an artist sits in a resident show as Celine did . . . the pent-up demand just grows and grows," Meglen says. "I hope other artists see this and understand that Vegas can be a place to work and live." The Colosseum stand was a collaboration between Dion and her husband/manager René Angélil, Meglen and Caesars. The \$95 million facility opened in 2003 with the purpose of housing Dion's show.

AMERICAN IDOLS LIVE: July-Sept. / 50 • MICHAEL BUBLÉ: April-May / 20 • BON JOVI (Europe/North America): May-July / 25 • COLDPLAY: June-2009 / Also Playing: stadiums • THE CURE: Support: 65 Days of Static / May-June / 25-plus / Also Playing: amphitheaters, festivals • DEF LEPPARD: July-Aug. / 15-plus • DUB SHOW TOUR: 2Pistols, Ludacris, Bow Wow, Webbie, Shawty Lo, Nick Cannon, Willy Northpole, Yo Gotti, DJ Khaled, Lloyd, David Banner, B.o.B, Brisco, Stack5, Wiz Khalifa, Killer Mike, P5C Click / May-June / 10 / Also Playing: Convention centers • BOB DYLAN (Europe): May-July / 35-plus / Also Playing: festivals • THE EAGLES: May-Aug. / 20-plus / Also Playing: amphitheaters, festivals, stadiums • FOOD FIGHTERS: Support: Supergrass / July-Aug. / 10-plus / Also Playing: amphitheaters, festivals •

LENNY KRAVITZ (Europe): May-Aug. / 40 / Also Playing: festivals • KYLIE MINOGUE (Europe): May-Aug. / 45-plus • BRUCE SPRINGSTEEN & THE STREET BAND (Europe/North America): May-Aug. / 25-plus / Also Playing: arenas



SPRINGSTEEN, left, and LITTLE STEVEN

Heatwave

Neil Diamond

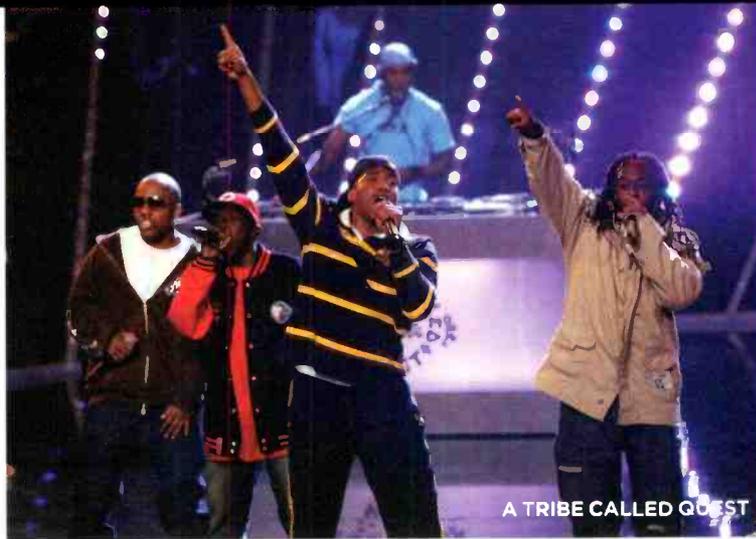
July-September // 20 // Also playing: stadiums
Neil Diamond knows how to make a tour announcement. On a Tuesday in early April, he announced he'd be going back on the road via a surprise appearance on the scoreboard at Boston's Fenway Park, where he'll perform Aug. 23. The upcoming North American trek, promoted by AEG Live, "will be returning to a number of venues he has played in the past, along with some new ones," says Diamond's tour producer Jeff Apregan, who worked closely with manager Irving Azoff to book dates. Diamond's last tour in 2005 grossed nearly \$80 million from 86 shows that drew 1.2 million people, according to Billboard Boxscore.

Kanye West

Support: Rihanna, N*E*R*D, Lupe Fiasco // **May-June // 10-plus**

With the help of some of today's top names in urban music, Kanye West is doing his part to keep hip-hop alive in arenas this summer. The decision to book West into Los Angeles' 20,000-seat Staples Center for June 7 wasn't hard for arena senior VP/GM Lee Zeidman. "We sold out two Nokia Theatre shows [in late April], and based on the tremendous response from that, we added a Staples Center date," Zeidman says. No stranger to healthy box-office numbers, West's 2005 tour with Fantasia and Keyshia Cole grossed \$8.4 million and drew more than 210,000 people to 46 shows, according to Billboard Boxscore.

IRON MAIDEN (Europe/North America): May-Aug. / 40 / Also Playing: amphitheatres, stadiums • **JAY-Z** (Europe): June-July / 20-plus / Also Playing: festivals • **ELTON JOHN** (Europe/North America): May-July / 25-plus / Also Playing: Colosseum at Caesars Palace, Las Vegas • **ALICIA KEYS**: Support: Ne-Yo / May-June / 25-plus • **GEORGE MICHAEL**: June-Aug. / 21 • **BILLY JOEL**: May-July / 10 / Also Playing: stadiums • **NINE INCH NAILS**: Aug.-Sept. / 25-plus / Also Playing: festivals • **CARRIE UNDERWOOD**: Support: Jason Michael Carroll / May-Aug. / 20 / Also Playing: festivals • **VAN HALEN**: May-June / 10-plus • **WALKING WITH DINOSAURS**: May-June / 30-plus



A TRIBE CALLED QUEST

AMPHITHEATERS

Rock the Bells

A Tribe Called Quest, Nas, Mos Def, De La Soul, Rakim, Redman and Method Man, Raekwon and Ghostface Killah, Immortal Technique, Dead Prez, Murs and Kidz in the Hall, Santogold, Kid Sister, the Cool Kids // **July-August // 10**

Rock the Bells founder/organizer Chang Weisberg of Guerilla Union will be the first to admit that multiple performances from the re-formed Rage Against the Machine was the ultimate highlight of last year's traveling hip-hop festival. "Without a doubt, their participation with Rock the Bells has magnified the importance and viability of the platform we're creating," Weisberg says. Indeed, Rage—along with the Wu-Tang Clan, Public Enemy and Cypress Hill—helped 2007's Rock the Bells gross \$14.5 million and draw more than 203,000 concertgoers to 12 dates, according to Billboard Boxscore. With the absence of a huge box-office draw at this year's Rock the Bells, the event has scaled back on dates and venue sizes. But along with some "familiar acts" on the bill, Weisberg freshened the traveling festival with such up-and-comers as Santogold, Kid Sister and the Cool Kids. "I definitely think we're trying to showcase the diversity of hip-hop," he says. With ticket prices ranging between \$40 and \$75, 2008 marks the first time Rock the Bells will visit Toronto, Vancouver and Philadelphia. In another first, following festival dates in North America, a number of acts on the bill will travel overseas for Rock the Bells concerts in Europe and Japan, beginning Sept. 20 at the O2 Arena in London.

Radiohead (Europe/North America)

Support: Liars, Grizzly Bear // **June-August // 35-plus // Also playing:** festivals

British rock outfit Radiohead astonished the music biz last fall after announcing that it would allow fans to name their own price for the digital purchase of its seventh studio album, "In Rainbows." It's still unclear if Radiohead has any tricks up its sleeve for upcoming North American tour dates, but one thing is certain: Fans haven't lost interest in seeing the group perform live. Back-to-back concerts in late August at the

BRYAN ADAMS/FOREIGNER:

July / 9 • **B.B. KING**: May-

Sept. / 30 / Also Playing: theaters,

casinos, PACs, arenas,

fairs, festivals • **BACKSTREET**

BOYS: Aug. / 10-plus / Also

Playing: arenas • **BOSTON**:

June-Aug. / 40-plus / Also

Playing: arenas, casinos • **THE**

ALLMAN BROTHERS BAND:

Support: Bob Weir & Ratdog /

Aug. / 10 / Also Playing: PACs •

JIMMY BUFFETT: June-Sept. /

15-plus • **BROOKS & DUNN/ZZ**

TOP: Aug.-Sept. / 18 / Also

Playing: fairs • **CHICAGO/THE**

OOBIE BROTHERS: June-July

/ 20-plus • **ERIC CLAPTON** (Eu-

rope/North America): May-

Aug. / 20-plus / Also Playing:

arenas, festivals • **CROSBY,**

STILLS & NASH: May-Aug. /

40-plus / Also Playing: theaters,

casinos, festivals • **SHERYL**

CROW: Support: James Blunt,

Toots & the Maytals / July-Aug. /

25 • **THE CHARLIE DANIELS**

BAND/3B SPECIAL: Support: Shooter

Jennings / April-Aug. / 30-plus

• **DEATH CAB FOR CUTIE**: Sup-

port: Roque Wave / May-June

/ 20 / Also Playing: theaters,

festivals • **HIPPPIEFEST**: Jack

Bruce of Cream, Eric Burdon &

the Animals, the Turtles fea-

turing Flo & Eddie / July-Aug.

/ 20 / Also Playing: theaters

• **ALAN JACKSON**: Support:

various / May-Aug. / 20-plus

/ Also Playing: arenas, fairs,

festivals • **JACK JOHNSON** (Eu-

rope/North America): June-

Aug. / 35 / Also Playing: arenas,

KEITH: Support: Montgomery

Gentry, Carter's Chord, Mica

Roberts, Trailer Choir / June-

Aug. / 20 • **AVRIL LAVIGNE**

(appearing with the Jonas

Brothers): July / 6 • **LYNYRD**

SKYNYRD/HANK WILLIAMS

JR.: April-Sept. / 20-plus /

Also Playing: casinos, fairs •

MARON 5/COUNTING CROWS:

Support: Sara Bareilles /

July-Sept. / 20-plus • **MÖT-**

LEY CRÜE: Support: Buck-

cherry, Papa Roach, Sixx.A.M.,

Trapt / July-Aug. / 40-plus •

DAVE MATTHEWS BAND:

Colbie Caillat / June-Aug. /

25-plus / Also Playing: fes-

tivals • **MARTINA MCBRIDE**:

Support: Jack Ingram, Chris

Young, Jason Michael Carroll

/ July-Aug. / 20 • **TIM M-**

GRAW: Support: Jason Al-

dean, Halfway to Hazard /

May-July / 25 / Also Playing:

arenas, festivals • **JOHN**

MELLENCAMP: Support: Lu-

cinda Williams / July-Aug. /

10-plus • **METAL MASTERS**

TOUR: Judas Priest, Heaven &

Hell, Motörhead, Testament

/ Aug. / 15 • **STEVE MILLER**

BAND: Support: Joe Cocker /

May-Aug. / 30-plus • **MUSIC**

BUILDS TOUR: Third Day,

Switchfoot, Robert Randolph

& the Family Band, Jars of

Clay / Aug.-Oct. / 23 / Also

Playing: arenas • **STEVIE**

NICKS: June / 15 • **NIGHT**

RANGER: June-Aug. / 25 / Also

Playing: casinos, fairs, festi-

vals • **O.A.R.**: Support: Ozo-

matl / June-Aug. / 30 / Also

Playing: theaters, clubs, festi-

vals • **BRAD PAISLEY**: Sup-

port: Jewel, Chuck Wicks, Ju-

lianne Hough / June-Sept. /

25-plus / Also Playing: are-

nas • **PEARL JAM**: Support:

Kings of Leon, Ted Leo & the

Pharmacists / June / 10-plus

/ Also Playing: arenas • **TOM**

PETTY & THE HEARTBREAK-

ERS: Support: Steve Winwood

/ May-Aug. / 40 / Also Play-

ing: arenas, festivals • **ROB-**

ERT PLANT AND ALISON

KRAUSS: June-July / 30 / Also

Playing: arenas, theaters,

festivals • **POISON**: Support:

Sebastian Bach, Dokken /

July-Aug. / 20-plus • **THE PO-**

LICE (Europe/North America):

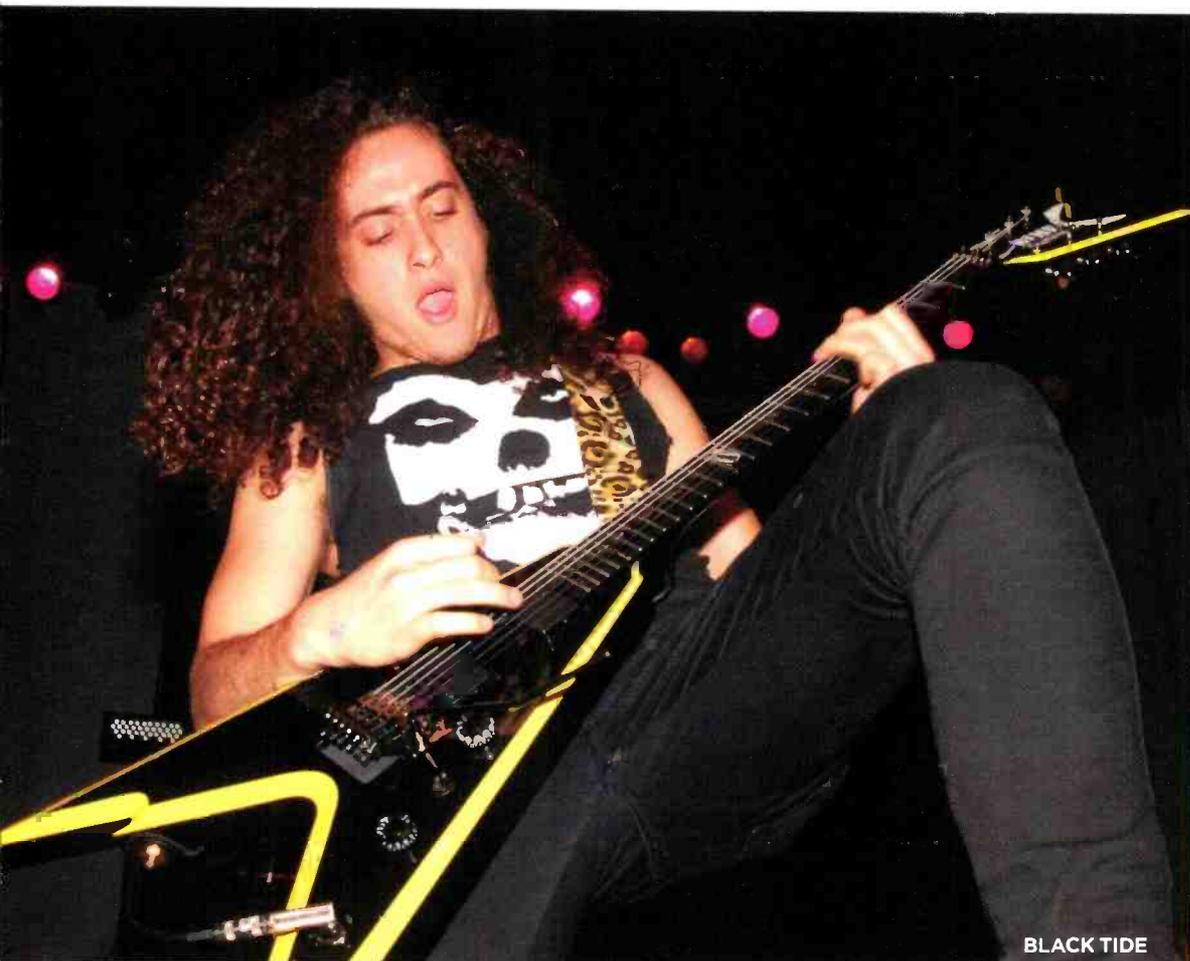
Support: Elvis Costello /

May-Aug. / 30-plus / Also

Playing: festivals • **PROJEKT**



DION



BLACK TIDE



SWIFT



THE BRAVERY

17,300-seat Hollywood Bowl in Los Angeles sold out in 10 minutes, says promoter Bill Silva, president of Bill Silva Presents. "Radiohead could've done however many nights they wanted to do—they would've sold out," Silva says. For its most recent North American tour in 2006—which included a headlining slot at Tennessee's Bonnaroo festival—Radiohead went a more intimate route, playing multiple nights in large theaters. Three years earlier, the band's summer shed trek pulled in \$12.3 million from 18 shows, according to Billboard Boxscore.

Rockstar Energy Mayhem Festival

Disturbed, Slipknot, DragonForce, Underoath, Machine Head, Mastodon, Walls of Jericho, Five Finger Death Punch, 36 Crazy Fists, Airbourne, Black Tide, Suicide Silence, the Red Chord // July-August // 30

It's been a few years since Slipknot has terrorized audiences with its masked-metal fury. But after being "fed up with summer tours and the politics that go into a lot of that stuff," the decision to co-headline this year's inaugural Rockstar Energy Mayhem Festival wasn't difficult, Slipknot vocalist Corey Taylor says. From the same organizers who brought you the Vans Warped tour and Rockstar Taste of Chaos, Mayhem will likely satisfy this summer's need for a metal shed-fest. "Our goal with the festival was to create a great community around metal and hard music," says John Reese, who is producing Mayhem alongside Warped tour founder Kevin Lyman; Darryl Eaton, agent at Creative Artists Agency; and Live Nation CEO of North American music Jason Garner.

REVOLUTION: Linkin Park, Chris Cornell, the Bravery, Ashes Divide (featuring A Perfect Circle's Billy Howard), Atreyu, 10 Years, Hawthorne Heights, Armor for Sleep, the Street Drum Corps / July-Aug. / 24 • **RASCAL FLATTS:** Support: Taylor Swift / June-Aug. / 20 / Also Playing: festivals • **REGENERATION TOUR:** Human League, Belinda Carlisle, ABC, Dead or Alive, A Flock of Seagulls, Naked Eyes / Aug. / 15-plus / Also Playing: theaters • **R.E.M.:** Support: Modest Mouse, the National / June / 10 • **RUSH:** May-July / 25-plus / Also Playing: arenas • **SLIGHTLY STOOPID/PEPPER:** Aug.-Sept. / 20-plus / Also Playing: clubs • **STS9/UMPHREY'S MCGEE:** July-Aug. / 20-plus / Also Playing: clubs, theaters • **ROD STEWART:** Support: Bryan Adams / July-Aug. / 20 / Also Playing: arenas • **STONE TEMPLE PILOTS:** May-Oct. / 60-plus / Also Playing: festivals • **JAMES TAYLOR:** May-Aug. / 30-plus • **GEORGE**

THOROGOOD & THE DESTROYERS/BUDDY GUY: July-Aug. / 25 / Also Playing: theaters, casinos • **3 DOORS DOWN:** Support: Staind, Hinder / TBA / 50 / Also Playing: arenas, fairs • **311/SNOOP DOGG:** Support: Fiction Plane / June-Aug. / 25-plus • **TRUE COLORS TOUR:** Cyndi Lauper, the B-52s, Regina Spektor, Andy Bell of Erasure, Tegan & Sara, Joan Jett & the Blackhearts, Indigo Girls, Joan Armatrading, Deborah Cox, the Clits, the Puppini Sisters, Nona Hendryx, Girl in a Coma / May-July / 25-plus / Also Playing: theaters • **VANS WARPED TOUR:** Paramore, Gym Class Heroes, Jack's Mannequin, Against Me!, Pennywise, Reel Big Fish, Cobra Starship, Every Time I Die, Angels & Airwaves, Aggro-lites, As I Lay Dying, the All-American Rejects, the Academy Is..., others / June-Aug. / 46 • **WIDESPREAD PANIC:** June-July / 15-plus / Also Playing: theaters, festivals • **YES:** July-Aug. / 25-plus / Also Playing: arenas

CLUBS & THEATERS

Honda Civic Tour

Panic at the Disco, Motion City Soundtrack, the Hush Sound, Phantom Planet // May-June // 30 "One of our charges is trying to keep the Honda brand youthful and relevant, and [the Honda Civic Tour] becomes a key portion of that," says Tom Peyton, senior manager of advertising at Honda, which is in its eighth year of sponsoring the annual Honda Civic tour. The trek, which is the second-longest-running branded festival, launched in 2001, and has featured Blink-182, Incubus, Good Charlotte, Dashboard Confessional, Maroon 5, the Black Eyed Peas and Fall Out Boy, among many others. "We're generally interested in a band that's ready to hit it big," Peyton says. Surveys after each tour suggest that the Honda Civic tour increases purchase consideration of a Honda vehicle, according to the trek's executive producer, Marketing Factory CEO Rob Tonkin. "It's not about running out and buying a car the day after [the concert]," Tonkin says. "But it definitely helps enhance purchase consideration." Nine Honda Civic shows in 2007 tracked by Billboard Boxscore grossed \$1.9 million and drew more than 115,000 concertgoers.

Ledisi

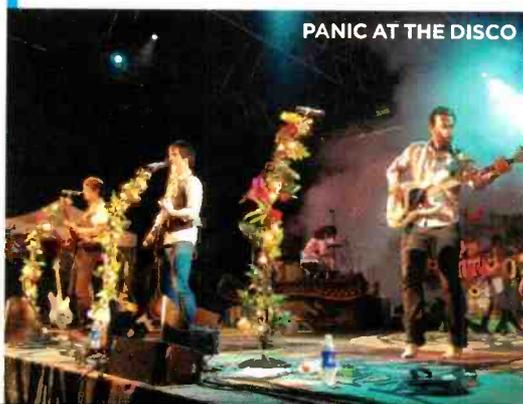
May-September // 20-plus // Also playing: festivals, amphitheaters

Ledisi's summer touring schedule is definitely off to a good start, as the R&B/jazz singer recently performed onstage with Prince at this year's Coachella Valley Music & Arts Festival in Indio, Calif. Between a slew of festival appearances, Ledisi will visit a number of clubs and theaters along the way, including Seattle's Jazz Alley and New York's Le Poisson Rouge. Following the release of 2007's "Lost & Found," Ledisi was nominated in the best new artist category for the 50th annual Grammy Awards. "As we got more of the publicity going to the Grammys, more and more of the doors opened for us," says Rick Farrell, Ledisi's booking agent with International Creative Management.

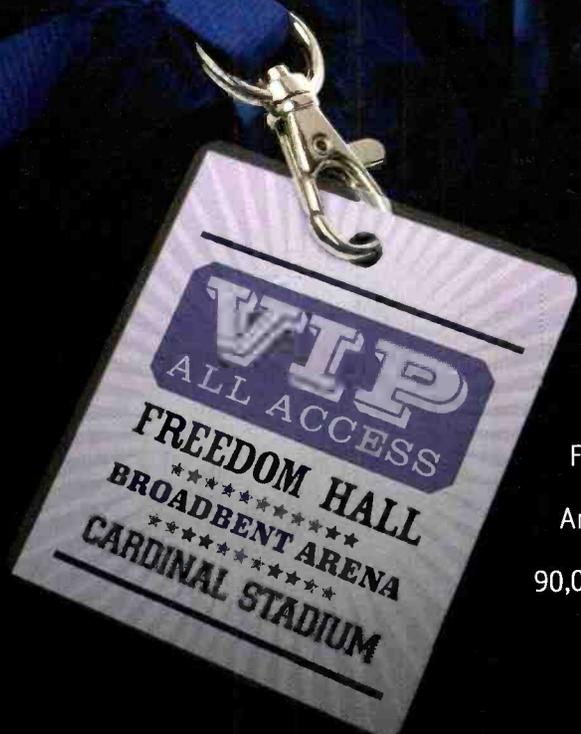
Crystal Castles

June // 10

Electronic duo Crystal Castles' upcoming club run "is more or less a makeup tour," says the Windish Agency's Carter Adams, who had to reschedule spring dates after singer Alice Glass broke a rib during a stage-diving mishap. But the injury turned out to be a blessing in disguise. Between tours, "they managed to get really huge," Adams says. "They're one of our biggest touring bands right now and their guarantees have gone way up." The act will be touring behind its self-titled debut album, which bowed at No. 14 on Billboard's Top Heatseekers chart in April. The Toronto-based glitch rockers will also open for Nine Inch Nails on select summer dates, sources say.



ADELE: May-June / 15 / Also Playing: festivals • **AUGUSTANA:** Support: Paddy Casey, Wild Sweet Orange / May-Sept. / 15-plus • **ERVKAH BADU:** Support: the Roots / May-June / 30-plus • **BANDEMONIUM TOUR:** V Factory, Menudo, NLT, GLOWB / May / 16 • **NATASHA BEDINGFIELD:** Support: Kate Voegelé, the Veronicas / May-July / 20 • **BELANOVA:** May-June / 16 • **CLINT BLACK:** June-Sept. / 25-plus / Also Playing: casinos, festivals • **THE BLACK ANGELS:** Support: the Warlocks / 15 / Also Playing: festivals • **THE BLACK CROWES:** June-Sept. / 45 / Also Playing: festivals • **THE BLACK HEYS:** July-Aug. / 10 / Also Playing: festivals • **BLOC PARTY:** July-Sept. / 8 / Also Playing: festivals • **BLONDIE:** June / 15-plus • **CHRIS BOTTI (international):** May-Aug. / 25-plus / Also Playing: PACs, festivals • **BOY GEORGE:** July-Aug. / 10-plus • **CAMILA:** June / 15-plus • **CHIMAIRA:** Support: Deathklok / June-July / 25-plus • **COHEED AND CAMBRIA:** July-Aug. / 30-plus / Also Playing: casinos, amphitheaters • **LEONARD COHEN (Europe/North America):** May-Aug. / 45-plus • **BILLY CURRINGTON:** June-Sept. / 20-plus / Also Playing: casinos, fairs, festivals • **OIERKS BENTLEY:** June-Sept. / 35-plus / Primarily fairs • **ANI DIFRANCO:** June-July / 15 / Also Playing: festivals • **MELISSA ETHERIDGE:** June-Aug. / 45-plus • **FEIST (international):** May-Aug. / 30 / Also Playing: festivals • **THE FIERY FURNACES:** Support: Grand Ole Party / May-July / 15 / Also Playing: festivals • **FLIGHT OF THE CONCHORDS:** May-June / 10-plus • **VINCE GILL:** Aug.-Nov. / 35-plus / Also Playing: PACs, fairs, festivals • **GNARLS BARKLEV (Europe/North America):** June-Aug. / 20-plus / Also Playing: amphitheaters, festivals • **THE GO! TEAM/CSS:** July-Aug. / 15-plus • **JOSE GONZALEZ:** June-July / 15-plus / Also Playing: festivals • **AL GREEN:** May-Sept. / 25-plus / Also Playing: PACs, amphitheaters, casinos • **HERBIE HANCOCK:** June-Sept. / TBA / Also Playing: festivals • **HOOTIE & THE BLOWFISH:** Support: Drew Davis Band / June-Aug. / 30-plus / Also Playing: casinos, amphitheaters • **ICE CUBE (Europe/North America):** June-July / 30-plus / Also Playing: festivals • **BILLY IDOL:** June-Aug. / 20-plus • **INTOCABLE/LOS HOROSCOPOS DE DURANGO:** Support: El Gringo / June-Sept. / 40 / Also Playing: casinos, arenas • **ISLANDS:** May-June /



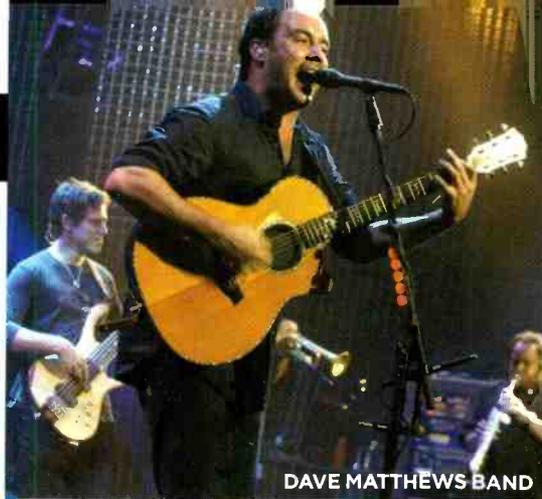
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Kentucky



DAVE MATTHEWS BAND

FESTIVALS

Rothbury Festival

Dave Matthews Band, Widespread Panic, John Mayer, Snoop Dogg, 311, Phil Lesh & Friends, Modest Mouse, Primus, Gov't Mule, Thievery Corporation, the Black Keys // July 3-6 // Double JJ Ranch, Rothbury, Mich.

When it comes to new large-scale music festivals sprouting up stateside this year, Rothbury Festival event producer Jeremy Stein, a partner with Madison House Presents, says, "The more the merrier. We here in the U.S. have been deeply stuck in the shed touring model for decades, while the rest of the world has been developing festivals." When lining up talent for the inaugural festival, Stein strayed from booking 100-plus bands and focused more on quality than quantity. "Also very important in our booking process was the idea that with fewer bands on the bill we would be able to give bands longer set times," he says. Organizers Madison House Presents and AEG Live also established the Rothbury Think Tank, which will foster discussions and seminars about climate change and clean energy solutions. "Sustainability is the Rothbury mission," Stein says. The event's setting at Double JJ Ranch is located about three hours northwest of Detroit.

25-plus • **JÄGERMEISTER MUSIC TOUR:** Hatebreed, Type O Negative / Support: 3 Inches of Blood / May-June / 45 • **THE KOOKS:** Support: the Morning Benders / May-June / 15-plus • **KOTTONMOUTH KINGS:** Support: the Expendables, Insolence, Dirtball / June / 10-plus • **MARK KNOPFLER:** June-July / 30-plus / Also Playing: PACs, amphitheatres • **LADY ANTEBELLUM:** May-Aug. / 35-plus / Also Playing: fairs, festivals • **LADYTRON:** Support: Datarock / May-July / 30-plus • **PHIL LESH & FRIENDS:** May-Aug. / 25 / Also Playing: festivals • **LESS THAN JAKE/GOLDFINGER:** June-July / 20-plus / Also Playing: ballrooms • **JAMIE LIPELL:** May-Aug. / 15-plus / Also Playing: festivals • **M.I.A. (Europe/North America):** May-July / 30-plus • **STEPHEN MARLEY:** Support: Gully Bank Sound / May-June / 25-plus / Also Playing: festivals • **MICHAEL McCONALD:** July-Sept. / 15-plus • **INGRID MICHAELSON:** Support: Greg Laswell / June / 15 • **MINDLESS SELF INDULGENCE:** May-June / 30-plus • **WILLIE NELSON:** June-Sept. / 40-plus / Also Playing: casinos, amphitheatres, festivals • **NYLON MAGAZINE MUSIC TOUR:** She Wants Revenge,

Switches, Be Your Own Pet, the Virgins / May-June / 30-plus • **THE OAK RIDGE BOYS:** June-Sept. / 40-plus / Also Playing: fairs, festivals • **DOLLY PARTON (Europe/North America):** May-Aug. / 25-plus • **PETER MURPHY:** June-July / 30 • **P. DIDDY AND MTV PRESENT MAKING THE BAND 4-THE TOUR:** Danity Kane, DAY26, Donnie Klang, Cheri Dennis / May-June / 10 • **PAID DUES FESTIVAL:** Rakim, De La Soul, Hieroglyphics, Sage Francis, Blackalicious, GZA, Little Brother, Kidz in the Hall, Murs & 9th Wonder, Buckshot of Boot Camp Click / June / 4 • **PARAMORE:** July-Sept. / TBA • **THE RACONTEURS:** Support: the Black Lips / May-June / 15 / Also Playing: festivals • **RAILROAD EARTH:** May-Aug. / 30 / Also Playing: festivals • **RANCI:** June-Aug. / 35-plus / Also Playing: ballrooms • **RETURN TO FOREVER (Europe/North America):** May-Aug. / 50 • **RILO KILEY:** Support: Nik Freitas / May-June / 25-plus / Also Playing: festivals • **RZA:** June-July / 20-plus / Also Playing: ballrooms • **SEA WOLF:** May-June / 20-plus • **KENNY WAYNE SHEPHERD:** July-Nov. / 40-plus / Also Playing: festivals • **SPIRITUALIZED:** July-Sept. / 30

/ Also Playing: festivals • **SQUEEZE:** Aug-Sept. / 20-plus / Also Playing: festivals • **STEEL PULSE:** May-Aug. / 15-plus / Also Playing: casinos, fairs, festivals • **STEELY DAN:** June-Aug. / 30-plus / Also Playing: amphitheatres, festivals • **DAVE STEWART:** Aug-Sept. / 15-plus • **DONNA SUMMER:** July-Aug. / 30 / Also Playing: casinos, PACs, amphitheatres • **SWERVEDRIVER:** May-June / 15-plus / Also Playing: festivals • **MARIA TAYLOR:** Support: Nik Freitas / June-July / 25-plus • **TIESTO:** May-July / 40 / Also Playing: festivals • **THE TING TINGS (Europe/North America):** May-July / 20-plus / Also Playing: festivals • **TOWER OF POWER:** May-Sept. / 30-plus • **BOB WEIR & RATDOG/GOV'T MULE:** June-July / TBA / Also Playing: festivals • **AMY WINEHOUSE:** July-Aug. / 10 / Also Playing: amphitheatres • **KELLER WILLIAMS:** Support: Yonder Mountain String Band / June-Aug. / 20-plus / Also Playing: festivals • **TRISHA YEARWOOD:** Support: Lori McKenna / June-Aug. / 10

IN THE WORKS: GOOD CHARLOTTE/BOYS LIKE GIRLS • LORETTA LYNN

Pemberton Festival

Coldplay, Tom Petty & the Heartbreakers, Jay-Z, Nine Inch Nails, My Morning Jacket, the Tragically Hip, Interpol, the Flaming Lips, Death Cab for Cutie // July 25-27 // Pemberton, British Columbia

With a number of established music festivals overseas, deciding to launch the Pemberton Festival in British Columbia was a no-brainer for promoter Live Nation. "We've got 20 of them in Europe, but we don't have a multiday destination festival in North America," says Shane Bourbonnais, president of touring and business development at Live Nation Canada. "It was time to bring the product over." The festival is being produced by Live Nation and Good Boy Productions, a joint venture between Coldplay manager Dave Holmes and Depeche Mode manager Jonathan Kessler.

Outside Lands Music & Arts Festival

Radiohead, Tom Petty & the Heartbreakers, Jack Johnson, Beck, Wilco, Widespread Panic, Primus, Manu Chao, Ben Harper // Aug. 22-24 // Golden Gate Park, San Francisco

San Francisco's inaugural Outside Lands (produced by Superfly Productions, Another Planet Entertainment and Star Hill Presents, in cooperation with the San Francisco Recreation & Park Department) will be the first music event at Golden Gate Park to run past 6 p.m. "That alone will be special," Superfly Productions president Jonathan Mayers says. With five main performance stages, he estimates the fest will draw about 60,000 concertgoers per day. "We're really trying to build an annual tradition in San Francisco," he says.

Festival Fatigue?

Midlevel Artists Key To Lineup Diversity BY RAY WADDELL

While there are certainly enough large music festivals to create a circuit of sorts, any perceived similarity between the festival lineups seems to be overstated at this point.

A sampling of 10 major North American rock festivals from a variety of producers actually shows quite a bit of diversity in their bookings.

To gauge the market, Billboard looked at the lineups of Coachella in Indio, Calif.; Bonnaroo in Manchester, Tenn.; Lollapalooza in Chicago; Rothbury in Michigan; Pemberton in British Columbia; the Austin City Limits Music Festival in Texas (ACL); the Mile High Festival in Denver; All Points West in Jersey City, N.J.; Outside Lands in San Francisco; and the Virgin Music Festival in Baltimore.

An unofficial survey of these events finds 22 acts playing three of the 10 festivals, 11 acts playing four of them, three acts playing five of them and two acts—Chromeo and Gogol Bordello—playing six of the 10.

The bigger concern is at the top of the bill, where exclusivity is hard to find. "Unless you pay a ridiculous amount of money, you're not going to get an exclusive on a large act that has a lot of options," says Seth Hurwitz, president of I.M.P., which books the Virgin Music Festival.

For example, Jack Johnson is playing five of the 10; Radiohead, Tom Petty and My Morning Jacket are performing at three each. "I think at some point we may be cannibalizing ourselves as an industry, that there may be too many festivals with a lot of the same talent at the top," says Randy Phillips, CEO of AEG Live, which this year launched Rothbury, All Points West and Mile High, and already has Jazzfest and Coachella in its portfolio.

The lesser-known acts that give events an identity and often put a fest over the top for fans, though, are less ubiquitous. "There are so many great bands now in the midlevel, I think we're all able to get really diverse lineups," says Charlie Walker, partner in C3 Presents (Lollapalooza, ACL). "I think the perception is that there's this huge overlap, but I

don't think we're there yet."

Gogol Bordello definitely has the phone ringing with calls from festival buyers, which its agent attributes to an electrifying live show. "They are unlike any other band on the bill, and they instantly give a festival a whole new dimension," says Val Wolfe, Gogol Bordello's agent at the Agency Group. "The enthusiasm from the fans and the dynamic aspects of the music are perfect for the festival setting."

Another hot band among these 10 fests is Chromeo. "I think Chromeo is hot with these festival talent buyers because people in their markets are raving about Chromeo on blogs and reports of the shows are very good," band agent Tom Windish says. "That type of buzz is what a festival wants. They also have not been overplaying any markets, so it's a fresh booking." ■■■



Gogol Bordello frontman EUGENE HUTZ makes festivals festive.

(listed by date): **STAGECOACH COUNTRY MUSIC FESTIVAL:** the Judds, the Eagles, Rascal Flatts, Tim McGraw, Big & Rich, Carle Underwood, Trisha Yearwood, Taylor Swift, Gretchen Wilson, Dwight Yoakam, John Fogerty, Shelby Lynne, Glen Campbell / May 2-4 / Empire Polo Field, Indio, Calif. • **BAMBOOZLE FESTIVAL:** Panic at the Disco, Snoop Dogg, Jimmy Eat World, Coheed and Cambria, Paramore, Gym Class Heroes, Story of the Year, Alien Ant Farm / May 3-4 / Meadowlands Sports Complex, East Rutherford, N.J. • **SUMMER CAMP MUSIC FESTIVAL:** Umphrey's McGee, moe., the Flaming Lips, the Roots, D.A.R., the New Pornographers, Girl Talk, the Avett Brothers, Blind Melon, STS9, George Clinton & Parliament Funkadelic, G. Love & Special Sauce, Tea Leaf Green, Clutch, Hot Buttered Rum / May 23-25 / Three Sisters Park, Chillicothe, Ill. • **DETROIT ELECTRONIC MUSIC FESTIVAL:** Moby, Girl Talk, Carl Craig, the Cool Kids, DJ Benny Benassi, DJs Mike Grant, Buzz Goree / May 24-26 / Hart Plaza, Detroit • **SASQUATCH MUSIC FES-**

DAVE MATTHEWS BAND: ANIEL MOREL/AP IMAGES; HUTZ: LEFT, JOHN SHEAFER/WIREIMAGE.COM; HUTZ: RIGHT, JACKIE BUTLER/RETNA

TIVAL: R.E.M., the Cure, the Flaming Lips, Death Cab For Cutie, Modest Mouse, M.I.A., Flight of the Conchords, the New Pornographers, the National / May 24-26 / Gorge Amphitheatre, Quincy, Wash. • **BEST OF THE BEST CARIBBEAN CONCERT:** Buju Banton, Beenie Man, Sizzla, Bounty Killer, Barrington Levy, Machel Montano, Mavado / May 25 / Bicentennial Park, Miami • **SOUNDSET '08:** Atmosphere, Dilated Peoples, Aesop Rock with Rob Sonic and DJ Big Wiz, Little Brother, DJ Babu, Rhettmatic, J-Rocc of the World Famous Beat Junkies, Brother Ali, Eyedea & Abilities, P.O.S / May 25 / Metrodome Parking Lot, Minneapolis • **PACHANGA LATINO MUSIC FESTIVAL:** Nortec Collective presents Bostich + Fussible, Grupo Fantasma, Vallejo, Charanga Cakewalk, Girl in a Coma, Manejo Beto / May 31 / Waterloo Park, Austin • **BAMAJAM MUSIC &**

VIRGIN FESTIVAL-CALGARY: Stone Temple Pilots, the Tragically Hip, the Flaming Lips, Three Days Grace, Corb Lund, Face to Face, the Dudes, Pride Tiger / June 21-22 / Fort Calgary, Calgary, Alberta • **SLED ISLAND FESTIVAL:** Wire, Jose Gonzalez, Mogwai, Gutter Twins, Of Montreal, Deerhunter, No Age, Drive-By Truckers / June 25-28 / Calgary, Alberta • **MILWAUKEE SUMMERFEST:** Stevie Wonder, Rush, Steve Miller Band, Rascal Flatts, Alicia Keys, John Mayer, Tim McGraw, Tom Petty & the Heartbreakers, the Jonas Brothers / June 26-July 6 / Marcus Amphitheater, Milwaukee • **GLASTONBURY FESTIVAL:** Editors, the Gossip, Jay-Z, Manu Chao, the Raconteurs, James Blunt, Crowded House, the Verve, Goldfrapp, John Mayer, Panic at the Disco, Massive Attack / June 27-29 / Worthy Farm, Pilton, England • **CISCO OTTAWA BLUESFEST:** James Taylor, Feist, Donna Summer,

sion of Burma, Animal Collective, Spiritualized, M. Ward, Vampire Weekend, !!! / July 18-20 / Union Park, Chicago • **MILE HIGH MUSIC FESTIVAL:** Dave Matthews Band, Tom Petty & the Heartbreakers, John Mayer, the Black Crowes, O.A.R., Michael Franti & Spearhead / July 19-20 / Dick's Sporting Goods Park, Commerce City, Colo. • **10,000 LAKES FESTIVAL:** Phil Lesh & Friends, the Flaming Lips, Michael Franti & Spearhead, George Clinton & Parliament Funkadelic, Leftover Salmon, Slightly Stoopid / July 23-26 / Soo Pass Ranch, Detroit Lakes, Minn. • **CAPITOL HILL BLOCK PARTY:** Vampire Weekend, Les Savy Fav, the Hold Steady, Girl Talk, Chromeo, Kimya Dawson, the Dodos, U.S.E., Jay Reatard, Darker My Love, Akimbo / July 25-26 / Capitol Hill, Seattle • **GATHERING OF THE VIBES:** Phil Lesh & Friends, the Black Crowes, Sam Bush Band, Derek Trucks & Susan Tedeschi, the Neville Brothers, Zappa Plays Zappa / July 31-Aug. 3 / Seaside Park • **LOLLAPALOOZA:** Radiohead, Rage Against the Machine, Nine Inch Nails, Kanye West / Aug. 1-3 / Grant Park, Chicago • **NEWPORT FOLK FESTIVAL:** Jimmy Buffett, the Black Crowes, Cat Power, Jakob Dylan, the Avett Brothers, Levon Helm, She & Him, Calexico / Aug. 1-3 / Fort Adams State Park, Newport, R.I. • **ALL POINTS WEST MUSIC & ARTS FESTIVAL:** Radiohead, Jack Johnson, Underworld, Kings of Leon, Cat Power, the Roots, the New Pornographers, Girl Talk / Aug. 8-10 / Liberty State Park, Jersey City, N.J. • **SUMMER SONIC:** Coldplay, the Verve, the Sex Pistols, the Prodigy, Alicia Keys, Fatboy Slim, Paul Weller, Devo, the Jesus and Mary Chain, Panic at the Disco, New Found Glory / Aug. 9-10 / Japan • **VIRGIN MOBILE FESTIVAL:** Foo Fighters, Jack Johnson, Kanye West, Nine Inch Nails, Stone Temple Pilots / Aug. 9-10 / Pimlico Race Course, Baltimore • **READING AND LEEDS FESTIVALS:** Rage Against the Machine, Metallica, the Killers / Aug. 22-24 / Alternates between the two U.K. sites • **BUMBERSHOOT MUSIC & ARTS FESTIVAL:** Beck, Stone Temple Pilots, Lucinda Williams, Neko Case, Ingrid Michaelson, Jakob Dylan, Del Tha Funky Homosapien / Aug. 30-Sept. 1 / City Center, Seattle • **VIRGIN FESTIVAL-TORONTO:** Foo Fighters, Oasis, Bloc Party, Wintersleep, Constantines, Spiritualized, Paul Weller, Stereophonics, the Weakerthans, the Pigeon Detectives / Sept. 6-7 / Toronto Island Park • **AUSTIN CITY LIMITS MUSIC FESTIVAL:** Foo Fighters, Robert Plant and Alison Krauss, Beck, Manu Chao, John Fogerty, David Byrne, the Raconteurs, the Mars Volta, Gnarts Barkley, Conor Oberst & the Mystic Valley Band / Sept. 26-28 / Zilker Park, Austin



MY MORNING JACKET

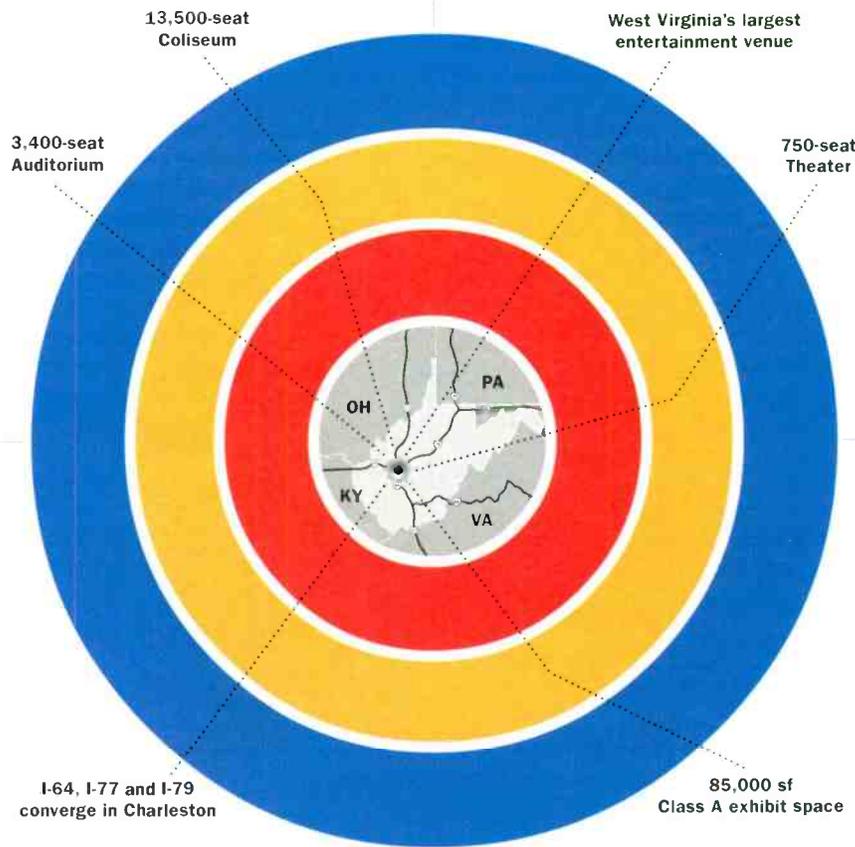
ARTS FESTIVAL: Lynyrd Skynyrd, Hank Williams Jr., Trace Adkins, ZZ Top, Little Big Town, Randy Owen, Cherryholmes, Railroad Earth, Yonder Mountain String Band, Gov't Mule / June 5-7 / Enterprise, Ala. • **CMA MUSIC FESTIVAL:** Rodney Atkins, Faith Hill, Alan Jackson, Jewel, Lady Antebellum, Miranda Lambert, Kellie Pickler, Sugarland, Taylor Swift, Josh Turner, Carrie Underwood, Dwight Yoakam / June 5-8 / downtown Nashville • **BONNARDO MUSIC & ARTS FESTIVAL:** Metallica, Pearl Jam, Kanye West, Willie Nelson, Jack Johnson, My Morning Jacket, the Allman Brothers Band, B.B. King, M.I.A., Drive-By Truckers, Phil Lesh & Friends, Death Cab for Cutie, Vampire Weekend, the Raconteurs, Robert Plant and Alison Krauss / June 12-15 / Manchester, Tenn. • **PLAYBOY JAZZ FESTIVAL:** Herbie Hancock, Al Jarreau, Tower of Power, Keb' Mo', the James Moody Quartet, Roy Hargrove Big Band, Ryan Shaw / June 14-15 / Hollywood Bowl, Los Angeles • **TELLURIDE BLUEGRASS FESTIVAL:** Ryan Adams & the Cardinals, Ani DiFranco, the Frames, Arlo Guthrie, the Swell Season, Béla Fleck, the Del McCoury Band, Solomon Burke / June 19-22 / Telluride Town Park, Telluride, Colo. •

Keb' Mo', Stars, Taj Mahal, Akon, Steely Dan, Plain White T's, the Black Crowes, Alice Smith, Wyclef Jean, Ladytron, Dr. John, Brian Wilson, Fergie / July 3-13 / Lebreton Flats Park, Ottawa • **ESSENCE MUSIC FESTIVAL:** Kanye West, Chris Brown, Mary J. Blige, Jill Scott, Morris Day, the Time / July 4-6 / Louisiana Superdome, New Orleans • **ROCKLAHOMA:** Warrant (featuring Jani Lane), Bret Michaels, L.A. Guns (featuring Tracii Guns), Enuff Z'nuff, Cinderella, Night Ranger, Tesla / July 10-13 / Pryor, Okla. • **SOUTH TEXAS ROCK FEST:** Queensrÿche, Skid Row, Pretty Boy Floyd, Tesla, Dokken, L.A. Guns, Faster Pussycat, Helix, Ozz Knozz, the Godz, Firehouse, Jackyl / July 11-13 / Boerne, Texas • **ALL GOOD MUSIC FESTIVAL:** Phil Lesh & Friends, Wide-spread Panic, Gov't Mule, Michael Franti & Spearhead, Derek Trucks & Susan Tedeschi / July 11-13 / Marvin's Mountaintop, Mesontown, W.Va. • **EDGEFEST:** Stone Temple Pilots, Linkin Park, Sam Roberts Band, the Bravery, Ashes Divide, Attack in Black, Arkells, the Coast, Creature, the Flatliners, Hostage Life, Modernboys Moderngirls, the Stereo-hoax, Sweet Thing, USS / July 12 / Downsview Park, Toronto • **PITCH-FORK MUSIC FESTIVAL:** Dinosaur Jr., Jarvis Cocker, Ghost and Rae, Mis-



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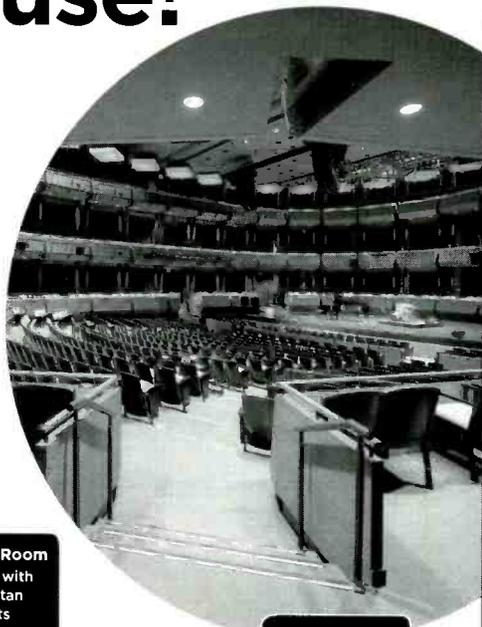
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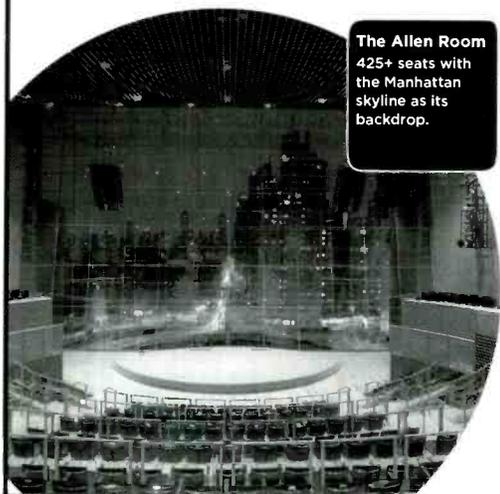
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Top Five Treks To See

While all the attention is focused on the superstar megatreks, there are always some tours that rise up and make a lasting impression. These "sleeper" tours can take place at any level, indoors or out, clubs, arenas, theaters, ballrooms or amphitheaters. Basically, we're talking about tours somewhat under mainstream radar in the spring that, come August, will be ubiquitous in the blogosphere and in the shared consciousness of the live-music fan universe.

By their very nature they're difficult to predict, but we'll make a run at it here.

R.E.M.

A revitalized **R.E.M.** is enjoying its best ticket sales in years in the wake of the band's well-received "Accelerate" album. With **Modest Mouse** and the **National** supporting in North America, the tour, which began Memorial Day weekend in Vancouver, plays a wide range of venues before heading to Europe. Early signs point to big success.

"Our first-day sales were better than what we ended up with on the last tour," R.E.M.'s longtime agent **Buck Williams** says.

"There's a lot going on sale right now, and we're [at] 8,000-12,000 tickets almost everywhere."

Asked why the uptick, Williams credits the new record and renewed vigor from the band. "They've gotten substantial airplay, and we haven't been getting that in the U.S.," Williams says. "The band is proud of this record and they're playing a lot of it on tour."

Promoters have noticed the band's enthusiasm. "People are excited about R.E.M. because R.E.M. is excited about R.E.M.," says indie promoter **Seth Hurwitz**, who has R.E.M. booked June 11 at the Merriweather Post Pavilion in Columbia, Md.

Williams says the band will return to North America in the fall for more shows, including New Orleans' Voodoo Fest in October.

The Swell Season

The **Swell Season** concept—Irish singer/songwriter **Glen Hansard** and Czech singer/pianist **Marketa Irgova**—initially was born from a 2006 album, later capturing a broad audience via the 2007 film "Once." (The duo won this year's best song Academy Award for "Falling Slowly.") This unlikely combination has been booked into such major festivals as Coachella and Bonnaroo and selling tickets on its own at the theater level.

Hurwitz says Swell Season sold out Baltimore's Meyerhoff Symphony Hall for May 17 at 2,300 seats in three days. "We've always done real well with the movie stuff [like "O Brother, Where Art Thou?"] and 'Buena Vista Social Club,'" he says. "People feel it's something special and temporary they can only catch now."

Ali Hedrick is the Swell Season's responsible agent at the Agency Group and says the act will wrap up its current run in June, then will go back out around the Austin City Limits Festival in September, including two nights at the Greek Theatre in Los Angeles.

Robert Plant And Alison Krauss

Another one of those "catch it while you can" tours is the pairing of **Led Zeppelin** frontman **Robert Plant** with bluegrass darling **Alison Krauss**, a combination that led to the popular "Raising Sand" album last year.

The pair began headlining theaters and arenas in April at a sellout pace, and agent **Dan**

Weiner at Paradigm stresses that the tour is more fully realized than simply Krauss and Plant. "The album is more than a 'project' or 'collaboration,'" Weiner says.

"They are a band, and hopefully will want to record again and continue touring."

After U.K./European dates in May, the tour returns to U.S. soil in June for more arenas, theaters, amphitheaters and Bonnaroo. The first leg of the tour wraps July 19 in Nashville, but now it looks like it will continue. "Plant/Krauss have confirmed two festivals between late September and October, and I

hope they will consider others," Weiner says.

Coheed And Cambria

While prog rock act **Coheed and Cambria** has been mesmerizing fans in one configuration or another for more than a decade, it continues to build an audience and gain momentum.

The act is playing festivals, ballrooms and theaters before heading overseas for a European festival run in June. "They are incredibly gifted musicians, who can write great songs and really deliver that arena-level rock sound their audience is thirsty for," says **Kirk Sommer**, the band's agent at William Morris. "The team is working very diligently to break new ground, expose them to new masses and grow them out of the large theater/small hall business they are accustomed to."

The band will perform at A-level festivals in Europe in June and then will headline at Summerstage in Milwaukee upon return. And the group's agent hints at something big to come. "The rest of our summer plans will be determined shortly, as we are planning something very special for our fans in the fall," Sommer says.

3 Doors Down, Staind And Hinder

It's a "meat and potatoes" rock bill built for summer. **3 Doors Down**, **Staind** and **Hinder** will begin July 8 in St. Louis and wrap Sept. 9 in West Palm Beach, Fla., as one of Live Nation's sturdiest rock packages of the summer. Boasting three acts with headlining experience on the bill, tickets are still priced at \$45-\$75 in the sheds, with all lawn tickets at \$25.

All three acts are booked by **Ken Fermaglich** at the Agency Group. Wrigley's Extra Fruit Sensation gum will sponsor the tour, adding some useful promotional juice. The show is part of Live Nation's successful four-pack lawn promotion at most sheds, with four tickets for the price of three. At about 40 shows, if this tour takes off, it could well be a top 25 contender.

"Our promoters have been working with 3 Doors Down since 2000," Live Nation senior VP of amphitheater and arena programming **Ryan McElrath** says. "They never fail to deliver an incredible live show to their fans."

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Or Tour De Farce? The Coming Months Will Determine The Health Of The Live Market
By Ray Waddell

Tour De Force

Some of the most solid names in the touring business will be out this summer; the industry is hopeful that dollars and attendance will rebound from double-digit decreases in 2007. ¶ With some 70% of all touring activity, summer is make-or-break time for the live business, now the primary revenue generator for acts and the music industry alike. And the summer of 2008 will showcase a changing landscape, particularly in North America, where a burgeoning major-festival scene, an amphitheater business seeking revitalization, a vibrant small-venue circuit and a tight economy will all play critical roles. ¶ On the positive side, a roster of all-stars and promising rookies will climb on tour buses this summer. But, given the strength of the touring schedule, if a rebound doesn't take place, the implications would not be good.

On paper, it's a sellout summer: Tom Petty, Jimmy Buffett, Dave Matthews Band, the Eagles, Neil Diamond, Coldplay, the Police, Bon Jovi, Bruce Springsteen, Eric Clapton, Radiohead, Celine Dion, Rod Stewart, Kenny Chesney, Tim McGraw, Rascal Flatts and Toby Keith are only a few of the acts touring this summer (see list, page 32).

Festival lineups are exploding with big-name talent and showcasing a promising crop of newcomers. Live Nation promoters are touting the best amphitheater summer in years, AEG Live is bullish on its offerings in a wide range of venues, and the live business in Canada and Europe has been solid as a rock for several years.

"Not taking into account what's happening with the economy and the effect it's going to have, it's starting to feel like it should be a good summer," AEG Live CEO Randy Phillips says. "There are a lot of great acts out, and certainly for the festival business there's a ton of great headliners."

So will it all be enough to reverse last year's double-digit decline in dollars and attendance? Many of those who make their living in this business believe it will be, but are predictable in their cautious optimism.

"It looks like it should be a good summer," C3 Presents partner Charlie Walker says. "The amphitheaters look strong, there's some great stuff playing arenas, so generally it looks pretty healthy."

Of course, springtime optimism in many cases turns to autumn teeth-grinding. "We'll see how it shakes out at the end of the year," Walker says. "We all do pretty well at the beginning of the year, but around October it gets harder to sell tickets. So far, so good."

Shed Survival

Nothing will tell the tale of summer '08 like the amphitheater season, and Live Nation is high on it. "I believe it's the summer of dreams," says Jason Garner, CEO of North American music for Live Nation, the world's largest promoter. "It's that summer we're all going to look back on and say, 'What a magical amphitheater year 2008 was.' I'm not a cheerleader, but we're pretty darn excited about the year."

The lineup represents an opportunity for the amphitheater as a venue to reclaim favor with the North American concertgoer. With more than 40 sheds in its portfolio, Live Nation owns and/or operates the vast majority of these venues.

Even so, the company says it produces just as many arena shows (1,000) as amphitheater shows, along with about 6,000 shows annually in smaller venues. Still, it's widely considered that much of Live Nation's success in a given year—or lack thereof—hinges on the sheds.

In general, amphitheater concert attendance has



TOBY KEITH and friends were among the performers at Country Music Radio's Music City Jam at the Nashville Convention Center.

TOBY KEITH: BETH GWINN/RETNA



STEPHEN MALKMUS & THE JICKS take the stage during the second day of the 2008 Coachella Valley Music and Arts Festival, held April 25-27 at the Empire Polo Field in Indio, Calif.

declined in recent years, posting a year-over-year increase in attendance and gross just once in the past five years—2006's record-breaking touring year, according to Billboard Boxscore. The decline has been steady; average per-show attendance for amphitheaters was 7,741 in 2007, compared with 9,325 in 1998.

Most amphitheaters have a capacity of 15,000 or more, and when the profitability of shows for Live Nation owes much to per capita spending on ancillary spending, a 2,000-plus reduction in heads is more than meaningful.

With only one-third of their capacity in the more valuable reserved seating category, sheds' gross potential is lower than in arenas, so the promoter must pay a higher guarantee or percentage of ticket sales to entice upper-echelon acts to play these venues. Profitability in this razor-thin margin largely depends on traffic.

But right now, optimism reigns supreme in the Live Nation camp, even if its public company status prevents it from predicting a profitable year. The company claims to have streamlined operations at sheds to make them more efficient, and Garner says 2007 was the best year in several for Live Nation amphitheaters.

Even with this list of talent, much depends on the deals Live Nation has struck and the resulting ticket prices. But Garner is more than optimistic. "There are some hallowed names on that list and it's an honor to be hosting them," he says. "When you look at that list, you see some regular touring artists that are out there, and there's also a group of artists who clearly looks like they woke up and said, 'I want to go out and play for my fans,' put a short run together, booked some amphitheaters and festivals, and came out and decided to play."

Others are less enthusiastic, or perhaps more realistic. "The summer business has pretty much set-

tled into a predictable pattern and if that's what your expectations are, you deal with it accordingly," says independent promoter Seth Hurwitz, whose I.M.P. in Washington, D.C., books and operates the Merriweather Post Pavilion in Columbia, Md. "It's not a boom summer, it's not a bust summer, it's just the same old thing: The shows that are supposed to do well do well and the ones that aren't don't."

Previous Live Nation incarnations SFX and Clear Channel Entertainment adopted what critics called a "buy anything that moves" posture in locking up the summer business, cramming amphitheater seasons with 30-plus shows and drawing criticism for saturating the market and putting some acts in venues too big for their drawing power. That strategy has changed, Garner says.

"Last year we started the process of trying to be more selective, trying to make sure if we were going to reach for a smaller show that wasn't going to sell the majority of the capacity of the amphitheater, we were very careful on the deal-making of those shows," Garner says. "Nothing's changed. We're continuing to be-

lective, smart and prudent about the way we're programming our amphitheaters."

As a result, show counts were down by more than 100 for the overall shed business, probably more so for Live Nation sheds, and the industry took notice. "As much as I hate to give them any credit, I think the Live Nation edict of doing less shows has definitely helped us all," Hurwitz says.

The quality of artists touring could reverse that trend slightly in 2008, Garner says. "Whereas last year there was a handful of superstar artists on an amphitheater calendar, this year it's much larger than that," he says. "Show count is a market-by-market thing, but clearly on that core 20 shows per venue, we certainly have a lot more superstars in that 20 than we would have last year."

Merriweather will host a similar number of shows as last year, Hurwitz says. "I never judge it by the number of shows, I judge it by how each show is doing," he says. "I'd rather have 10 shows that sell out than 20 that do half that. The days of getting away with simply booking a bunch of shows are long, long gone."

SHEDDING NUMBERS

Attendance, Gross Trending Down At Amphitheaters

YEAR	NUMBER OF SHOWS	GROSS	ATTENDANCE (AVG. PER SHOW)
2003	1,912	\$535,362,446	15,514,927 (8,114)
2004	1,645	\$493,392,641	13,579,726 (8,255)
2005	1,693	\$482,870,667	13,201,206 (7,797)
2006	1,719	\$541,326,022	14,199,275 (8,260)
2007	1,602	\$475,814,359	12,401,741 (7,741)

10 Years Ago

YEAR	NUMBER OF SHOWS	GROSS	ATTENDANCE (AVG. PER SHOW)
1998	1,287	\$322,205,669	12,001,496 (9,325)

SOURCE: Billboard Boxscore

Are Fests The New Sheds?

What will really change the summer landscape in 2008 is the explosion of new festivals, a trend that began earlier in the millennium with the huge success of the Coachella (Indio, Calif.) and Bonnaroo (Manchester, Tenn.) events and resulted in the announcement of more than a dozen major lineups since.

The trend is providing a wealth of options for artists, particularly on the developmental side of the business. But major headliners are also taking advantage of the opportunity (see story, page 35).

"The festival circuit is the new amphitheater circuit," Hurwitz says. "The big, big acts have somewhere to play besides amphitheaters that is not as challenging as a stadium."

Garner does not see a festival circuit replacing a shed circuit. "What we're seeing is artists picking and choosing great plays," he says. "What artists are doing is looking at the entire U.S., saying, 'I'll play two or three festivals, 15-18 amphitheaters and have a nice little tour.'"

"Bands can go out and pick their spots," says C3 Presents' Walker, whose company produces Lollapalooza in Chicago and the Austin City Limits Music Festival in Austin. "If an act is strong in some markets, they can go headline shows. If there is a weaker area of the country where maybe they're not as strong, they can pick up a festival and maybe grow some new fans."

Phillips says that theory is fine if it works out geographically. "That's easier said than done, because you're making the assumption in the weaker markets that there's actually a festival to replace the headlining date," he says.

AEG Live, Live Nation's closest rival, is producing 2008 concerts and tours by Neil Diamond, Celine Dion, Bon Jovi, Kenny Chesney, the Eagles and others. The subsidiary of sports and entertainment firm Anschutz Entertainment Group subscribes primarily to an indoor venue model, except for its role in such festivals as the New Orleans Jazz & Heritage Festival and Coachella. This year the company launched three new major festivals in Rothbury (Michigan), Mile High (Denver) and All Points West (Jersey City, N.J.). For its part, Live Nation launched only one, Pemberton in Western Canada.

"One of the reasons why Live Nation has been late to the party in the North American festival business is because their promoters who oversee the amphitheaters have been reluctant to use up as many headlining acts as it takes to put a festival together," Phillips says. "So in that regard, [the growth of the festival business] has been an issue."

Whether a festival play hurts a stand-alone performance in a market depends on who you're asking. "In some

The Nokia Theatre is part of an ambitious overhaul of downtown Los Angeles. Eventually it will be part of a complex that includes the Grammy museum, nightclubs and restaurants.



markets an artist will view it as an 'either/or' scenario, but the good news is we own over 40 amphitheaters," Garner says. "It's about the right play for the market at the right time. There's enough business to go around for everybody, and this summer is proving there is the right mix of festivals and amphitheaters. And in a market where neither exists, the artist can play an arena, and at the end of the day you end up with the right tour for the artist."

While all types of venues compete for headliners, when it comes to acts and consumers, choice is good. "If you're a broad-based music fan, clearly the festival offers you a better value if you want to go knock down 30 bands in a weekend or however many you can squeeze in and watch," Walker says. "That's definitely the best way to go as far as the economics work."

Europe

Festivals have long been the driving force of the summer live business in Europe, where no structured amphitheater network exists. During summer in Europe, the festival is king.

Herman Schueremans, president of Live Nation's Belgium operation and overseer of Euro fests, says festivals do well because they satisfy a variety of needs, including value to consumer and big audiences for artists. He says the four-day Rock Werchter festival July 3-6 in Werchter, Belgium, is headed to yet another sellout with Chemical Brothers, Lenny Kravitz, R.E.M., Mika, Jay-Z, Ben Harper, Kings of Leon, Gnarl Barkley, the Raconteurs, Beck, Grinderman and others.

Often for major headlining acts that play arenas or amphitheaters in the States—the Police, Bon Jovi and Bruce Springsteen & the E Street Band among them this year—stadiums are sellouts in Europe.

Such is the case in Scandinavia, which is primed for

a "fantastic summer," according to Thomas Johansson, Stockholm-based chairman of international music for Live Nation.

Iron Maiden stadium dates will move 230,000 tickets, according to Johansson, and Springsteen sold out 280,000 tickets to six stadium shows in an hour. Metallica sold out at 22,000 tickets in Bergen, Norway. "That's a record for that city," Johansson says. "Bergen is 1,100 years old, so that's a good record."

The region is also enjoying big sales with Celine Dion, Foo Fighters, Rod Stewart, Jay-Z, John Fogerty, Mark Knopfler, Bob Dylan and the Eagles.

Asked if the weakened American dollar had an impact on the European live business, Schueremans replies, "Yes, all Americans want to tour Europe too soon and too often." The Belgium-based promoter says he's seeing the "first signs of an overheated market."

"We keep telling managers and agents that ticket prices can't keep growing," Schueremans says. "We should freeze them now in order to keep our market healthy."

Smaller Venues

Among the major promoters, smaller venues have experienced a similar, if quieter, boom as festivals. AEG Live has focused on more intimate venues like its Nokia rooms in New York and Los Angeles, and Live Nation has kept on expanding its Fillmore and House of Blues brands.

"That continues to be a growing segment for both us and the industry," Garner says. "People get exposed to more and more music in these venues, there are more and more bands that can sell out that 1,000- to 3,000-capacity space, and we're certainly dedicated to it."

Hurwitz, who owns the 9:30 Club in Washington, D.C., says, "The club business is still good, but it's not packed to the brim like it once was. Shows that used to sell out are now doing 900 out of 1,200, which is nothing to complain about. But it's not going berserk like it was there for a while. I wouldn't call it suffering, but the public certainly picks and chooses a little more."

For the industry at large, the wild card remains the economy. "I read the paper, I understand the economy's not in the best shape," C3's Walker says. "I just drove by a gas station and saw that price, but it hasn't translated into a lack of attendance for us yet."

So, while there are a wealth of blockbuster acts on the road, blockbuster ticket prices may be hard to swallow in an iffy economy. And if the touring industry suffers another decline in attendance and dollars, artists and the business will have to re-examine the concert stage's status as music's golden goose.

'At the end of the day you end up with the right tour for the artist.'

—JASON GARNER, LIVE NATION

WIRED IN Top Online Resources For Touring Artists And Their Handlers

Before The Show

Several sites and services have emerged to help take the guesswork out of where acts should schedule their concerts.

EVENTFUL.COM

Lets members request that a band tour their city, allowing artists to see which cities have the highest demand.

YOUTUBE

Added a feature that details when and where videos are watched the most so artists and managers can target areas with the most views.

ILIKE, PASSALONG ONTOUR

Displays when artists in users' digital libraries are coming to town, as well as which other members are planning to attend. Includes links to Ticketmaster to buy tickets.



LIVENATION'S EFAN FINDER

A tool built with partner AdBrite that recommends the most relevant Web sites, blogs and social networks to advertise concerts.

VERIZON WIRELESS

Sends a text message to any subscriber buying ringtones or other mobile content of participating artists with a link to win a free ticket to the show, sent via mobile ticketing.

SHOWCLIX, FLYTXT, GO2.COM

Provides mobile ticket services that combine sending unique codes to mobile phones with a special reader installed at the venue.

During The Show/Tour

While a band is on tour, and sometimes even onstage, these sites and services help artists and fans communicate.

BUZZNET

Members share mobile-phone photos and Twitter updates while at the show for others to see. Also partners with events like Coachella to host live coverage, news and video.

PICKRSET.COM

Members select the upcoming show scheduled for their area and submit the songs they hope to hear while there.

MANGOMOBILE, MODERN MOBILE MARKETING, IMPACT MOBILE, VIBES MEDIA

Manages text-messaging campaigns for concerts, including performance schedules, promotions, news updates and, in some cases, a vote for the encore.

After The Show

Check out what you missed. These companies offer rebroadcasts.

AT&T BLUE ROOM



Rebroadcasts sets from such events as Coachella and the New Orleans Jazz & Heritage Festival. Investing heavily in search advertising to link fans seeking artist information to related Blue Room content.

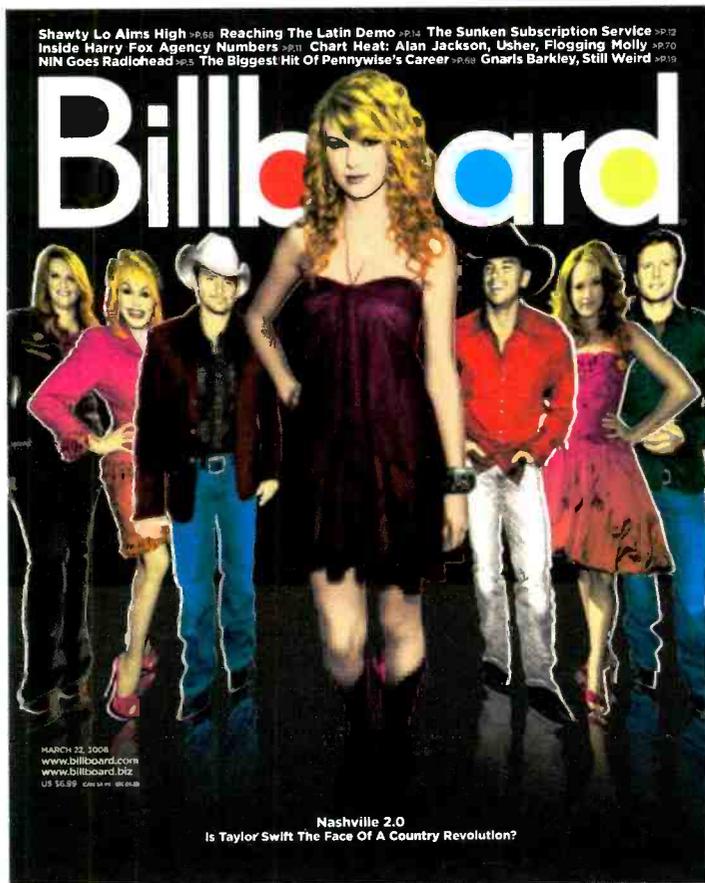
CONTROL ROOM

Webcasts exclusive, sponsored live events on MSN. Recently added live broadcasts to mobile phones through partner Verizon.

—Antony Bruno

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IRON MAIDEN

WITH A SMASH
GLOBAL TOUR
AND A NEW HITS
COMPILATION, THE
VETERAN METAL
ACT ROCKS A NEW
GENERATION
OF FANS





Iron Maiden in London, 1985. From left are ADRIAN SMITH, BRUCE DICKINSON, NICKO McBRAIN, STEVE HARRIS and DAVE MURRAY. The seminal British metal band's hits of the '80s are on the new compilation 'Somewhere Back in Time.'

IRON MEN

AFTER THREE DECADES, IRON MAIDEN IS GOING STRONG AS THE PEOPLE'S METAL BAND

BY PAUL SEXTON

It all began, like many of the key moments in the Iron Maiden story, in the pub. ■ The principle of inspiration via lubrication is terribly British—and terribly Maiden. The enduring story of a true rock family begins in east London as long ago as Christmas 1975, when bassist Steve “Harry” Harris assembled the band’s fledgling lineup. Even its very first gig, a few months later, took place in a spit-and-sawdust “local,” the Cart & Horses in Stratford, in the East End. ■ Seventy million albums later, Iron Maiden can still claim to be the people’s band. Or it would if it had any inclination to play famous, which it certainly doesn’t. Just watch the act after a typical night on the road, such as the current, record-smashing *Somewhere Back in Time* world tour, playing to tens of thousands of people per night.

“We always stay in hotels in the center of town,” says Rod Smallwood, director of Phantom Music, the management company that represents the band. “We don’t carry personal security, and after a show, the band will just walk to the nearest Irish pub. It’ll be full of fans, and it’ll be great. There’s no, ‘How dare you come over here and talk to us? We’re the band.’”

When Iron Maiden launched the *Somewhere Back in Time* trek Feb. 1 in Mumbai, India, the set list and stage show would have struck a chord in the memory of longtime fans. Both echoed a legendary four-night stand by the band in 1984 in Long Beach, Calif., that was captured on the album “*Live After Death*,” released the following year.

This year, the band released an expanded DVD of those shows, also titled “*Live After Death*,” which has hit No. 1 on video charts worldwide, according to the band’s management.

On May 12, via EMI worldwide (and one day later via New Door UMe in North America), Iron Maiden will introduce new fans to its greatest hits from the ‘80s with the compilation “*Somewhere Back in Time*.”

And on May 21, Maiden will open a North American summer tour at the Verizon Wireless Amphitheater in San Antonio.

When tickets for the 2008 tour went on sale, it soon became obvious that Maiden was heading for a new personal best. The 42,000-capacity Palmeiras Stadium in São Paulo, Brazil, sold

out in a week; its first visit to Colombia produced the fastest first-day sales of any music event in the country’s history, according to Phantom Music; 125,000 tickets for shows on the upcoming Scandinavian leg disappeared in two hours; and so it goes on.

What’s more, Maiden has adapted an old adage. In its case, the band that flies together stays together. For 23 shows in 45 days in 10 countries, the first leg of *Somewhere Back in Time* had the act creating its own friendly skies across the Southern Hemisphere.

Ed Force One, the customized Iron Maiden plane named for Eddie, the band’s beloved “mascot,” carries the band, the 50-man crew, 12 tons of equipment and the entire stage set. Among the pilots is the man who fronts that very stage: Astraeus Airline Captain and Iron Maiden lead vocalist Bruce Dickinson. Not a bad “day job” for something that started out with “a trial lesson for 35 bucks” on holiday in Florida.

“We did 170,000 tickets in a week and flew over 4,000 miles,” Smallwood recalls of one phase of the tour. “What a week. If that isn’t fun, you’re not alive.”

In every corner of the Iron Maiden camp, you find people who’ve been part of its family for 25 years and more, many who’ve been with the band since it started its lifelong association with EMI Records in 1979.

continued on >>P50

LONG RAITILATIONS

11:30 KILLER SHOWS (AND WOLONGONG!) FROM 1980 TO 2008 AND BEYOND

Year	Month	Day	Location																		
1980	FEBRUARY	1st	Scotland, Aberdeen, University																		
		2nd	Scotland, Glasgow, University																		
		3rd	Scotland, Saint Andrews, University																		
		1981	FEBRUARY	1st	Scotland, Edinburgh, Tiffany's Club																
				2nd	England, Gimsby, Central Hall																
				3rd	England, Bristol, Romeo & Juliet's																
				1982	FEBRUARY	1st	England, Wakefield, Civic Theatre														
						2nd	England, Huddersfield, Polytechnics														
						3rd	England, Manchester, UMI														
						1983	FEBRUARY	1st	England, London, The Lyceum												
								2nd	England, Manfield, Civic Theatre												
								3rd	Wales, Swansea, Colles												
								1984	AUG	1st	Poland, Warsaw, Towar Sports Hall										
										2nd	Poland, Lodz, Sporthall Aleja Pol										
										3rd	Poland, Poznan, Arena										
										1985	AUG	1st	Poland, Wroclaw, Folks Hall								
												2nd	Poland, Zabrze, Sporthall Makosowy								
												3rd	Austria, Vienna, Aichfeldhall Sportzen								
												1986	AUG	1st	Hungary, Budapest, Sports Hall						
														2nd	Former Yugoslavia, Ljubljana, Tivoli Hall						
														3rd	Italy, Pordenone, Parca Galvani						
														1987	AUG	1st	Italy, Arma di Taggia, Ex Caserna Rivelli				
																2nd	France, Annecy, Parc Des Expositions				
																3rd	France, Palavas, Arènes de Palavas				
																1988	AUG	1st	Spain, San Sebastian, Pabellon Municipal		
																		2nd	Portugal, Oporto, Pavilhao Infante		
																		3rd	Portugal, Cascais, Pavilhao Dramatico		
																		1989	AUG	1st	Spain, Madrid, Real Madrid Pabellon
																				2nd	Spain, Madrid, Real Madrid Pabellon
																				3rd	Portugal, Lisbon, Cascais Hall
1990	AUG																			1st	France, Toulouse, Palais des Sports
																				2nd	France, Palais des Sports, Bordeaux
																				3rd	Scotland, Glasgow, Apollo Theatre
		1991	AUG																	1st	Scotland, Edinburgh, Playhouse Theatre
																				2nd	England, Newcastle, City Hall
																				3rd	England, Sheffield, City Hall
				1992	AUG															1st	England, Ipswich, Gaumont Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Ipswich, Gaumont Hall
						1993	AUG													1st	England, Leicester, De Montfort Hall
																				2nd	England, Oxford, New Theatre
																				3rd	England, Leicester, De Montfort Hall
								1994	AUG											1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
										1995	AUG									1st	England, Leicester, De Montfort Hall
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2000	AUG																			1st	England, Leicester, De Montfort Hall
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		2001	AUG																	1st	England, Leicester, De Montfort Hall
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				2002	AUG															1st	England, Leicester, De Montfort Hall
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						2003	AUG													1st	England, Leicester, De Montfort Hall
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												2006	AUG							1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
														2007	AUG					1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
																2008	AUG			1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
																		2009	AUG	1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
2010	AUG																			1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
		2011	AUG																	1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
				2012	AUG															1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
						2013	AUG													1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
								2014	AUG											1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
										2015	AUG									1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
												2016	AUG							1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
														2017	AUG					1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
																2018	AUG			1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
																		2019	AUG	1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
2020	AUG																			1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
		2021	AUG																	1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
				2022	AUG															1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
						2023	AUG													1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
								2024	AUG											1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
										2025	AUG									1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
												2026	AUG							1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
														2027	AUG					1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
																2028	AUG			1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
																		2029	AUG	1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall
2030	AUG																			1st	England, Leicester, De Montfort Hall
																				2nd	England, Leicester, De Montfort Hall
																				3rd	England, Leicester, De Montfort Hall



PRAYER ON THE ROAD TOUR
2009
OCTOBER
 1st Spain, Barcelona, Sports Palace
 3rd Portugal, Lisbon, Cascais Pavillion
 5th Spain, Madrid, Sports Palace
 7th Spain, San Sebastian, Velodromo
 9th France, Paris, Le Zénith
 11th France, Nancy, Le Zénith
NOVEMBER
 1st Belgium, Brussels, Forêt Nationale
 3rd Netherlands, Leiden, Groenordhal
 5th Netherlands, Leiden, Groenordhal
 7th Denmark, Copenhagen, KB Hallen
 9th Denmark, Copenhagen, KB Hallen
 11th Norway, Drammen, Drammenshallen
 13th Sweden, Gothenburg, Scandinavium
 15th Sweden, Stockholm, Isstadion
 17th Finland, Helsinki, Isahall
 19th Germany, Berlin, Deutschlandhalle
 21st Switzerland, Bern, Festhalle
 23rd Italy, Milan, PalaTirussardi
 25th Italy, Palasport, Florence
 27th Italy, Paleur, Rome
 29th Italy, Treviso, Palasport
 31st Germany, Saarbrücken, Saarlandhalle
 France, Grenoble, Le Summum
 5th France, Toulouse, Palais des Sports
 7th France, Marseille, Palais des Sports
 9th Italy, Turin, Palasport
DECEMBER
 1st Germany, Munich, Sedlmayr Halle
 3rd Germany, Stuttgart, Martin-Schleyer-Halle
 5th Germany, Würzburg, Carl-Diem-Halle
 7th Germany, Bremen, Stadthalle
 9th Germany, Hannover, Ellenriedehalle
 11th Scotland, Edinburgh, Ingliston Exhibition & Trade Centre
 13th England, Whitley Bay, Ice Rink
 15th England, Birmingham, NEC Arena
 17th England, Birmingham, NEC Arena
 19th England, London, Wembley Arena
 21st England, London, Wembley Arena
 23rd Belgium, Genk, Limburghalle
 25th Germany, Dortmund, Westfalehalle
 27th Germany, Frankfurt, Stadthalle
2010
 1st Denmark, Roskilde, Orange Stage
SEPTEMBER
 1st Switzerland, Bern, Festhalle
 3rd Switzerland, Winterthur, Alt Stadt
 5th France, Toulon, Le Castellet, Autodrome Paul Ricard
PRAYER ON THE DARK TOUR
2009
DECEMBER
 1st England, Norwich, The Oval P.H.
 3rd Iceland, Reykjavik, Laugadalshöllin
2010
 1st Chile, Santiago, Mapacho Estacion
 3rd Argentina, Buenos Aires, Ferrocarril Oeste
 5th Uruguay, Montevideo, Estacion General Artigas
 7th Brazil, Rio De Janeiro, RJ, Ginasio Do Maracanazinho
2011
 1st Brazil, Sao Paulo, SP, Estadio Do Palmeiras
 3rd Brazil, Porto Alegre, RS, Gigantinho
 5th Germany, Mannheim, Maimarkt-Gelände
 7th Belgium, Brussels, Forêt Nationale
 9th England, Castle Donington, Donington Park
 11th Denmark, Copenhagen, Valby Hallen
 13th Finland, Helsinki, Isahall
 15th Sweden, Stockholm, Globe Arena
 17th Norway, Oslo, Spektrum
2012
 1st Netherlands, Den Bosch, Brabantthal
 3rd Switzerland, Lausanne, Patinoire De Malley
 5th France, Paris, Grande Halle de La Villette
 7th France, Mulhouse, Palais Des Sports
 9th France, Annecy, Parc Des Expositions
 11th France, Béziers, Les Arènes
 13th Italy, Reggio Emilia, Arena Festa Dell' Unita
 15th Spain, Barcelona, Monumental Bullring
 17th Spain, San Sebastian, Velodromo
 19th Spain, Madrid, Las Arenas Bullring
 21st Spain, Zaragoza, Municipal Tent
 23rd Puerto Rico, San Juan, Estadio Juan Ramon Loubriel
2013
 1st Mexico, Mexico City, Sports Palace
 3rd Mexico, Mexico City, Sports Palace
 5th Mexico, Guadalajara, Estadio Jalisco
 7th Venezuela, Caracas, Poliedro
 9th Venezuela, Caracas, Poliedro
 11th New Zealand, Auckland, Logan Campbell Centre
 13th Australia, Melbourne, Festival Hall
 15th Australia, Sydney, Horden Pavilion
 17th Japan, Nagoya, Rainbow Hall
 19th Japan, Fukuoka, Kosei Nenkin Hall
 21st Japan, Hiroshima, Kosei Nenkin Hall
2014
 1st Japan, Osaka, Archaic Hall
 3rd Japan, Osaka, Festival Hall
 5th Japan, Yokohama, Yokohama Culture Gym
 7th Japan, Tokyo, Yoyogi Olympic Pool
REAL LIVE TOUR
2009
MARCH
 1st Portugal, Faro, Kadoc
 3rd Spain, Madrid, Sala Cancellier
 5th Spain, San Sebastian, Polideportivo Anoeta
 7th Spain, Barcelona, Zestle
2010
 1st Czech Rep, Vitkovice, Ostrava
 3rd Slovakia, Bratislava, Zimni Stadion
 5th Austria, Vienna, Stadthalle
 7th Netherlands, Arnhem, Rijnhal
 9th France, Paris, Elysée Montmartre
 11th Germany, Berlin, Neue Welt
 13th Germany, Würzburg, Carl-Diem-Halle
2011
 1st Italy, Bologna Parco Nord Gods of Metal
 3rd Belgium, Dessel Graspooq
2012
 1st France, Paris, Palais Omnisports de Paris/Bercy
 3rd France, Paris, Palais Omnisports de Paris/Bercy

15th Germany, Hannover, Music Hall
 17th Germany, Bremen, Stadthalle
 19th Germany, Essen, Grugahalle
 21st Germany, Stuttgart, Martin-Schleyer-Halle
 23rd Germany, Saarbrücken, Saarlandhalle
 25th Germany, Augsburg, Schwabenhalle
 27th Sweden, Gothenburg, Scandinavium
 29th France, Bourges, Pavillon
 31st Italy, Turin, Palasport
 1st Italy, Majano, Camp Sportivo
 3rd Italy, Florence, Palasport
 5th Italy, Rome, Palaghiaccio
MAY
 2nd Italy, Sicily, Priolo, Palasport
 4th Italy, Naples, Teatro Tenda
 6th Italy, Bologna, Parc Nord
 8th Italy, Genova, Palasport
 10th Italy, Milan, Forum
 12th France, Toulon, Le Zénith
 14th France, Grenoble, Summum
 16th France, Nancy, Le Zénith
 18th England, Sheffield, Arena
 20th England, London, Wembley Arena
 22nd England, Manchester, G-Mex
 24th England, Birmingham, N.E.C. Arena
 26th Scotland, Glasgow, S.E.C.C.
 28th Ireland, Dublin, The Point
 30th Northern Ireland, Belfast, Kings Hall
 31st Switzerland, Neuchatel, Patinoire Du Littoral
JUNE
 3rd Russia, Moscow, Olympic Hall
 5th Russia, Moscow, Olympic Hall
 7th Russia, Moscow, Olympic Hall
X FACTOR WORLD TOUR
1995
SEPTEMBER
 28th Israel, Jerusalem, Sing Sing
 30th Israel, Haifa, The End
 31st Israel, Tel Aviv, Cinemara Theater
OCTOBER
 5th S.Africa, Johannesburg, Standard Bank Arena
 7th S.Africa, Durban, Village Green
 9th S.Africa, Cape Town, Good Hope Center
 11th Greece, Athens, Peristeri Municipal
 13th Greece, Salonika, Ivanofici
 15th Bulgaria, Sofia, Hristo Botev Hall
 17th Romania, Bucharest, Polyvalent
 19th Hungary, Budapest, Pelfoi Csarnok
 21st Slovakia, Zilina, Sports Hall
 23rd Czech Rep, Prague, Eden Industrial Palace
 25th Poland, Warsaw, Towar Sports Hall
 27th Finland, Helsinki, Kulturhuset
 29th Sweden, Stockholm, Circus
 31st Norway, Oslo, Sentrum Scene
NOVEMBER
 1st Sweden, Gothenburg, Kären
 3rd Denmark, Copenhagen, KB Hallen
 5th England, Wolverhampton, Civic Hall
 7th Scotland, Glasgow, Barrowlands
 9th England, Manchester, Apollo Theatre
 11th England, Leeds, Town And Country
 13th England, Newport, Centre
 15th England, London, Brixton Academy
 17th Germany, Cologne, E-Werk
 19th Belgium, Dinze, Briepoot
 21st Germany, Bielefeld, PC 69
 23rd France, Paris, Le Zénith
 25th Spain, Pamplona, Pabellon Anaitasuna
 27th Spain, Barcelona, Pavello Olimpic Hall Ebron
 29th Spain, Madrid, Real Madrid Pavilion
 31st Portugal, Cascais, Pavillion
 1st Spain, Granada, Pabellon Ifagra
 3rd Italy, Turin, Palasport
 5th Italy, Modena, Palastompa
 7th Italy, Rome, PalaEUR
 9th Italy, Milan, PalaTirussardi
DECEMBER
 1st Italy, Florence, Palasport
 3rd Italy, Pordenone, Palasport
 5th Italy, Bolzano, Palaodino
 7th Switzerland, Geneva, Salle Des Fêtes de Thonex
 9th Switzerland, Zurich, Volkshaus
 11th Germany, Furr, Stadthalle
 13th Germany, Hannover, Capitol
 15th Germany, Leipzig, Haus Auensee
 17th Germany, Bremen, Aladin Music Hall
 19th Germany, Hamburg, Docks
 21st Germany, Berlin, Neue Welt
 23rd Austria, Vienna, Stadthalle
 25th Germany, Munich, Terminal 1
 27th Germany, Stuttgart, Messe Congress - Zentrum B
 29th Germany, Neu Isenbun, Hugenottenhalle
 31st Germany, Cologne, E-Werk
 Netherlands, Zwolle, IJsselthal
1996
JANUARY
 12th Greece, Athens, Peristeri Municipal
 14th Greece, Athens, Peristeri Municipal
 16th Italy, Acireale, Palasport
 18th Italy, Bari, Palasport
 20th Italy, Ancona, Palasport
 22nd Italy, Brescia, Palasport
 24th Slovenia, Ljubljana, Dvorana Tivoli
 26th France, Lyon, Le Transbordeur
 28th France, Nice, Théâtre De Verdure
 30th France, Montpellier, Le Zénith
 31st France, Montluçon, Anthanor
 Ireland, Dublin, S.F.X.
FEBRUARY
 2nd England, Nottingham, Rock City
APRIL
 11th Japan, Tokyo, Nakano Sun Plaza Hall
 13th Japan, Nagoya, Kinro Kaikan Hall
 15th Japan, Fukuoka, Skara Espacio
 17th Japan, Osaka, Kosei Nenkin Kaikan
 19th Japan, Tokyo, Kanji Hoken Hall
 21st Japan, Tokyo, Nakano Sun Plaza Hall
SUMMER FESTIVAL
1996
JUNE
 22nd Finland, Nummirock Festival, Seinajoki
 30th Belgium, Dessel Graspooq
JULY
 6th Denmark, Odense Midtlyn Festival
 13th Netherlands, Bospop Festival Weert

AUGUST
 9th Spain, Murcia, San Javier Football Stadium
 10th Spain, Jerez de la Frontera, Recinto Ferial De Jerez
 11th Spain, Majadas (Caceres), Football Stadium
 13th Spain, Albacete, Villarobledo Football Stadium
 14th Spain, Huesca, Fraga Pabellon Ferial
 16th France, Colmar, Parc Des Expositions
 17th France, Culinhat, Free Wheel
 24th Brazil, Sao Paulo, SP, Estadio Do Pacaembu
 25th Brazil, Curitiba, Parana, Estadio Couto Pereira
 26th Brazil, Rio De Janeiro, RJ, Metropolitan
 29th Chile, Santiago, Monumental Theatre
 31st Argentina, Buenos Aires, Obras Sanitarias Stadium
SEPTEMBER
 1st Argentina, Buenos Aires, Obras Sanitarias Stadium
 4th Mexico, Mexico City, Palacio De Los Deportes
 7th Mexico, Monterrey, Teatro Coca Cola
VIRTUAL X1 WORLD TOUR
1998
APRIL
 22nd England, Norwich, The Oval P.H.
 24th France, Lille, Le Zénith
 27th France, Nancy, Le Zénith
 29th Italy, Genova, Palasport
 30th Italy, Florence, Palasport
MAY
 2nd Italy, Pesaro, BPA Palace
 3rd Italy, Rome, PalaEUR
 5th Italy, Milan, Palavobis
 6th Italy, Trieste, Palasport
 8th Germany, Stuttgart, Sporthalle
 9th Germany, Hannover, Music Hall
 10th Germany, Disseldorf, Philipshalle
 12th France, Paris, Le Zénith
 13th Belgium, Louvain, Brabantthal
 14th Netherlands, Rotterdam, Ahoy Hall
 16th England, London, Brixton Academy
 19th Spain, Madrid, The Sports Palace
 20th Portugal, Cascais, Pavillion
 22nd Spain, Orense, Pabellon Paco Paz
 23rd Spain, Laguna De Duero (Valladolid), Bullring
 24th Spain, San Sebastian, Velodromo
 26th Spain, Valencia, Velodromo Luis Puig
 27th France, Pau, Le Zénith
 28th France, Montpellier, Le Zénith
 30th Malta, Ta Qali, Open Air
AUGUST
 7th Mexico, Monterrey, Auditorio Coca Cola
 8th Mexico, Mexico City, Palacio De Los Deportes
SEPTEMBER
 4th Greece, Athens, Lucabefus Theatre
 5th Greece, Thessaloniki, Forrest Theatre
 7th Turkey, Istanbul, Cemil Topuzlu Acikhava
 8th Turkey, Istanbul, Cemil Topuzlu Acikhava
 11th Hungary, Budapest, E-Klub
 12th Poland, Katowice, Spodek
 13th Czech Rep, Prague, Eden Sports Hall
 15th Germany, Munich, Colosseum
 16th Germany, Furr, Stadthalle
 18th Germany, Erfurt, Thuringenhalle
 19th Germany, Hamburg, Sporthalle
 20th Denmark, Copenhagen, Vega
 23rd Finland, Helsinki, Isahall
 25th Sweden, Stockholm, Barrowlands
 27th Germany, Essen, Grugahalle
 28th Germany, Berlin, Colombia Halle
 29th Germany, Leipzig-Halle, East Schorke Club
OCTOBER
 1st Germany, Offenbach, Stadthalle
 2nd Switzerland, Winterthur, Eulachalle
 3rd France, Mulhouse, Palais Des Sports
 5th France, Besançon, Palais Des Sports
 6th France, Lyon, Le Transbordeur
 8th Spain, Zaragoza, Pabellon Principe Felipe
 9th Spain, Albacete, Bullring
 10th Spain, Dos Hermanas, Campo De Futbol
 13th France, Nice, Théâtre De Verdure
 14th France, Pau, Le Zénith
 15th France, Clermont-Ferrand, Maison Des Sports
 17th England, Manchester, Apollo Theatre
 18th England, Newcastle, City Hall
 19th Scotland, Glasgow, Barrowlands
 21st England, Nottingham, Royal Concert Hall
 22nd England, Wolverhampton, Civic Hall
 23rd Wales, Newport, Centre
 25th England, Sheffield, City Hall
 26th England, Portsmouth, Guildhall
NOVEMBER
 18th Japan, Tokyo, Shibuya Kokaido
 20th Japan, Nagoya, Club Diamond Hall
 21st Japan, Osaka, IMP Hall
 22nd Japan, Tokyo, Nakano Sun Plaza Hall
DECEMBER
 2nd Brazil, Rio De Janeiro, R.J., Metropolitan
 4th Brazil, Campinas, Brinco Da Princesa
 5th Brazil, Sao Paulo, S.P., Anhembi
 6th Brazil, Curitiba, Parana, Pedreira Paulo Leminski
 10th Chile, Santiago, Velodromo
 12th Argentina, Buenos Aires, Velez Sarsfield Stadium
ED HUNTER TOUR
1998
SEPTEMBER
 9th France, Paris, Palais Omnisport De Paris/Bercy
 10th Netherlands, Rotterdam, Ahoy Hall
 12th Germany, Hamburg, Sporthalle
 15th Finland, Helsinki, Isahalle
 17th Sweden, Stockholm, Globe Arena
 18th Sweden, Gothenburg, Scandinavium
 20th Germany, Essen, Grugahalle
 21st Germany, Stuttgart, Schleyerhalle
 23rd Italy, Milan, Fila Forum
 25th Spain, Barcelona, Palau Olympic
 26th Spain, Madrid, La Cubierta Bullring
OCTOBER
 1st Greece, Athens, Peristeri Stadium
BRAVE NEW WORLD TOUR
2000
JUNE
 2nd France, Strasbourg, Artéfact
 3rd Netherlands, Nijmegen, Goffert Park
 5th Czech Rep, Prague, Paegas Arena
 6th Slovakia, Banska, Bystrica Amphitheatre
 7th Hungary, Budapest, Kisstadion
 9th Slovenia, Izola, Izola Stadium
 10th Italy, Monza, Stadio Brianteo
 11th Ukraine, Kiev, RockView Festival
 13th France, Saint-Etienne, Palais des Spectacles
 14th France, Paris, Palais Omnisport De Paris/Bercy
 16th England, London, Earls Court
 18th Poland, Katowice, Spodek
 20th Poland, Warsaw, Towar Sports Hall
 21st Norway, Oslo, Spectrum
 27th Sweden, Stockholm, Olympic Stadium
 29th Denmark, Roskilde, Orange Stage, Dyrskuepladsen
JULY
 2nd Estonia, Tallin, Song Festival Grounds
 4th Austria, Vienna, Libro Music Hall
 5th Germany, Munich, Zenith
 6th Switzerland, Zurich, Hallenstadion
 8th Germany, Mannheim, Maimarkt-Gelände
 9th Germany, Oberhausen, Arena
 12th Bulgaria, Sofia, Akademik Stadium
 16th Portugal, Vilar De Mouros, Festival
 18th Spain, San Sebastian, Velodromo
 19th Spain, Madrid, Bullring
 21st Spain, Mijas, Open Air Festival
 22nd Spain, Murcia, Open Air Festival
 23rd Spain, Barcelona, Palau St. Jordi
OCTOBER
 19th Japan, Sendai, Sun Plaza
 21st Japan, Tokyo, Kosei Nenkin Hall
 22nd Japan, Yokohama, Pacifico
 25th Japan, Osaka, Zepp
 26th Japan, Fukuoka, Sun Palace
 28th Japan, Nagoya, Shi Kokaido
 29th Japan, Zepp, Tokyo
NOVEMBER
 2nd Scotland, Glasgow, S.E.C.C.
 3rd England, Manchester, Evening News Arena
 4th England, Birmingham, N.E.C. Arena
 6th Germany, Essen, Grugahalle
 10th Greece, Athens, Fostifonas Stadium/St. Cosmas
2001
JANUARY
 6th England, London, Shepherds Bush Empire
 7th England, London, Shepherds Bush Empire
 9th Mexico, Mexico City, Foro Sol
 12th Argentina, Obras Stadium, Buenos Aires
 13th Argentina, Buenos Aires, Velez Sarsfield Stadium
 15th Chile, Estadio Chile, Santiago
 19th Brazil, Rio De Janeiro, RJ, Festival
CLIVE BURR TRUST
2002
MARCH
 19th England, London, Brixton Academy
 20th England, London, Brixton Academy
 21st England, London, Brixton Academy
GIVE ME ED TILL I'M DEAD TOUR
2003
MAY
 23rd Spain, La Coruna, Coliseum Sports Palace
 24th Spain, Gijon, Sports Palace
 26th France, Toulouse, Le Zénith
 27th France, Toulon, Le Zénith
 31st England, Castle Donington, Donington Park
JUNE
 3rd Poland, Katowice, Spodek
 4th Hungary, Budapest, Kisstadion
 6th Germany, Nürnberg, Centre Stage
 7th Germany, Nürnberg, Centre Stage
 8th Austria, Vienna, Stadthalle
 11th Spain, Barcelona, Palau St. Jordi
 12th Spain, Madrid, Las Ventas Arena
 13th Spain, San Sebastian, Illumbre Bullring
 15th Italy, Imola, Autodromo
 17th Croatia, Zagreb, Gradaski Stadium
 19th Czech Rep, Zlin, Sportshall
 23rd Switzerland, Fribourg, Forum
 25th France, Paris, Palais Omnisport De Paris/Bercy
 27th Denmark, Roskilde, Orange Stage
 28th Sweden, Stockholm, Stadion
 30th Finland, Helsinki, Haartwall Arena
JUNE
 2nd Norway, Oslo, Spectrum
 3rd Norway, Oslo, Spectrum
 5th Belgium, Boeretang, Dessel Graspooq
 9th Portugal, Lisbon, Pavilhao Atlantico
 11th Spain, Esparrago Festival Spain
 12th Spain, Albacete Auditorio Municipal
DANCE OF DEATH WORLD TOUR
2003
OCTOBER
 19th Hungary, Debrecen, Phoenix Hall
 21st Slovakia, Banska, Bystrica Sports Hall
 22nd Czech Rep, Prague, T-Mobile Arena
 24th Germany, Munich, Olympiahalle
 25th Germany, Stuttgart, Schleyerhalle
 27th Italy, Milan, Filaforum
 28th Italy, Florence, Palasport
 30th Switzerland, Zurich, Hallenstadion
NOVEMBER
 1st Spain, Barcelona, Pavello Olympic Badolona
 2nd Spain, Madrid, Palacio Vistalegre
 4th Germany, Frankfurt, Jahrhunderthalle
 12th Denmark, Copenhagen, Valby Hallen
 14th Sweden, Stockholm, Globen Arena
 15th Sweden, Gothenburg, Scandinavium
 17th Germany, Hannover, Ellenriedehalle
 18th Germany, Berlin, Arena Treptow
 20th Belgium, Louven, Brabantthal
 22nd France, Paris, Palais Omnisports de Paris/Bercy
 24th Germany, Dortmund, Westfalehalle
 26th Germany, Hamburg, Sporthalle
 27th Germany, Leipzig, Arena
 28th Poland, Wroclaw, Hala Ludow
DECEMBER
 1st Ireland, Dublin, The Point
 3rd England, Newcastle, Telewest Arena
 4th England, Nottingham, Arena
 6th England, Sheffield, Arena
 8th Scotland, Glasgow, S.E.C.C.
 9th England, Manchester, Arena
 12th England, London, Earls Court
 13th Netherlands, Rotterdam, Ahoy Hall
 15th Wales, Cardiff, C.I.A.
 16th England, Birmingham, N.E.C.
 18th France, Amnéville, Galaxie
 21st Finland, Helsinki, Hartwall Arena
2004
JANUARY
 11th Argentina, Buenos Aires, Velez Sarsfield Stadium
 13th Chile, Santiago, Pista Atletica
 16th Brazil, Rio De Janeiro, R.J., Claro Hall
 17th Brazil, Sao Paulo, S.P., Pacaembu Stadium

FEBRUARY
 5th Japan, Sapporo, Nenkin Hall
 7th Japan, Osaka, Jo Hall
 8th Japan, Tokyo, Saitama Arena
EDDIE RIPS UP EUROPE TOUR
2005
MAY
 28th Czech Rep, Prague, T-Mobile Arena
 29th Poland, Chorzow, Stadium Slaski (Silesia)
 31st Austria, Graz, Stadthalle
JUNE
 4th Germany, Nürnberg, Centre Stage
 5th Germany, Nürnberg, Centre Stage
 7th Iceland, Reykjavik, Egisholl
 11th Italy, Bologna, Parco Nord Open Air Arena
 12th Switzerland, Uster-Zurich, Fussballstadion Buchholz
 16th Portugal, Lisbon, Pavilhao Atlantico
 18th Spain, Lorca Murcia, Huerto de la Rueda
 21st Greece, Malakasa, Terra Vibe
 25th France, Paris, Parc Des Princes
 29th Norway, Oslo, Spectrum
 29th Norway, Oslo, Spectrum
JULY
 2nd Germany, Löbnitz-Leipzig, Airfield Roitzschjochra
 3rd Netherlands, Weert, Sportpark Boshoven
 6th Finland, Helsinki, Haartwall Arena
 7th Finland, Helsinki, Haartwall Arena
 9th Sweden, Gothenburg, Ullevi Stadium
AUGUST
 26th England, Leeds Festival, Bramham Park
 28th England, Reading Festival, Richfield Avenue
 31st Ireland, Dublin, RDS Arena
CLIVE BURR TRUST
2005
SEPTEMBER
 2nd England, London, Hammersmith Apollo
A MATTER OF LIFE AND DEATH TOUR
2006
OCTOBER
 25th Japan, Tokyo, Budokan
 26th Japan, Hiroshima, Yubinchoin Hall
 30th Japan, Osaka, Jo Hall
 31st Japan, Nagoya, Shimin Hall
NOVEMBER
 9th Denmark, Aalborg, Gigantium
 10th Denmark, Copenhagen, Valby Hallen
 12th Finland, Tampere, Icehall
 14th Finland, Helsinki, Haartwall Arena
 15th Finland, Helsinki, Haartwall Arena
 17th Sweden, Stockholm, Globen Arena
 18th Sweden, Stockholm, Globen Arena
 20th Sweden, Gothenburg, Scandinavium
 21st Norway, Oslo, Valhallia
 23rd Norway, Bergen, Vestlandshallen
 25th Sweden, Stockholm, Globen Arena
 27th Netherlands, Den Bosch, Brabantthal
 28th France, Paris, Palais Omnisports de Paris/Bercy
 30th Spain, Barcelona, Palau St. Jordi
DECEMBER
 2nd Italy, Milan, DatchForum
 3rd Italy, Milan, DatchForum
 5th Switzerland, Zurich, Hallenstadion
 7th Germany, Stuttgart, Schleyerhalle
 8th Germany, Dortmund, Westfalehalle
 11th Wales, Cardiff, NIA
 12th England, Birmingham, N.E.C.
 14th England, Manchester, S.E.C.C.
 15th Scotland, Glasgow, S.E.C.C.
 17th England, Newcastle, Telewest Arena
 18th England, Sheffield, Arena
 20th Ireland, Dublin, The Point
 22nd England, London, Earls Court
 23rd England, London, Earls Court
2007
MARCH
 9th Arabia, Dubai Country Club (Desert Rock Festival)
 11th Greece, Athens, Faliro Pavilion Indoor Arena
 14th Serbia, Belgrade, Fair Indoor Arena
 17th India, Bangalore, Bangalore Palace
 19th Bulgaria, Sofia, Lokomotiv Stadium Arena
A MATTER OF THE BEAST SUMMER TOUR
2007
JUNE
 2nd Slovenia, Ljubljana, Bežigrad Stadium
 4th Bulgaria, Sofia, Lokomotiv Stadium Arena
 6th Czech Rep, Ostrava, Banik Football Stadium
 8th Germany, Ludwigshafen, Sudweststadion
 10th England, Castle Donington, Donington Park
 14th Italy, Venice, Heineken Jammin Festival
 16th Netherlands, Fields of Rock Festival
 17th Germany, Dusseldorf, Iss Dome
 20th Italy, Rome, Olympic Stadium
 21st Spain, Bilbao, BBK Live Festival
 23rd Belgium, Dessel, Grasspop Metal Meeting
 24th England, London, Brixton Academy
SOMEWHERE BACK IN TIME TOUR
2008
FEBRUARY
 1st India, Mumbai, Bandra Kuria Complex
 4th Australia, Perth, Burswood Dome
 6th Australia, Melbourne, Rod Laver Arena
 7th Australia, Melbourne, Rod Laver Arena
 9th Australia, Sydney, Acer Arena
 10th Australia, Sydney, Acer Arena
 12th Australia, Brisbane, Entertainment Centre
 15th Japan, Yokohama, Pacifico
 16th Japan, Tokyo, Messe
 21st Mexico, Guadalajara, Auditoria Telmex
 22nd Mexico, Monterrey, Arena Monterrey
 24th Mexico, Mexico City, Foro Sol
 26th Costa Rica, San Jose, Saprissa Stadium
 28th Colombia, Bogota, Simon Bolivar Park
MARCH
 2nd Brazil, Sao Paulo, Palmeiras Stadium
 4th Brazil, Curitiba, Pedreira Stadium
 5th Brazil, Porto Alegre, Gigantinho
 7th Argentina, Buenos Aires, Ferrocarril Oeste Stadium
 9th Chile, Santiago, Pista Atletica

AND STILL CONQUERING NEW SUMMITS SOMEWHERE BACK IN TIME - WORLD TOUR SUMMER 2008

APRIL
 5th England, London, Twickenham Stadium
 9th Portugal, Lisbon, Super Bock Super Rock Festival
 11th Spain, Merida, Albergue et Prado, La Plata Festival
 12th Spain, Zaragoza, Metalway Festival
 16th Sweden, Stockholm, Stadium
 18th England, Helsinki, Olympic Stadium

19th Finland, Tampere, Ratina Stadium
22th Norway, Trondheim, Lerkendal Stadium
24th Norway, Oslo, Valle Hovin
26th Sweden, Gothenburg, Ullevi
27th Denmark, Horsens Gods Bane Pladsen
31st Germany, Wacken Festival

AUGUST
 2nd Greece, Athens, Terra Vibe Park
 4th Romania, Bucharest, Cotroceni Football Stadium
 7th Poland, Warsaw, Gwardia Stadium
 8th Czech Rep, Prague, Slavia Football Stadium
 10th Croatia, Split, City Stadium

12th Hungary, Budapest, Sziget Festival
14th Switzerland, Basel, St. Jakobshalle
16th Holland, Assen, TT Circuit
19th Russia, Moscow, Olympic Stadium



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The band re-signed with EMI last December, and London-based senior VP of international marketing Mike Allen says working with the Maiden team is "one of the greatest pleasures of life at EMI. Their unwavering sense of purpose, refusal to compromise creatively and genuine sense of team spirit are there to be admired and enjoyed."

Steve Laz, who runs the Iron Maiden fan club, turned his own fandom into a career. "I used to go to school with Steve Harris and we became really good friends from the age of 11," he says. "I became a huge fan of the band in 1976 in the unsigned days. I took over the fan club in 1997 and the membership continues to grow

of sanctuary. "I exited with the band, and that's what I want to do anyway," Smallwood says. "For me it's all about Maiden, so I'm on the road thinking about what Eddie does next. Same as the '80s."

Amid various early personnel changes, original vocalist Paul Di'anno fronted the band's first two EMI albums. A self-titled 1980 debut hit the U.K. top five, and 1981's "Killers" reached No. 12, as Maiden charted a number of top 40 singles with little mainstream support.

Dickinson's arrival as Di'anno's replacement coincided with the group's ascension to Britain's rock elite. After "Run to the Hills" became its first domestic top 10 single early in 1982, "The Number of the Beast" debuted atop the album chart.

Maiden celebrated with the Beast on the Road tour, spending six months on the U.S. leg alone. Eddie, by now, was in audacious form. He appeared onstage, 12 feet tall, brandishing a model of the bitten-off head of renowned bat-botherer Ozzy Osbourne.

Every Maiden studio album since has gone at least top 10 in the United Kingdom, with "Seventh Son of a Seventh Son" (1988) and "Fear of the Dark" (1992) going all the way to No. 1. In the United States, "Beast" was the first of five consecutive platinum-certified albums in the '80s.

At retail and in ticket sales, the band's U.S. track record had much in common with that at home: maximum achievement from minimum exposure, certainly as far as mainstream radio and TV acceptance was concerned.

"We never had radio," Smallwood says. "A lot of people listen to radio in the car, and if you put Maiden on you're going to hit something."

Dickinson adds, "Maiden's stuff was like being in a boxing match, so that's why it was always difficult [at U.S. radio]. But of course kids loved it, so they adopted the band in significant numbers."

Nevertheless, there were radio supporters. Tommy Nast, former publisher of radio tip-sheet the Album Network and now a music, media and marketing consultant, recalls, "Having been an on-air personality and music director in upstate New York in 1980, I was fortunate to have played many of their songs and promoted their shows, and I saw their power firsthand.

"Rod Smallwood was such a driving force behind their success, with the passion he put into every aspect of the band and what it stood for," he adds.

Capitol Records A&R executive Bruce Ravid's first experience of Maiden was at a Hamburg gig, prior to the U.S. release of "Killers." "They played a great show, and I remember getting into their van for the return to the hotel," he says. "The guys were reading books and listening to Frank Zappa. They were in their early 20s and were always the perfectionists who were passionate about heavy metal, but also very well-rounded as people."

Walter Lee, head of sales at Capitol during that period, recalls that Smallwood "very kindly explained everything to all of us. Unfortunately, not being accustomed to his accent, we didn't understand a word he said."

Maiden's first album of the Nielsen SoundScan era, 1992's "Fear of the Dark," is substantially its biggest in America, with sales of 438,000. It's followed by 307,000 for "Brave New World" (2000).

The 2000s have seen Maiden playing to its strengths, empowered by maturity. "The longevity of the band now is based on knowing what we have to do, but also we've grown up **continued on >>p52**



BRUCE DICKINSON shows his speaker-climbing moves at an Iron Maiden show in the mid-'80s.

and grow. We have members who join up their newborn babies, right up to a 76-year-old English lady who lives in Spain. Me and my wife, Sue, also run the online shop, Eddie's Megastore."

After appearing on EMI's "Metal for Muthas" compilation, released late in 1979 to capitalize on what Sounds writer Geoff Barton had termed "the new wave of British heavy metal," Maiden's first single for the label was "Running Free," a top 40 hit in February 1980.

Garry Bushell, an early fan of the band who later wrote about Maiden for the U.K. music weekly Sounds, recalls: "To most of the music press, with the exception of Sounds, Maiden were an aberration, and as such were to be ignored or written off as musical throwbacks. When neither tactic worked, they were redefined as 'post-punk' metal. Wrong again."

Rock journalist Mick Wall adds: "The original late-'70s, so-called anti-rock punks always talked about never selling out. How ironic, then, that it was an uncool heavy metal band from the same era that actually put that philosophy into practice to such devastating effect."

In 1979, Smallwood and business partner Andy Taylor, friends since their Cambridge University days, formed Sanctuary (named after an early Maiden song) as the band's management company. The pair would become figureheads of the biggest independent record company in the world, leaving in 2006, shortly before Sanctuary was subsumed into Universal Music Group.

Maiden went with Smallwood and Taylor to Phantom Music, and the longtime business partners are enjoying a different kind



THE BIRTH OF EDDIE

ENIGMATIC MASCOT 'FUN TO WORK WITH'

Eddie, the group's omnipresent, psychotic mascot, has adorned just about every piece of artwork and live set since the group's earliest days on EMI.

"Their partner in crime, Eddie, is one of the best-known music brands in the world," EMI U.K. marketing manager Paul Fletcher says.

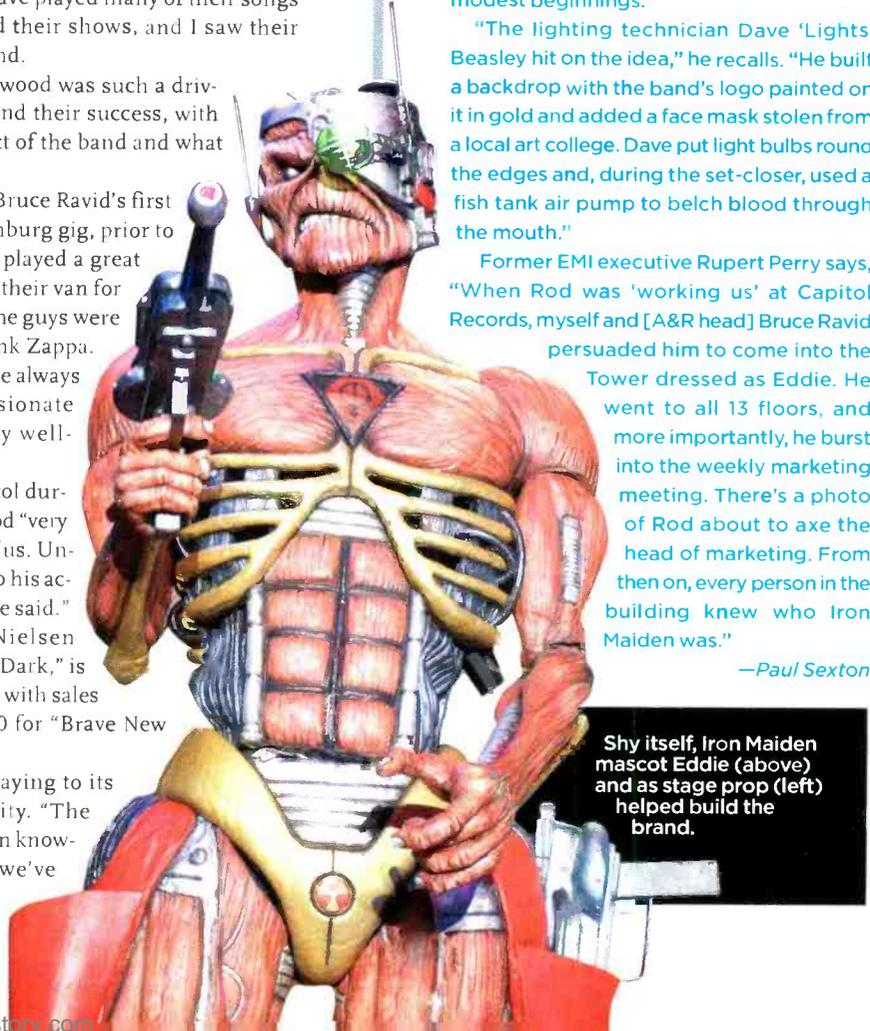
"Eddie came from the fact that the band were very shy," Iron Maiden manager Rod Smallwood says, "so we went out and invented a character which stood for the band. We were careful to keep it enigmatic. You've always got somebody saying, 'Can we have Eddie on the radio ads?' No—he hasn't got a voice. He comes in different shapes and sizes, he can be ethereal, savage; he's always funny and he's always on your side. He's been a lot of fun to work with."

British music journalist Garry Bushell, an early fan of the band, recalls that Eddie had modest beginnings.

"The lighting technician Dave 'Lights' Beasley hit on the idea," he recalls. "He built a backdrop with the band's logo painted on it in gold and added a face mask stolen from a local art college. Dave put light bulbs round the edges and, during the set-closer, used a fish tank air pump to belch blood through the mouth."

Former EMI executive Rupert Perry says, "When Rod was 'working us' at Capitol Records, myself and [A&R head] Bruce Ravid persuaded him to come into the Tower dressed as Eddie. He went to all 13 floors, and more importantly, he burst into the weekly marketing meeting. There's a photo of Rod about to axe the head of marketing. From then on, every person in the building knew who Iron Maiden was."

—Paul Sexton



Shy itself, Iron Maiden mascot Eddie (above) and as stage prop (left) helped build the brand.

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SOMEWHERE BACK IN TIME WORLD TOUR 08
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from >>p50

with each other," Dickinson says. "It's a family in the true sense of the word."

EMI Records U.K. head of press William Luff senses greater latter-day media acknowledgement of the band's worth. "There's been an interesting shift in attitudes over the past five years in the U.K.," he says. "Obviously, mainstream radio and TV are still reluctant to give them daytime exposure but their profile and stature has steadily grown. The derisive attitude of old seems to have been replaced by a real appreciation of Iron Maiden's significance."

Elsewhere, heavyweight news media from CNN and Fox News to Channel Nine (Australia) and Globo (Brazil) have provided mainstream coverage of the blockbuster 2008 tour and the band's headline-grabbing arrivals in its own plane.

"A lot of it is the consistency of the band over the whole 30 years, so you've almost got a snowball effect," says Taylor, who says he has a schedule of Maiden releases stretching to 2012. "It's about as busy as you could possibly get," he says with a smile.

A new studio album will come in 2010, says Dickinson, who is hardly taking it easy before the second leg of the tour puts him back onstage and on the flight deck.

Following the release of compilation "Somewhere Back in Time," Dickinson on May 17 will fly Ed Force One, containing the band and VIPs, into the Cannes Film Festival for a screening of the supernatural thriller "Chemical Wedding," to be released theatrically in early summer in the United Kingdom. Co-written by Dickinson, it stars Simon Callow as Professor Haddo, a reincarnated Aleister Crowley.

The ethos of Iron Maiden has not changed in more than 30 years. "We've always believed the whole idea of touring is to give fans good value for their money," Taylor says. "So yes, I'm sure we could double our ticket prices, but the name of the game hasn't been making money. It's been building up fans and giving them what they want."

A worldwide phenomenon, Iron Maiden was greeted rapturously by fans in 1984 in the 1,000-year-old city of Szczecin, Poland.



IRON MAIDEN

CONGRATULATIONS

Photo: Ross Halfin
Design: Josh Shirley

Onstage: Davey, Adrian, Nicko, Bruce, Steve and Jamick
Backstage: Rod, Dave, Andy and Val . . .oh and EDDIE!

For ten amazing years - It's been an honour and a privilege to have been associated with you.
Here's to many more!

Kevin "Caveman" Shirley



IRON MAIDEN

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THE SWEET SPOT

FRONTMAN BRUCE DICKINSON TALKS ABOUT IRON MAIDEN'S HISTORY AND NEW HIGH POINTS

Paul Bruce Dickinson made his live debut with Iron Maiden at the end of 1981, some two years after the band started its enduring relationship with EMI Records. ■ He had viewed the group's early emergence from a ringside seat as lead singer with Samson, another of the bands in what the rock press dubbed "the new wave of British heavy metal." ■ Since then, he has been not only Iron Maiden's definitive lead singer, but an author, sportsman, a solo artist for five years in the 1990s, a radio DJ and a pilot. ■ In the middle of the most successful global tour of the band's career, he sat down with Billboard to discuss his, and Maiden's, life and times.

continued on >>p56

HAYLEY MADDEY/REDFERNS/RETNA

VIA DE LA PLATA FESTIVAL
IRON MAIDEN
 SOMEWHERE BACK IN TIME WORLD TOUR 08
SLAYER
ICED EARTH
AVENGED SEVENFOLD
Rose Tattoo
Cauren Harris
VIERNES 11 JULIO
ALBERGUE JUVENIL
MÉRIDA
 APERTURA DE PUERTAS 13:00 HS
 VENTA DE ENTRADAS: CAGNERIA, Barrio de Barragan, Pubi Berlin, Pubi Mar, Manduca, Pubi Central de las Cigarras, Bar Cigarras, MADRILEÑA, Bar de la Merida, Video Club Hollywood, VILHIANNE, ABE BA SERENA, Disco, Calve, MADRID, Hogar Extremeño, Renalco, Gran Via

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AVANTASIA
AVENGED SEVENFOLD
Cauren Harris
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IRON MAIDEN

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PHIL, BARRY, ANDREW, DAN AND
ALL YOUR FRIENDS AT LIVE NATION



LIVE NATION



IRON MAIDEN at one of its greatest triumphs: headlining the 1988 Monsters of Rock show at Donington Park. (Kiss, Guns N' Roses and Megadeth were among the openers.)

from >>p54 When you joined Maiden, how aware had you been of the band?

We effectively grew up together, musically, because I was in Samson, and all the bands were aware of everybody else, we all gigged together. It's fair to say Maiden had this momentum about them. It was like standing in front of a truck. They had that energy before they got the deal [with EMI].

But that took quite a while to build, didn't it?

It did, but a lot of that was Steve [Harris, bassist and founding member] trying to get the personnel right, trying to get the commitment from people. Once the deal was signed, the press leapt

all over it. "Running Free" came out, and it cunningly snuck in under the radar of all the punk stuff. They must have had to restrain Steve, because he absolutely hated punk. The first album ["Iron Maiden," 1980] went to No. 4, which was an astonishing feat for a band like that.

I was in Samson; we were supposed to be going off on tour supporting Maiden. I got the date list and there were 50 or 60 shows, right the way through Europe. I thought, "This is unbelievable." We were still scrabbling around trying to find gigs in Newbridge Memorial Hall in Gwent [Wales]. That fell through, we never did it, which in retrospect was probably a good thing.

Maiden came back, having made quite a serious dent in the U.S.

market, which they never expected.

Then, before your arrival, the band did "Killers" in 1981.

I liked that more than the first album. It got sniffily received [in the United Kingdom], because it wasn't very punk. They wanted [producer] Martin Birch for the first album and didn't think they could get him. The irony was, Martin had noticed the band and was like, "I'd love to work with them." Anyway, it did happen on the second album, and by then Adrian [Smith, guitarist] had joined and was writing, so really the sound of the band just matured massively.

That was the album that really started to break them in America, and actually had a radio hit, "Wrathchild."

What were the circumstances of you replacing Paul Di'anno as lead singer?

Things with Paul hadn't been going terribly well, and they'd made the decision to get rid of him. So they came and took a peek at me. Clive [Burr, Maiden's then-drummer] had been in Samson for three years, and "Killers" was being made at Zomba Studios [in northwest London], which back then was Morgan Studios.

We were in Morgan, and Maiden were in the [studio] opposite. So we used to go to the pub and have a few beers and chat. I went over and listened to the Maiden record and Clive would come over and listen to ours.

Had you looked across at the band and thought, "I could do that"?

Oh, I did that the first time I saw Maiden play, in Camden [north London] at the Music Machine. It was like a four-act bill, we were supposed to be headlining and Maiden were third on the bill. They turned up and it was clearly their audience. Everybody left as soon as they'd finished.

I stood at the back watching and thought, "Christ, this is a great band. Imagine what I could do if I was singing with that band."

Were you cocky in those days?

Absolutely, I had an unfeasible amount of balls. Rod Smallwood offered me the chance of an audition, he didn't offer me the job. This was at Reading Festival.

continued on >>p58

ROSS HALFIN

Pino Sagliocco
would like to congratulate
IRON MAIDEN
for an astonishing career!

As well as Rod Smallwood, John Jackson and the whole team.

I would like to thank you on behalf of all the Spanish fans
for all these great years.
Looking forward to continue working with you for
many more years to come.



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LIVE NATION

IRON MAIDEN

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Your friends

Thomas, Tor, Flemming, Risto, Rune



Over the years we have sold more than 2,5 million tickets throughout the Nordic region (this is more than 10% of our population!!!)

from >>p56

I said, "Well, alright. First of all, if I do the audition, I'm going to get the job, so you need to figure out whether or not you want me on-board, because I don't want to be unless I can be a pain in the ass and have some opinions.

"I'm not going to be like the old guy. I'm going to have disagreements with Steve, because I've got some ideas about how I want to change things around. So if you don't want that, you'd better tell me now."

They asked me to learn three songs and I basically learned the lot, both albums.

So we turned up to the rehearsal room and let rip. Steve picked up the phone and said, "Could we get him into a studio today?"

They were still doing gigs with Paul. The atmosphere was a bit down. When they came back from Sweden, we popped in the studio, recorded three songs and that was it. That was "job done." We all went out and got very drunk that night.

'My aim as a frontman is to shrink the venue, turn that football stadium into the world's smallest club.'

—BRUCE DICKINSON

It seems as though Maiden developed a common cause because the band members were, and still are, outsiders.

We are still outsiders. We always will be, because that's our essential nature. I can't imagine what it would be like to go to vacuous show-biz parties. It'd be a nightmare. It's just not what we're about. The show's the thing. Everything you need to know about Iron Maiden is onstage.

So when you joined, you hit the ground running.

There was no transition. It was zero to 100 miles an hour in one stride. That rush continued for five years, solid. **continued on >>p60**



Already big in the United Kingdom, IRON MAIDEN'S first headline performance at New York's Madison Square Garden in 1983 helped solidify the members' stature as stars in the States.

ROSS HALFIN

HALLOWED BY THE NAME
IRON MAIDEN

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www.ironmaidenholland.nl www.livenation.nl



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IRON MAIDEN

México City Foro Sól Feb 24 2008

John Jackson, Rod Smallwood thank you from your friends at

OCESA

from >>p58 It was No. 1 album ["The Number of the Beast," 1982], No. 1 tour, biggest thing on the planet. I'd never done a gig outside the U.K. until I joined Maiden. Unless Inverness [Scotland] counts. I'd probably only done 20 or 30 gigs in my life.

How did you develop your personal stagecraft?

It's one thing to project a confident air to the back of a club. It's another to do the same thing in a theater, then an arena, and it's quite another thing to do it in a festival. Before the days of camera and side screens, you were just a little speck. It was a rapid learning curve.

My aim as a frontman is always to try and shrink the venue, if you can, to turn that football stadium into the world's smallest club. At least you have to try. The essence of the Maiden experience is that we want to include everybody in it.

When "The Number of the Beast" hit No. 1 on the U.K. charts in April 1982, it knocked Barbra Streisand's "Love Songs" off the top. It was almost anti-establishment.

Yes, we had a bit of a history of that. With "Bring Your Daughter... to the Slaughter" [in January 1991] we did a service to the nation by knocking Sir Cliff [Richard] off the Christmas No. 1. I'm still waiting for my [royal honor as a]

C.B.E. for that.

That leads into a question about the way you've always been viewed by the U.K. music mainstream.

The funny thing is, we were on Saturday morning telly, on "Tiswas." At the time, everything was so overwhelming. Some of it was, "Let's do this and see what happens."

But you were, and still are, regulars in the singles chart.

Oh, yeah, and if you listen to some of the singles we had out, some of them were pretty bloody good, quite catchy, like "Can I Play With Madness." People listen to the catalog and go, "Oh, it's Maiden, not a lot of melody." It's like, "Just a minute!" All of our songs are stuffed full of tunes.

You personally have always taken on challenges, whether it's fencing, broadcasting, being an author or being a pilot.

That's because I just have an insatiable curiosity about the nature of things, and I think the best way to find out about something is to try and do it. Flying **continued on >>p62**



FRONTMAN'S TOP FIVE

BRUCE DICKINSON PICKS HIS FAVORITE MAIDEN TRACKS

"RIME OF THE ANCIENT MARINER"

(from "Powerslave," 1984)

"Because I can remember all the words and have a cup of tea in the middle. Steve [Harris] wrote the song and when he came up with it, I thought, 'This is fantastic,' because it tied together so much stuff that I was interested in. When it turned out to be 13 minutes with a whole dreamy chunk in the middle... I was amazed at how he'd précis'd the [Samuel Taylor Coleridge] poem. It's the closest thing you're going to get to an Iron Maiden symphony movement."

"MOONCHILD"

(“Seventh Son of a Seventh Son,” 1988)

"Because it's years since we played it and I'd forgotten how good it was. It started out as part of what was going to be a story album. 'Moonchild' comes around to the film we're just doing, 'Chemical Wedding,' because one of [Aleister] Crowley's novels was called 'Moonchild,' about a reincarnated soul invested in a body created by ritual."

"RUN TO THE HILLS"

(“The Number of the Beast,” 1982)

"We were working with Martin Birch, one of the great rock producers of all time. He taught me a huge amount on that record about singing."

"THE NUMBER OF THE BEAST"

(“The Number of the Beast,” 1982)

"The song that kicked off my career with the band. It was the more metal follow-up to 'Run to the Hills' and it was the source of all the controversy that people like to pump up about devil worship, all the usual nonsense."

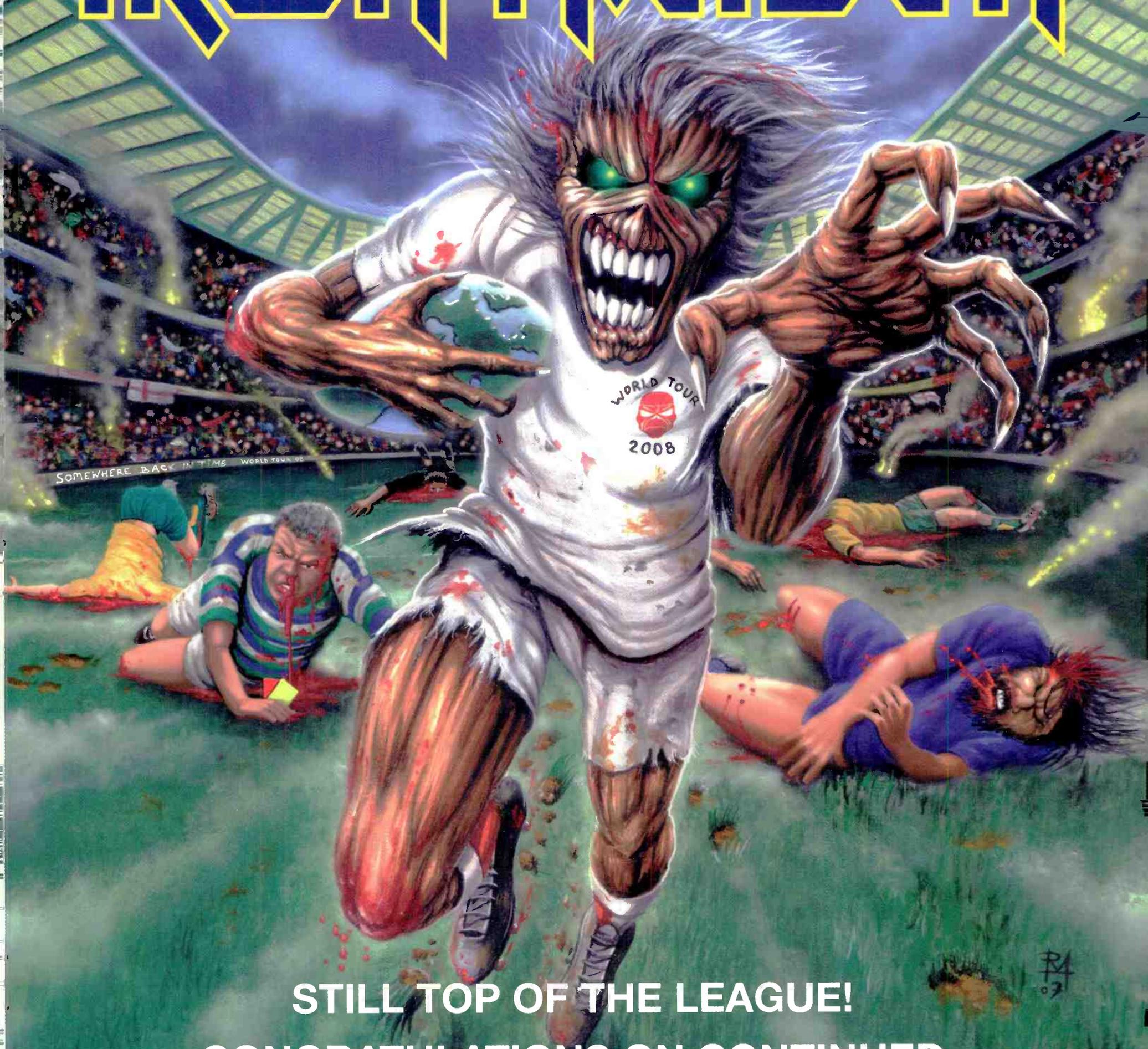
"PASCHENDALE"

(“Dance of Death,” 2003)

"No flippancy on this one. A very poignant metal epic about a tragic and hugely wasteful military catastrophe. Sound familiar? It was Adrian [Smith's] song, and when we did it live we really tried to make it theatrical, with barbed wire and gunfire."

—Paul Sexton

IRON MAIDEN



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from >>p60

wasn't on a list. It would be awfully good from the point of view of people writing about us if there was a plan, but there isn't.

The movie we're just doing ["Chemical Wedding"] stems from conversations in the pub with Julian Doyle [Dickinson's co-writer on the film and its director] 15 years ago. As it happens, we're now having the most successful tour in the band's history, the band is a global phenomenon, and in the same year, we get to release a feature film, followed shortly afterwards by another feature film with a documentary, DVD, all the rest of it. Fucking hell, it looks like a plan. It's not. It's totally random.

So you're probably not very good at sitting around daydreaming.

I'm very good at daydreaming. Ask any of my schoolteachers.

In the period when you were out of the band (1993-1998), did your solo work fulfill you?

The reason I left Maiden was that I genuinely didn't know if I was getting that buzz anymore from doing new stuff. Nothing bad happened, there were no disagreements. The machine ran like clockwork and that's when I started to get really antsy.

Also, the cult status of the band meant that whatever you did, people would go, in a patronizing fashion, "Oh, nice effort." I didn't think they'd have any problem finding another singer, but their subsequent career path hit a few oily patches on the road.

My own career fell off a cliff, and I decided I'd have one go at completely reinventing [myself], so everybody thought I'd gone raving mad, and I came up with an album called "Skunkworks" [1996]. It got great reviews, but the record company wasn't sure.

Then I did a record called "The Chemical Wedding" [1998], which was digging really deep into territory I'd never been to before, but keeping a rock sensibility.

I think it's fair to say it was a fairly groundbreaking album, did really well sales-wise and I could see myself having a successful global cottage industry as an artist. Clearly it was never going to rival Maiden. But at the same time, looking at Maiden, it was obvious something was going to crack.

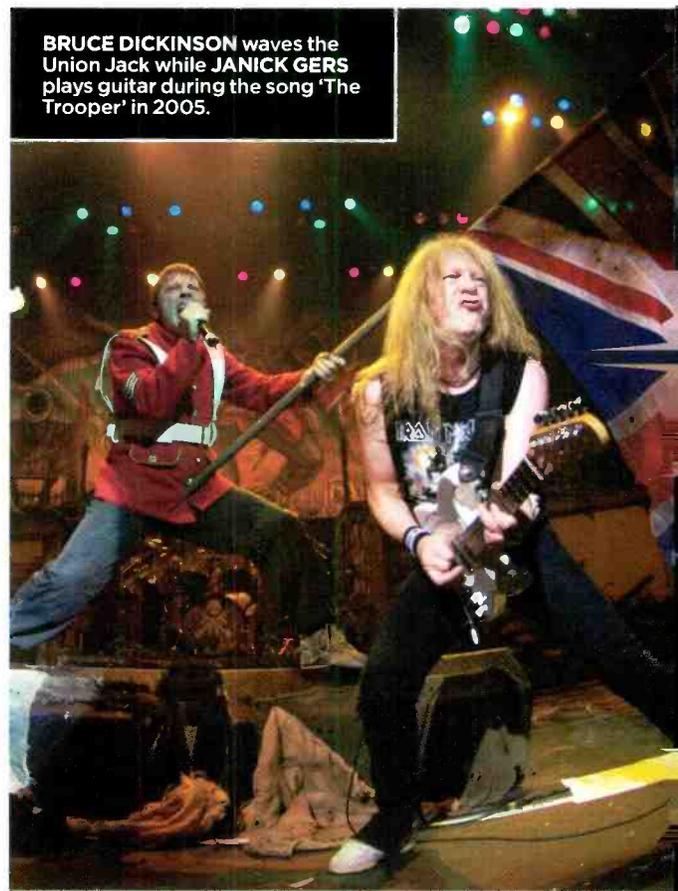
How did you develop as an artist during those solo years?

I was a much deeper musician by the time I got to "Chemical Wedding" than I ever was during the latter two or three albums with Maiden. I was much more serious about it. Roy Z, who was my producer and collaborator, said, "You've got to go back. You've done it, you've changed yourself around, it's worked. But the world needs Iron Maiden."

And I thought, "It does." Then we had a meeting, myself and Steve. He was a bit leery at first. His main thing was wanting to know, if I came back, that I wasn't going to leave again. I said, "Quite the contrary—if we glue it all back together again, we could do stuff that's better than we ever thought possible. It could be bigger than we ever dreamed of."

And that's pretty much the way it's turned out. It's a really exciting place to be at the moment.

BRUCE DICKINSON waves the Union Jack while JANICK GERS plays guitar during the song 'The Trooper' in 2005.



'The machine ran like clockwork, and that's when I started to get really antsy.'

—BRUCE DICKINSON

What's it like for young bands out there just starting up?

We were brought up in clubs. Then you had this transitional phase of bands who looked wonderful on the cover of Vogue. But now it's come full circle, and bands are doing their own little YouTube things, and everything's gone live in a big way, and it's all eye contact.

You've just got to go out and do it. There's nothing between you and the audience, and I see a whole generation of bands now that really have that ability.

And the global numbers on your ticket sales, can you believe those?

When bands start out, the excitement level is 100% and the experience level is zero. Usually there's a trade-off, and by the time they finish their careers, their experience level is 100% and the excitement level is zero.

We're in this situation now where the excitement is back up to 100%, but the experience is up there as well, so we can play these songs with all that experience backing us up.

So how would you compare Maiden now with the group of, say, 25 years ago?

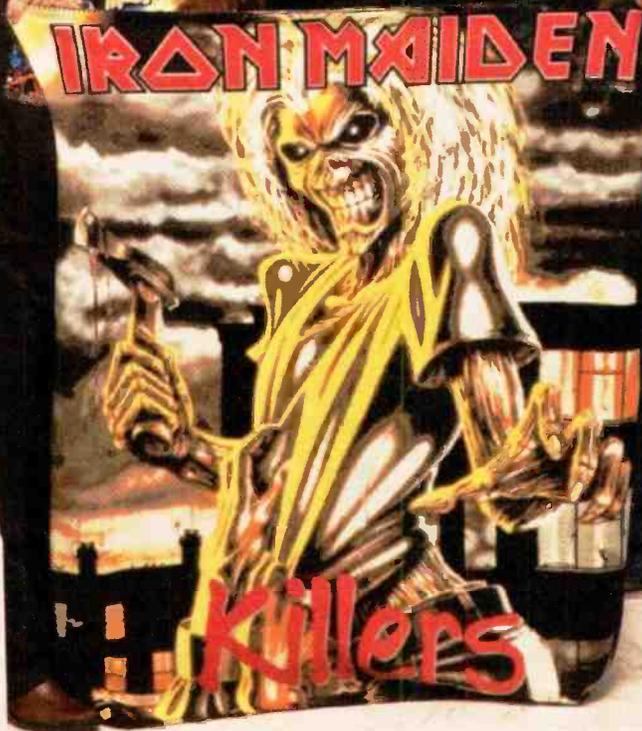
The way we play the songs now is in many ways more powerful, it's more under control. It's not like somebody running so fast that their legs are running away underneath them, which is kind of what it was like in the '80s. This is a mature runner now who knows the pace and has always got something in the tank for the sprint when it's appropriate. We've reached that sweet spot.

—Paul Sexton

IRON MAIDEN

THESE COLOURS DON'T RUN!

Photograph by Eugene Lee



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BACK IN TIME

TRACKING IRON MAIDEN'S TRAIL THROUGH THE YEARS

Here is a chronological tally of the albums that Iron Maiden has released in the United States during the past three decades.



"KILLERS"
Release date: June 2, 1981
Label: Harvest



"FEAR OF THE DARK"
Release date: May 26, 1992
Label: Epic



"MAIDEN JAPAN"
Release date: Oct. 27, 1981
Label: Harvest



"A REAL LIVE ONE"
Release date: April 6, 1993
Label: Capitol



"THE NUMBER OF THE BEAST"
Release date: April 6, 1982
Label: Harvest



"A REAL DEAD ONE"
Release date: Nov. 16, 1993
Label: Capitol



"PIECE OF MIND"
Release date: June 7, 1983
Label: Capitol



"THE X FACTOR"
Release date: Oct. 24, 1995
Label: CMC International



"POWERSLAVE"
Release date: Sept. 25, 1984
Label: Capitol



"VIRTUAL XI"
Release date: April 7, 1998
Label: CMC International



"LIVE AFTER DEATH"
Release date: Nov. 12, 1985
Label: Capitol



"BRAVE NEW WORLD"
Release date: June 13, 2000
Label: Portrait/Columbia



"SOMEWHERE IN TIME"
Release date: Oct. 7, 1986
Label: Capitol



"ROCK IN RIO"
Release date: April 9, 2002
Label: Portrait/Columbia



"SEVENTH SON OF A SEVENTH SON"
Release date: April 26, 1988
Label: Capitol



"DANCE OF DEATH"
Release date: Sept. 23, 2003
Label: Columbia



"NO PRAYER FOR THE DYING"
Release date: Oct. 16, 1990
Label: Epic



"A MATTER OF LIFE AND DEATH"
Release date: Sept. 19, 2006
Label: Sanctuary



"SOMEWHERE BACK IN TIME"
Release date: May 13, 2008
Label: New Door UMe

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DIGITAL MAIDEN

BAND EMBRACES ONLINE PROMOTION, DISTRIBUTION FOR NEW COMPILATION

Iron Maiden's upcoming release, "Somewhere Back in Time," represents more than a retrospective of the band during the '80s. ■ The album—featuring 15 tracks from 1980 to 1989—is being presented to potential new fans as a high-quality WMA download at ironmaiden.com. Listeners can play the compilation for free three times before it times out, and then purchase a digital rights management-free version if they desire. ■ "Somewhere Back in Time" is at the forefront of Iron Maiden's plan to enhance its digital presence. The album, which takes its name from the band's current global tour, will be released May 12 internationally by EMI Records and the following day in North America through New Door UMe.

IRON MAIDEN is summoning you on a journey 'Somewhere Back in Time,' the title of the band's new compilation and the name of its current tour.

continued on >>p68

JOHN MCMURTRIE



DEAR IRON MAIDEN,

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of our newest festival Heavy MTL (June 21 in Montreal)

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from >>p66

"The digital era has been an additional promotional tool for Maiden," co-manager Andy Taylor says. "It was hard for people to find out about them if either you didn't have a friend that listened to them or you didn't happen to come across them and go to a gig. The digital era has allowed a lot of people more access to their music."

Co-manager Rod Smallwood says that the idea of releasing "Somewhere" digitally "came from Val Janes, who I stole from EMI; she was head of international marketing. Our [fans] like to have [product] in their hands, but with the [U.K.] singles charts being more and more dominated by downloads, we were left for dead."

"Val's always working out ways for us to do things more effectively in the marketplace, and this came up in discussions with EMI. There's nothing new [on the album], it's for an introduction, for the general browser that's heard the name, to buy something simple that covers a period and hopefully will get drawn into it and buy the catalog."

Sarah Philp, who runs the Iron Maiden Web site, says it receives 9 million page impressions per month and 1.5 million visitors.

"That traffic is more akin to what we'd get the month of [a studio] album release," she says. "It's certainly a new high for when the band are on the road."

Taylor says the online merchandise shop does brisk business. "We do a reasonable number of realtones and wallpaper, but they're still quite small markets," he adds.

"We noticed that Iron Maiden fans at their shows are predominantly in their 20s and 30s," Universal Music Enterprises VP of sales Steve Wengert says. "The [best-of] promotion is the first of its kind, to encourage new fans who use digital as their primary source for music to preview and purchase."

"To maintain long careers, bands have to continue to garner new fans. Iron Maiden continually look forward to embracing new technologies, without compromising their commitment to giving their longtime fans quality product." —Paul Sexton

Iron Maiden's Web site (right) has an online store where you can buy albums and tracks (inset) from the catalog.



'The best-of promotion is to encourage new fans who use digital as their primary source to preview and purchase.'

—STEVE WENGERT, UNIVERSAL MUSIC ENTERPRISES

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IRON MAIDEN

WORLD TOUR 08



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BACK TO LIFE

**'LIVE AFTER DEATH'
DVD REVISITS SEMINAL
1984 CONCERT**

Iron Maiden has had many memorable nights on the world stage, but one of its landmark occasions has a new lease of life, almost 25 years later. ■ In 1984, during the early years of the band's global expansion, Maiden played a four-night stand at the 13,200-capacity Long Beach Arena in California.

The following year, those shows were condensed and commemorated on the album "Live After Death," which hit No. 2 in the United Kingdom and was a platinum-selling top 20 record in America.

Now, that occasion is celebrated again in the form of a double-disc DVD, also titled "Live After Death." The set contains the 90-minute Long Beach performance and part two of the "History of Iron Maiden," the continuation of a 2004 documentary, plus rare and archival material.

This includes the band's Rock in Rio appearance in 1985, the "Behind the Iron Curtain" and "Ello Texas" features and a selection of



IRON MAIDEN'S 'Live After Death,' recorded in 1984 at the Long Beach (Calif.) Arena, is now available as a two-DVD set that also contains the band's Rock in Rio performance from 1985 and a host of extras. It is out on EMI worldwide, except for North America, where it is released by Columbia Music Video/Sony BMG Video.

promo videos, artwork galleries, a tour program and other period collectibles.

"It's a very specific era, and there's a charm to that DVD," lead singer Bruce Dickinson says. "And not just the fact that we look so fucking young."

Released by EMI worldwide, except in North America where

it goes via Columbia Music Video/Sony BMG Video, the package has been another continent-straddling triumph.

It entered the United Kingdom's Music DVD chart, compiled by the Official U.K. Charts Co., at No. 1 in February, and has been "No. 1 everywhere." Maiden manager Rod Smallwood says. U.S. sales are 35,000, **continued on >>p72**

ROSS HALLFIN

ROD, ANDY, STEVE, BRUCE, DAVE, ADRIAN, JANICK & NICKO

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from >>p70

according to Nielsen SoundScan.

Iron Maiden launched the 2008 Somewhere Back in Time world tour Feb. 1 in Mumbai, India, with a spectacular stage show that incorporated many elements of that 1984 outing.

Opening U.K. sales had "Live After Death" outperforming its nearest rival, Christina Aguilera's "Back to Basics: Live and Down," by 3-to-1, and outselling the rest of the top six combined.

In Australia, the set went gold on its first day, also hitting No. 1 on the music DVD charts in France, Italy, Sweden, Spain, New Zealand, Denmark and Finland. There were also top three debuts in Portugal, Norway and Ireland. In Germany, where DVD sales are factored into the main album chart, "Death" bowed at No. 10.

The 1984 concert was filmed toward the end of a yearlong tour that encompassed 193 shows in 21 countries, including 112 arena dates in North America to more than 1 million fans.

Unusual for the era, it was shot in 35mm, and the sound has been mixed into 5.1 surround sound by the band's current producer Kevin Shirley. The original stereo mix by Maiden's producer of that time, Martin Birch, is also available on the DVD.

"It's a seminal concert," Smallwood says. "It's still considered one of the great live rock albums and one of the first real quality concert videos. You hear the music and it still completely stands up."

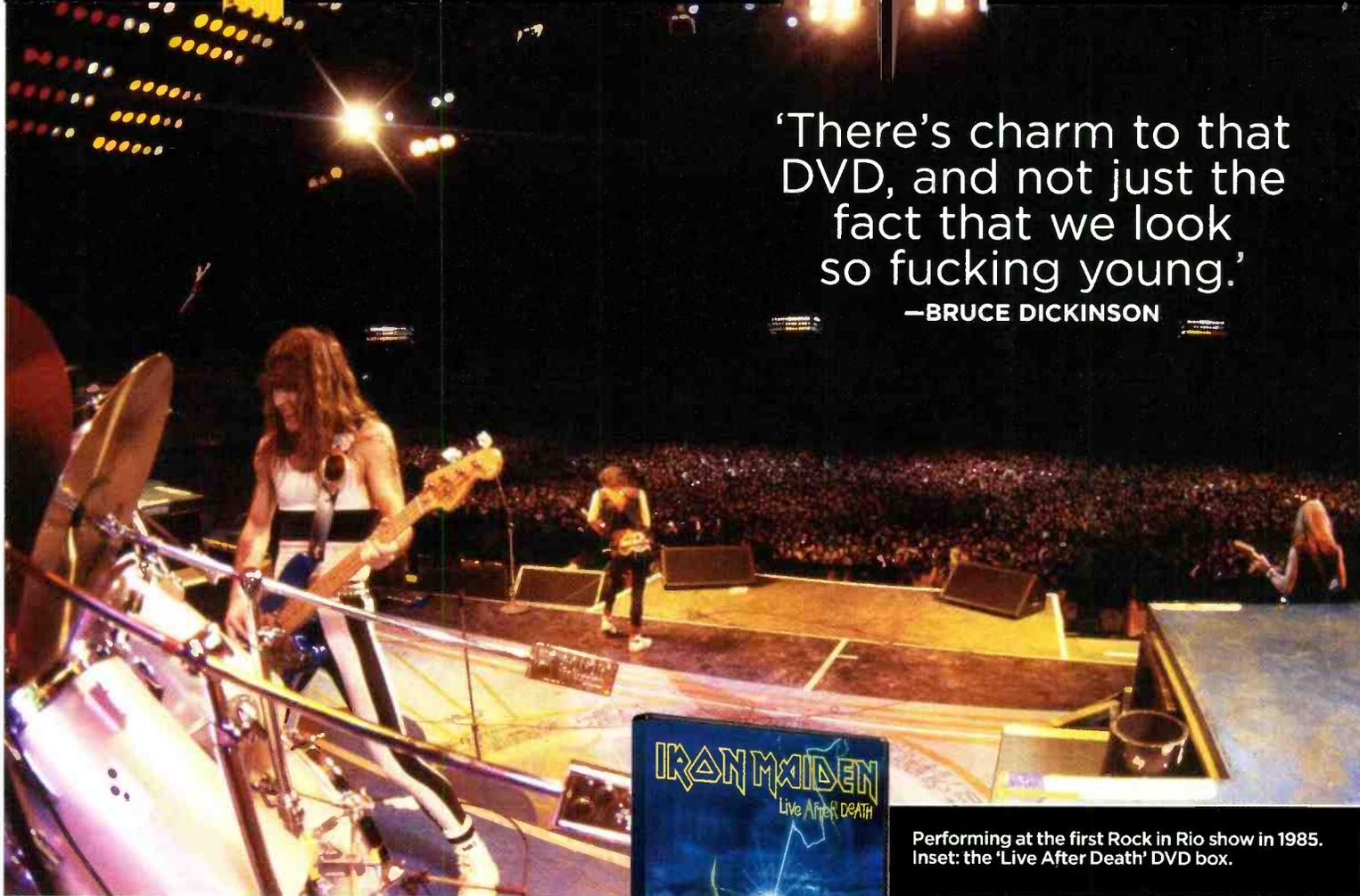
The live footage has been largely unavailable since the original home video release that accompanied the album in 1985. Its

DVD release has been requested by fans for years, but Smallwood says that the band wanted to wait until it was able to re-create aspects of that show in the new tour and until it had gathered together the many and varied contemporaneous artifacts that now make it such an evocative snapshot of mid-'80s Maiden.

The second part of the band history in

'There's charm to that DVD, and not just the fact that we look so fucking young.'

—BRUCE DICKINSON



Performing at the first Rock in Rio show in 1985. Inset: the 'Live After Death' DVD box.

the package continues the story begun on 2004's "The Early Days" DVD. Smallwood says that while Iron Maiden is always looking ahead, this retrospective is crucial, for professional and personal reasons.

"The whole 'History' DVD thing is, in a way, as much for the band as the fans, [so that] we've got a record of our career, with all the videos and pictures. It's for your kids. We're very conscious of heritage."

—Paul Sexton

ROSS HALLIN



Imagem Music is proud to continue the longstanding relationship with Iron Maiden that started

'Somewhere Back in Time'

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and to the Maiden team and tour staff Rod Smallwood,
John Jackson @ K2 Agency, Chris Dalston & Rick Roskin @ CAA,
Ian Day, Dick Bell, Jason Danter and The Killer Crew.

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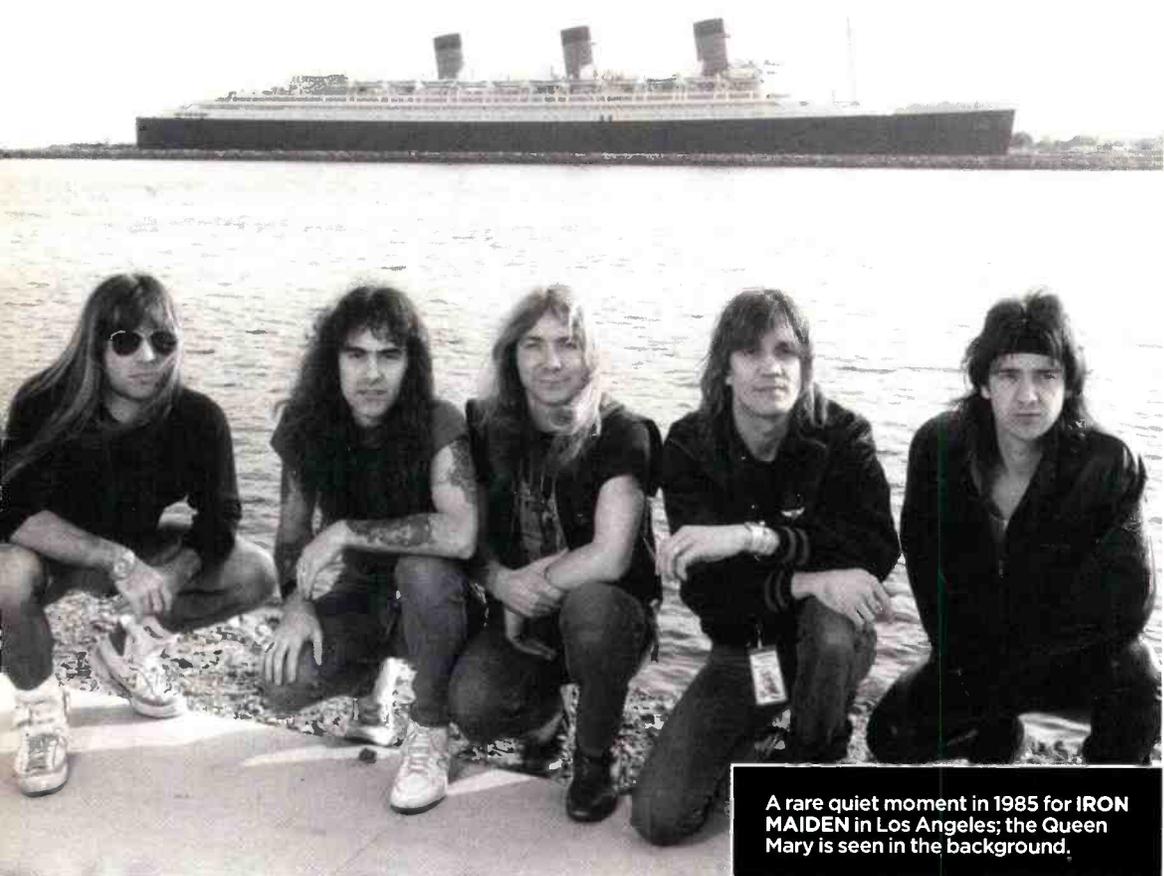


MONDO
ENTRETENIMENTO

SIMON SAYS

FORMER MAIDEN PUBLISHER RALPH SIMON RECALLS EARLY DAYS

Even for Iron Maiden, it all starts with a song. ■ And Ralph Simon, now chairman emeritus/founder of the Mobile Entertainment Forum (Americas), was the band's early publisher at Zomba Music. ■ He remembers that the media-dubbed "new wave of British heavy metal" "was undoubtedly triggered by the emergence of Iron Maiden." ■ Simon says, "In 1979, when I first met Steve Harris and Dave Murray, the two members that have played on every Maiden album, Steve's clear musical and narrative vision for the band and their fans was perfectly complemented by Rod Smallwood's wise managerial guidance and his ability to see Maiden becoming a worldwide, rather than simply a U.K., phenomenon. ■ "I saw how Steve and Dave shaped the textural sound of the band together with producer Martin Birch, and Maiden's trajectory was accelerated with the addition of Bruce Dickinson and Adrian Smith. It was inevitable that they would emerge as one of the most invigorating forces in heavy metal." —Paul Sexton



A rare quiet moment in 1985 for IRON MAIDEN in Los Angeles; the Queen Mary is seen in the background.

ROSS HALFIN

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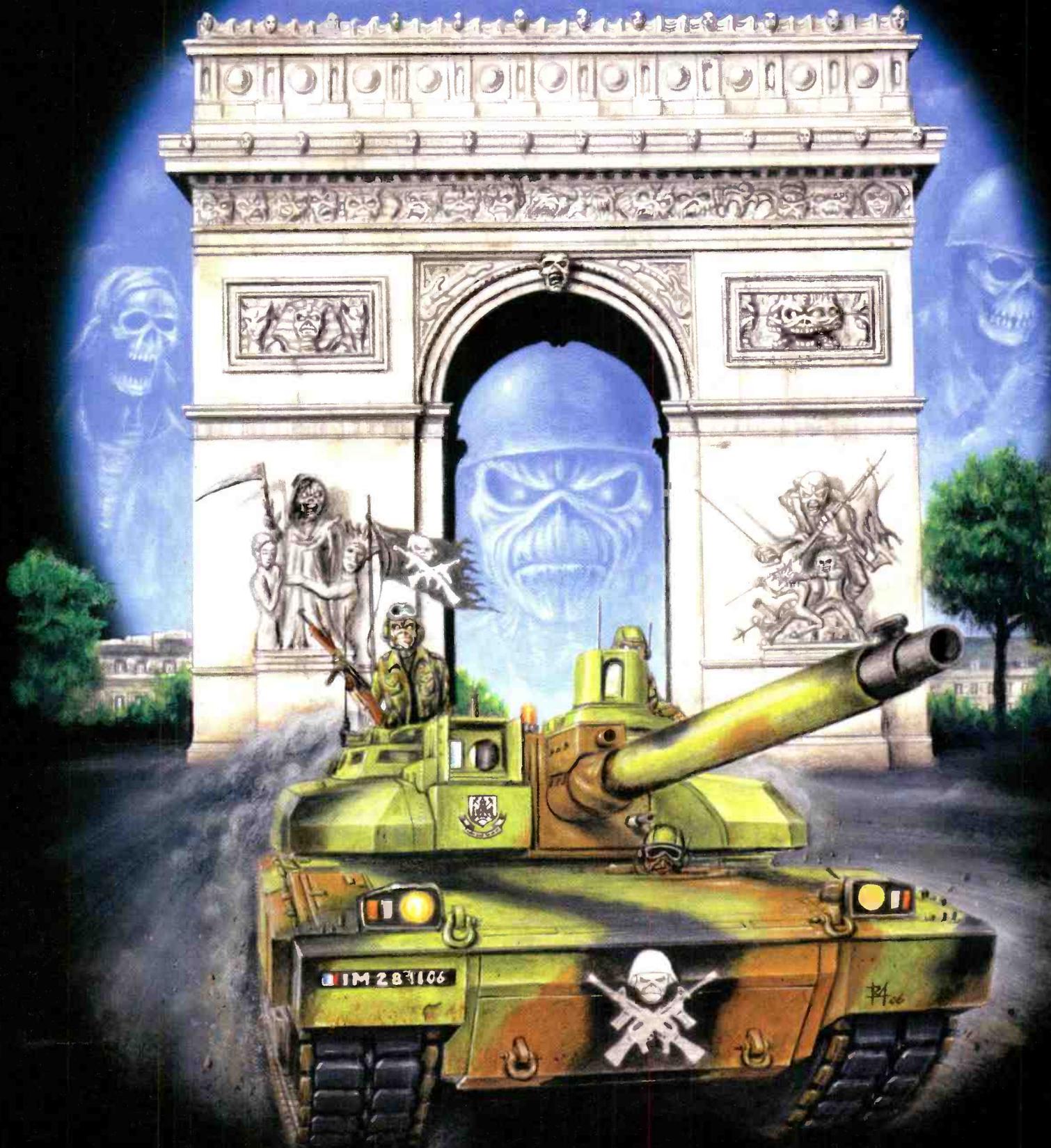
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Martin Birch

'THE GODFATHER

IRON MAIDEN'S DOMINANCE AS A
LIVE ACT IS STRONGER THAN EVER

BY RAY WADDELL

Some 30 years into a career that's still gaining momentum, it seems Iron Maiden didn't need a hit single after all. ■ And now the band is putting up its best box-office numbers ever, totally independent of—if not indifferent to—what's happening in the mainstream music marketplace. Iron Maiden is that rare band that broke in the 1980s and is selling out arenas and stadiums worldwide today. ■ The band opens its North American summer tour May 21 at the Verizon Wireless Amphitheater in San Antonio. Nine days earlier, on May 12, Maiden plans a global release for "Somewhere Back in Time," a compilation of its hits from the '80s. The album arrives in U.S. stores May 13.

all about live. That's the focus, always has been."

In retrospect, a touring-based strategy worked out well for Iron Maiden, given the concert stage has pretty much been its primary means of exposure.

"It's the way we reach fans, the way we get known, really, in terms of almost a complete lack of radio worldwide, a complete lack of video-type TV worldwide," Smallwood says. "We rely on word-of-mouth and live concerts, and word-of-mouth is generated by live concerts, so without concerts we wouldn't even be here."

Iron Maiden is booked in North America by Rick Roskin at Creative Artists Agency and internationally by John Jackson at the K2 Agency in London.

"Iron Maiden continues to thrive because they stay true to their artistry, creative vision, fans and music," Roskin says. "It has never been about trends or the status quo. Iron Maiden represents integrity and freedom."

Promoter John Scher, co-CEO of Metropolitan Talent, has been presenting Iron Maiden since it first hit North American shores. "Our experience with Iron Maiden has always been good, and lately, bigger than it has ever been," Scher says.

Asked why he thinks Maiden is bigger than ever, Scher responds, "They're the only authentic thing out there in their genre of music. They're the godfathers. They're the real thing."

Iron Maiden first toured America in early 1981 in support of Judas Priest. Its first U.S. performance was at the Aladdin in Las Vegas.

"The band was from the East End of London and had traveled very rarely when I met them first. They'd never been out of England," Smallwood recalls. "So to do the first show in America in Las Vegas was a lot of fun."

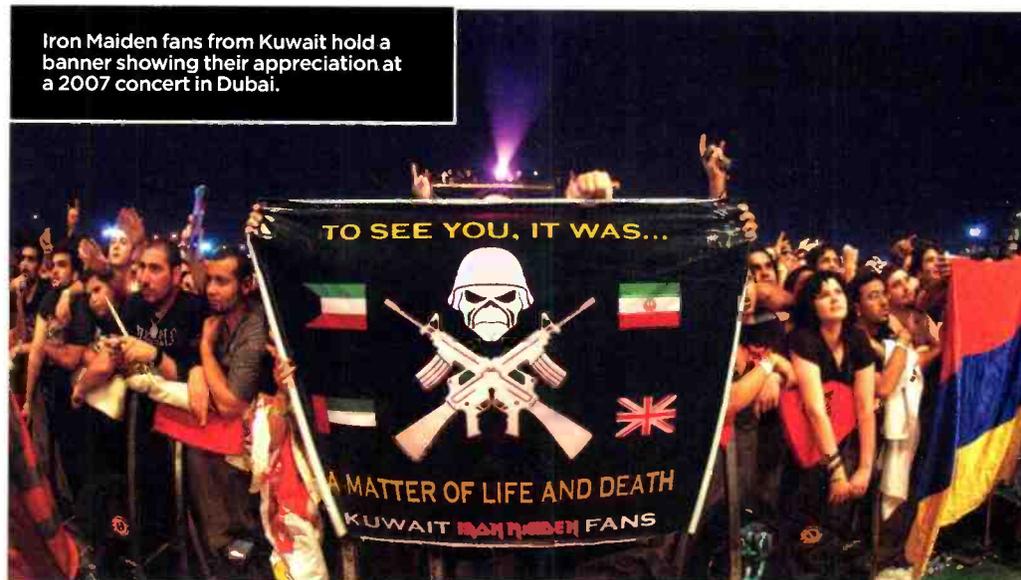
Smallwood remembers Maiden rang up a merch per cap of about \$3.50 per head that night in Vegas, "which in those days was fan-

"The '80s were huge, but it was a completely different scale to what is happening now, which is remarkable," Maiden manager Rod Smallwood says. "No one's ever broke a band in America like we did with Maiden in the '80s, without any help from radio at all, without anything from anybody at all, just literally from marketing, touring and fan support. And we're doing it again."

What began with eye-catching imagery and key supporting slots has become what is now one of the most successful and consistent box-office bands touring today.

And Iron Maiden is, above all, a touring band. "They're essentially a live band," says Smallwood, Maiden's manager since 1979. "It's

Iron Maiden fans from Kuwait hold a banner showing their appreciation at a 2007 concert in Dubai.



JOHN MCMURTRIE

RS



Singer **BRUCE DICKINSON**, left, and bassist **STEVE HARRIS** feel it on the 'Powerslave' tour in 1985.

tastic for a support act," he says. "It showed me immediately that there was something going on here at the roots level."

With its iconic Eddie mascot, galloping bass and mondo riffs, Iron Maiden was a powerful metal brand from the beginning.

"But we never really considered it a brand in those days," Smallwood says. "Across the album artwork, across the T-shirts, everything, it was all very important to the band that the fans got the very best, idea-wise, song-wise and quality-wise. That's what we were about."

Maiden was signed to Capitol at the time and Smallwood says

the label's Los Angeles staff provided some good marketing juice in putting across the band's striking visuals. "We spent a lot of time on the artwork and a lot of people discovered the band by seeing that artwork in the window displays at record shops," he says.

"In those days the [customer service rep] guys were really important to us. We got the displays in the shops and that's how we got noticed. It was a very 'street' thing."

Even as the albums started to sell, if modestly, "we never got airplay. It took a lot of hard work to get anywhere," Small-

wood says. By the second album, "Killers" in 1981, Maiden was making about \$3,000-\$4,000 per night as a support act in America.

By the time "Piece of Mind" was released two years later, Maiden took the headlining plunge in the States, based on "gut feel," according to Smallwood.

"We decided to just go straight for the arenas and headline, which, really, without airplay, with only 40,000 albums sold on the previous record, was a pretty bold decision," Smallwood says. "Innocence can be a wonderful thing. If I knew then what I know now, I never would've taken the chance."

Of course, by the time Maiden began topping bills in America, it had long been a headliner in Japan, Australia and across Europe and Canada. "We were support in America and headliners everywhere else on the planet," Smallwood says.

The band is still a massive draw internationally, routinely selling out stadiums around the world while averaging 10,000-15,000 per show in the United States. The first leg of the band's 2008 Somewhere Back in

continued on >>p78

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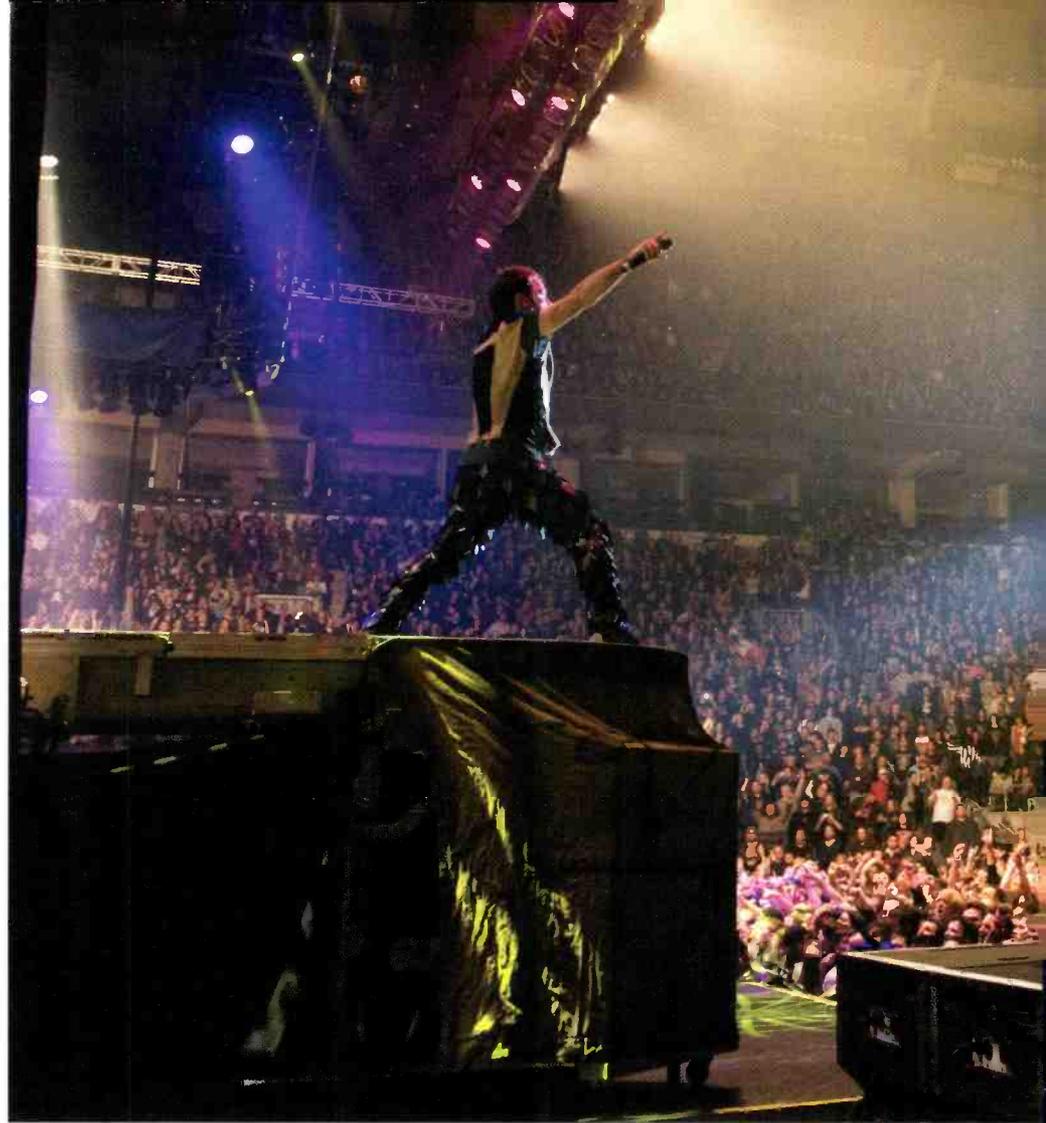
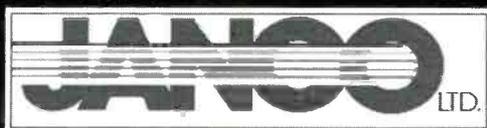
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from >>p77

Time world tour put it in front of some 400,000 fans in 10 countries. Regardless of the language in the market it's playing, the fans know the lyrics and sing along.

"Even when we played in India and South America, Eastern Europe, places where people don't speak a lot of English, the fans still know the words and they're belting them out at the shows," Smallwood says. "It's quite remarkable, really."

The Iron Maiden fan base is a community, Smallwood says, and a noisy one.

"This probably applies to a lot of bands but it really does apply hugely to Maiden: What's thrown at them from the audience they amplify and throw it straight back," he says. "The better the audience, the better the show."

International markets tend to skew a little younger than in the United States and England, Small-

wood says, and the younger crowds are more fervent "because, let's face it: You get in your mid-30s, you're not going to go fucking nuts, are you?" Smallwood asks rhetorically. "You don't appreciate it any less, but you react a lot less, so your noise is going to be less, so the vibe's going to be less and the show's not going to be quite as good as when everyone's going fucking ape shit."

Along with its durability, the Iron Maiden camp has proved loyal.

"They don't play industry games, proved by the fact that they're still playing for me," Scher says. "They've had the same manager for their entire career. They're loyal to their fans, loyal to their manager and, from my perspective, loyal to the promoter."

Veteran Scandinavian promoter Thomas Johansson, now chairman of international music

for Live Nation, has promoted every Iron Maiden show in Scandinavia, including seven stadium sellouts on the upcoming European leg.

"Ever since Iron Maiden first set foot on Scandinavian soil I've had the privilege, pleasure and honor to work with them," Johansson says.

Nous Productions' Salomon Herzot, who promotes the group's French shows, says, "Every show they do is amazing. [so] fans will come back forever."

Thomas Andrea Pieroni at Live in Italy adds, "They were the first metal band I saw in 1980, when I was a young boy, and I'm proud to be their Italian promoter."

Smallwood admits he thinks loyalty is a quality to admire. "But really at the end of the day we believe in teamwork," he continues. "We do like to keep the same people. Some of our crew have been with us since 1979."

Promoters and others the band deals with "have got to be good, they've got to do their job, they've got to be straight with us," Smallwood says. "We believe people should all make money, but not too much. The band provides a service and the promoter should always come out with a fair amount. And if someone screws up, then we change."

Virtually everyone associated with the Iron Maiden touring machine says the band is bigger than ever as a concert draw around the world.

"This tour has taken the band to a totally different level everywhere in the world," Johansson says. "This summer, in Sweden alone we sold 85,000 tickets in less than an hour for stadium shows in Gothenburg and Stockholm. They're the first band ever to sell out stadiums in both cities."

Smallwood concurs that Maiden is doing "huge" business on this tour.

**'We never
got airplay.
It took a
lot of hard
work to get
anywhere.'**

**—ROD SMALLWOOD,
IRON MAIDEN
CO-MANAGER**



When IRON MAIDEN says world tour, it means world. As many as 30,000 delirious fans, according to press estimates, welcome the band in a 2007 concert in Bangalore, India.

"This is without any support, this is because the kids want it," Smallwood says. "It's not bullshit, it's not about radio, it's not cool, it's not fashionable, it's not in People magazine. It's about the fans, and that you can't stop. It's real, and a lot of things out there aren't real."

Asked if he ever thought Maiden could last this long and be this strong, Smallwood replies, "It never really occurred to us. We'd always come up with a two- or three-year plan and that's as far as we looked. And that's what we're doing now: We're looking at the next two or three years."

In regard to its future as a touring act, Maiden controls its own destiny.

"The only thing that limits us now is ourselves, not the market," Smallwood says. "I think people will be going to see Maiden as long as Maiden are able to play, and I think

Maiden will play as long as they're able."

Smallwood says the Iron Maiden trajectory of the past five years perhaps indicates a gap in the marketplace. "It may mean that there's something missing out there," he says. "Maybe with the younger bands there's too much packaging, too much obsession with style and profile and coolness, and not enough brute force and ignorance and, 'Let's just go and play hard.' It's more fun that way."

Finally, as the band continues to thrive, long-time fans can rejoice. "I think a lot of people who have been Maiden fans, even closet Maiden fans, are really proud and saying, 'This is right, this is what it should be,'" Smallwood says. "It's like the black sheep have done good. These fuckers won't stop. They're still doing it, and more and more and more people are flocking to the flag of Eddie."

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Who says you can't teach old road dogs new tricks?

For the first leg of Iron Maiden's 2008 Somewhere Back in Time world tour, the band refitted an Astraeus Boeing 757 and moved the basic production and entire entourage, co-piloted by Maiden frontman Bruce Dickinson.

With "Iron Maiden" emblazoned across the fuselage, the jet adds new meaning to Maiden's slogan, "Up the irons."

The first leg of the tour opened Feb. 1 in Mumbai, India, and hit Australia, Japan, Los Angeles and Mexico, followed by the band's inaugural concerts in Costa Rica and Colombia, and then on to Brazil, Argentina, Chile, Puerto Rico and New York, before finishing March 16 in Toronto.

The band returns to North America May 21 at the Verizon Wireless Amphitheater in San Antonio.

For the first tour leg, the Iron Maiden jet dubbed "Ed Force One" transported the band, crew and goods including back-line production gear, monitors, drapes, a walking Eddie prop and several other effects. Augmented with local production, it allowed the band to fly around the world and stage "what looked like an eight- or nine-truck tour," according to veteran Maiden production manager Dick Bell.

Logistically, the tour leg came off as

planned, if "rather long and tiring," according to Bell. "But if you do it by normal air freight, what happens is you always have to wait for the air freight to catch up with you, so you can't schedule too many gigs in one week."

In this case, when the plane landed in a given country, the gear was cleared through customs, went straight to the venue, returned to customs after the show, then was put back on the plane "in a precise manner," all overnight so as not to effect takeoff times.

"It's not the most leisurely way of touring, because there were some long flights," Bell says of the jet routing, "but it's the first time anyone has done that. People have done it before with air freights and charters, but not like this."

Asked if "flying" the tour leg was successful financially, Bell says it was. "We're still waiting for all the costs to come in, but overall, yes, it was efficient economically," he says.



TICKET MASTER

BOOKING AGENT JOHN JACKSON REFLECTS ON
THREE DECADES OF SUCCESS WITH MAIDEN



An Astraeris Boeing 757 dubbed Ed Force One carried IRON MAIDEN on the first leg of its 2008 tour. Lead singer BRUCE DICKINSON (inset), a veteran trained flyer, was the co-pilot.

The key was using local production, which was satisfactory overall, if better in some places than in others. "We got the power for the sound after doors opened in one place," Bell says. "It was a gamble opening the doors before electricity, but it all came off because it's a good team of people, a very good road crew."

Among the key members of the Maiden team are tour manager Ian Day, assistant tour manager Steve Gadd, production manager Jason Darter, production assistant Katharina Gauss, front-of-house soundman Doug Hall, lighting director Rob Coleman, stage manager Bill Conte and video director Dave Patterden.

The guitar techs are Sean Brady, Colin Price, Michael Kenney, Justin Garrick and Charlie Charlesworth. The set carpenters are Paul Stratford, Ashly Groom and Phil Stewart. Natasha De

Sampayo is in wardrobe, Jeff Weir oversees security, Peter Lokrantz is the band's tour masseur, and Squid Walsh is the sound tech.

Many on the crew are longtime veterans of the Iron Maiden road team. "[Hall] and Mike Kenney have been with them since the late '70s," says Bell, who joined the Maiden team in 1981.

Set design and production, undertaken since 1984 by Alan Chesters at Hangman, has grown ever more sophisticated. "Eddie gives me adrenaline overload every time I have to devise a new stage incarnation," he says. "Without him life would be so mundane."

Bell adds: "I think [this crew] go that extra little bit to give the fans a very professional show. It doesn't matter if the band is playing for 10 people, 10,000, 100,000 or half a million—they will put on the same show." —Ray Waddell

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John Jackson, managing director of the K2 Agency in London, has booked Iron Maiden's European shows for nearly 30 years. He was such an early believer that the band had not even yet signed with EMI when he got involved. ■ "I first saw the band in 1979," he recalls, "and thought they were the best heavy metal band I'd ever seen. The following morning, I found out that Rod [Smallwood] was managing them and before I got the chance to call him, he called me asking me whether I would be interested in representing them. I bit his hand off."

Jackson first booked Maiden on the tour in early 1980 to support the "Metal for Muthas" compilation album, and then secured it the guest slot on Judas Priest's headlining tour that spring. That included a show at London's celebrated (and now-defunct) Rainbow, where within weeks the band was back for its own headline date. After a guest slot on a European tour by Kiss, Maiden left its supporting days behind forever.

"Nearly 30 years on, they're bigger than

ever," says Jackson, citing new box-office records on the first leg of this year's Somewhere Back in Time tour in India, Oceania, Mexico and Latin America.

"In Mexico City, the demand to see them was so great that having sold out the biggest arena in minutes, I switched the show to the biggest stadium available, the 50,000-capacity Fero Sol, which sold out straight away. That had never happened in Mexico."

During the upcoming European leg of the tour, Jackson says that stadium shows throughout the Nordic region will see the band play to audiences of close to 250,000. "In Sweden, they're bigger than ABBA," he says with a laugh.

Sifting the memories of his countless tours with the band, Jackson picks out the 1988 headlining show at Donington's Monsters of Rock Festival, which drew 107,000 people. "That was over 40,000 more than the previous record at the event. To this day, it's the biggest one-day audience for a heavy metal show."

But a recent memory now rivals that one. "I still get shivers remembering their stadium show [earlier this year] in São Paulo [Brazil]," Jackson says. "Ten minutes before showtime, the heavens opened and instead of watching from the desk, I watched high up from one of the grandstands and could see close to 50,000 drenched, adoring Iron Maiden devotees having the time of their life singing along to every song, every word. It was truly amazing, a real heart-stopper." —Paul Sexton

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'EDDIE' AND AUSSIES

IRON MAIDEN MAKES A TRIUMPHAL RETURN TO AUSTRALIA

BY CHRISTIE ELIEZER

When Iron Maiden played Australia on its 2008 *Somewhere Back in Time* world tour for a half-dozen shows between Feb. 4 and Feb. 10, it marked the band's first shows Down Under in 15 years. Promoter Paul Dainty, chairman of Melbourne-based Dainty Consolidated Entertainment, saw no risk in presenting the band after such a lengthy absence.

"We are talking about a band that is a legend and which is renowned for amazing live shows," he says.

Maiden toured Australia in 1982 with "The Number of the Beast" at No. 1 on the Australian Recording Industry Assn. chart, in 1985 with the "Powerslave" tour and in 1992 with "Fear of the Dark."

In June 2007, Australian metal sites were buzzing about how Maiden vocalist Bruce Dickinson let it slip on his weekly BBC 6 "Friday Rock Show" that Australia was "likely" on the next tour's itinerary. An online petition lobbied for the band to make it definite.

"We marketed extensively through traditional media, through [free] street press and online, as well as to metal media, metal radio shows and fan metal sites," Dainty says.

Australia was the first country on the band's global itinerary to put tickets on sale, on Sept.

27. Sydney's 13,250-capacity Acer Arena sold out in 25 minutes, Melbourne's 16,000-capacity Rod Laver Arena within 15 minutes. Second shows were immediately added.

"Sales were phenomenal. Over 40,000 tickets went in the first hour," Dainty says. Seventy thousand tickets were sold in total, with the 13,500-capacity Brisbane Entertainment Centre and the similar-capacity Perth Burswood Dome selling out.

The arrival of Ed Force One, the band's customized 757 jet, received coverage from prime-time TV and newspapers.

"It had been a very long time since we had a band in Australia flying around in a commercial plane of that size, and with their singer as one of the captains," Dainty says. "It was pretty extraordinary to see the 757 land and take off with the 60 people in their entourage and all their gear."

"It was one of our best merch nights per head we've ever had," Acer Arena business development manager Don Elford says. He adds, "The audience was extremely well-behaved. The fans were here to see the band, and they got what they came for. It was an awesome show."

Brisbane Entertainment Centre GM Trish McNamara says, "We saw a lot of dads arriving with their sons. The audience came from all walks of life—and they virtually bought every piece of merchandising. Iron Maiden were a longtime wait—they came, they conquered, and they moved on."

ADRIAN SMITH, left, and JANICK GERS in Melbourne in February, Iron Maiden's first Australia gigs in 15 years.



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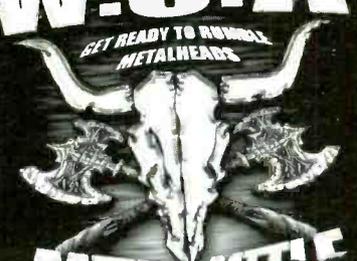
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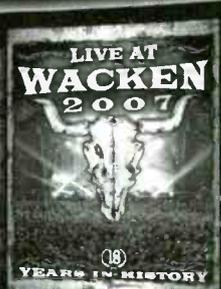


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HOMESCHOOLED
Estelle makes
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career high

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Commercial Hit
The Ting Tings debut
with iPod jingle

92

MUSIC

HIP-HOP BY MARIEL CONCEPCION

Keeping It 'Trill'

Bun B Releases Sophomore Set In Tribute To Pimp C

Five months after the death of his partner Pimp C, Bun B will release his sophomore solo album, "Il Trill," May 20.

The drum-heavy, midtempo-laden rap set is diverse, including songs like the Jodeci-sampled "You're Everything"—a track about Bun B's love for his hometown of Houston—the Fiasco-assisted "Swang On Em," with marching band drums and horns, and the reflective "If It Was Up to Me," in which Bun B raps about poverty, politics and spirituality over reggae riddims. The album's first single, "That's Gangsta," has sold 38,000 downloads in the United States, according to Nielsen SoundScan.

But the most conspicuous track on the album may be the one dedicated to Pimp C, "Angel in the Sky," featuring Razah and containing elements of Stevie Wonder's "Ribbon in the Sky." "I miss my brother every day, but I know he's watching from up above," Bun B rhymes over piano chords.

"Il Trill" comes on the heels of Bun B's rejuvenated success with UGK, his act with Pimp C. After a five-year absence, UGK returned to the Billboard 200 when "Underground Kingz," the group's seventh album, debuted at No. 1 the week of Aug. 15, 2007. The Rap-a-Lot/Asylum set not only scored the hip-hop act its first chart-topper, moving 160,000 copies in the United States, it also marked its best sales week. The set has sold 429,000 to date.

In addition, "Underground Kingz" spawned the popular single "Int'l Players Anthem" featuring OutKast, which reached No. 12 on the Hot R&B/Hip-Hop Songs chart and No. 10 on Hot Rap Tracks.

But four months later, in December 2007, the victories were abruptly sideswiped when Pimp C was found dead in his room at Los Angeles' Mondrian Hotel two years after completing an eight-year prison term on assault charges that initially derailed the act. After responding to a 911 call, police found the 33-year-old rapper, whose real name was Chad Butler, dead in his bed. The Los Angeles County Coroner later determined an accidental overdose of cough syrup and a pre-existing sleep apnea condition caused his death.

Fortunately, Bun B didn't let the untimely loss daunt him. On the contrary, he says he's even more confident about the depth of his latest album than his previous—2005's "Trill," which has sold 567,000 copies.

Among the new set's long list of collaborators are Lil Wayne, Rick Ross, Lupe Fiasco, Sean Kingston, Young Buck, Chamil-



BUN B

lionaire, Juvenile, Webbie, David Banner, 8Ball & MJG and, of course, Pimp C. In addition, producers Clinton Sparks, JR Rotem, Jazze Pha, Scott Storch and the BlackOut Movement lend their efforts.

Bun B says he has "great stuff to choose from. The Scott Storch track is probably one of the biggest records I've done in my life," he says about "I Love That." "It has the potential to go further than any other song I've done before. It was originally made for Rakim, and it's just an incredible record. Plus, everything Storch touches goes big."

As far as the marketing plan to push the album, Bun B has partnered with Microsoft's Zune on a series of promotional events and programs taking place through June, including appearances at several Boys & Girls Clubs of America. Bun B

also is part of Zune Social, an online music community where he blogs about his experiences on the road.

A strong viral campaign will be implemented as well, with audio/video placements on music sites, music blogs, Bun B's MySpace page, Yahoo Music and AOL.

And Bun B's name is already out there in association with work on other projects—he's recently collaborated with the likes of Kidz in the Hall, Glasses Malone, Killa Mike, Kardinal Offishal and Dizzie Rascal on their respective albums.

"There's always purpose and meaning behind the music," Bun B says. "Pimp C's passing reinforced that message. You don't need to take yourself too seriously, but you have to take what you do seriously."

LATEST BUZZ

>>>KID, LYNRYD PAIR FOR TOUR

Kid Rock and Lynryd Skynyrd will team up for a run of co-headlining dates in August, beginning Aug. 8 in Oklahoma City. The shed tour, under the Rock and Rebels banner, will feature an opening act still to be announced. Additionally, Skynyrd has been added to the bill of Kid Rock's May 15 Rock'n'Roll Revival show at Madison Square Garden in New York, joining Rev Run and Peter Wolf.

>>>POLICE SAY GOODBYE

The Police and New York City Mayor Michael Bloomberg announced at a press conference in Times Square the band's final concert, which will be held in New York on a date still to be revealed in August. The show—for which ticket and venue information have yet to be announced—will be a fund-raiser with proceeds benefiting the production of arts programming for local public TV stations Thirteen/WNET and WLIW.

>>>COMMON GETS 'TERMINATOR' GIG

Rapper Common has been tapped to star in the upcoming fourth installment of the "Terminator" movie franchise, "Terminator Salvation: The Future Begins." The Chicago MC will play a freedom fighter named Barnes and star alongside Christian Bale—who will play main character John Connor—and Sam Worthington, among others.

>>>TRENT GIFTS 'SLIP'

Nine Inch Nails posted access to a free download of its new album, "The Slip," May 5 via the band's Web site. The 10-track set is available in several formats—including MP3 and high-quality, lossless options like FLAC—via a link on nin.com. All versions are digital rights management-free. A statement on the site from frontman Trent Reznor says simply, "Thank you for your continued and loyal support over the years—this one's on me."

Reporting by Mariel Concepcion, Susan Visakowitz and Ray Waddell.

MUSIC



ESTELLE

R&B BY ANDRE PAINE

Atlantic Crossing

British Urban Singer Estelle Scores On Both Sides Of The Pond

Estelle's sophomore album "Shine" streeted April 29 in the States. It bows at No. 38 on the Billboard 200 on 15,000 copies, according to Nielsen SoundScan. In the United Kingdom, it entered the OCC albums chart at No. 6 on April 12 and has been

BPI-certified as silver (60,000 shipped).

Produced by Will.i.am, Mark Ronson and Wyclef Jean, "Shine" also features guest vocalists John Legend and Cee-Lo. Legend signed Estelle to his Atlantic imprint HomeSchool Records after being introduced to her by West.

The deal resulted from Estelle's 2007 decision to move her base to the States. "I just did what I thought was necessary," Estelle says. "I moved [to New York] last May."

Her American producers, Estelle says, did not dictate her musical direction. "They just said, 'Carry on doing what you're doing.'"

Atlantic Records U.K. president Max Lousada admits there was "an ambiva-

lence and apathy to Estelle" in Britain following her 2004 debut, "The 18th Day" (V2), which stalled at No. 35 on the OCC chart. But that changed, he says, once she released "an incredible record" with "American Boy."

"Part of her success is about the journey the public have seen her go through," Lousada adds. "For an urban-skewed [U.K.] female artist to be signed out of America is very unusual."

However, the London-born artist denies any resentment toward the British music industry. "It wasn't like, 'They let me down, so I went to America,'" she says. "I still feel like a British artist—but I'm now a worldwide artist."

In the United Kingdom, "American Boy" has enjoyed cross-format airplay from top 40 BBC Radio 1, AC BBC Radio 2 and urban digital station BBC 1Xtra.

The single's U.S. digital sales now stand at 108,000, according to Nielsen SoundScan. The video is airing on MTV, and the song is picking up spins on urban, rhythmic and top 40 radio.

"The fact that it is already a hit [and] established somewhere else has been able to help us knock all these stations down," Atlantic Records president Julie Greenwald says. The campaign has also included TV appearances on "Late Show With David Letterman," "The Ellen DeGeneres Show" and "Jimmy Kimmel Live."

Greenwald says Estelle has been "working her butt off" since last September, playing headline dates and support on Legend's shows plus regularly visiting radio stations.

"There are so many American artists validating her on the album," she says. "[And] when people see her [live], they're saying she's the real deal."

Despite the album's combination of rap, soul, reggae and pop, Estelle is being marketed as a top 40 artist. "I would compare her to Amy Winehouse and Corinne Bailey Rae," Greenwald says.

Estelle will play U.K. shows in June around the release of upcoming single "No Substitute Love," followed by European dates and a trip to Japan.

POP BY ANN DONAHUE

Fame Game

Will Scarlett Johansson's A-List Status Affect Her Waits Tribute?

Scarlett Johansson describes the recording of her Tom Waits covers album, "Anywhere I Lay My Head," as an "intimate experience—almost private, in a way."

Of course, when you're an actress, Louis Vuitton model and occasional tabloid fixture, pretty much nothing is private.

That's the challenge facing Atco/Rhino Records as it promotes the album, due May 20. Sure, Johansson is a familiar face—and name recognition is a definite marketing bonus—but the phrase "actress-turned-singer" is bound to set off warning bells.

"I don't think being a celebrity is a hindrance—I think it will get people curious," project manager Liuba Shapiro says. "It's not like a Paris [Hilton] brand. Scarlett has credible performances of acting."

Johansson's take on Waits, thanks in part to her teaming with TV on the Radio's Dave Sitek for production, as well as Yeah Yeah Yeahs guitarist Nick Zinner and David Bowie on backing vocals, is an atmospheric reinvention of the grav-

ely voiced singer's work. It's designed to appeal to a target group: those curious about Johansson's vocal prowess, Waits fans and those who like their melodies layered and dreamy.

The album has Waits' stamp of approval, Johansson says. "It would be mortifying otherwise. It's such a valentine for his work. I wanted to have that approval. Now I don't have to look out for him in a dark, crowded place."

Shapiro says first single "Falling Down" was released first through an exclusive on AOL's spinner.com, then via iTunes, imeem, the rest of AOL Music's family of sites, MySpace and Johansson's own Web page. It is also being worked to college radio in top markets. "We're trying to treat it as organically as possible, more in line of what we'd do with an indie artist," she says.

The video for "Falling Down"—a cinéma vérité look at a day in the life of Johansson, including photo shoots and kicking back with Salman Rushdie, directed by Bennett Miller of "Capote" fame—was given a



JOHANSSON

stair-step release as well, first exclusively to Yahoo for a week, then wide to MTV.

On top of that, there will be a collectible merch element to the album, with a 3,000-edition domestic and international vinyl release that has an advent calendar as part of the packaging.

In terms of touring, Johansson's schedule makes it difficult to plan dates—the album, in fact, was recorded last summer but could only be released now due to her schedule, the label says—as does her, as she puts it, "crippling stage fright."

Label execs are hoping she'll continue to pursue music. "I do think she could do another album, and it would be just as intriguing," Shapiro says.

ACTING UP Sure, the monikers "actress-turned-singer" and "celebrity-turned-singer" are frequently met with a sneer—but, as it turns out, notoriety does lead to album sales at the start of a singing career.

ZOEY DESCHANEL (as She & Him, with M. Ward)	
"Volume One" (2008)	41,000
PARIS HILTON	
"Paris" (2006)	194,000
LINDSAY LOHAN	
"Speak" (2004)	1.1 million
"A Little More Personal (Raw)" (2005)	305,000
JENNIFER LOPEZ	
"On the 6" (1999)	2.8 million
"J. Lo" (2001)	3.8 million
"J to Tha L-O! The Remixes" (2002)	1.5 million
"This Is Me... Then" (2002)	2.6 million
"Rebirth" (2005)	731,000
"Como Ama Una Mujer" (2007)	201,000
"Brave" (2007)	156,000
ASHLEE SIMPSON	
"Autobiography" (2004)	2.9 million
"I Am Me" (2005)	944,000
"Bittersweet World" (2008)	48,000

THE BILLBOARD REVIEWS

ALBUMS

ROCK

10 YEARS

Division

Producer: Rick Parasher
Universal Republic

Release Date: May 13

10 Years named its sophomore effort "Division" because of the internal strife it endured while trying to piece it together, but it's so cohesive, you wouldn't guess the band members were ever out of sync with each other. First single "Beautiful" gave 10 Years a good head start at radio, yet the somber track doesn't indicate how stimulating the rest of the material is on "Division." It steps off with catchy, flailing rocker "Actions and Motives" and follows up with similarly gratifying tracks like "Eleven"—our contender for the next single—and "Alabama." Sometimes it feels the band stands deep in the shadow of Tool on tracks like "Chemical Christ" and "All Your Lies," from the bass beats to the tightly measured guitar chords. Throughout 10 Years weaves excellent, accessible rock with lyrics that probe at big-picture issues with an insistent finger.—CLT

THE DRESDEN DOLLS

No, Virginia . . .

Producer: Sean Slade
Roadrunner Records

Release Date: May 20

Dresden Dolls vocalist Amanda Palmer is a show-

stopper. She can be as a calming as a member of a church choir or as towering as a Broadway lead, and the chaotic, piano-driven cabaret of the Dresden Dolls often requires Palmer to capture both extremes in a single verse. She'll have a starring role later this year when she releases her first solo effort, but in the meantime, the Dresden Dolls' "No, Virginia . . ." serves as a placeholder, a collection of odds and ends to tide fans over. Some cuts, like the cover of "Pretty in Pink," or the tensionless march of "Mouse and the Model," didn't need to be resurrected. But others, like the singalong rolling notes of "Sorry Bunch" or "Night Reconnaissance," a multipart romp about middle-class vagrants, can stand with the Dolls' A-sides.—TM

DEATH CAB FOR CUTIE

Narrow Stairs

Producer: Chris Walla
Atlantic

Release Date: May 13

Death Cab for Cutie, that poster boy for sensitive indie pop, prove it has some balls behind all that pretty, "OC"-approved music with "Narrow Stairs." The follow-up to 2005's "Plans," the group's second Atlantic outing, is a welcome growth musically and thematically: The songs here hit with a full-on assault of crunching guitar riffs, distorted, cracked vocals

DUFFY

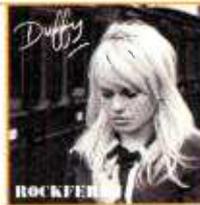
Rockferry

Producers: various
Mercury

Release Date: May 13

The recent surge of Europeans

retrofitting and upgrading 1960s soul rolls on in swirling style with this debut from Duffy, a Welsh singer/songwriter from the school of jazzy chanteuses who are here to maximize the international-but-not-too-international-for-Starbucks style, but sound quite lovely doing it anyway. "Rockferry" hits the major notes: "Warwick Avenue" is a string-smooched jazz number, the title cut is a towering wall of piano-powered sound with moody lyrics, and first single "Mercy" is about as summery as summery gets. Like all such records, "Rockferry" splits its time between paying tribute to its source material and knocking it off, but its principal's vocals, and generally pleasing wall-of-sound treatment, make it a good move anyway.—JV



and walls of disorienting feedback, while lyrically, frontman Ben Gibbard visits the moodier and darker corners of his mind. A lumbering bass lingers behind a stalker on the loose on the eight-minute "I Will Possess Your Heart," the guitars driving "Cath . . ." venture close to alt-country territory, and "Pity and Fear" grooves with a jungle-like beat. Fundamentally, it's still the Death Cab you know and love, now just a little rougher around the edges.—JM

BLOWING TREES

Blowing Trees

Producer: Dave Castell
Glassnote Records

Release Date: March 18

Drawing from influences as diverse as Pink Floyd, the Flaming Lips and Radiohead, San Antonio-bred Blowing Trees demonstrated at this year's South by Southwest that they know how to have a good time. Known for a feverish following and energetic live shows, they wrangled producer Dave Castell—who forged hits for Blue October and Deep Blue Something—for their debut self-titled set. What emerges is a hook-laden 12-track journey that swirls between psychedelic and anthemic, lyrically taking on the state of the world today. Lead singer Chris Maddin's vocals soar to Himalayan heights as he addresses war in "Airplane Fixation" and relationships in "A

Different Time." With a strong endorsement from rock historian and Sirius Satellite personality Matt Pinfield, Blowing Trees are primed to blossom.—AV

3 DOORS DOWN

3 Doors Down

Producer: Johnny K.
Universal Republic

Release Date: May 20

Great rock bands know how to not only shake listeners with thundering guitars, but also feed their souls with thoughtful lyrics that echo the complexities of the human experience. 3 Doors Down succeeds powerfully on both levels with this brilliant album. The band's fourth studio set is already off to a great

start at radio with the hit "It's Not My Time," just one of 12 memorable tracks: "Train" is a hard-edged anthem about escaping to a better life, and "Citizen Soldier," written at the request of the National Guard to be used in promotional spots, is a musically aggressive and lyrically poignant tribute to those serving in the military. Taut musicianship, well-crafted songs and potent vocals make this a landmark album in an already multiplatinum career.—DEP

OLD 97'S

Blame It on Gravity

Producer: Salim Nourallah
New West

Release Date: May 13

Old 97's may have begun their days injecting their ragged, sandy alt-country with frenetic punk energy, but on this, their first record in four years, the focus is squarely on hooks, pop crunch and a sense of fun not always apparent in their recent records. "Blame It on Gravity" is a fevered, carbonated affair, especially on the jingly "No Baby I," the extremely sticky "My Two Feet" and opener "The Fool," which also benefits from a solid helping of Rhett Miller's tricky, narrative wordplay. But the band scores well on the slow numbers too—"Color of a Lonely Heart Is Blue" is a near-perfect country weeper for a summer's

night (penned by bassist Murry Hammond, no less). Comfortable and confident all the way through, and a highly welcomed return.—JV

POP

COLTON FORD

Tug of War

Producer: Quentin Harris
Outsider Music

Release Date: April 29

A good number among Colton Ford's target audience are well-acquainted with the singer's original line of work, since gay culture tends to joyfully merge all forms of grown-up entertainment. Ford isn't denying his superstar adult film roots in "Tug of War," whose accompanying videoclip for beat-happy single "That's Me" features the macho hunk shaving and showering in stages of undress. "Tug" is replete with thick thumps and breathy, layered vocals, alongside formidable singalong choruses—and he's proved chart prowess with 2004's top 10 "Signed, Sealed, Delivered" with Pepper Mashay. Ford also delivers some artful moments here, foremost in the sweet love ballad "Wait for Me," where he conjures Jon Secada, and "Bluntly Speaking," featuring Monique Bingham, a sensual jam that graduates from the gay ghetto with true top 40 potential. A steel-solid second act.—CT

PURENRG

Here We Go Again

Producers: Mark Hammond,
Rob Hawkins

Word Entertainment

Release Date: April 29

These three talented youngsters—Carolyne Meyers, 13; Jordan Yates, 15; and Caroline Williams, 12—know how to deliver bright and bouncy pop that is deliciously infectious. Once again turning to producers Mark Hammond and Rob Hawkins, PureNRG manages to avoid the dreaded sophomore slump; the title track is a buoyant anthem that will have soccer moms and their offspring singing along in minivans across America. "Girls Can Change the

THE BLACK ANGELS

Directions to See a Ghost

Producer: Erik Wofford
Suretone/Light in the Attic

Release Date: May 13

If you missed the Black Angels' full-length debut, "Passover," in 2006, let this effort be a reminder of your mistake. This troupe cranks out hazy, dark rock'n'roll—real, honest-to-God rock'n'roll—with disarming ease. From the ominous, churning guitars and moaning toms on opener "You on the Run" to the 16-plus minutes of epic closer "Snake in the Grass," the quartet borrows from the sludgy psych of the Velvet Underground, squeals through the Jesus and Mary Chain and tops it off with singer Alex Maas' creep-tastic, reverb-drenched howl. The breakdowns on songs like "Dee-ree-Shee" and "You in Color" truly highlight each member's technical and dynamic abilities; the crescendos emphasize their quantum power to make great art as a group.—KH



BABYLON CIRCUS

Dances of Resistance

Producer: Babylon Circus
Mr Bongo Records

Release Date: April 29

This 10-man French crew has a tremendously entertaining album in hand with "Dances of Resistance." The disc opens with the title track, a whirlwind of high-energy ska, then doubles the dosage with the frantic "No Competition," rolls through a circus-like interlude appropriately titled "Circus" and finally delivers a tune in French, "De la Musique et du Bruit." At this point the ruling vibe is evident—full-tilt ska and dancehall reggae married to quirky lyrics. Case in point: "Mr. Clown," a midtempo number with a terrific rhythmic bounce and a sly, sardonic lyric that's as suggestive of a Fellini scenario as a piece of music can be. Different textures occasionally surface, offering brief respites from the furious pace, as on the jazzy "Interlude Barbare" or the Balkan Gypsy feel of "Parade Acoustique."—PVV



THE BILLBOARD REVIEWS

SINGLES

World" is an empowering anthem for the tween set, while "BFF" is unbridled fun. As enjoyable as the uptempo numbers are, the highlight of the album is the beautiful cover of the Nicole C. Mullen ballad "Call On Jesus." With exposure on Radio Disney, the group's first effort earned it fans among mainstream and Christian consumers alike, and this engaging collection should continue the momentum.—DEP

ELECTRONIC

ARMIN VAN BUUREN

Imagine

Producer: Armin Van Buuren

Ultra Records

Release Date: May 6

▶ Trance is dance music's hair metal; all drama, riffs and power chords. Armin Van Buuren's brand of it is more Bon Jovi than Poison. First single "Going Wrong," with throaty vocalist Chris Jones, could pass as a BJ remix, with loose guitar strums and self-righteous lyrics under a shower of synth. Beyond that cut, the Dutchman's third studio album opts for lushness over firepower, featuring soft-voiced females on the eight remaining vocal tracks. The melodies are simple, but Van Buuren packs some surprises, like the '80s freestyle feel of the impossibly pretty "In and out of Love" and the restrained anger of belter "Unforgivable." It's not quite nuance, but he's got an ear for what works.—KM

LATIN

BABASÓNICOS Mucho

Producer: Babasónicos

Universal Music Latino

Release Date: May 13

"A little self-criticism wouldn't be bad for you," Babasónicos' Adrián Dárgelos sings on "Nosotros," from the Argentine rock quintet's latest album. The group puts its own self-effacing spin on tracks that range from Beach Boys-ish balladry to rockabilly and garage rock, with a little new wave thrown in for good measure. While the songs are uniformly well-written and enjoyable, it is the louder stylistic statements ("Microdancing," "Estoy Rabioso") that leave the biggest impressions, while the quieter ones will likely float away from all but the biggest fan. This is a literate, well-crafted album that won't change your life, but it'll make for a fun presentation when the band takes its show on the road.—ABY

RAP

EMMANUEL JAL Warchild

Producers: Roachie,

Silvastone

Sonic360

Release Date: May 13

There's no doubting the chilling authenticity of this rapper's tales of urban warfare. At the age of 8, Emmanuel Jal became a child soldier for the Sudan People's Liberation Army, a horrific experience he pours into the songs on "Warchild," his solo follow-up to a 2005 disc he made with Sudanese singer/oud player Abdel Gadir Salim. Jal's lyrics are clearly the focus here—"I believe I survived for a reason to tell my story to touch lives," he declares in the title track—but producers Roachie and Silvastone anchor the MC's flow with casually globe-trotting tracks whose warm melodicism recalls recent work by Wyclef Jean.—MW

COUNTRY

ALAN JACKSON

Good Time (3:45)

Producer: Keith Stegall

Writer: A. Jackson

Publishers: EMI April/

Tri-Angels, ASCAP

Arista Nashville

▶ The second single and title track from Alan Jackson's chart-topping "Good Time" is a percolating uptempo tune about letting off steam after a long work week. As on many previous hits, Jackson pens a slice-of-life lyric that country listeners will readily identify with, as our blue-collar hero cashes his check, cleans his truck, puts on his hat and hits the town. As usual, Jackson delivers an engaging performance, while Keith Stegall's fiddle-laced production is perfection. It's a high-spirited country anthem for everyone out there working for the weekend.—DEP

ROCK

WHITESNAKE

Lay Down Your Love

(6:01)

Producers: David Coverdale,

Doug Aldrich, Michael

McIntyre

Writers: D. Coverdale,

D. Aldrich

Publishers: Laying West

Music/Cynjas Music, ASCAP

SPV/Steamhammer

▶ Whitesnake wouldn't be Whitesnake if its lineup wasn't evolving and David Coverdale didn't howl about love. Both bases are covered on new album "Good to Be Bad." All that's left is to crank up the volume and nod your head to the bluesy Friday-night rock Coverdale is now perpetuating with ace musicians Doug Aldrich, Reb Beach, Timothy Drury, Uriah Duffy and Chris Frazier. Whitesnake sheds the skin of thick production for first single "Lay Down Your Love," letting guitars squeal with gritty tone instead of pumping the distortion. "Feels so good since I found you/You're my one and only dream come true," Coverdale sings, again giving men license to croon about their ladies to a mas-

culine track. Whitesnake's style has matured without sounding like it's aged—high praise for a band that's turning the big 3-0.—CLT

AC

CLAY AIKEN

On My Way Here (4:30)

Producer: Kipper

Writers: R. Tedder, H. Davis,

C. Faulk

Publishers: various

RCA

▶ Clay Aiken readily admits that despite massive retail and touring success, radio has never been a particularly tight ally. So he recorded "On My Way Here," his first new album of original material in five years, with an eye on simply finding songs that fit him—and lo and behold, the title track could well be one that AC radio embraces. First, it's co-written by OneRepublic's Ryan Tedder, who has worked with Leona Lewis, Natasha Bedingfield and dozens of other hitmakers. Second, the lyric offers that rare message you actually listen to: "I've seen the best, the worst/I wouldn't change what I've been through/I've touched the sky, hit the wall, but did what I had to/On my way here." Aiken was so moved by this song that it

COLDPLAY

Violet Hill (3:21)

Producers: Brian Eno, Markus Dravs

Writers: G. Berryman, J. Buckland,

W. Champion, C. Martin

Publishers: Universal/MGB Songs,

ASCAP

Capitol

You can't miss Brian Eno's imprint on "Violet Hill," the lead single from Coldplay's fourth studio album, "Viva La Vida or Death and All His Friends." The legendary U2 producer, with Markus Dravs, takes the London-based quartet from straightforward balladry to a more blues-based approach. A dramatic departure from hits like "Clocks" and "The Scientist," "Violet Hill" shifts effortlessly from piano to distorted guitars and back again, anchored by a fervent beat. Vocalist Chris Martin sticks to favored themes like love and reconciliation, but the mood has changed from optimism to wariness. So far, the experimentation has been warmly received: After "Violet Hill" was offered as a free download on coldplay.com in April, fans responded by promptly crashing the site. The release, which showcases Coldplay's renewed energy and purpose, is now crashing onto playlists across multiple formats.—AC



locked in an album theme about growing up and lessons learned. The singer might be accused of excess bravado in the past, but here, he delivers a restrained performance, still ever-emotive. Claymates—who proved tenacity by supporting en masse his just-wrapped Broadway run in "Spamalot"—will be re-

duced to tears, but even those who have dismissed Aiken in the past will find this "Way" convincing.—CT

DANCE

JENNA DREY

All Out of Love (3:18)

Producers: Giuseppe D.,

Kevin Churko

Writers: G. Russell, C. Davis

Publishers: Nottsongs/

Careers BMG, BMI

Robbins Entertainment

▶ Robbins has demonstrated marketing muscle time and again, most triumphantly via top 40 top 10 "Everytime We Touch" from Cascada. Its latest offering delivers a full-on uptempo camp version of Air Supply's 1980 No. 2 "All Out of Love," sung by dance diva and classically trained three-octave vocalist Jenna Drey. As always, a maelstrom of mixes are presented to enchant the masses; best is the unbridled Harris/Frangioni Radio Reprise, begging for dance radio play, while the ballad Candlelight mix could expose a new top 40 generation to the lovelorn lyric. Dancefloors are indulged with Giuseppe D.'s Full of Breaks Dance mix. As always, something for everyone. An "All-Out" guilty pleasure.—CT

DELTA GOODREM

In This Life (3:50)

Producer: John Shanks

Writers: D. Goodrem, S. Crichton,

T. James, B. McFadden

Publishers: various

Mercury/Decca

At last. Aussie Delta Goodrem has scored eight No. 1 singles at home since 2003, while the first of her three albums spent 29 weeks at No. 1; she's also a mainstay across much of Europe. Goodrem was signed for a minute to Columbia in the United States in 2005, where single "Lost Without You" grazed the AC top 20. Now former Sony honcho David Massey, installed as president of resurrected Island Def Jam imprint Mercury, is championing the stunning 23-year-old singer/songwriter here—and he means business. Oz chart-topper "In This Life" is an ideal vehicle to fuel horsepower, showcasing frantic piano, turbine tempo, a singalong lyric about giving into love ("Three steps fight an honest fight/Two hearts can start a fire/One love is all I need, in this life") and a vocal that illustrates incomparable prowess—not to mention Goodrem's heaping media-friendly persona. The world knows Delta on a first-name basis. It's high time America got with the program.—CT



LEGEND & CREDITS

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

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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.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



THE HIGH LIFE

>> At No. 12 on the Billboard 200, Steve Winwood debuts with "Nine Lives," his first new album in nearly five years. It's his highest-charting album since "Roll With It" hit No. 1 in 1988. Last week Winwood performed on "Good Morning America" and "Today."

MODERN TIMES

>> After only three weeks on Modern Rock, Weezer's "Pork and Beans" makes the quickest climb to No. 1 since September. Meanwhile, Coldplay's "Violet Hill" bows at No. 17, the chart's highest debut since Foo Fighters' "The Pretender" last fall (No. 16).



FUNK PHENOM

>> Brian Culbertson's "Bringing Back the Funk" lands at No. 1 on Top Contemporary Jazz Albums with 7,000, the best sales week of his career. It's the third No. 1 for the multi-instrumentalist.

CHART BEAT

>> Three-and-a-half years after making his Billboard Hot 100 debut, Jesse McCartney earns his first top 10 hit as an artist, thanks to the 14-10 advance of "Leavin'" (Hollywood). McCartney is also in the top 10 as a songwriter. Along with OneRepublic's Ryan Tedder, he penned Leona Lewis' "Bleeding Love," which is in its fourth frame as leader of the pack.

>> Tim McGraw keeps his almost perfect record up to date on Top Country Albums. His latest CD debuts in pole position and is his 10th No. 1 out of 11 chart entries.

>> Fred Bronson also goes into so so Def territory, noting the No. 5 debut for Def Leppard's "Songs From the Sparkle Lounge," the group's highest debut and highest-charting album since "Adrenalize" in 1992.

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

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Madonna Makes Global Chart Noise

Timing is everything, Madonna.

Given the sales pattern of recent years, there is no shame in first-week sales of 280,000 for her new "Hard Candy" coming in softer than first-week sales of her last studio album.



After all, with album sales in 2007 down 15% from 2006, and this year's pace off by 11%, artists who have topped the Billboard 200 in recent months have often done so with slower starts than they saw earlier.

In March, for example, Janet Jackson's 181,000-unit opener for "Discipline" was 39% lighter than the launch of her 2006 chart-topper "20 Y.O.," while recent No. 1 bows by Alan Jackson,

Jay-Z and Rascal Flatts each began with smaller starts than their prior albums had.

But just two weeks after another tenured chart queen, Mariah Carey, scored a career-best first week, Madonna's opener falls 20% lighter than the start of her 2006 album "Confessions on a Dance Floor."

Even though Madonna's start looks impressive in the context of 2008—the third-largest stanza by any album this year—comparisons to the 463,000-unit bow by Carey's "E=MC²" are inevitable. Madonna's landmark full-services contract with Live Nation only adds more scrutiny to the total earned by the seventh No. 1 album of her career.

Among female artists, only Barbra Streisand, with eight No. 1s, has more chart-toppers.

Of course, given the ardent fan bases that Madonna and Carey each command, major catfight squabbling will surround artist-dedicated Web sites and blogs. Fans of the latter will brag their gal not only sold more, but did so 18 years after her career began. Madonna's minions can brag their fave scored No. 1 status in more global territories than Carey.

Warner Music Group reports "Hard

Candy" was No. 1 in 24 markets outside the United States, including 15 of the territories represented on the Hits of the World menu at billboard.biz. Included in Madonna's No. 1 parade are Japan, the United Kingdom, Germany and France.

In contrast, Carey did not score any No. 1s in the territories Billboard tracks outside the States. "Candy" tops Billboard's Albums Eurochart, compared with a No. 3 peak for "E=MC²." Each of Madonna's last three studio albums before "Candy" bowed at No. 1 on the Eurochart: "Dance Floor," "American Life" (2003) and "Music" (2000).

In addition, this week her "4 Minutes," featuring Justin Timberlake, is also perched at No. 1 on Euro Digital Songs, along with No. 1s on the Radio Airplay and Single Sales Eurocharts.

Back home, both chart divas' lead singles have sold well. Madonna's "4 Minutes" has moved 1.8 million downloads in seven weeks, according to Nielsen SoundScan, averaging almost 169,000 per frame. Carey's "Touch My Body" has moved 869,000 in six weeks, an average of nearly 145,000 per week, to go along with the 742,000 copies her album has sold in three weeks' time (now No. 2, 95,000).

Madonna's song has sold more, but

Carey's has found more traction at radio, reaching No. 2 on the all-format Hot 100 Airplay, where "4 Seconds" advances 13-11.

Carey also had a busier promotional ramp-up than Madonna, as "E=MC²" took her on a TV trail that included "American Idol," "The Oprah Winfrey Show" and "Good Morning America," while Madonna's only major tube exposure during release week was a visit to BET's "106 & Park."

Whether Carey's additional TV and radio impressions explain why her first week was 183,000 copies stronger than Madonna's is a debate I will leave to these artists' fans. Given today's music landscape, both ladies' projects look like success stories to me.

KING FOR A DAY: It appears that neither Madonna nor Mariah Carey will lead next week's Billboard 200. Instead, a veteran artist whose career dates back longer than Madonna's appears in line for his first No. 1 set.

Neil Diamond's "Home Before Dark" led Nielsen SoundScan's May 7 Building chart, with unweighted first-day sales of 30,000 at nine top accounts. A source close to the album projects a start of at least 125,000 copies. ****

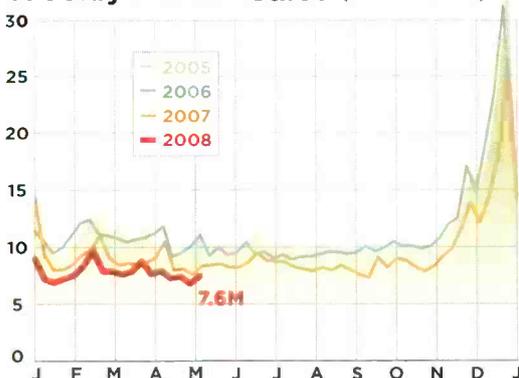
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,557,000	1,225,000	19,289,000
Last Week	6,869,000	1,129,000	19,032,000
Change	10.0%	8.5%	1.4%
This Week Last Year	8,434,000	878,000	15,082,000
Change	-10.4%	39.5%	27.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	160,043,000	141,821,000	-11.4%
Digital Tracks	295,848,000	379,517,000	28.3%
Store Singles	738,000	545,000	-26.2%
Total	456,629,000	521,883,000	14.3%
Albums w/TEA*	189,627,800	179,772,700	-5.2%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

CD	143,571,000	119,558,000	-16.7%
Digital	15,999,000	21,667,000	35.4%
Cassette	138,000	39,000	-71.7%
Other	335,000	557,000	66.3%

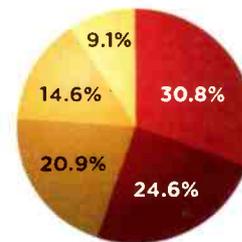
For week ending May 4, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

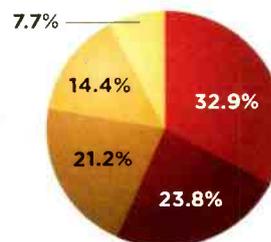
Distributors' Market Share: 03/31/08-04/27/08

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 102 adult contemporary stations and 69 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

MAY 17 2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	#1 LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	1	12	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
3	2	14	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
4	5	9	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
5	4	14	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
6	6	12	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
7	7	17	LOVE SONG	SARA BAREILLES (EPIC)
8	9	10	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
9	8	22	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
10	10	29	LOW	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)
11	13	7	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
12	15	6	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
13	16	9	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
14	25	5	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
15	14	16	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
16	11	17	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
17	20	11	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
18	23	7	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)
19	18	11	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBOW/WARNER BROS. (NASHVILLE)/WRN)
20	12	34	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
21	19	35	NO ONE	ALICIA KEYS (MBC/J.RMG)
22	17	12	I SAW GOD TODAY	GEORGE STRAIT (MCA/NASHVILLE)
23	22	21	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
24	21	13	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL/NASHVILLE)
25	27	11	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)

1,289 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	8	I'M STILL A GUY	BRAID PAISLEY (ARISTA/NASHVILLE)
27	24	20	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
28	33	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
29	26	14	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
30	30	12	LOVE IS A BEAUTIFUL THING	PHIL VASSAR (UNIVERSAL SOUTH)
31	38	2	LOVE IN THIS CLUB, PART II	USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)
32	32	8	EVERY DAY	RASCAL FLATTS (LYRIC STREET)
33	29	34	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
34	35	40	PARALYZER	FINGER ELEVEN (WIND-UP)
35	41	4	BETTER AS A MEMORY	KENNY CHESENEY (BNA)
36	36	11	WHATEVER IT TAKES	LIFHOUSE (Geffen/InterScope)
37	42	5	LAST NAME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
38	60	2	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
39	55	2	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
40	31	23	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
41	43	10	LOVE DON'T LIVE HERE	LADY ANTEBELLUM (CAPITOL/NASHVILLE)
42	46	5	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
43	48	6	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
44	44	31	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
45	51	4	SAY	JOHN MAYER (AWARE/COLUMBIA)
46	37	15	WHAT KINDA GONE	CHRIS CAGLE (CAPITOL/NASHVILLE)
47	61	4	LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)
48	50	5	BACK WHEN I KNEW IT ALL	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)
49	39	37	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
50	52	6	CUSTOMER	HAHEEM DEVAUGHN (JIVE/ZOMBA)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	#1 FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	★
2	1	37	LOVE SONG	SARA BAREILLES (EPIC)	
3	3	21	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M OCTONE/INTERSCOPE)	
4	4	26	WHATEVER IT TAKES	LIFHOUSE (Geffen/InterScope)	★
5	5	30	SORRY	BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)	
6	8	16	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	★
7	6	20	SAY	JOHN MAYER (AWARE/COLUMBIA)	
8	12	5	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	★
9	7	20	THESE HARD TIMES	MATCHBOX TWENTY (MELISSA/ATLANTIC)	★
10	9	16	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	★
11	10	12	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)	★
12	11	41	PARALYZER	FINGER ELEVEN (WIND-UP)	
13	15	7	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	★
14	13	31	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
15	14	28	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	★
16	16	10	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	★
17	19	6	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
18	17	13	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
19	18	10	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN/CAPITOL)	
20	20	7	NEW SOUL	Yael Naim (Tou Tou/Tard/Atlantic)	★
21	24	8	MERCY	DUFFY (MERCURY/IDJMG)	
22	21	14	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
23	23	12	SAY IT AGAIN	MARIE DIBBY (HOLLYWOOD)	
24	26	6	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
25	27	6	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	40	#1 BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	★
2	2	17	LOVE SONG	SARA BAREILLES (EPIC)	★
3	3	17	LOST	MICHAEL BUBLE (143/REPRISE)	★
4	4	45	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	★
5	5	27	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	★
6	6	19	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	★
7	7	52	HOME	DAUGHTRY (RCA/RMG)	★
8	8	39	WHO KNEW	PINK (LAFACE/ZOMBA)	★
9	9	18	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	★
10	10	19	NO ONE	ALICIA KEYS (MBC/J.RMG)	★
11	11	17	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
12	15	4	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
13	13	13	BUSY BEING FABULOUS	EAGLES (EPC)	★
14	12	14	IN MY ARMS	PLUMB (CUMB REPRISE)	★
15	17	10	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
16	14	12	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
17	16	11	FORGIVE ME	CHOTE (J&H ENT)	
18	18	9	SAY	JOHN MAYER (AWARE/COLUMBIA)	
19	19	9	FALL	KIMBERLEY LOCKE (CUMB/REPRISE)	
20	20	4	AWAKE	JOSH GROBAN (143/REPRISE)	
21	22	4	IN GOD'S HANDS	HELLY FORTADO FEAT. WETH UNDERWOOD (Geffen/InterScope)	
22	21	6	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M OCTONE/INTERSCOPE)	
23	23	6	FIND YOUR OWN WAY HOME	REO SPEEDWAGON (SPEEDWAGON/INTERSCOPE)	
24	28	2	I THOUGHT I'D SEEN EVERYTHING	BRYAN ADAMS (WARRNER)	
25	24	4	WHATEVER IT TAKES	LIFHOUSE (Geffen/InterScope)	★

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	■
2	3	7	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
3	2	6	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
4	11	11	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
5	4	17	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	■
6	5	12	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	●
7	9	2	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
8	7	10	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	■
9	6	2	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
10	10	18	SAY	JOHN MAYER (AWARE/COLUMBIA)	
11	8	6	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
12	13	8	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
13	25	2	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	2
14	17	15	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	3
15	12	22	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
16	16	5	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)	
17	15	26	LOVE SONG	SARA BAREILLES (EPIC)	2
18	14	26	LOW	FLO RIDA FEAT. T-PAIN (PDE BOY/ATLANTIC)	3
19	29	5	IN LOVE WITH A GIRL	GAVIN DEGRAW (J.RMG)	
20	20	22	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
21	-	1	GIVE IT 2 ME	MADONNA (WARNER BROS.)	
22	18	19	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	●
23	24	6	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
24	21	6	PARTY PEOPLE	FERGIE (DEBBY/UNIVERSAL MOTOWN)	
25	19	11	ELEVATOR	FLO RIDA FEAT. TIMBALAND (PDE BOY/ATLANTIC)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	37	4	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
27	31	8	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
28	-	1	WE MADE IT	HUSTA RHYMES FEAT. LINKIN PARK (AFTERMATH/INTERSCOPE)	
29	26	32	OUR SONG	TAYLOR SWIFT (BIG MACHINE)	■
30	23	23	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	■
31	34	14	WHATEVER IT TAKES	LIFHOUSE (Geffen/InterScope)	
32	63	2	MERCY	DUFFY (MERCURY/IDJMG)	
33	30	8	SHAWTY GET LOOSE	LIL IMMA FEAT. CHRIS BROWN & T-PAIN (FAMLIAR FACES/JIVE/ZOMBA)	
34	42	3	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
35	28	17	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)	
36	35	8	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	
37	44	3	I'M YOURS	JASON MRAZ (ATLANTIC)	
38	33	21	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
39	32	8	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)	
40	43	6	ALL AROUND ME	FLYLEAF (A&M OCTONE/INTERSCOPE)	
41	22	3	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)	
42	-	1	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
43	27	20	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
44	-	1	SWEET AND LOW	AUGUSTANA (EPIC)	
45	40	14	NEW SOUL	Yael Naim (Tou Tou/Tard/Atlantic)	
46	36	13	NINE IN THE AFTERNOON	PARANIC AT THE DISCO (DECAVOYANCE/FUELED BY RAMEN/RRP)	
47	38	29	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	●
48	-	1	SWEET CAROLINE (GOOD TIMES NEVER SEEMED SO GOOD)	NEIL DIAMOND (UNI/MCA/UMW)	
49	39	8	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
50	-	1	DREAMS COLLIDE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	45	7	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL/NASHVILLE)	
52	49	5	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	
53	57	2	CLOSER	NE-YO (DEF JAM/IDJMG)	
54	50	6	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)	
55	48	40	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
56	52	9	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	
57	75	2	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
58	-	1	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
59	60	13	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
60	47	32	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)	■
61	59	43	PARALYZER	FINGER ELEVEN (WIND-UP)	■
62	61	21	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M OCTONE/INTERSCOPE)	
63	46	11	KILLA	CHERISH FEAT. YUNG JOC (MUSIC LINE/CAPITOL)	
64	54	34	NO ONE	ALICIA KEYS (MBC/J.RMG)	2
65	68	41	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
66	58	5	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBOW/WARNER BROS. (NASHVILLE)/WRN)	
67	41	15	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)	
68	73	42	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
69	53	15	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
70	71	2	I WILL POSSESS YOUR HEART		

See below for complete legend information

MAY 17 2008 POP Billboard

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
2	2	23	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
3	3	7	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
4	4	11	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	5	8	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
6	6	14	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
7	17	15	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
8	7	27	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
9	9	28	LOVE SONG	SARA BAREILLES (EPIC)
10	13	10	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
11	8	12	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
12	14	6	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
13	11	23	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
14	12	27	LOW	FLO RIDA FEAT. T-PAIN (P.O.E. BOY/ATLANTIC)
15	10	23	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
16	15	2	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
17	16	25	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
18	21	19	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	18	21	SAY	JOHN MAYER (AWARE/COLUMBIA)
20	19	24	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
21	20	15	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
22	23	8	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
23	27	7	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
24	22	17	ALL AROUND ME	FLYLEAF (A&M/OUTLINE/INTERSCOPE)
25	33	10	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
26	26	32	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
27	34	12	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)
28	25	36	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
29	31	20	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
30	24	14	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
31	30	10	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
32	35	13	ELEVATOR	FLO RIDA FEAT. TIMBALAND (P.O.E. BOY/ATLANTIC)
33	30	17	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
34	44	2	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
35	32	18	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
36	36	3	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
37	29	22	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
38	38	30	TAKE YOU THERE	SEAN KINGSTON (BELLUGA HEIGHTS/EPIC)
39	39	6	PARTY PEOPLE	NELLY FEAT. FERGIE (DEERTY/UNIVERSAL MOTOWN)
40	41	9	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
41	1	1	GIVE IT 2 ME	MADONNA (WARNER BROS.)
42	43	6	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
43	37	15	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
44	58	3	MERCY	DUFFY (MERCURY/IDJMG)
45	42	9	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHA COLE (1720/UNIVERSAL REPUBLIC)
46	61	3	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)
47	1	1	WE MADE IT	BUSTA RHYMES FEAT. LINKIN PARK (AFTERMATH/INTERSCOPE)
48	48	17	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
49	50	10	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
50	45	9	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR)

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

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

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
2	2	21	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
3	4	11	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
4	3	24	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
5	1	10	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
6	5	18	LOVE SONG	SARA BAREILLES (EPIC)
7	9	7	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
8	7	22	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	12	8	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
10	10	27	LOW	FLO RIDA FEAT. T-PAIN (P.O.E. BOY/ATLANTIC)
11	6	20	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
12	15	7	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
13	11	12	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
14	16	4	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
15	13	24	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
16	14	22	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
17	17	14	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
18	20	11	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
19	18	11	ALL AROUND ME	FLYLEAF (A&M/OUTLINE/INTERSCOPE)
20	24	10	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	25	5	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
22	19	13	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
23	21	26	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
24	25	8	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
25	31	4	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
2	2	1	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
3	3	2	SHINE	ANNA NALICK (EPIC)
4	4	7	NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
5	5	5	HEY SHAWTY	KING K FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
6	6	4	DON'T YOU EVAH	SPOON (MERGE)
7	7	6	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
8	8	43	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
9	9	5	WE FLY	AG (WIRECKLESS/ENTERTAINMENT)
10	10	61	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
11	11	22	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
12	12	60	LET ME SEE SOMETHING	AG & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
13	13	13	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
14	14	89	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
15	15	34	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
16	16	5	TO ALL MY HUSTLERS	CHAIN GANG PAROLEES (SODA FREE T.M.G. STREET PRIDE)
17	17	5	I WANT TO KNOW YOU FOREVER	PETRELLA (ON GARAGE BAND/ROUND T.M.G. STREET PRIDE)
18	18	6	GET THAT FAR	NAT BURN (TV/OMNI)
19	19	13	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
20	20	5	A SONG FOR YOU	BIZZY BONE (AFTER PLATINUM)
21	21	1	PRO NAILS	KID SISTER FEAT. KANYE WEST (DOWNTOWN/ATLANTIC)
22	22	4	THE LIFE	PRODIGY (AAO/VOX)
23	23	12	A&E	GOLDFRAPP (MUTE)
24	24	3	RINGTONES	ENVY (V5)
25	25	109	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	NEW	1	#1 UP CLOSE WITH JOSH GROBAN	143/REPRISE MUSIC VIDEO/WARNER MUSIC VISION 474172 EX (5.98 DVD)	Josh Groban	
2	1	12	THE ADVENTURES OF MIMI	IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
3	2	21	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
4	3	5	****: LIVE IN PHOENIX	FUELED BY RAMEN/ISLAND UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
5	151	151	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
6	6	24	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 15087 (14.98 DVD)	Beyonce	
7	4	5	HOW TO BE A MEGASTAR LIVE!	RHINO HOME VIDEO/WARNER MUSIC VISION 447292 (19.98 DVD)	Blue Man Group	
8	13	3	ROCK OF AGES	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44824 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
9	7	7	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
10	11	207	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
11	8	23	FUTURESEX/LOVESHOW: LIVE AT MADISON SQUARE GARDEN	JIVE/ZOMBA VIDEO/SONY BMG VIDEO 19336 EX (19.98 DVD)	Justin Timberlake	5
12	9	25	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
13	10	24	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
14	NEW	NEW	ZAPPA PLAYS ZAPPA	RIZOH & TIE/SONY BMG VIDEO 82994 (24.98 DVD)	Zappa Plays Zappa	
15	NEW	NEW	CLASSIC ALBUMS: PLASTIC ONO BAND	EAGLE VISION/EAGLE ROCK 30248 (14.98 DVD)	John Lennon	
16	12	4	LIVE FROM PHILADELPHIA	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 711228 (14.98 DVD)	John Legend	
17	NEW	NEW	INDESCRIBABLE	SIXTEENS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
18	19	9	ALIVE: MUSIC&DANCE	GARDEN CITY 4619 (15.98)	John Tesh	
19	14	32	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
20	16	2	CLASSIC ALBUMS: THE DOORS	EAGLE VISION/EAGLE ROCK 30243 (14.98 DVD)	The Doors	
21	NEW	NEW	DONIZETTI: LA FILLE DU REGIMENT	VIRGIN CLASSICS/EMM MUSIC VIDEO 19002 (24.98 DVD)	Nataie Dessay/Juan Diego Florez	
22	17	64	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
23	22	13	LIVE AFTER DEATH	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 22737 (19.98 DVD)	Iron Maiden	
24	RE-ENTRY	RE-ENTRY	RUNNING DOWN A DREAM: AN AMERICAN ODYSSEY	WARNER HOME VIDEO/WARNER MUSIC VISION 121916 (29.98 DVD)	Tom Petty And The Heartbreakers	
25	20	24	MTV UNPLUGGED IN NEW YORK	DGC/UMC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	4	#1 4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
2	1	4	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY (LAFACE/ZOMBA)
3	3	9	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
4	2	6	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
5	6	8	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
6	13	2	TEENAGE LOVE AFFAIR	ALICIA KEYS (MCA/JRMG)
7	8	3	MERCY	DUFFY (MERCURY/IDJMG)
8	12	8	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
9	9	3	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	11	3	PARTY PEOPLE	NELLY FEATURING FERGIE (DEERTY/UNIVERSAL MOTOWN)
11	15	3	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
12	7	5	GOT ME GOING	DAY26 (BAD BOY/ATLANTIC)
13	4	10	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
14	20	2	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
15	21	3	STAY DOWN	MARY J. BLIGE (MCA/ARCH/GEFFEN/INTERSCOPE)
16	19	13	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
17	18	3	HEAVEN SENT	KEYSHIA COLE (MCA/GEFFEN/INTERSCOPE)
18	NEW	NEW	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
19	23	3	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)
20	RE-ENTRY	RE-ENTRY	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
21	NEW	NEW	HOMECOMING	KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)
22	16	3	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
23	10	7	LIFE OF DA PARTY	SNAP DOGG FEAT. TMO SHORT & MISTAH FAB (DOGGYSTYLE/GEFFEN/INTERSCOPE)
24	NEW	NEW	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
25	RE-ENTRY	RE-ENTRY	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
VH1		
1	MADONNA FEAT. JUSTIN TIMBERLAKE	4 MINUTES
2	LEONA LEWIS	BLEEDING LOVE
3	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR
4	DUFFY	MERCY
5	ONEREPUBLIC	STOP AND STARE
6	GAVIN DEGRAW	IN LOVE WITH A GIRL
7	LIFEHOUSE	WHATEVER IT TAKES
8	NATASHA BEDINGFIELD	POCKETFUL OF SUNSHINE
9	COLBIE CAILLAT	REALIZE
10	ALICIA KEYS	TEENAGE LOVE AFFAIR
CMT		
1	CARRIE UNDERWOOD	ALL-AMERICAN GIRL
2	JOSH TURNER FEAT. TRISHA YEARWOOD	ANOTHER TRY
3	TRACE ADKINS	YOU'RE GONNA MISS THIS
4	JAMES OTTO	JUST GOT STARTED LOVIN' YOU
5	JULIANNE HOUGH	THAT SONG IN MY HEAD
6	RASCAL FLATTS	EVERY DAY
7	SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN	LIFE IN A NORTHERN TOWN
8	TAYLOR SWIFT	PICTURE TO BURN
9	BLAKE SHELTON	HOME
10	DIERKS BENTLEY	TRYING TO STOP YOUR LEAVING
BET J		
1	LEDISI	IN THE MORNING
2	GNARLS BARKLEY	RUN
3	CHRISTINE MICHELE	BE OK
4	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR
5	RAHEEM DEVAUGHN	CUSTOMER
6	ALICIA KEYS	TEENAGE LOVE AFFAIR
7	JANET	FEEDBACK
8	JOY DENALANE	HEAVEN OR HELL
9	MARY J. BLIGE	STAY DOWN
10		

TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 LYFE JENNINGS CDLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change	1	1
2	1	3	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2	1	1
3	NEW	1	THE ROOTS DEF JAM 011138/IDJMG (13.98)	Rising Down	3	3
4	2	9	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	1	1
5	NEW	1	LIL MAMA FAMILIAR FACES/JIVE 12331/ZOMBA (17.98) ⊕	VYP: Voice Of The Young People	5	5
6	NEW	1	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98)	Shine	6	6
7	5	6	MARY J. BLIGE MARIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	1
8	11	24	GREATEST GAINER MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	8	8
9	7	5	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	9	9
10	4	9	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	1
11	9	11	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	5	5
12	6	4	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1	1
13	17	14	ALICIA KEYS MBKJ 11513*/RMG (18.98) ⊕	As I Am	3	1
14	8	10	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	2	2
15	10	7	RAY J DEJA 34/KNOCKOUT/EPIC 5041 KOCH (17.98)	All I Feel	1	1
16	14	8	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	1	1
17	15	3	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	1
18	NEW	1	BRIAN CULBERTSON GRP 010927/VG (13.98)	Bringing Back The Funk	18	18
19	12	7	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	3	3
20	21	18	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City	4	4
21	18	15	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27	27	27
22	3	2	PRODIGY AAD 40701/VOX (17.98) ⊕	H.N.I.C. Pt. 2	3	3
23	19	17	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)	1	1
24	22	20	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	1	1
25	27	24	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	1	1
26	26	19	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1	1
27	16	2	SCARFACE J PRINCE RAP-A-LOT 4 LIFE 461372/RAP-A-LOT (12.98)	The Best Of Scarface	16	16
28	23	27	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	10
29	25	16	JANET ISLAND 010735*/IDJMG (13.98) ⊕	Discipline	1	1
30	29	26	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made	6	6
31	2	10	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2	3	3
32	3	31	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (13.98)	Back To Black	2	4
33	NEW	1	MJG REAL TALK 48 (17.98)	MJG : Pimp Tight	33	33
34	13	2	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/LG (14.98) ⊕	When Life Gives You Lemons, You Paint That Shit Gold	3	3
35	34	21	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple	3	3
36	28	2	BIZZY BONE AFTER PLATINUM 7935 (15.98)	A Song For You	1	1
37	33	25	MARIO 3RD STREET/J 21569/RMG (18.98)	Go	4	4
38	31	28	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come	12	12
39	32	32	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	3	3
40	41	20	KIRK FRANKLIN FD YO SOUL GOSPEL CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life	1	1
41	56	61	PACE SETTER NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1
42	31	27	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster	1	1
43	38	36	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 1853-0/AG (18.98)	The Real Testament	2	2
44	40	46	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	5	5
45	20	2	TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans	20	20
46	36	37	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day	2	2
47	NEW	1	9TH WONDER & BUCKSHOT DUCK DOWN 2070 (16.98)	Formula	47	47
48	43	34	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation	2	1
49	2	32	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	2	2
50	39	33	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac	1	1
51	45	39	SOULJA BOY TELLEM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com	1	1
52	37	30	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla	1	1
53	NEW	1	BABY D BIG DOMP 5065/KOCH (17.98)	A Town Secret Weapon	53	53
54	46	35	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room	1	1
55	44	45	JOHN LEGEND G.O.D./COLUMBIA 21265/EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	48	46	VARIOUS ARTISTS MTS 29/RBC (13.98)	We The Best	33	33
57	47	42	JIM JONES KOCH 5073 (17.98)	HARLEMs American Gangster	3	3
58	50	48	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna	1	1
59	51	54	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
60	49	23	DARK LOTUS PSYCHOPATHIC 4603 (12.98)	The Opaque Brotherhood	23	23
61	52	47	8 BALL REAL TALK 47 (17.98)	Doin' It Big	30	30
62	57	49	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War	1	1
63	53	44	AZ NEW ERA QUIET MONEY 5027/KOCH (17.98)	Undeniable	24	24
64	61	60	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made	2	2
65	65	57	2PAC AMARU/DEATH RDW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug	13	13
66	59	98	PLIES STARZ 63167 (14.98)	Real Definitions	59	59
67	55	2	THE JACKA OF THE MOBB FIGAZ AND BERNER BERN ONE 4454 (16.98)	Drought Season	55	55
68	84	93	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57	12	12
69	80	56	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA	6	6
70	72	62	ALGEBRA KEDAR 00001 (13.98)	Purpose	56	56
71	64	50	GUCCI MANE CZAR SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse	11	11
72	60	59	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	1	1
73	79	67	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This	5	5
74	63	53	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364 OARFIN (12.98)	Greatest Rapper Alive	53	53
75	RE-ENTRY	6	BRIAN MCKNIGHT MOTOWN 010684/UME (9.98)	The Best Of Brian McKnight: 20th Century Masters The Millennium Collection	65	65

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

TOP
BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	8	#1 JEFF HEALEY RUF 1126	Mess Of Blues	1
2	2	71	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	1
3	7	1	BACK DOOR SLAM BLIX STREET 10087	Roll Away	3
4	2	2	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83674/TELARC	Night Train To Nashville	2
5	3	4	MARCIA BALL ALLIGATOR 4922	Peace, Love & BBQ	3
6	5	26	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	5
7	15	1	MICHAEL BURKS ALLIGATOR 4923	Iron Man	7
8	6	15	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	8
9	8	37	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	9
10	13	67	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	10
11	10	7	ERIC BIBB TELARC BLUES 83675/TELARC	Get Onboard	11
12	RE-ENTRY	1	ANA POPOVIC ECLECTIC GROOVE 501/DELTA GROOVE	Still Making History	12
13	12	32	SOUNDTRACK NEW WEST 6105	Black Snake Moan	13
14	11	3	SEAN COSTELLO DELTA GROOVE 120	We Can Get Together	14
15	RE-ENTRY	1	OTIS TAYLOR TELARC BLUES 83667/TELARC	Recapturing The Banjo	15

BETWEEN THE BULLETS rgeorge@billboard.com

LYFE TIME AT TOP OF R&B TALLY

Lyfe Jennings leads the invasion of four top 10 debuts on Top R&B/Hip-Hop Albums as his third release, "Lyfe Change," becomes his second consecutive No. 1. "Change" rings a respectable 80,000 units on the Billboard 200 (No. 4) for his second bow in the top five. Jennings' last set, "The Phoenix," spent a week at No. 1 on the R&B chart. It also opened at No. 2 on the Billboard 200 with

136,000 sold. The Roots plant "Rising Down" at No. 3 on R&B Albums and enjoy their first view from the Top Rap Albums perch since

Billboard began managing the list in 2004. The crew also lands its fourth top 10 on the Billboard 200 at No. 6 with 54,000. Newcomers Lil Mama and Estelle round out the upper-tier bows at Nos. 5 and 6, respectively.

—Raphael George



MAY 17 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	8	#1 LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	4	11	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
3	7	9	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
4	3	13	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
5	2	15	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
6	5	15	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
7	10	9	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
8	6	13	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
9	8	13	I REMEMBER KEYSHIA COLE (IMAN/GEFFEN/INTERSCOPE)	☆
10	9	14	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
11	14	14	LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	☆
12	16	14	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	☆
13	16	16	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
14	1	28	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/JRMG)	☆
15	11	16	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
16	7	6	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	☆
17	15	32	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
18	27	4	HEAVEN SENT KEYSHIA COLE (IMAN/GEFFEN/INTERSCOPE)	☆
19	20	30	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)	☆
20	22	22	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
21	17	36	CRYING OUT FOR ME MARIO (3RD STREET/JRMG)	☆
22	26	6	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
23	28	6	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/JRMG)	☆
24	3	26	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
25	25	5	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	22	35	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
27	24	16	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
28	24	24	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
29	35	14	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	☆
30	31	24	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
31	39	11	THE RIVER NOEL GOUDIN (EPIC)	☆
32	37	14	SOMETIMES ANGIE STONE (STAX/CMG)	☆
33	3	5	MUSIC FOR LOVE MARIO (3RD STREET/JRMG)	☆
34	34	23	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
35	29	29	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
36	41	14	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
37	36	22	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
38	17	18	GO ON GIRL NE-YO (DEF JAM/IDJMG)	☆
39	40	26	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
40	46	14	GRIPPIN' SEAN GARRETT FEAT. LUDACRIS (BET 1 PENNED IT/INTERSCOPE)	☆
41	54	4	CLOSER NE-YO (DEF JAM/IDJMG)	☆
42	11	11	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
43	43	11	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)	☆
44	44	11	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
45	51	4	FOOLISH SHAWTY LO (D4L/ASYLUM)	☆
46	63	2	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	☆
47	49	37	NO ONE ALICIA KEYS (MBK/JRMG)	☆
48	33	33	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
49	44	10	GOT ME GOING DAY26 (BAD BOY/ATLANTIC)	☆
50	1	1	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	26	#1 I REMEMBER KEYSHIA COLE (IMAN/GEFFEN/INTERSCOPE)	☆
2	3	29	NEVER JAHHEIM (DIVINE MILL/ATLANTIC)	☆
3	1	32	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
4	4	26	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/JRMG)	☆
5	5	16	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	6	24	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
7	8	16	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
8	11	16	SOMETIMES ANGIE STONE (STAX/CMG)	☆
9	9	16	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
10	12	20	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	☆
11	11	11	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
12	10	28	MY LOVE JILL SCOTT (HIDDEN BEACH)	☆
13	14	10	THE RIVER NOEL GOUDIN (EPIC)	☆
14	16	10	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
15	3	14	SUPA SEXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	☆
16	18	19	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	15	13	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)	☆
18	20	5	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	☆
19	19	19	I'VE CHANGED JAHHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆
20	25	3	I'M CHEATIN' DWELE (KOCH)	☆
21	4	14	LET GO LALAH HATHAWAY (STAX/CMG)	☆
22	22	11	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
23	29	11	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/JRMG)	☆
24	23	11	FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 OCEANS/CMG)	☆
25	21	7	LOVE IS YOU CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆

HOT RAP SONGS™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 LOLLIPOP 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	11	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
4	5	15	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
5	6	22	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
6	5	33	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
7	7	27	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
8	13	3	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
9	10	19	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	☆
10	19	15	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
11	15	15	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
12	8	19	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
13	16	4	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
14	22	2	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
15	15	22	LIFE OF DA PARTY SNOOP DOGG FEAT. TODD SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
16	16	22	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)	☆
17	20	20	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
18	11	11	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
19	19	11	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
20	18	8	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)	☆
21	21	11	FOOLISH SHAWTY LO (D4L/ASYLUM)	☆
22	21	15	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)	☆
23	23	11	SAY YEAH WIZ KHALIFA (ROSTRUM/WARNER BROS.)	☆
24	24	11	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	25	11	DON'T STOP BABY BASH FEAT. KEITH SWEAT (ARISTA/RMG)	☆

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	12	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
3	3	11	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
4	4	12	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
5	6	13	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
6	5	12	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
7	7	11	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
8	9	11	BLEEDING LOVE LEONA LEWIS (SYCO/JRMG)	☆
9	11	11	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	☆
10	8	16	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
11	14	11	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
12	12	34	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
13	10	22	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
14	17	11	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	☆
15	13	22	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
16	22	11	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	☆
17	15	11	KILLA CHERISH FEAT. YUNG JOC (SHO NUFF/CAPITOL)	☆
18	11	3	CLOSER NE-YO (DEF JAM/IDJMG)	☆
19	11	11	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
20	18	25	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
21	25	3	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	☆
22	19	15	CRYING OUT FOR ME MARIO (3RD STREET/JRMG)	☆
23	23	11	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
24	27	11	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)	☆
25	29	6	SAY YEAH WIZ KHALIFA (ROSTRUM/WARNER BROS.)	☆

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	
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	2
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	10
☆ USHER FEAT. BEYONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.2)	11
TREY SONGZ Last Time ATLANTIC (88.7)	12
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	13
CHRIS BROWN Take You Down ZOMBA (80.8)	16
THE-DREAM I Luv Your Girl IDJMG (80.7)	22
☆ ALICIA KEYS Teenage Love Affair RMG (84.4)	23
☆ MARIO Music For Love RMG (81.7)	33
MARY J. BLIGE Stay Down INTERSCOPE (79.1)	36
SEAN GARRETT FEAT. LUDACRIS Grippin' INTERSCOPE (88.9)	40
☆ NE-YO Closer IDJMG (66.5)	41
☆ MARIAH CAREY Bye Bye IDJMG (73.8)	46
KARINA 16 @ War IDJMG (69.4)	52
☆ TRINA FEAT. KEYSHIA COLE I Gotta Thang For You SLIP-N-SLIDE (75.3)	59
NELLY FEAT. FERGIE Party People UNIVERSAL MOTOWN (68.3)	63
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' EPIC (70.0)	67
RHYTHMIC AIRPLAY	
LIL WAYNE FEAT. STATIC MAJOR Lollipop UNIVERSAL MOTOWN (75.2)	1
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	4
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (66.8)	5
DANITY KANE Damaged ATLANTIC (65.5)	9
☆ MARIAH CAREY Bye Bye IDJMG (74.3)	16
☆ NE-YO Closer IDJMG (73.1)	18
RIHANNA Take A Bow IDJMG (73.9)	21
WIZ KHALIFA Say Yeah WARNER BROS. (65.0)	25
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	29
MADONNA FEAT. JUSTIN TIMBERLAKE 4 Minutes WARNER BROS. (70.7)	30
SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA There's Nothin' EPIC (70.9)	33
☆ USHER FEAT. BEYONCE & LIL WAYNE Love In This Club, Part II ZOMBA (87.3)	34
CHRIS BROWN Take You Down ZOMBA (77.3)	-
☆ KARINA 16 @ War IDJMG (66.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008 Promosquad and HitPredictor are trademarks of Think Fast-L.L.C.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	29	#1 JUST GOT STARTED LOVIN' YOU J. RICH, J. DITTO, J. FEMINO, D. V. WILLIAMS	James Otto MCA NASHVILLE		1	31	31	29	THAT SONG IN MY HEAD D. MALLEY, J. COLLINS, W. MOBLEY, T. MARTIN	Julianne Hough MERCURY		29
2	1	1	I SAW GOD TODAY T. BROWN, G. STRAIT, R. CLAWSON, M. CRISWELL, W. KIRBY	George Strait MCA NASHVILLE		1	32	33	36	LIFE IN A NORTHERN TOWN NOT LISTED (N. LAIRD, C. CLOWES, G. GABRIEL)	Sugarland Feat. Little Big Town & Jake Owen MERCURY		32
3	4	4	PICTURE TO BURN N. CHAPMAN, T. SWIFT, L. ROSE	Taylor Swift BIG MACHINE		3	33	35	39	JOHNNY & JUNE T. BROWN, H. NEWFIELD, D. BRYANT, S. SMITH	Heidi Newfield ASYLUM-CURB		33
4	3	2	YOU'RE GONNA MISS THIS F. RODGERS, L. T. MILLER, A. GURLEY	Trace Adkins CAPITOL NASHVILLE		1	34	32	33	TIL I WAS A DADDY TOO T. LAWRENCE, C. KING, F. ANDERSON, L. BOONE, T. LAWRENCE, P. NELSON	Tracy Lawrence ROCKY COMFORT CO5		32
5	6	6	I'M STILL A GUY F. RODGERS, K. LOVE, L. ACE, B. PAISLEY, L. T. MILLER	Brad Paisley ARISTA NASHVILLE		5	35	34	37	COUNTRY MAN J. STEVENS, L. BRYAN, J. P. MATTHEWS, G. GRIFFIN	Luke Bryan CAPITOL NASHVILLE		34
6	5	5	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR, J. STEELE, C. WISEMAN	Phil Vassar UNIVERSAL SOUTH		5	36	36	35	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH, J. WEST, D. PAHANISH, T. JOHNSON	Jimmy Wayne VALORY		35
7	7	7	EVERY DAY D. HUFF, R. ASCAL, F. FLATTS, J. STEELE, A. MORENO	Rascal Flatts LYRIC STREET		7	37	48	-	PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS, R. AKINS, D. DAVIDSON, B. HAYS, LIP	Brooks & Dunn ARISTA NASHVILLE		37
8	8	9	LOVE DON'T LIVE HERE P. WORLEY, Y. SHAW, D. HAYWOOD, C. KELLEY, H. SCOTT	Lady Antebellum CAPITOL NASHVILLE		8	38	37	38	MIDNIGHT SUN A. REYNOLDS, J. L. NIEMAN, R. BROWN, G. BROOKS	Garth Brooks PEARL/BIG MACHINE		36
9	10	11	BETTER AS A MEMORY B. CANNON, K. CHESNEY, S. CARUSO, E. L. GODCMAN	Kenny Chesney BNA		9	39	38	42	GOOD FRIEND AND A GLASS OF WINE D. HUFF, L. RIMES, D. BROWN, B. DALY	LeAnn Rimes ASYLUM-CURB		38
10	9	10	LAST NAME M. BRIGHT, C. UNDERWOOD, L. LAIRD, H. LINDSEY	Carrie Underwood ARISTA NASHVILLE		9	40	39	43	I'M DONE J. FLOWERS, J. D. MESSINA, J. D. MESSINA, J. FLOWERS, M. POWELL	Jo Dee Messina CURB		39
11	11	12	BACK WHEN I KNEW IT ALL B. CHANCEY, G. HANNAN, P. D. DONNELL, T. WILLMON	Montgomery Gentry COLUMBIA		11	41	40	41	ROCKS IN YOUR SHOES J. STOVER, E. WEST, D. BERG, A. TATE	Emily West CAPITOL NASHVILLE		40
12	13	16	HOME B. ROWAN, M. BUBLE, A. CHANG, A. FOSTER, GILLES	Blake Shelton WARNER BROS. WRN		12	42	41	44	YOU CAN LET GO S. HENDRICKS, C. BATTEN, K. BLAZER, L. FEEK	Crystal Shawanda RCA		41
13	12	13	TRYING TO STOP YOUR LEAVING B. BEAVERS, J. BEAVERS, B. BEAVERS, D. BENTLEY	Dierks Bentley CAPITOL NASHVILLE		12	43	42	45	IN COLOR THE KENT HAROLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY		42
14	14	14	STRONGER WOMAN J. KILCHER, J. RICH, J. KILCHER, M. GREEN	Jewel VALORY		13	44	44	50	ALL I EVER WANTED M. POWELL, D. HUFF, C. WICKS, M. POWELL, A. WILSON	Chuck Wicks RCA		44
15	15	15	SOMETHIN' ABOUT A WOMAN J. RITCHEY, J. OWEN, B. REGAN, J. RITCHEY	Jake Owen RCA		15	45	47	51	DON'T THINK I DON'T THINK ABOUT IT F. RODGERS, D. RUCKER, C. MILLS	Darius Rucker CAPITOL NASHVILLE		45
16	17	18	SHE'S A HOTTIE T. KEITH, T. KEITH, B. PINSON	Toby Keith SHOW DOG NASHVILLE		16	46	43	49	INVISIBLY SHAKEN T. HEWITT, R. ATKINS, R. ATKINS, B. KIRSCH	Rodney Atkins CURB		43
17	16	17	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN, T. SHAPIRO, D. MARTIN, M. NESLER	Joe Nichols UNIVERSAL SOUTH		16	47	54	-	RELENTLESS M. KNOX, J. P. WHITE, J. LEBLANC	Jason Aldean BROKEN BOW		47
18	18	19	ANOTHER TRY F. RODGERS, C. STAPLETON, J. SPILLMAN	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		18	48	49	55	HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE, E. CHURCH, C. BEATHARD, S. MINOR	Eric Church CAPITOL NASHVILLE		48
19	21	27	AIR POWER GREATEST GAINER GOOD TIME K. STEGALL, A. JACKSON	Alan Jackson ARISTA NASHVILLE		19	49	46	48	WHEN IT RAINS J. J. LESTER, E. HERBST, J. YOUNG	Eli Young Band REPUBLIC SOUTH/UNIVERSAL SOUTH		46
20	19	21	AIR POWER KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH, A. SMITH, R. NIELSEN	Tim McGraw CURB		19	50	59	-	I'M ABOUT TO COME ALIVE M. KNOX, J. P. WHITE, J. LEBLANC	David Nail MCA NASHVILLE		50
21	22	22	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE, M. LAMBERT, H. LITTLE	Miranda Lambert COLUMBIA		21	51	45	46	SHE LIKES IT IN THE MORNING K. STEGALL, C. WALKER, M. J. GREENE	Clay Walker ASYLUM-CURB		43
22	20	23	WE WEREN'T CRAZY B. JAMES, J. GRACIN, T. LOPACINSKI, B. PINSON	Josh Gracin LYRIC STREET		20	52	51	60	BEST MISTAKE I EVER MADE B. CHANCEY, K. FOWLER, B. POUNDS	Kevin Fowler EQUITY		51
23	23	24	I STILL MISS YOU J. STEELE, K. ANDERSON, T. NICHOLS, J. SELLERS	Keith Anderson COLUMBIA		23	53	53	1	HOT SHOT DEBUT CRAZY DAYS B. ALLEN, K. FOLLESE, A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS	Adam Gregory NSA/MIDAS/NEW REVOLUTION		53
24	24	25	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN, C. HARRINGTON, S. EWING	Reba McEntire MCA NASHVILLE		24	54	52	54	HOW YOU LIVE (TURN UP THE MUSIC) B. BANNISTER, C. MORGAN	Point Of Grace WORD-CURB, WARNER BROS. WRN		52
25	25	26	THIS IS ME YOU'RE TALKING TO G. FUNDIS, K. ROCHELLE, T. L. JAMES	Trisha Yearwood BIG MACHINE		25	55	50	53	LET ME LOVE YOU LONESTAR, J. NIEBANK, C. WISEMAN, D. MATKOSKY	Lonestar LONESTAR/CO5		50
26	27	31	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN, G. ALLAN, M. WARREN, J. LEBLANC	Gary Allan MCA NASHVILLE		26	56	60	-	I'LL WALK M. A. MILLER, D. OLIVER, B. A. WILSON, L. L. FOWLER	Bucky Covington LYRIC STREET		56
27	26	28	SOME THINGS NEVER CHANGE J. SHANKS, S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS	Sara Evans RCA		26	57	55	58	RE-ENTRY JESUS & GRAVITY K. WELLS, D. PARTON, C. WISEMAN, B. ULMER	Dolly Parton ODLEY CO5		56
28	29	30	IF YOU DIDN'T LOVE ME W. KIRKPATRICK, G. LEVIX, W. MOBLEY, J. SELLERS	Phil Stacey LYRIC STREET		28	58	55	58	THINGS A MAMA DON'T KNOW T. KEITH, B. CLARK, L. ROSE, M. NARMORE	Mica Roberts Featuring Toby Keith SHOW DOG NASHVILLE		55
29	30	34	HOLLER BACK B. BEAVERS, S. NIELSON, T. JAMES	The Lost Trailers BNA		29	59	58	40	NEW ALL SUMMER LONG KID ROCK, R. CAVALLO, R. J. RITCHEY, M. HAFFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELL, R. WACHTEL, W. ZEVO	Kid Rock TOP DOG/ATLANTIC		59
30	28	32	I CAN SLEEP WHEN I'M DEAD D. GEHMAN, J. M. CARROLL, J. COLLINS, R. RUTHERFORD	Jason Michael Carroll ARISTA NASHVILLE		28	60	58	40	WORKIN' FOR A LIVIN' A. REYNOLDS, H. LEWIS, C. HAYES	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		19



Live recording spurs the biggest net gain in stations this issue (up 23). Nielsen BDS reports play at 59 of the 108 signals monitored for this chart.



Mod to film icon and songwriter, the fifth single from "Let It Go" clears Airpower with 9.5 million impressions at 106 monitored stations.



Former Sony Music Canada artist snares Hot Shot Debut with first stateside release. Single introduces upcoming self-titled album.

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	TRACY LAWRENCE Til I Was A Daddy Too rocky COMFORT (92.7)	34
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	1	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	16	☆ JIMMY WAYNE Do You Believe Me Now VALORY (81.5)	36
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	3	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	18	GARTH BROOKS Midnight Sun BIG MACHINE (85.7)	38
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	5	TIM MCGRAW Kristofferson CURB (89.0)	20	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	42
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	6	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	21	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	45
RASCAL FLATTS Every Day LYRIC STREET (91.4)	7	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	22	ERIC CHURCH His Kind Of Money CAPITOL NASHVILLE (88.1)	48
KENNY CHESNEY Better As A Memory BNA (84.8)	9	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	23		
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	10	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	24		
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	11	☆ TRISHA YEARWOOD This Is Me You're Talking To BIG MACHINE (85.8)	25		
BLAKE SHELTON Home WARNER BROS. (81.5)	12	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	26		

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BETWEEN THE BULLETS wjessen@billboard.com

OTTO'S 'LOVIN' ' IS WORTH THE WAIT

Almost six years after his first chart appearance, James Otto crowns Hot Country Songs for the first time, as "Just Got Started Lovin' You" steps 2-1. The soulfully delivered song tops his previous peak on the chart, noted when "Days of Our Lives" stopped at No. 33 in 2004. He got his first chart ink when "The Ball" bowed June 22, 2002. Otto is the first artist to claim his or her first No. 1 on this list since Taylor Swift did so with "Our Song"



on the Dec. 22, 2007, chart, and the first solo male to hit No. 1 for the first time since Rodney Atkins with "If You're Going Through Hell (Before the Devil Even Knows)" in August 2006. Otto's broad span between his first charted song and his first No. 1 isn't the format's longest in recent history. Atkins got his first No. 1 after charting singles for nine years, as did Jack Ingram when his "Wherever You Are" reigned for one week in May 2006. —Wade Jessen

MAY 17 2008 **LATIN Billboard**

HOT LATIN SONGS™					HOT LATIN SONGS™								
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	2	26	#1 TE QUIERO I DOMÍNGUEZ (F. DANILLO GÓMEZ)	Flex EMI TELEVISIÓN	1	26	26	36	4	PERMITAME M. MASIS (T. FELICIANO L. VEGUILLA MALAVE M. E. MASIS)	Tony Dize WY/MACHETE	26
2	2	1	4	SI NO TE HUBIERAS IDO FOLVERA (M. A. SOLÍS)	Mana WARNER LATINA	4	27	39	-	1	DONDE ESTAN ESOS AMIGOS NOT LISTED (NOT LISTED)	El Chaval MAS	27
3	3	3	13	DONDE ESTAN CORAZON C. PAUCAR, E. IGLESIAS (E. IGLESIAS, C. SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	1	28	18	19	10	LA VECINA NOT LISTED (RIVERA C. COLON, J. SANTANA, J. BARBOSA)	Angel & Khriz VI/MACHETE	15
4	4	4	18	GOTAS DE AGUA DULCE G. SANTAOLALLA, J. JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	29	38	48	9	SI TU TE ATREVES L. MIGUEL M. ALEJANDRO (M. ALEJANDRO)	Luis Miguel WARNER LATINA	23
5	7	5	10	AHORA ES NOT LISTED (J. L. MORERA LUNA, L. VEGUILLA MALAVE E. F. PADILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	5	30	27	24	11	SIN TU AMOR O. URBINA JR., R. URBINA, R. AVITIA (J. LUGARDO DEL TORO, O. SANCHEZ)	Alacranes Musical UNIVISION	3
6	12	11	8	GREATEST GAINER CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	6	31	48	43	3	ENREDAME B. OSSA, J. F. FONSECA	Fonseca EMI TELEVISIÓN	31
7	6	7	9	ME ENAMORA G. SANTAOLALLA, J. JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	32	34	39	6	LLEGASTE TU NOT LISTED (J. EDUARDO HUERTA UECKE, T. JOY HUERTA UECKE)	Jesse & Joy WARNER LATINA	32
8	16	23	6	HASTA EL DIA DE HOY D. CASTRO (G. RAMIREZ FLORES)	Los Dareyes De La Sierra DISA	8	33	25	38	9	AMIGA POR FAVOR NOT LISTED (NOT LISTED)	Pedro Fernandez MACHETE	25
9	5	6	16	TE LLORE C. PRIMAVERA (R. BARBA)	Conjunto Primavera FONOVISA	2	34	32	32	9	INOLVIDABLE NOT LISTED (NOT LISTED)	Jenni Rivera FONOVISA	26
10	11	13	12	LA DERROTA J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	10	35	40	45	3	ERES A. BAQUEIRO (J. F. FONSECA)	Alejandro Fernandez SONY BMG NORTE	35
11	8	21	5	PEGADITO T. TORRES, D. WARNER, L. LEVIN (T. TORRES)	Tommy Torres WARNER LATINA	8	36	37	33	15	SIN PERDON H. ACOSTA, J. CELEDÓN	Hector Acosta VENEMUSIC	26
12	9	16	9	CONTEO REGRESIVO J. M. LINDO (J. M. HERNANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7	37	24	26	12	RUMBO AL SUR LOS TIGRES DEL NORTE (F. VALDEZ LEAL, R. ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA	13
13	15	10	17	ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3	38	42	-	2	EL DIA DE TU SUERTE (HOY) H. J. TORRES DONATO (M. L. PORNATA PAGAN)	N'Klabe NU LIFE/MACHETE	38
14	20	18	7	TOMAME O DEJAME A. LIZARRAGA, J. LIZARRAGA, J. C. CALDERÓN	Banda El Recodo FONOVISA	8	39	NEW	NEW	NEW	FLOR DE LAS FLORES NOT LISTED (NOT LISTED)	Cardenales De Nuevo Leon Y Dinora ASL	39
15	14	12	24	EL VASO DERRAMA EL POTRO DE SINALOA (J. CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	12	40	43	34	5	DE QUE ME PRESUMES R. MELENDEZ (R. MELENDEZ)	Lupillo Rivera ASL	34
16	13	9	29	SOBRE MIS PIES R. CAMARGO, R. CHAVEZ ESPINOZA PAZ	La Arrolladora Banda El Limón DISA/EDIMONSA	3	41	31	28	11	CALABRIA 2008 R. R. KOLICH (R. R. KOLICH, N. SAAD)	Enur Featuring Natasja ULTRA	28
17	17	20	11	AMANTES ESCONDIDOS L. L. PAVAN (W. CASTILLO)	German Montero UNIVISION	17	42	NEW	NEW	NEW	EL DIFICIL NOT LISTED (NOT LISTED)	De La Ghetto CMG/SRC/UNIVERSAL MOTOWN	42
18	22	15	15	POR QUIEN ME DEJAS A. RAMIREZ CORRAL (G. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA/EDIMONSA	9	43	35	44	9	AMOR DESPERDICADO NOT LISTED (NOT LISTED)	Frank Reyes M.P./JUN. J & N	35
19	19	17	21	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (M. R. ROSAS)	El Chapo De Sinaloa DISA	7	44	44	41	12	DON'T STOP THE MUSIC STARGATE (T. E. HERMANSEN, M. S. ERIKSEN, T. OABNEYM JACKSON)	Rihanna SRP/DEF JAM/DJMG	35
20	21	22	12	AHORA ENTENDI J. CALDERÓN (J. CALDERÓN)	Yuridia SONY BMG NORTE	16	45	41	40	3	AMOR MORTAL F. MEZA, J. MEZA, R. MEZA (F. MEZA)	Los Inquietos Del Norte EAGLE	40
21	30	29	17	YO QUIERO M. DOMM, T. WAS (M. DOMM, E. GRENCI)	Camila SONY BMG NORTE	12	46	NEW	NEW	NEW	SUFRIRAS C. CABRAL "JUNIOR" (J. R. MARTINEZ, S. SALINAS)	Palomo DISA	46
22	23	27	7	TE AMO A. TERRAZAS, V. TERRAZAS (M. A. SOLÍS)	Los Horoscopos De Durango UNIVISION	22	47	NEW	NEW	NEW	COMO YO NOT LISTED (NOT LISTED)	Juan Luis Guerra Y 440 EMI TELEVISIÓN	47
23	10	-	2	TU ADIOS NO MATA R. MUÑOZ, R. MARTINEZ (O. VILLARREAL)	Intocable EMI TELEVISIÓN	10	48	NEW	NEW	NEW	NO TE VAYAS J. M. LINDO (O. ALFANCO)	Gilberto Santa Rosa SONY BMG NORTE	43
24	NEW	NEW	1	YO NO SE PERDONARTE L. FONSLI, N. SCHAIRIS (L. FONSLI, N. SCHAIRIS, C. BRANT)	Victor Manuelle KIYAVI/VJM	24	49	33	35	11	ME MUERO NOT LISTED (N. JIMENEZ, A. AVILA)	Diana Reyes DBC	29
25	45	-	2	A PUNTO DE LLORAR NOT LISTED (NOT LISTED)	Los Rieleros Del Norte FONOVISA	25	50	36	31	14	COMO EN LOS BUENOS TIEMPOS J. L. TERRAZAS (E. CORTAZAR, A. PIERAGOSTINO, J. L. TERRAZAS)	Grupo Montez De Durango DISA	24

Adds in California and Puerto Rico help spur act's first top 10 hit, as song reverses trajectory on a 30%

Two tropical legends score back-to-back debuts: Juan Luis Guerra with his 31st Hot Latin Songs entry at No. 47 and Gilberto Santa Rosa with his 43rd at No. 48.

Salsa star nets the list's highest new entry. Song also bows at No. 10 on Tropical.

TOP LATIN ALBUMS™					TOP LATIN ALBUMS™					TOP LATIN ALBUMS™					
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 MANA WARNER LATINA 481788 (17.98) ⊕	Arde El Cielo		1	26	18	15	4	EL TRONO DE MEXICO DBC 8701 (11.98)	Cruzando Fronteras		9
2	2	3	33	GREATEST GAINER VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre		2	27	26	23	24	K-PAZ DE LA SIERRA DISA 721130 (12.98)	Capaz De Todo Por Ti		1
3	1	1	6	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ⊕	95/08		1	28	28	27	72	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live		2
4	3	2	16	FLEX ASTERISCO/SDAD 15221/EMI TELEVISIÓN (13.98)	Te Quiero		1	29	23	-	1	GRUPO MONTEZ DE DURANGO DISA 721161 (12.98)	Vida Mafiosa		23
5	4	4	6	JUAN GABRIEL & ANA GABRIEL SONY BMG NORTE 24734 (14.98)	Los Gabriel... Cantan A Mexico		3	30	32	-	2	CAIFANES/JAGUARES SONY BMG NORTE 22877 (14.98)	De Caifanes A Jaguares		30
6	5	5	11	MARCO ANTONIO SOLIS FONOVISA 353133 (10.98)	La Mejor... Coleccion		2	31	29	26	9	LOS HOROSCOPOS DE DURANGO UNIVISION 311271 (12.98)	Ayer Hoy Y Siempre		8
7	6	7	27	WISN & YANDEL MACHETE 010293 (16.98)	Wisn Vs. Yandel: Los Extraterrestres		2	32	24	21	3	LUPILLO RIVERA ASL 730081/MACHETE (12.98)	Tiro De Gracia		21
8	9	11	57	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolo		1	33	33	32	17	BANDA EL RECODO MASTERO 50557 (6.98)	30 Pegaditas: Puros Comidos Y Rancheras		22
9	7	6	57	CAMILA SONY BMG NORTE 78272 (14.98) ⊕	Todo Cambio		1	34	34	36	21	LA ARROLLADORA BANDA EL LIMON DISA 721137 (12.98)	Y Que quede Claro		9
10	10	8	28	JUANES UNIVERSAL LATINO 010159 (17.98) ⊕	La Vida... Es Un Ratico		1	35	31	29	22	LOS TUCANES DE TIJUANA UNIVISION 311175 (11.98)	20 Aniversario		12
11	11	10	25	AVENTURA Kings Of Bachata: Solid Out At Madison Square Garden DISCOS 005/PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕	Solid Out At Madison Square Garden		3	36	38	35	15	VARIOUS ARTISTS FONOVISA 353170 (10.98)	30 Corridos: Muy Perrones		24
12	8	-	2	TONY DIZE WY 010736/MACHETE (14.98)	La Melodia De La Calle		8	37	30	25	13	CONJUNTO PRIMAVERA FONOVISA 353447 (12.98)	Que Ganas De Volver		1
13	13	13	25	JUAN GABRIEL & ANA GABRIEL DISCOS 605 17489/SONY BMG NORTE (14.98)	Los Gabriel... Simplemente Amigos		9	38	39	37	30	ALACRANES MUSICAL UNIVISION 311054 (12.98)	Ahora Y Siempre		2
14	12	9	9	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ DISA 724 21 (14.98)	Planeta Kumbia		4	39	NEW	NEW	NEW	JOSE ALFREDO JIMENEZ SONY BMG NORTE 28976 (12.98)	Y Sigue Siendo El Rey...: Sus Duetos		39
15	14	14	9	LOS TIGRES DEL NORTE FONOVISA 353488 (12.98)	Raices		1	40	41	38	21	ALEJANDRO FERNANDEZ DISCOS 635 17948/SONY BMG NORTE (16.98) ⊕	15 Anos De Exitos		7
16	20	18	17	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos		15	41	36	30	18	LOS TEMERARIOS DISA 724 21 (12.98)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez		2
17	25	-	2	PEDRO FERNANDEZ MACHETE 011109 (11.98)	Dime Mi Amor		17	42	35	33	31	LOS TUCANES DE TIJUANA AFG SIGMA/FONOVISA 352162 (12.98)	Que Ganas De Volver		1
18	17	17	14	LOS CUATES DE SINALOA SONY BMG NORTE 22341 (12.98) ⊕	Puros Exitos Chacas		14	43	45	49	48	LOS BUKIS FONOVISA 353263 (10.98)	30 Recuerdos Inolvidables		12
19	16	16	11	K-PAZ DE LA SIERRA DISA 72867 (14.98) CO/DVD ⊕	En Vivo Desde El Auditorio Nac		1	44	44	55	3	LA APUESTA SERCA 8865 (11.98)	10 Exitos De Oro		44
20	22	24	8	LA FACTORIA UNIVERSAL LATINO 008062 (12.98)	Nueva Metas		20	45	RE-ENTRY	RE-ENTRY	RE-ENTRY	BETO QUINTANILLA FRONTERA 7383 (8.98)	La Santisima Muerte		40
21	19	20	9	AKWID UNIVISION 311070 (12.98)	La Novela		10	46	43	59	33	EL TRONO DE MEXICO SKALONA 009532/UNIVERSAL LATINO (11.98)	Fuego Nuevo		13
22	21	19	44	VARIOUS ARTISTS LA CALLE 300050 (12.98)	Bachata # 1s		6	47	53	71	1	TIERRA CALI VENEMUSIC 003439/UNIVERSAL LATINO (12.98) ⊕	Grandes Exitos Originales		47
23	27	22	6	PACE SETTER DUELO UNIVISION 311263 (12.98)	Historias De Vallentes		19	48	52	52	14	EL POTRO DE SINALOA MACHETE 008497 (11.98)	Los Mejores Corridos		44
24	15	12	6	DIANA REYES DBC 8700 (11.98)	Insatisfecha		2	49	47	60	5	VARIOUS ARTISTS TITANIO 1032 (5.98)	18 Exitos: Sonidero Hits Vol. 3		47
25	NEW	NEW	1	MJ MACHETE 011151 (10.98)	Mi Sentimiento		25	50	37	28	14	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora		14

LATIN

Billboard DANCE

MAY 17 2008

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	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	TE QUIERO	TODD CAMBIO (EMI TELEVISION)
5	8	CADA QUE...	BELANOVA (UNIVERSAL LATINO)
6	6	ME ENAMORA	JUANES (UNIVERSAL LATINO)
7	5	PEGADITO	TOMMY TORRES (WARNER LATINA)
8	9	TODO CAMBIO	CAMILA (SONY BMG NORTE)
9	10	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	7	AHORA ENTENDI	YURIDIA (SONY BMG NORTE)
11	14	SI TU TE ATREVES	LUIS MIGUEL (WARNER LATINA)
12	13	YO QUIERO	CAMILA (SONY BMG NORTE)
13	11	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
14	12	LLEGASTE TU	JESSE & JOY (WARNER LATINA)
15	15	ERES	ALEJANDRO FERNANDEZ (SONY BMG NORTE)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	MANA	ARDE EL CIELO (WARNER LATINA)
1	1	ENRIQUE IGLESIAS	95/08 (UNIVERSAL LATINO)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	3	CAMILA	TODD CAMBIO (SONY BMG NORTE)
4	4	JUANES	LA VIDA... ES UN Ratico (UNIVERSAL LATINO)
5	6	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
6	7	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
7	8	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
8	9	CAIFANES/JAGUARES	DE CAIFANES A JAGUARES (SONY BMG NORTE)
9	10	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
10	11	BELANOVA	FANTASIA POP (UNIVERSAL LATINO)
11	12	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SONY/UNIVERSAL LATINO)
12	13	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
13	14	TOMMY TORRES	TARDE O TEMPRANO (WARNER LATINA)
14	15	RICARDO ARJONA	QUIEN DIJO AYER: SPECIAL EDITION (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TE QUIERO	FLEX (EMI TELEVISION)
2	2	AHORA ES	WISIN & YANDEL (MACHETE)
3	3	PERMITAME	TONY DIZE (WY/MACHETE)
4	6	EL DIFICIL	DE LA GHETTO (CMG/SRC/UNIVERSAL MOTOWN)
5	5	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
6	20	SOBRENATURAL	ALEXIS & FIDO (SONY BMG NORTE)
7	4	LA VECINA	ANGEL & KHRIZ (VI/MACHETE)
8	9	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
9	15	MOVE SHAKE DROP	DJ LAZ (DIAZ BROTHERS/TVT)
10	8	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
11	-	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
12	19	TU TE LAS TRAE	YOMI (BLACK PEARL)
13	11	LOW	FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)
14	7	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
15	10	WHAT YOU GOT	COLBY D'ONNIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	FLEX	TE QUIERO (ASTERISCO/SDAD/EMI TELEVISION)
2	2	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
3	3	TONY DIZE	LA MELODIA DE LA CALLE (WY/MACHETE)
4	5	LA FACTORIA	NUEVA METAS (UNIVERSAL LATINO)
5	4	AKWID	LA NOVELA (UNIVISION/UG)
6	-	MJ	MI SENTIMIENTO (MACHETE)
7	6	ANGEL & KHRIZ	SHOWTIME (VI/MACHETE)
8	8	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
9	9	DON OMAR	KING OF KINGS (VI/MACHETE)
10	10	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
11	7	EL CHIVO	CICATRICES (AZTEC SOULS/VIRUS)
12	11	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
13	12	AKWID	GREATEST EXITOS (HEADLINERS/UNIVISION/UG)
14	13	DON OMAR	KING OF KINGS LIVE (VI/MACHETE)
15	15	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	HASTA EL DIA DE HOY	LOS DAREYES DE LA SIERRA (DISA)
2	4	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
3	9	TOMAME O DEJAME	BANDA EL RECODO (FONOVISA)
4	5	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
5	2	TE LLORE	CONJUNTO PRIMAVERA (FONOVISA)
6	3	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
7	7	AMANTES ESCONDIDOS	GERMAN MONTERO (UNIVISION)
8	10	POR QUIEN ME DEJAS	LOS CREADORES DEL PASADO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
9	8	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
10	12	TE AMO	LOS HOROSCOPOS DE DURANGO (UNIVISION)
11	1	TU ADIOS NO MATA	INTOCABLE (EMI TELEVISION)
12	23	A PUNTO DE LLORAR	LOS RIELEROS DEL NORTE (FONOVISA)
13	16	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
14	11	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
15	14	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (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	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	4	LOS TIGRES DEL NORTE	RAICES (FONOVISA/UG)
5	11	PEDRO FERNANDEZ	DIME MI AMOR (MACHETE)
6	7	LOS CUATES DE SINALOA	Puros EXITOS CHACAS (SONY BMG NORTE)
7	6	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
8	13	DUELO	HISTORIAS DE VALIENTES (UNIVISION/UG)
9	5	DIANA REYES	INSATISFECHA (ORC)
10	8	EL TRONO DE MEXICO	CRUZANDO FRONTERAS (ORC)
11	12	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
12	9	GRUPO MONTEZ DE DURANGO	VIDA MAFIOSA (DISA/UG)
13	14	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
14	10	LUPILLO RIVERA	TIRO DE GRACIA (ASU/MACHETE)
15	17	BANDA EL RECODO	30 PEGADITAS: Puros CORRIDOS Y RANCHERAS (MASTERED)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
2	3	9	WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON WITH AKON (LEGACY EPIC)
3	7	6	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
4	6	11	DAYLIGHT KELLY ROWLAND FEAT. TRAVIS MCCOY (MUSIC WORLD/COLUMBIA)
5	1	7	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
6	8	7	DANCE LIKE THERE'S NO TOMORROW PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21/CMG)
7	13	4	BREAK THE ICE BRITNEY SPEARS (JIVE ZUMBA)
8	4	11	THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE (NETTWERK)
9	2	12	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES (EPIC)
10	15	7	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)
11	17	8	ME TAMIA (SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY)
12	10	12	BREAK YOU RALPH FALCON FEATURING THE WEATHER GIRLS (NERVOUS)
13	20	7	THIS IS NOT REAL LOVE GEORGE MICHAEL & MUTYA (EPIC)
14	21	5	DISCO LIES MOBY MUTE
15	23	5	BLEEDING LOVE LEONA LEWIS (SYCO J/RMG)
16	14	12	SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE (Geffen/INTERSCOPE)
17	9	12	LOVELIGHT ROBBIE WILLIAMS (EMI)
18	28	3	WHAT'S DONE IS DONE TRACY YOUNG FEATURING CEEVOX (FEROSH)
19	16	10	DROP THAT BEAT TWISTED DEE (HAMMER)
20	12	12	BREAKAWAY DJ BILL BENNETT & INAYA DAY (BIG RHYTHM STUDIOS)
21	11	10	I'M A FIRE DONNA SUMMER (BURGUNDY)
22	27	5	TURN IT UP MARK PICCHOTTI PRESENTS BASSTOY (BLUEPLATE)
23	24	17	RELAX, TAKE IT EASY MIKA CASABLANCA (UNIVERSAL REPUBLIC)
24	26	6	THE RIGHT LIFE SEAL (WARNER BROS.)
25	18	11	EVERYBODY UP ALTAR FEAT. JEANIE TRACY (SILVER LABEL/TOMMY BOY)

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	7	GNARLS BARKLEY THE ODD COUPLE (DOWNTOWN/ATLANTIC 450236)* (UG)	6 WKS
2	NEW	4	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN	
3	2	4	NINE INCH NAILS GHOSTS-IV THE NULL CORPORATION 26*	
4	3	5	MOBY LAST NIGHT MUTE 9383*	
5	5	33	METRO STATION METRO STATION RED INK 10521	
6	4	14	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP DANCE PARTY (WALT DISNEY 001106)	
7	7	37	M.I.A. KALA XL (INTERSCOPE 009659)* (IGA)	
8	NEW	3	PUSCIFER V IS FOR VIAGRA: THE REMIXES (PUSCIFER 9)	
9	8	4	CUT /// COPY IN GHOST COLOURS (MODULAR 050)	
10	10	15	VARIOUS ARTISTS ULTRA DANCE 09 (ULTRA 1636)	
11	6	3	M83 SATURDAYS=YOUTH MUTE 9384	
12	9	4	JASON NEVINS THRIVE MIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE	
13	12	17	DJ SKRIBBLE TOTAL DANCE 2008 (THRIVEDANCE 90780/THRIVE)	
14	13	5	KYLIE MINOQUE X (ASTRALWERKS/CAPITOL 14780)	
15	14	20	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY (WALT DISNEY 001089)	
16	11	2	VARIOUS ARTISTS ULTRA TRANCE 08 (ULTRA 1669)	
17	15	7	CRYSTAL CASTLES CRYSTAL CASTLES LIES 200962/LAST GANG	
18	19	43	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE	
19	16	9	CASCADA PERFECT DAY (ROBBINS 75079)	
20	17	13	HOT CHIP MADE IN THE DARK (DFA 18094*/ASTRALWERKS)	
21	18	22	DAFT PUNK ALIVE 2007 (VIRGIN 09841)	
22	21	14	VARIOUS ARTISTS PULSE (PLATINUM EDITION RAZOR & TIE 89179)	
23	22	11	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
24	20	5	YELLE POP-UP SOURCE ETC. 15924/CAROLINE	
25	RE-ENTRY	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 (SPECIAL EDITION REISSUE 40256/WARNER BROS.)		

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	7	BLEEDING LOVE LEONA LEWIS (SYCO J/RMG)
2	3	7	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE (WARNER BROS.)
3	14	1	I CAN'T HELP MYSELF BELLATRIX FEATURING SOPHIA MAY (NERVOUS)
4	4	13	NOW YOU'RE GONE BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS (ULTRA)
5	7	1	LET ME THINK ABOUT IT IDA CORR LIFTED KICK DISCO WAX (WARNER BROS.)
6	5	12	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
7	13	4	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
8	10	3	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)
9	8	26	ANTHEM FILO & PERI FEATURING ERIC LUMIERE (ULTRA)
10	6	8	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
11	4	4	BREAK THE ICE BRITNEY SPEARS (JIVE ZUMBA)
12	9	10	LOVE SWEET SOUND GRDOVE ARMADA FEAT. CANDI STATON (STRICTLY RHYTHM)
13	18	3	DISCO LIES MOBY MUTE
14	16	8	DEEP AT NIGHT ERCOLA VS. HEIKKI L (NERVOUS)
15	15	21	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELO FEAT. COZI PERFECTO (ULTRA)
16	11	10	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES (EPIC)
17	17	6	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
18	24	3	TOCA'S MIRACLE 2008 FRAGMA (ULTRA)
19	21	5	ROCK WITH U JANET (ISLAND/IDJMG)
20	22	6	DANCE LIKE THERE'S NO TOMORROW PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21/CMG)
21	14	13	JUST FINE MARY J. BLIGE (MATERIAL/GEFFEN/INTERSCOPE)
22	19	15	LOVE HAS GONE DAVE ARMSTRONG & REDORCHE (ULTRA)
23	NEW	LIKE A STAR KIM SOZZI (ULTRA)	
24	NEW	CLOSER NE-YO DEF JAM/IDJMG	
25	20	10	SPEED UP FUNKERMAN (ULTRA)

HITS OF THE WORLD THE Billboard

MAY 17 2008

THIS WEEK		LAST WEEK			
JAPAN					
ALBUMS					
		(SOUNDCAN JAPAN)		MAY 6, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	4	PERFUME	GAME TOKUMA		
3	2	BENNIE K	BEST OF THE BESTEST (CD/DVD) FOR LIFE		
4	5	HIKARU UTADA	HEART STATION EMI		
5	7	HY	HEARTY HIGASHIYAKENA		
6	3	ARASHI	DREAM "A" LIVE J-STORM		
7	8	EXILE	EXILE CATCHY BEST (CD/OVD) AVEX TRAX		
8	17	VARIOUS ARTISTS	DANCE HALL LOVERS SEASON 5 EMI		
9	10	BENNIE K	BEST OF THE BESTEST FOR LIFE		
10	NEW	KAZUYA YOSHII	DRAGON HEAD MIRACLE EMI		

THIS WEEK		LAST WEEK			
FRANCE					
ALBUMS					
		(SNEP/IFOP/TITE-LIVE)		MAY 6, 2008	
1	1	MADONNA	HARD CANDY WARNER BROS.		
2	2	FRANCIS CABREL	DES ROSES ET DES ORTIES COLUMBIA		
3	NEW	PORTISHEAD	THIRD ISLAND		
4	4	DUFFY	ROCKFERRY A&M		
5	5	AMY WINEHOUSE	BACK TO BLACK ISLAND		
6	10	ERA	REBORN MERCURY		
7	6	GRAND CORPS MALADE	ENFANT DE LA VILLE AZ		
8	8	RENAN LUCE	REPEN TI BARCLAY		
9	7	ALAIN BASHUNG	BLEU PETROLE BARCLAY		
10	3	SAEZ	SAEZ CINO 7		

THIS WEEK		LAST WEEK			
ITALY					
ALBUMS					
		(FIMI/NIELSEN)		MAY 6, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	1	VASCO ROSSI	IL MONDO CHE VORREI CAPITOL		
3	2	JOVANOTTI	SAFARI MERCURY		
4	4	R.E.M.	ACCELERATE WARNER BROS.		
5	12	LEONA LEWIS	SPIRIT SYCO		
6	5	AMY WINEHOUSE	BACK TO BLACK ISLAND		
7	7	CAPAREZZA	LE DIMENSIONI DEL MIO CAOS VIRGIN		
8	NEW	PORTISHEAD	THIRD ISLAND		
9	3	PIERO PELU'	FENOMENI TE G		
10	6	GIANNA NANNINI	GIANNA BEST POLYDOR		

THIS WEEK		LAST WEEK			
NORWAY					
SINGLES					
		(VERDENS GANG NORWAY)		MAY 6, 2008	
1	2	LOST HIGHWAY	KURT NILSEN RCA		
2	3	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
3	1	MERCY	DUFFY A&M		
4	5	I'M YOURS	JASON MRAZ ELEKTRA		
5	4	HOLD ON BE STRONG	MARIA HAUKAAS STORENG BOWNIER		
ALBUMS					
1	1	KURT NILSEN	RISE TO THE OCCASION RCA		
2	NEW	MADONNA	HARD CANDY WARNER BROS.		
3	3	VASSENGUTANE	XO VASS		
4	2	DUFFY	ROCKFERRY A&M		
5	7	MALIN	PANG MBN		

THIS WEEK		LAST WEEK			
UNITED KINGDOM					
ALBUMS					
		(THE OFFICIAL UK CHARTS CO.)		MAY 4, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	NEW	PORTISHEAD	THIRD ISLAND		
3	4	DUFFY	ROCKFERRY A&M		
4	1	THE LAST SHADOW PUPPETS	THE AGE OF THE UNDERSTATEMENT DOMINO		
5	NEW	SAM SPARRO	SAM SPARRO ISLAND		
6	2	THE KOOKS	KONK VIRGIN		
7	6	SCOUTING FOR GIRLS	SCOUTING FOR GIRLS EPIC		
8	3	LEONA LEWIS	SPIRIT SYCO		
9	NEW	PLATTERS	THE VERY BEST OF UMTV		
10	18	GABRIELLA CILMI	LESSONS TO BE LEARNED ISLAND		

THIS WEEK		LAST WEEK			
AUSTRALIA					
ALBUMS					
		(ARIA)		MAY 4, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	NEW	ANDRE RIEU/MIRUSIA	WALTZING MATILDA UNIVERSAL		
3	NEW	DAMIEN LEITH	CATCH THE WIND: SONGS OF A GENERATION SONY BMG		
4	1	KASEY CHAMBERS/SHANE NICHOLSON	RATTLIN' BONES LIBERATION		
5	NEW	CARL RISELEY	THE RISE MERCURY		
6	3	THE PRESETS	APOCALYPSO MODULAR		
7	16	LEONA LEWIS	SPIRIT SYCO		
8	4	K.D. LANG	WATERSHED NONESUCH		
9	NEW	PORTISHEAD	THIRD ISLAND		
10	NEW	BLISS N ESO	FLYING COLOURS LIBERATION		

THIS WEEK		LAST WEEK			
SPAIN					
ALBUMS					
		(PROMUSICAE/MEDIA)		MAY 7, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	NEW	LUIS MIGUEL	COMPLICES WARNER BROS.		
3	1	MONICA NARANJO	TARANTULA SONY BMG		
4	NEW	MANA	ARDE EL CIELO WARNER BROS.		
5	NEW	ROSARIO	PARTE DE MI VALE		
6	2	EL CANTO DEL LOCO	PERSONAS SONY BMG		
7	5	MIGUEL BOSE	PAPITO CAROSELLO		
8	9	SERGIO DALMA	A BUENA HORA UNIVERSAL		
9	3	DUFFY	ROCKFERRY A&M		
10	NEW	EL ARREBATO	MUNDOLGIA EMI		

THIS WEEK		LAST WEEK			
DENMARK					
SINGLES					
		(IFPI/NIELSEN MARKETING RESEARCH)		MAY 6, 2008	
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2	2	THE 1	MARTIN SONY BMG		
3	4	DOWNTOWN BOYS	INFERNAL BORDER BREAKERS/CLOCKWISE ONLY		
4	3	MERCY	DUFFY A&M		
5	5	RAMT I NATTEN	LIZZIE ARTPEOPLE		
ALBUMS					
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	NEW	PORTISHEAD	THIRD ISLAND		
3	1	AMY MACDONALD	THIS IS THE LIFE VERTIGO		
4	NEW	RUNRIG	YEAR OF THE FLOOD: LIVE AT LOCH NESS RECARTE		
5	2	AMY WINEHOUSE	BACK TO BLACK ISLAND		

THIS WEEK		LAST WEEK			
GERMANY					
ALBUMS					
		(MEDIA CONTROL)		MAY 6, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	NEW	DER W.	SCHNELLER, HOEHER, WEIDNER 3 R		
3	1	UDO LINDENBERG	STARK WIE ZWEI WARNER		
4	2	AMY WINEHOUSE	BACK TO BLACK ISLAND		
5	3	ICH + ICH	VOM SELBEN STERN POLYDOR		
6	8	ONEREPUBLIC	STOP AND STARE MOSLEY/INTERSCOPE		
7	4	DUFFY	ROCKFERRY A&M		
8	7	DIE AERZTE	JAZZ IST ANDERS HOT ACTION		
9	9	STEFANIE HEINZMANN	MASTERPLAN DOMESTIC POP/MAINSTREAM		
10	8	R.E.M.	ACCELERATE WARNER BROS.		

THIS WEEK		LAST WEEK			
CANADA					
ALBUMS					
		(NIELSEN BDS/SOUNDCAN)		MAY 17, 2008	
1	NEW	MADONNA	HARD CANDY WARNER BROS./WARNER		
2	NEW	SARAH MCLACHLAN	RARITIES, B-SIDES, AND OTHER STUFF 2 NETTWERK		
3	NEW	PORTISHEAD	THIRD ISLAND		
4	3	LEONA LEWIS	SPIRIT SYCO/SONY BMG		
5	1	ERIC LAPOINTE	MA PEAU DIFFUSION YFB/DEP		
6	2	ARIANE MOFFATT	DANS TOUS LES SENS AUDIOGRAM/SELECT		
7	NEW	DEF LEPPARD	SONGS FROM THE SPARKLE LOUNGE BLUEGEON RIFFOLA/ISLAND/UMI UNIVERSAL		
8	4	MARIAH CAREY	E=MC2 ISLAND UNIVERSAL		
9	5	FRANCIS CABREL	DES ROSES ET DES ORTIES CHANDELLE/SELECT		
10	7	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL		

THIS WEEK		LAST WEEK			
THE NETHERLANDS					
SINGLES					
		(MEGA CHARTS BV)		MAY 2, 2008	
1	NEW	WIT LICHT	MARCO BORSATO UNIVERSAL		
2	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
3	4	THIS IS THE LIFE	AMY MACDONALD VERTIGO		
4	2	SHOT OF A GUN	KANE UNIVERSAL		
5	3	MERCY	DUFFY A&M		
ALBUMS					
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	2	AMY MACDONALD	THIS IS THE LIFE VERTIGO		
3	4	AMY WINEHOUSE	BACK TO BLACK ISLAND		
4	3	DUFFY	ROCKFERRY A&M		
5	6	JEROEN VAN DER BOOM	JJJ BENT ZO RED BULLET		

THIS WEEK		LAST WEEK			
GREECE					
ALBUMS					
		(IFPI GREECE/DELOITTE & TOUCHE)		MAY 2, 2008	
1	1	SECRET COMBINATION	KALOMIRA SARANTI HEAVEN		
2	3	I ZOI EXEI XROMA	EVRIDIKI LEGEND VIRUS		
3	NEW	SE MISO	ISAIA MATIAMPA UNIVERSAL		
4	4	TIN AGAPI SKOTONEIS	THODDIS FERRIS LEGEND		
5	2	APOPE LIPIS	KHRISTOS MENIDIATIS ALPHA		
1	1	DUFFY	ROCKFERRY A&M		
2	2	MOBY	LAST NIGHT MUTE		
3	6	JAMES	HEY MA MERCURY		
4	4	THE ROLLING STONES	SHINE A LIGHT POLYDOR		
5	9	RORY GALLAGHER	RORY FOREVER SONY BMG		

THIS WEEK		LAST WEEK			
EURO DIGITAL SONGS					
		(NIELSEN SOUNDCAN INTERNATIONAL)		MAY 17, 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	5	BLACK AND GOLD	SAM SPARROW ISLAND		
5	4	WEARING MY ROLEX	WILEY ASYLUM/WARNER		
6	6	LOW	FLO RIDA FT. T-PAIN P&D BOY/ATLANTIC		
7	7	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA		
8	8	CRY FOR YOU	SEPTEMBER CATCHY TUNES/FAMILY TREE		
9	11	HEARTBREAKER	WILL.I.AM WILL I.A.M. INTERSCOPE		
10	10	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA		
11	12	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE		
12	9	TOUCH MY BODY	MARIAH CAREY ISLAND		
13	NEW	PROPANE NIGHTMARES	PENDULUM WARNER		
14	14	HEARTBEAT	SCOUTING FOR GIRLS EPIC		
15	13	FASCINATION	ALPHABET COPENHAGEN		
16	15	WITH YOU	CHRIS BROWN JIVE/ZOMBA		
17	16	NEW SOUL	Yael Naïm TOT OU TARD WARNER		
18	17	SO SOLL ES BLEIBEN	ICH + ICH POLYDOR		
19	18	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA		
20	19	BLEEDING LOVE	LEONA LEWIS SYCO		

THIS WEEK		LAST WEEK			
EURO DIGITAL SPOTLIGHT DENMARK					
		(NIELSEN SOUNDCAN INTERNATIONAL)		MAY 17, 2008	
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
2	2	THE 1	MARTIN SONY BMG		
3	4	DOWNTOWN BOYS	INFERNAL CLOCKWISE ONLINE BORDER BREAKERS		
4	3	MERCY	DUFFY A&M		
5	5	RAMT I NATTEN (A CAPPELLA)	LIZZIE ART PEOPLE		
6	10	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC		
7	6	XXX COUTURE	L.O.C. EMI		
8	7	NO U HANG UP	SHAYNE WARD SYCO		
9	RE	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA		
10	8	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO		

THIS WEEK		LAST WEEK			
AUSTRIA					
SINGLES					
		(AUSTRIAN IFPI/AUSTRIA TOP 40)		MAY 2, 2008	
1	1	MERCY	DUFFY A&M		
2	2	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.		
3	5	SO SOLL ES BLEIBEN	ICH + ICH POLYDOR		
4	3	NEW SOUL	Yael Naïm TOT OU TARD/WARNER		
5	6	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA		
ALBUMS					
1	NEW	MADONNA	HARD CANDY WARNER BROS.		
2	4	AMY			

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 7, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE	WARNER BROS.
2	2	MERCY	DUFFY A&M	
3	4	AMERICAN BOY	ESTELLE FT. KAYNE WEST	HOME SCHOOL/ATLANTIC
4	3	TIRED OF BEING SORRY	ENRIQUE IGLESIAS	INTERSCOPE
5	6	BLACK & GOLD	SAM SPARRO	ISLAND
6	5	BLEEDING LOVE	LEONA LEWIS	SYCO
7	7	LOW	FLO RIDA FEAT. T-PAIN POE BOY	ATLANTIC
8	9	VALERIE	MARK RONSON FT. AMY WINEHOUSE	ALLIANCE/COLUMBIA
9	13	WEARING MY ROLEX	WILEY ASYLUM	
10	10	C'EST CHELOU	ZAZO	CAPITOL
11	19	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY	LAFACE/ZOMBA
12	12	SO SOLL ES BLEIBEN	ICH + ICH	POLYDOR
13	8	NEW SOUL	Yael Naim	TOT AU TARD/WARNER
14	15	STOP AND STARE	ONEREPUBLIC	MOSLEY/INTERSCOPE
15	14	HE, BILOUTE! MONTE L'SON! HEIN!	CHTI DJ	NORD-WAY

ALBUMS

MAY 7, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	14	MADONNA	HARD CANDY	WARNER BROS.
2	1	DUFFY	ROCKFERRY	A&M
3	NEW	PORTISHEAD	THIRD ISLAND	
4	2	AMY WINEHOUSE	BACK TO BLACK	ISLAND
5	5	R.E.M.	ACCELERATE	WARNER BROS.
6	4	THE LAST SHADOW PUPPETS	THE AGE OF THE UNDERSTATEMENT	DOMINO
7	6	LEONA LEWIS	SPIRIT	SYCO
8	3	THE KOOKS	KONK	VIRGIN
9	11	AMY MACDONALD	THIS IS THE LIFE	VERTIGO
10	NEW	DER W.	SCHNELLER, HOEHER, WEIDNER 3 R	
11	10	UDO LINDENBERG	STARK WIE ZWEI	WARNER
12	8	MARIAH CAREY	E=MC2	ISLAND
13	9	THE ROLLING STONES	SHINE A LIGHT	POLYDOR
14	13	ADELE	19 XL	
15	16	FRANCIS CABREL	DES ROSES ET DES ORTIES	COLUMBIA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 7, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE	WARNER BROS.
2	2	MERCY	DUFFY A&M	
3	4	STOP AND STARE	ONEREPUBLIC	MOSLEY/INTERSCOPE
4	7	AMERICAN BOY	ESTELLE FT. KAYNE WEST	HOME SCHOOL/ATLANTIC
5	5	WITH YOU	CHRIS BROWN	JIVE/ZOMBA
6	10	LOVE SONG	SARA BAREILLE	SONY BMG
7	3	BLEEDING LOVE	LEONA LEWIS	SYCO
8	8	I'LL BE WAITING	LENNY KRAVITZ	VIRGIN
9	6	TOUCH MY BODY	MARIAH CAREY	ISLAND
10	9	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY	SONY BMG
11	NEW	VIOLET HILL	COLOPLAY	PARLOPHONE
12	11	IN MY ARMS	KYLIE MINOGUE	PARLOPHONE
13	24	BLACK & GOLD	SAM SPARRO	ISLAND
14	14	CHASING PAVEMENTS	ADELE XL	
15	13	NEW SOUL	Yael Naim	TOT AU TARD/WARNER

SALES DATA COMPILED BY

nielsen
SoundScan

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MAY 17 2008

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	RE-ENTRY	1 WK	#1 SARA GROVES	TELL ME WHAT YOU KNOW	SPONGE/INO 84302/PROVIDENT-INTEGRITY	
2	2	123	FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA		
3	3	36	CASTING CROWNS	THE ALTAR AND THE OOR	BEACH STREET/REUNION 19117/PROVIDENT-INTEGRITY	
4	HOT SHOT DEBUT		PURENRG	HERE WE GO AGAIN	FERVENT 887321/WORD-CURB	
5	4	4	VARIOUS ARTISTS	WOW HITS 1	SONY BMG MUSIC/PROVIDENT WORD-CURB/EMI CMG 10879/PROVIDENT-INTEGRITY	
6	1	4	P.O.D.	WHEN ANGELS & SERPENTS DANCE	IND/COLUMBIA 42407/PROVIDENT-INTEGRITY	
7	5	5	CECE WINANS	THY KINGDOM COME	PURESPRINGS GOSPEL/EMI GOSPEL 4966/EMI CMG	
8	8	20	KIRK FRANKLIN	THE FIGHT OF MY LIFE	FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
9	6	31	VARIOUS ARTISTS	WOW HITS 2008	WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
10	14	12	GREATEST GAINER NATALIE GRANT	RELENTLESS	CURB 79029/WORD-CURB	
11	7	5	HILLSONG	THE HEART REVOLUTION: WITH HEARTS AS ONE	INTEGRITY 4370/PROVIDENT-INTEGRITY	
12	15	83	SKILLET	COMATOSE	ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
13	17	3	GAITHER VOCAL BAND	LOVIN' LIFE	GAITHER MUSIC GROUP 2746/EMI CMG	
14	12	24	MERCYME	ALL THAT IS WITHIN ME	IND/COLUMBIA 12573/PROVIDENT-INTEGRITY	
15	10	5	HAWK NELSON	HAWK NELSON...IS MY FRIEND!	BEC/TOOTH & NAIL 5346/EMI CMG	
16	9	5	MARTHA MUNIZZI	CHANGE THE WORLD	MARTHA MUNIZZI 38610	
17	13	7	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE	(JESSOP/WILBERG) CALLED TO SERVE	MORMON TABERNACLE CHOIR 5004111	
18	11	28	STEVEN CURTIS CHAPMAN	THIS MOMENT	SPARROW 6393/EMI CMG	
19	NEW		MEREDITH ANDREWS	THE INVITATION	WORD-CURB 887410	
20	22	31	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1	WORD-CURB 887144	
21	26	10	PILLAR	FOR THE LOVE OF THE GAME	ESSENTIAL 10869/PROVIDENT-INTEGRITY	
22	16	13	VARIOUS ARTISTS	HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLD OPPY: LIVE	OPRY/CMA NASHVILLE 20359/PROVIDENT-INTEGRITY	
23	20	92	RED	END OF SILENCE	ESSENTIAL 10807/PROVIDENT-INTEGRITY	
24	19	36	POINT OF GRACE	HOW YOU LIVE	WORD-CURB 887090	
25	18	31	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE	19523/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	21	13	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT	0379/EMI CMG	
27	30	32	DAVID CROWDER BAND	REMEDY SIX STEPS	SPARROW 2684/EMI CMG	
28	24	17	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS	MULTIMUSIC 11533	
29	27	10	LEELAND	OPPOSITE WAY	ESSENTIAL 10854/PROVIDENT-INTEGRITY	
30	29	4	WOMEN OF FAITH WORSHIP TEAM	INFINITE GRACE	MYRRH 887389/WORD-CURB	
31	23	37	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD	SPECIAL EDITION INTEGRITY TIME LIFE 19404/PROVIDENT-INTEGRITY	
32	NEW		RUN KID RUN	LOVE AT THE CORE	TOOTH & NAIL 1418/EMI CMG	
33	39	11	NEEDTOBREATHE	THE HEAT	ATLANTIC 236924/WORD-CURB	
34	34	9	FIREFLIGHT	UNBREAKABLE	FLICKER 10866/PROVIDENT-INTEGRITY	
35	RE-ENTRY		GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER	GAITHER MUSIC GROUP 2729/EMI CMG	
36	25	39	THIRD DAY	CHRONOLOGY, VOLUME TWO: 2001-2006	ESSENTIAL 10839/PROVIDENT-INTEGRITY	
37	33	40	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP	REUNION 10823/PROVIDENT-INTEGRITY	
38	NEW		SALVADOR	AWARE	WORD-CURB 887376	
39	28	5	JARS OF CLAY	GREATEST HITS	ESSENTIAL 10880/PROVIDENT-INTEGRITY	
40	RE-ENTRY		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	ROCK OF AGES	GAITHER MUSIC GROUP 2771/EMI CMG	
41	35	39	MANDISA	TRUE BEAUTY	SPARROW 5720/EMI CMG	
42	45	72	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES	INTEGRITY 4354/PROVIDENT-INTEGRITY	
43	47	4	JOHN TESH	ALIVE: MUSIC & DANCE: MUSIC FROM THE SHOW	GARDEN CITY 4618	
44	41	13	CANTON JONES	KINGDOM BUSINESS	ARROW/UMCG 4234091/EMI CMG	
45	44	9	THE AFTERS	NEVER GOING BACK TO OK	IND 4306/PROVIDENT-INTEGRITY	
46	11	76	JEREMY CAMP	BEYOND MEASURE	BEC 3723/EMI CMG	
47	32	13	PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY	SIX STEPS/SPARROW 5422/EMI CMG	
48	42	4	MATT MAHER	EMPTY & BEAUTIFUL	ESSENTIAL 10857/PROVIDENT-INTEGRITY	
49	49	21	NEWSBOYS	THE GREATEST HITS	SPARROW 6071/EMI CMG	
50	RE-ENTRY		VARIOUS ARTISTS	INTEGRITY'S WORSHIP	24-7 INTEGRITY 4263/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	44	#1 GREATEST GAINER MARVIN SAPP	THIRSTY	VERITY 09433/ZOMBA	
2	3	12	VARIOUS ARTISTS	WOW GOSPEL 2008	WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA	
3	2	5	CECE WINANS	THY KINGDOM COME	PURESPRINGS GOSPEL 84966/EMI GOSPEL	
4	4	21	KIRK FRANKLIN	THE FIGHT OF MY LIFE	FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
5	7	32	SHEKINAH GLORY MINISTRY	JESUS KINGDOM	3003 BOOKWORLD	
6	5	5	MARTHA MUNIZZI	CHANGE THE WORLD	MARTHA MUNIZZI 38610	
7	6	3	DORINDA CLARK-COLE	TAKE IT BACK	GOSPO CENTRIC 10027/ZOMBA	
8	8	9	VARIOUS ARTISTS	VOICES: THE ULTIMATE GOSPEL COLLECTION	BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE	
9	9	55	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1	WORD-CURB 887144/WARNER BROS.	
10	10	35	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE	INTEGRITY/COLUMBIA 11986/SONY MUSIC	
11	11	56	THE CLARK SISTERS	LIVE...ONE LAST TIME	EMI GOSPEL 81094	
12	20	26	SHIRLEY CAESAR	AFTER 40 YEARS...STILL CELEBRATING THROUGH THE CITY	SHU-BEL 6930/LIGHT	
13	13	5	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES	INTEGRITY/COLUMBIA 21732/SONY MUSIC	
14	15	78	BISHOP PAUL S. MORTON	STILL STANDING	TEHILLAH 6528/LIGHT	
15	12	13	CANTON JONES	KINGDOM BUSINESS	ARROW 4234091	
16	17	31	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO	NUP/SRING 02676/EMI GOSPEL	
17	14	15	BISHOP PAUL S. MORTON PRESENTS	FGBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION	TEHILLAH 6951/LIGHT
18	21	33	TRIN-I-TEE 5:7	T57 SPIRIT RISING	0402/MUSIC WORLD	
19	23	52	VARIOUS ARTISTS	WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER!	EMI CMG/VERITY/WORD-CURB 08764/ZOMBA	
20	18	30	VARIOUS ARTISTS	GOTTA HAVE GOSPEL!	5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
21	19	66	VARIOUS ARTISTS	WOW GOSPEL 2007	VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
22	16	8	NORMAN HUTCHINS	SPONTANEOUS PRAISE	VOLUME ONE IR 020	
23	29	32	DONNIE MCCLURKIN	THE ESSENTIAL	DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
24	26	57	J MOSS	V2...PAJAM	GOSPO CENTRIC 87214/ZOMBA	
25	27	35	LEE WILLIAMS AND THE SPIRITUAL QC'S	SO MUCH TO BE THANKFUL FOR	MCG 7056	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	30	64	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET	QUIET WATER/VERITY 85333/ZOMBA	
27	32	12	CLINT BROWN	FALL LIKE RAIN	TRIBE 2008	
28	31	1	JONATHAN NELSON	RIGHT NOW	PRaise INTEGRITY/COLUMBIA 20860/SONY MUSIC	
29	22	3	BISHOP LEONARD SCOTT	BE LIFTED UP	TYSCOT 984165/TASEIS	
30	33	32	MARVIN WINANS	ALONE BUT NOT ALONE	PURESPRINGS GOSPEL 86278/EMI GOSPEL	
31	24	91	LECRAE	AFTER THE MUSIC STOPS	REACH 30021/CROSS MOVEMENT	
32	34	9	FLAME	OUR WORLD: REDEEMED	THE SEQUEL CROSS MOVEMENT 30030	
33	28	14	JEFF MAJORS	SACRED MAJOR	7TH MUSIC ONE 753171	
34	38	14	THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS	TIME LIFE 19548	
35	RE-ENTRY		PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE	UMBRELLA 970109/BUNGALO	
36	36	9	MYRON WILLIAMS	MADE TO WORSHIP	FLOW 0140	
37	43	35	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES	JDI 1271	
38	37	12	THE CLARK SISTERS	THE BEST OF THE CLARK SISTERS	ENCORE DEXTERITY SOUNDS/RHINO CUSTOM PRODUCTS 419452/RHINO	
39	35	33	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION	GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
40	RE-ENTRY		BONAFIDE PRAISERS	DESTINED TO WORSHIP	ENTRO GOSPEL 1519	
41	HOT SHOT DEBUT		CYNTHIA JONES	GOTTA SOUL	KINGDOM 7007/UMCG	
42	RE-ENTRY		BISHOP NOEL JONES PRESENTS	THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY	TYSCOT 984159/TASEIS
43	40	52	YOLANDA ADAMS	THE BEST OF ME	ELEKTRA/ATLANTIC 156604/AG	
44	44	27	DETRICK HADDON PRESENTS	VOICES OF UNITY	TOGETHER IN WORSHIP	TYSCOT 984160
45	25	2	JOE LINDSEY	EVERYBODY OUGHTA PRAISE HIM	LEGACY INTERNATIONAL 25958	
46	41	6	VARIOUS ARTISTS	GOSPEL WORSHIP TOGETHER: 25 WORSHIP FAVORITES	WORSHIP/TOGETHER.COM 03102/EMI GOSPEL	
47	RE-ENTRY		T.D. JAKES	PRAISE & WORSHIP	INTEGRITY LEGACY 10895/SONY BMG	
48	45	35	THE NEW LIFE COMMUNITY CHOIR	FEATURING JOHN P. KEE	NOTHING BUT WORSHIP	TYSCOT NEW LIFE/VERITY 10028/ZOMBA
49	47	16	TRIN-I-TEE 5:7	HOLLA	THE BEST OF TRIN-I-TEE 5:7	LEGACY/GOSPO CENTRIC 11291/SONY BMG
50	RE-ENTRY		DONALD LAWRENCE PRESENTS	THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF	EMI GOSPEL 84547

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

MAY 17 2008 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE BETTER 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 multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	2	#1 FLIGHT OF THE CONCHORDS	FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)	
2	HOT SHOT DEBUT		MINDLESS SELF INDULGENCE	IF UCR 099/THE END (15.98) Ⓢ	
3	2	2	ATMOSPHERE	WHEN LIFE GIVES YOU LEMONS YOU PAINT THAT SHIT GOLD RHYMESAYERS ENTERTAINMENT 0036/LG (14.98) Ⓢ	
4	5	26	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓢ	5
5	9	26	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
6	NEW		SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)	
7	10	19	GREATEST GAINER RADIOHEAD	IN RAINBOWS TBD 21622*/ATO (13.98)	●
8	7	14	VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	
9	6	4	RAY J	ALL I FEEL DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	
10	3	2	STORY OF THE YEAR	THE BLACK SWAN EPITAPH 85928 (16.98)	
12	49		SOUNDTRACK	ONCE CANYASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) Ⓢ	●
12	8	2	WHITESNAKE	GOOD TO BE BAD STEAMHAMMER 9813*/SPV (17.98)	
13	11	4	NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26* (16.98)	
14	4	2	PRODIGY	H.N.I.C. PT. 2 AAO 40701/VOX (17.98) Ⓢ	
11	19	37	SIXX: A.M.	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
16	14	3	APOCALYPTICA	WORLDS COLLIDE 20-20 ENT 21580/JIVE (13.98) Ⓢ	
17	NEW		9TH WONDER & BUCKSHOT	FORMULA DUCK DOWN 2070* (16.98)	
18	13	3	CHILDREN OF BODOM	BLOODDRUNK SPINEFARM 310 FONTANA INTERNATIONAL (14.98) Ⓢ	
19	16	3	VARIOUS ARTISTS	SONGS OF THE SIREN EM: SPECIAL MARKETS 89339 EX/STARBUCKS (13.98)	
20	23	9	TEDDY BENT	FASHIONABLE KASS 21347 (12.98)	
21	22	7	SHE & HIM	VOLUME ONE MERGE 324 (15.98)	
22	26	4	VARIOUS ARTISTS	PUNK GOES CRUNK FEARLESS 30108 (14.98)	
23	NEW		JAMIE LIDELL	JIM WARP 160 (15.98)	
24	29	14	BULLET FOR MY VALENTINE	SCREAM AIM FIRE 20-20 ENT/JIVE 21393*/ZOMBA (16.98)	
25	27	9	THE BLACK CROWES	WARPAINT SILVER ARROW 017/MEGAFORCE (15.98)	
26	25	9	FLOGGING MOLLY	FLOAT SIDE/DONUMMY 1348* (16.98)	
27	18	2	TANTRIC	THE END BEGINS SILENT MAJORITY 30844/LG (15.98)	
28	30	4	NICK CAVE & THE BAD SEEDS	DIG. LAZARUS. DIGIT MUTE ANTI- 86943*/EPITAPH (17.98)	
28	34	10	DOLLY PARTON	BACKWOODS BARBIE DOLLY 925 (13.98)	
30	18	3	THRICE	THE ALCHEMY INDEX, VOL. 3 & 4: AIR & EARTH VAGRANT 480 (13.98)	
31	38	5	VARIOUS ARTISTS	WE THE BEST MTS 29/RBC (13.98)	
32	37	27	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD (17.98)	
33	28	5	IN FLAMES	A SENSE OF PURPOSE IF MUSIC EK. FOR. 4498/KOCH (17.98) Ⓢ	
34	17	2	TOKYO POLICE CLUB	ELEPHANT SHELL SADDLE CREEK 118* (13.98)	
35	24	2	BIZZY BONE	A SONG FOR YOU AFTER PLATINUM 7935 (15.98)	
36	NEW		PUSCIFER	V IS FOR VIAGRA THE REMIXES PUSCIFER 9 (14.98)	
37	33	6	VARIOUS ARTISTS	VINTAGE COUNTRY: THE GOLDEN AGE OF COUNTRY MUSIC SONY D&S CUSTOM MARKETING GROUP 08651 EX/STARBUCKS (13.98)	
38	31	5	MARTHA MUNIZZI	CHANGE THE WORLD MARTHA MUNIZZI 38610 (17.98 CD/DVD) Ⓢ	
39	21	3	DARK LOTUS	THE OPAQUE BROTHERHOOD PSYCHOPATHIC 4603 (12.98)	
40	39	32	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03/ORIGINAL SIGNAL (11.98)	
41	45	49	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	●
42	40	25	DANE COOK	ROUGH AROUND THE EDGES LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) Ⓢ	●
43	42	5	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111 (16.98)	
44	36	4	CUT /// COPY	IN GHOST COLOURS MODULAR 050 (10.98)	
45	50	15	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636 (18.98)	
46	RE-ENTRY		PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10869 (13.98)	
47	41	16	ALL TIME LOW	SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)	
48	NEW		MJG	MJG: PIMP TIGHT REAL TALK 48 (17.98)	
49	RE-ENTRY		RED	END OF SILENCE ESSENTIAL 10807 (12.98) Ⓢ	
50	47	5	THE SWORD	GODS OF THE EARTH KEMADO 071* (12.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TOP DIGITAL: Release sold as a complete bundle through digital download services. WORLD: See charts legend for rules and explanations. BILLBOARD.BIZ CHART: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	#1	MADONNA	Hard Candy WARNER BROS.	1	
2	NEW		THE ROOTS	Rising Down DEF JAM /DJMG	6	
3	NEW		PORTISHEAD	Third GO! DISCS/MERCURY /DJMG	7	
4	NEW		AUGUSTANA	Can't Love Can't Hurt EPIC /SONY MUSIC	21	
5	2	4	LEONA LEWIS	Spirit SYCO J /RMG	3	
6	1		FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack) HBO /SUB POP	17	
7	6	19	SOUNDTRACK	Juno FOX RHINO /AG	13	●
8	NEW		MUDCRUTCH	Mudcrutch REPRISE /WARNER BROS.	8	
9	3	3	MARIAH CAREY	E=MC2 ISLAND /DJMG	2	
10	NEW		DEF LEPPARD	Songs From The Sparkle Lounge BLVD/GEAR: RHIFOLA/ISLAND /UME	5	
11	NEW		FOREVER THE SICKEST KIDS	Underdog Alma Mater UNIVERSAL /UMRG	45	
12	RE-ENTRY		NATASHA BEDINGFIELD	Pocketful Of Sunshine PHONOGENIC/EPIC /SONY MUSIC	24	
13	NEW		SANTOGOLD	Santogold LIZARD KING 70034/DOWNTOWN	74	
14	NEW		LYFE JENNINGS	Lyle Change COLUMBIA /SONY MUSIC	4	
15	4	2	THE WEEPIES	Hideaway NETTWERK	131	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	9	#1 CELTIC THUNDER	CELTIC THUNDER: THE SHOW CELTIC THUNDER 001/DECCA	
2	2	66	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	●
3	4	32	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO	
4	3	10	THE HIGH KINGS	THE HIGH KINGS MANHATTAN 21344/BLG	
5	5	41	ISRAEL "IZ" KAMAKAWI'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
6	6	5	VARIOUS ARTISTS	IN THE NAME OF LOVE: AFRICA CELEBRATES U2 SHOUT! FACTORY 10608/SONY BMG	
7	14	6	CHAMBAO	CON OTRO AIRE SONY BMG NORTE 720220	
8	8	62	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
9	10	28	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173	
10	12	29	MANU CHAO	LA RADIOLINA BECAUSE 68496*/NACIONAL	
11	11	73	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
12	7	15	DENGUE FEVER	VENUS ON EARTH M80 101*	
13	13	37	VARIOUS ARTISTS	IRISH TENORS MADACY SPECIAL PRODUCTS 52839/MADACY	
14	RE-ENTRY		JAKE SHIMABUKURO	MY LIFE HITCHHIKE 767633	
15	NEW		VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRICAN PARTY PUTUMAYO 276	

LIKE PROFILES: MOST ADDED FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	#1 SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)
2	10	3	CALIFORNICATION	RED HOT CHILI PEPPERS (WARNER BROS.)
3	1	7	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
4	2	7	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
5	5	3	NUMB	LINKIN PARK (WARNER BROS.)
6	4	6	4 MINUTES	MADONNA FEATURING JUSTIN TIMBERLAKE (WARNER BROS.)
7	8	7	IN THE END	LINKIN PARK (WARNER BROS.)
8	9	5	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	25	2	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
10	7	7	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
11	6	7	NO AIR	JORIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
12	14	4	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
13	12	4	BRING ME TO LIFE	EVANESCENCE FEATURING PAUL MCCOY (WIND-UP)
14	13	3	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
15	—	1	SHINE ON	THE KOOKS (ASTRALWERKS/CAPITOL)

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	HOT SHOT DEBUT	1 WK	THE CAB	DECAYDANCE 442364/FUELED BY RAMEN (13.98)	Whisper War	
2	NEW		9TH WONDER & BUCKSHOT	DUCK DOWN 2070* (16.98)	Formula	
3	15		MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
4	6		SAVING ABEL	SKIDCO 06053/VIRGIN (12.98)	Saving Abel	
5	8	24	GREATEST GAINER METRO STATION	RED INK 10521 (12.98)	Metro Station	
5	10		TEDDY BRENT	KASS 21347 (12.98)	Fashionable	
7	NEW		JAMIE LIDELL	WARP 160 (13.98)	Jim	
8	7	23	WE THE KINGS	S-CURVE 52001 (8.98)	We The Kings	
9	10		FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
10	12	5	FLOBOTS	FLOBOTS/UNIVERSAL REPUBLIC 15179/UMRG (13.98)	Fight With Tools	
1	2		TOKYO POLICE CLUB	SADDLE CREEK 116* (13.98)	Elephant Shell	
12	2		ELBOW	FICTION/GEFFEN 011063/IGA (9.98)	Seldom Seen Kid	
13	4	2	TIFFANY EVANS	COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans	
15	71		DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage	
15	4		CUT /// COPY	MODULAR 050 (10.98)	In Ghost Colours	
16	10	3	M83	MUTE 9384 (15.98)	Saturdays=Youth	
16	5		THE SWORD	KEMADO 071* (12.98)	Gods Of The Earth	
14	4		JASON NEVINS	THRIVEDANCE 90782/THRIVE (18.98)	ThriveMix Presents: Dance Anthems 2	
19	17		GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
20	NEW		BORIS	SOUTHERN LORD 92 (13.98)	Smile	
21	17	3	JAMES MCMURTRY	LIGHTNING ROAD 9502 (16.98)	Just Us Kids	
22	18	12	LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98)	Puros Exitos Chacas	
23	6		LA FACTORIA	UNIVERSAL LATINO 008062 (12.98)	Nueva Metas	
24	19	3	HILARY MCRAE	STONE ROAD 30517/HEAR (11.98)	Through These Walls	
25	NEW		BABY D	BIG OOMP 5065/KOCH (17.98)	A Town Secret Weapon	

It's all in the family on Heatseekers: The Cab is on tour with the band at No. 8, and it recently wrapped a trek with the act at No. 5.

At No. 2, 9th Wonder's and Buckshot's second full collaboration starts with 5,000. On Top R&B/Hip-Hop Albums, it bows at No. 46.



Tipped on this page two months ago ("New on the Charts," March 22), the British singer's former U.K. No. 1 album makes its U.S. debut.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	27	7	MJ	MACHETE 011151 (10.98)	Mi Sentimiento	
27	23	7	THE KILLS	DOMINO 164* (13.98)	Midnight Boom	
28	NEW		RUN KID RUN	TOOTH & NAIL 11418 (13.98)	Love At The Core	
29	31	14	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild	
30	26	5	FERRAS	CAPITOL 68706 (12.98)	Aliens & Rainbows	
31	34	10	LUDO	REDBIRD/ISLAND 009497/DJMG (9.98)	You're Awful, I Love You	
32	11	2	LYRICS BORN	ANTI- 86804*/EPITAPH (16.98)	Everywhere At Once	
33	38	9	MARCUS MILLER	3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
34	50	5	NEEDTOBREATHE	ATLANTIC 236924 AG (13.98)	The Heat	
35	27	7	CRYSTAL CASTLES	LIES 200962/LAST GANG (13.98)	Crystal Castles	
36	40	6	FIREFLIGHT	FLICKER 10866 (13.98)	Unbreakable	
37	29	11	JO JO JORGE FALCON	TITANIC 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
38	39	11	BON IVER	JAGJAGUAR 115* (14.98)	For Emma, Forever Ago	
39	24	4	TAPES 'N TAPES	XL 338*/BEGGARS GROUP (14.98)	Walk It Off	
40	13	7	DEVOTCHKA	ANTI- 86940*/EPITAPH (16.98)	A Mad & Faithful Telling	
25	5		SUN KIL MOON	CALDO VERDE 006 (15.98)	April	
42	NEW		NEWTON FALKNER	PEER-SOUTHERN/BRIGHTSIDE/AWARE/COLUMBIA 22312/SONY MUSIC (12.98)	Hand Built By Robots	
43	30	28	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD)	Party	
44	45	27	LEVON HELM	DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
45	RE-ENTRY		SICK PUPPIES	RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
46	RE-ENTRY		JUSTICE	ED BANGER BECAUSE 224892/VICE (13.98)	Cross	
47	33	4	MAN MAN	ANTI- 86942*/EPITAPH (15.98)	Rabbit Habits	
48	41	15	SONDRE LERCHE	VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
49	NEW		WALLS OF JERICHO	TRUSTKILL 113 (6.98)	Redemption (EP)	
50	52	4	FOALS	TRANSGRESSIVE 775*/SUB POP (13.98)	Antidotes	

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	NEW		PORTISHEAD	THIRD GO! DISCS/MERCURY 011141*/DJMG	Third One	
2	NEW		MADONNA	HARD CANDY WARNER BROS. 421372	Hard Candy	
3	NEW		THE ROOTS	RISE UP DEF JAM 011138/DJMG	Rise Up	
4	NEW		MUDCRUTCH	MUDCRUTCH REPRISE 455868/WARNER BROS.	Reprise	
5	NEW		TESTAMENT	FORMATION OF DAMNATION NUCLEAR BLAST 2035	Formation of Damnation	
2	2		FLIGHT OF THE CONCHORDS	FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP	Flight of the Conchords	
7	NEW		STEVE WINWOOD	NINE LIVES WINGCRAFT/COLUMBIA 22250/SONY MUSIC	Nine Lives	
1	2		ATMOSPHERE	WHEN LIFE GIVES YOU LEMONS, YOU PAINT THAT SHIT GOLD RHV/MEASURES ENTERTAINMENT 00694	When Life Gives You Lemons	
9	NEW		LYFE JENNINGS	LYFE CHANGE COLUMBIA 07966/SONY MUSIC	Lyfe Change	
10	5	6	THE RACONTEURS	CONSILERS OF THE LONELY THIRD MAN 456060*/WARNER BROS.	Consilers of the Lonely Third Man	
12	4	5	MARIAH CAREY	E=MC2 ISLAND 010272*/DJMG	E=MC2	
13	NEW		THE BLACK KEYS	ATTACK & RELEASE NONESUCH 292476*/WARNER BROS.	Attack & Release	
14	NEW		MINDLESS SELF INDULGENCE	IF UCR 099/THE END	If UCR	
14	NEW		SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN	Lizard King	
15	NEW		DEF LEPPARD	SONGS FROM THE SPARKLE LOUNGE BLUDGEON RIFFOLA/ISLAND 011004/UME	Songs from the Sparkle Lounge	

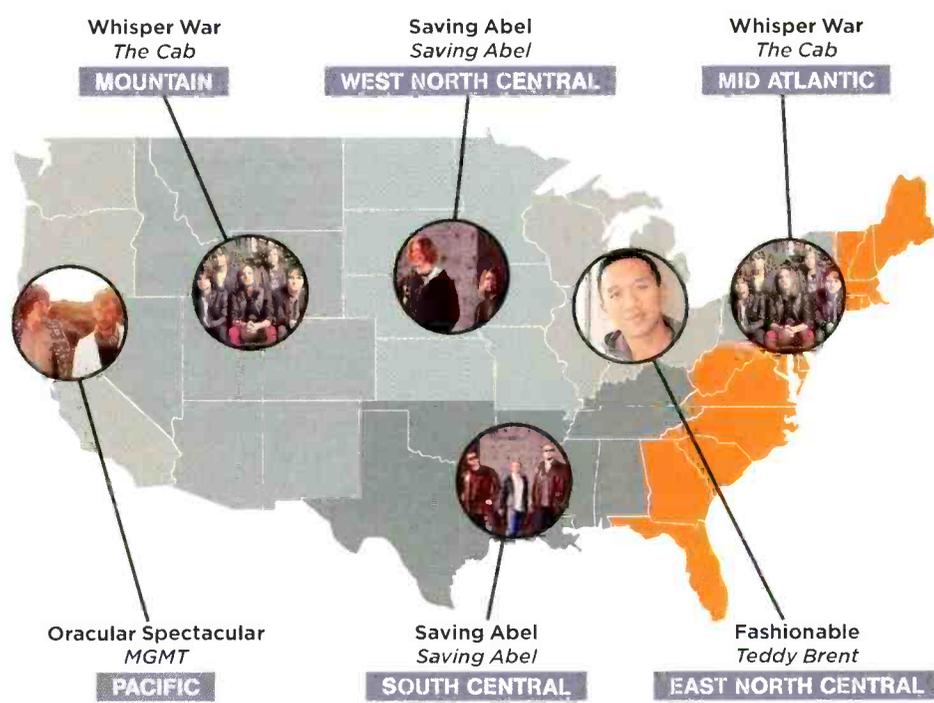
BREAKING & ENTERING

Third time's a charm for London-born soul singer Jamie Lidell, whose third album, "Jim," earns him his first Billboard chart ink at No. 7 on Top Heatseekers. Visit billboard.com/breaking to learn about the artist who appeals to dance fans as much as old-school Motown lovers.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s



PROGRESS REPORT

NEEDTOBREATHE, "The Heat"
The album notches its fifth consecutive sales gain and best week since September as it rises 50-34 on Top Heatseekers with a 34% increase. The set's "More Time" is making inroads on the Triple A chart in sister publication Radio & Records.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseeker's 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**
Fashionable
- 2 **MJ**
Mi Sentimiento
- 3 **9th Wonder & Buckshot**
Formula
- 4 **Baby D**
A Town Secret Weapon
- 5 **The Cab**
Whisper War
- 6 **Tiffany Evans**
Tiffany Evans
- 7 **Saving Abel**
Saving Abel
- 8 **Metro Station**
Metro Station
- 9 **Tommy Torres**
Tarde O Temprano
- 10 **The Waifs**
Sundirtwater

NORTH EAST

- 1 **The Cab**
Whisper War
- 2 **9th Wonder & Buckshot**
Formula
- 3 **MGMT**
Oracular Spectacular
- 4 **Metro Station**
Metro Station
- 5 **WE the Kings**
We The Kings
- 6 **Jamie Lidell**
Jim
- 7 **Flobots**
Fight With Tools
- 8 **Boris**
Smile
- 9 **Tokyo Police Club**
Elephant Shell
- 10 **Fear Nuffin Band**
Yardcore

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LEGAL NOTICE

UNITED STATES BANKRUPTCY COURT
SOUTHERN DISTRICT OF NEW YORK

In re
TEEVEE TOONS, INC.
d/b/a TVT RECORDS,
Debtor.

Chapter 11
Case No. 08-10562 (ALG)

NOTICE OF SALE OF THE ASSETS OF TEEVEE TOONS, INC. d/b/a TVT RECORDS

Please be advised that Debtor, TeeVee Toons, Inc., d/b/a TVT Records (the "Seller") proposes to enter into an Asset Purchase Agreement (the "Agreement"), pursuant to which Seller proposes to sell to the buyer (the "Buyer") who will be identified following an auction held on June 12, 2008 (the "Auction"), substantially all of the Seller's assets free and clear of liens and other interests with all such liens, claims, interests and other encumbrances attaching the same validity and priority as the sale proceeds (the "Assets").

On May 1, 2008, in response to Seller's Motion dated April 7, 2008, seeking the Entry of an order, among other things, Authorizing and Approving (A) the Sale of Assets Free and Clear of Liens and Other Interests (the "Sale Motion"), the United States Bankruptcy Court for the Southern District of New York (the "Bankruptcy Court") entered an Order (A) Approving Bid Procedures for the Debtor's Assets (B) Authorizing Debtor to Offer Certain Bid Protections and (C) Scheduling Final Sale Hearing Approving Form and Manner of Notice Thereof (the "Bid Procedures Order"). The Bankruptcy Court scheduled a hearing on the Sale Motion and the contemplated sale of the Debtor's Assets for June 16, 2008, at One Bowling Green, New York, New York 10004-1408, in courtroom 617, at 10:00 a.m. (the "Sale Hearing"). In addition, the Bankruptcy Court required that any objections to the relief requested in the Sale Motion and any objections to the proposed sale of the Assets contemplated by the Purchase Agreement be filed with the Bankruptcy Court and served on the parties identified in the Bid Procedures Order on or before 5:00 p.m. on June 11, 2008. Failure to timely object to the Sale Motion shall be deemed a consent to the relief requested therein, and to the entry of the Sale Order.

The Sale Motion proposes the following key dates in connection with the sale of the Assets:

Event	Date
• Debtor files and serves a list of executory contracts potentially to be assumed and assigned and associated proposed cure amounts	May 28, 2008
• Deadline to object to proposed cure amounts on executory contracts	June 6, 2008 at 5:00 p.m.
• Deadline for potential buyers to submit bids	June 9, 2008 at 12:00 p.m.
• Auction to be held at: Stevens & Lee, P.C. 485 Madison Avenue, 20th Floor New York, NY 10022	June 12, 2008 at 10:00 a.m.
• Hearing to approve sale to highest bidder at Auction	June 16, 2008 at 10:00 a.m.

In the event that you wish to explore the possibility of submitting a Qualified Bid, please contact David Hope (dhopc@getzlerhenrich.com) or Eran Ben-Avi (ebenavi@getzlerhenrich.com) at Getzler Henrich & Associates LLC at (212) 697-2400 who will provide you with a copy of the Bid Procedures Order and information concerning how to obtain access to due diligence materials.

Please be further advised that the Agreement contemplates, and the Sale Order, if approved, shall authorize the assumption and assignment of various executory contracts and unexpired leases that are the property of the Seller (the "Assumed Contracts"). Additional individual notices setting forth the proposed cure amounts for such contracts will be given to all counterparties to Assumed Contracts.

Copies of the Sale Motion, the Bid Procedures Order, the Sale Order, the Agreement and all exhibits related to each of the foregoing may be obtained at <http://www.nysb.uscourts.gov/>. Questions may be directed to: Alec P. Ostrow or Constantine Pourakis at Stevens & Lee, P.C. Dated: New York, New York
May 1, 2008

STEVENS & LEE, P.C.
Attorneys for the Debtor in Possession
By: /s/ Alec P. Ostrow
Alec P. Ostrow
Constantine D. Pourakis
485 Madison Avenue, 20th Floor
New York, New York 10022
(212) 319-8500
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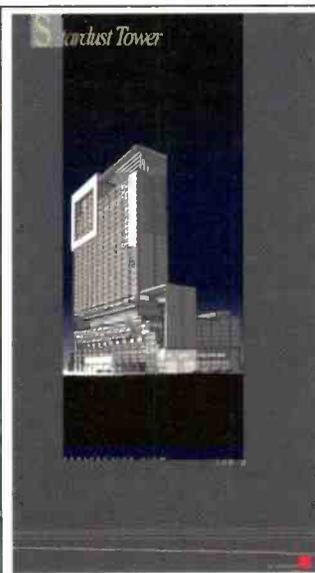
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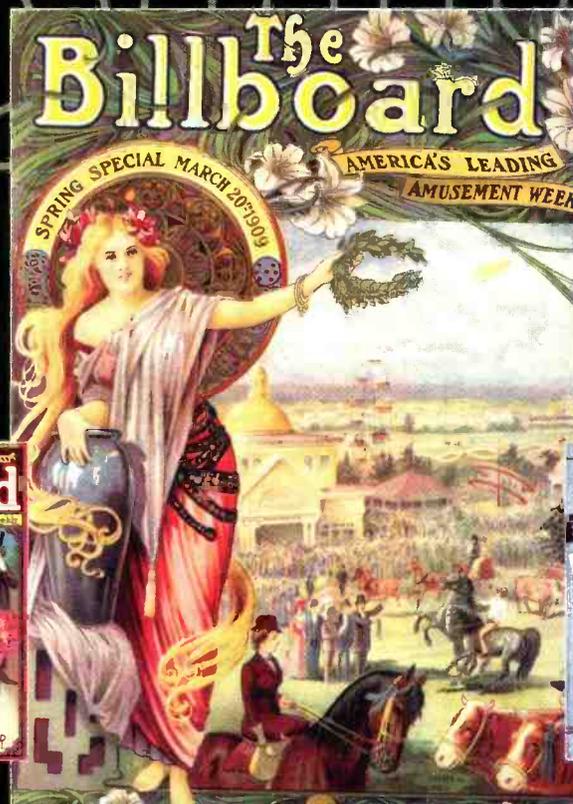


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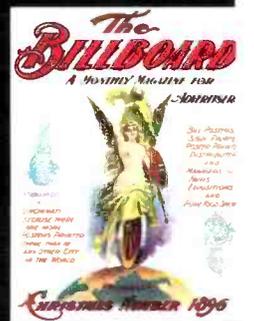
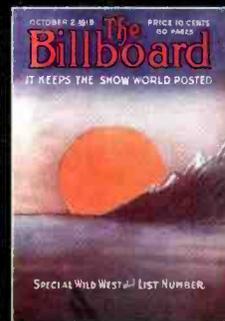
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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Sony BMG's Commercial Music Group promotes **Chris Gannett** to VP of strategic marketing. He was senior director of marketing and strategic partnerships at Legacy Recordings.

BMG Label Group appoints **Ivan Gavin** to COO. He was COO at EMI Recorded Music North America.

EMI Music Germany/Switzerland/Austria in Cologne, Germany, names **Wolfgang Hanebrink** chairman. Hanebrink was head of commercial development.

Sony BMG Music Entertainment elevates **Julie Swidler** to executive VP of business affairs and general counsel. She was executive VP of business and legal affairs for BMG U.S. Label Group and RCA Music Group.

Arista Nashville promotes **Lesly Tyson** to director of national promotion. She was director of regional promotion.

Columbia Nashville names **Brooke Kujawa** promotion coordinator. She was production coordinator at Sony BMG Nashville.

Provident Label Group ups **Laurie Chimento** to senior director of marketing. She was associate director of marketing.



PUBLISHING: Primary Wave Music Publishing taps **Robert Horowitz** as COO/head of business development. He was a director at Credit Suisse.

The International Confederation of Music Publishers appoints **Ger Hatton** secretary general. **Jenny Vacher** previously served as general counsel and ran operations for ICMP.

Murrah Colton Entertainment names **AJ Burton** manager of A&R resources. He was coordinator of business affairs/creative at Bug Music.

BMI ups **Joey Mercado** to director of Latin writer/publisher relations and media licensing. He was manager of Latin markets and media licensing.

Cherry Lane Music Publishing promotes **Joe Mondry** to manager of creative services and marketing. He was coordinator of film and TV music.

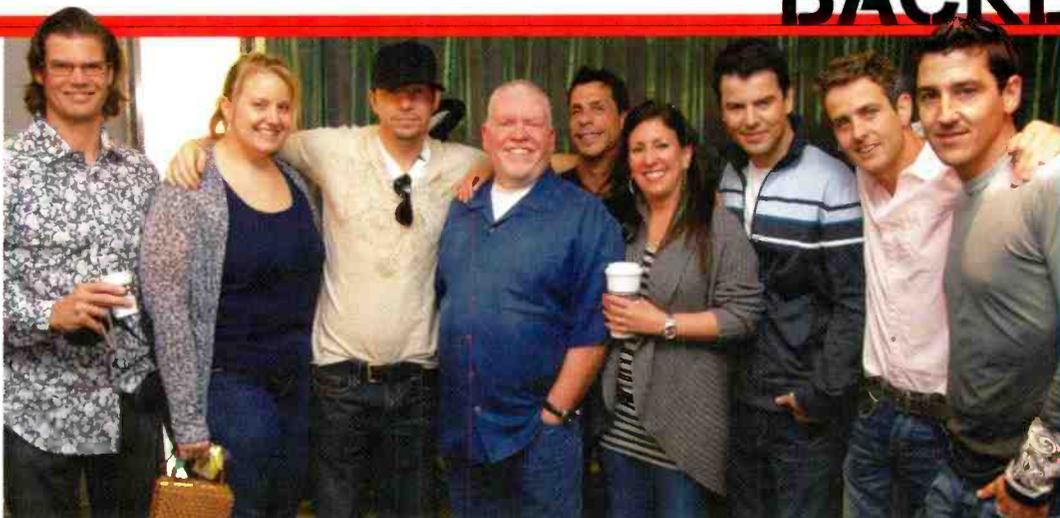
DIGITAL: **Tim Clark**, co-founder of U.K. artist management firm *ie:music*, has joined the advisory board of digital music marketing company Hip Digital Media.

—Edited by Mitchell Peters

GOODWORKS

THE EDGE TO HOST MUSIC RISING AUCTION

U2's the Edge will host the Icons of Music Sale II May 31 at the Hard Rock Cafe in New York's Times Square. The second annual auction of music memorabilia will benefit Music Rising, the musical instrument replacement fund founded after Hurricanes Katrina and Rita by the Edge, producer Bob Ezrin and Gibson Guitar chairman Henry Juszkiewicz. Singer Aaron Neville, whose family was affected by Katrina, has been tapped to perform at the event. Among the items being auctioned are a handwritten poem by Jim Morrison, a trumpet played onstage by Miles Davis and an MTV Award presented to Nirvana for "Smells Like Teen Spirit." Julien's Auctions will host the event. A limited number of tickets to the event are available via Ticketmaster and the Hard Rock Cafe for \$250. Proceeds from their sales go directly to Music Rising. Since its inception, Music Rising has aided more than 2,700 professional musicians and nearly 50,000 students in the Gulf Coast region, according to the organization.



New Kids on the Block visit Ryan Seacrest and top 40 KIIS-FM Los Angeles to play its new single, "Summertime." From left: Interscope's **Chris Lopes**, KIIS-FM music director **Julie Pilat**, NKOTB's **Donnie Wahlberg**, KIIS-FM PD **John Ivey**, NKOTB's **Danny Wood**, Interscope's **Brenda Romano** and NKOTB's **Jordan Knight**, **Joey McIntyre** and **Jonathan Knight**. PHOTO: COURTESY OF SADAQ TURNER/KIIS-FM

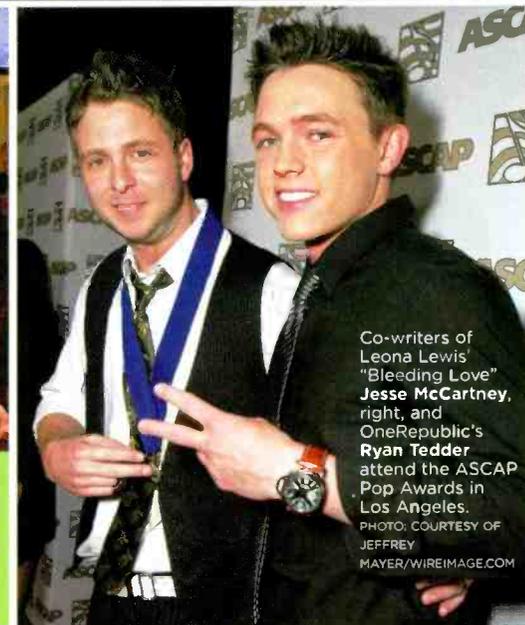


ASCAP Honors Q

Quincy Jones was honored with the ASCAP Pied Piper Award at an all-star musical celebration held at the Nokia Theatre in New York's Times Square. The award was presented in recognition of his 75th birthday and as one of the foremost exponents of American music and its best ambassador worldwide. From left are Jones, ASCAP president/chairman **Marilyn Bergman**, **Tony Bennett** and ASCAP CEO **John LoFrumento**. PHOTO: COURTESY OF SCOTT WINTROW



Rock band P.O.D.'s **Sonny Sandoval**, **Marcos Curiel**, **Wuv Bernardo** and **Traa Daniels** and Hard Rock regional marketing director **Romy Mehlman** present Musicians On Call executive director **Dr. Leslie Faerstein** with a check for \$100,000 at the Hard Rock Cafe in San Diego. The donation represents the funds raised in North America during Hard Rock's March on Stage campaign for the charity, whose mission is to bring live and recorded music to the bedsides of patients in health-care facilities to enhance the healing process. From left are Sandoval, Curiel, Bernardo, Mehlman, Daniels and Faerstein. PHOTO: COURTESY OF FRED GREAVES/HARD ROCK INTERNATIONAL



Co-writers of Leona Lewis' "Bleeding Love" **Jesse McCartney**, right, and OneRepublic's **Ryan Tedder** attend the ASCAP Pop Awards in Los Angeles. PHOTO: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM

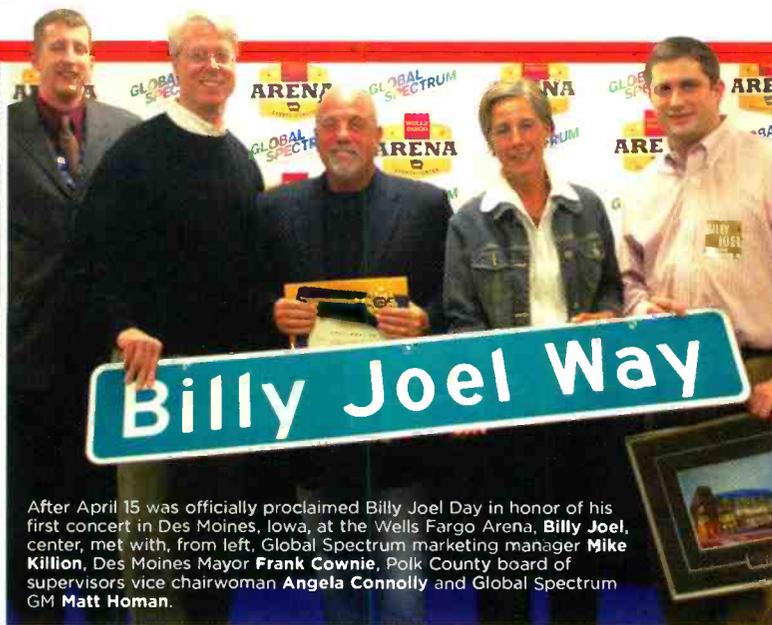


A panel of music industry heavyhitters converged on Berklee College of Music recently to kick off the college's Envisioning 21st Century Music Business Models, an ongoing series of discussions about the music industry. In the back, from left, are Infinity Pharmaceuticals chairman/CEO **Steven Holtzman**, Aware Records/A-Squared Management president/CEO **Gregg Latterman**, Universal Music Publishing senior director of business affairs **Michael Rexford**, Berklee assistant professor of music business/management **Allen Bargfrede**, Berklee assistant chairman of music business/management **John Kellogg**, Berklee Media VP **Dave Kusek**, Berklee student

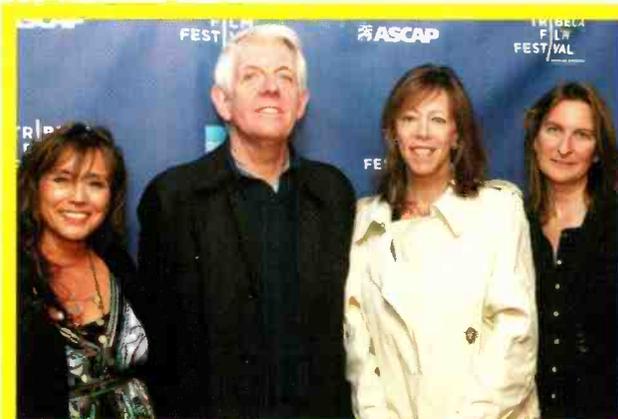
Kenny Czadzeck, Berklee alumna and Grammy Award-nominated songwriter **Makeba Riddick**, Berklee chairman of music business/management **Don Gorder** and Berklee Professional Education Division dean **Darla Hanley**. In the front, from left, are Billboard senior correspondent/legal and publishing **Susan Butler**, Groove Mobile president/CEO **Eric Giler**, SpiralFrog VP of licensing **Jennifer Link**, Newbury Comics owner/CEO **Mike Dreese**, Sony Corp. of America VP of digital media technology strategy **Alby Galuten**, Berklee student **Katie Amaral** and U.S. Register of Copyrights **Marybeth Peters**. PHOTO: COURTESY OF PHIL FARNSWORTH



Palms owner **George Maloof** celebrated with **Avril Lavigne** at Moon nightclub after her sold-out Best Damn Tour show at the Pearl Concert Theater in Las Vegas.



After April 15 was officially proclaimed Billy Joel Day in honor of his first concert in Des Moines, Iowa, at the Wells Fargo Arena, **Billy Joel**, center, met with, from left, Global Spectrum marketing manager **Mike Killion**, Des Moines Mayor **Frank Cownie**, Polk County board of supervisors vice chairwoman **Angela Connolly** and Global Spectrum GM **Matt Homan**.



TRIBECA/ASCAP MUSIC LOUNGE

Returning for the fourth year to the Tribeca Film Festival, the Tribeca/ASCAP Music Lounge featured live performances by emerging and established artists. Among those performing during the April 29-May 2 run at the Canal Room were Joseph Arthur, Augustana, Jessie Baylin, Brett Dennen, Jon Foreman, Sondre Lerche, Nick Lowe, Anya Marina, Ingrid Michaelson, Jack Savoretti, Sia, Sixpence None the Richer, Small Mercies, Meaghan Smith, Regina Spektor, Chris Thile, Lizz Wright and Rachael Yamagata. The Music Lounge was created by the Tribeca Film Festival and ASCAP in 2005 to encourage collaboration between composers and songwriters. PHOTOS: COURTESY OF JON BAHR/© 2008 ASCAP

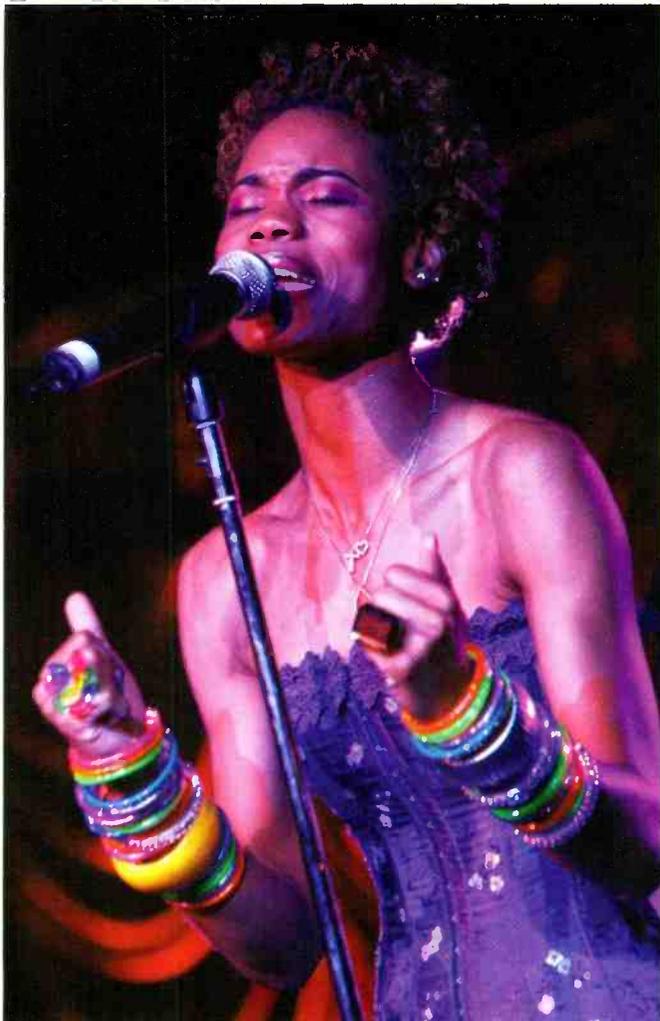
ABOVE: From left: ASCAP assistant VP of special projects **Loretta Munoz**, singer/songwriter **Nick Lowe**, Tribeca Film Festival co-founder **Jane Rosenthal** and Tribeca Enterprises VP of original programs **Annie Leahy**.



From left: **Lou Reed** filmmaker/artist **Julian Schnabel** and film producer **Harvey Weinstein** at the Montblanc-hosted party for Reed's "Berlin," held May 4 at Core Club in New York. PHOTO: COURTESY OF MARION CURTIS/STARPIX



ABOVE: From left: Singer/songwriter **Rachael Yamagata**, Tribeca Enterprises VP of original programs **Annie Leahy**, singer/songwriter **Anya Marina**, ASCAP assistant VP of special projects **Loretta Munoz**, Chop Shop Music Supervision owner **Alexandra Patsavas** and ASCAP senior VP of membership for pop/rock **Tom DeSavia**.



NARM

For the past 50 years, the annual NARM convention has gathered key music industry players to make deals, hear live music, discover new technology, discuss solutions and network. This year's gathering took place May 4-7 in San Francisco. PHOTOS: COURTESY OF LESTER AUSTIN and COLIN DUNN/UNIVERSAL IMAGE

LEFT: Kedar Entertainment Group's **Algebra** was among the performers featured in the "Celebrating Independent Music" showcase.

RIGHT: NARM president **Jim Donlo** offers a toast at the "Celebrating Independent Music" showcase.

BELOW: **B.B. King** accepts the Chairman's Award for Sustained Creative Achievement during the 50th anniversary gala dinner.



BELOW: Musician **Regina Spektor**, left, and ASCAP assistant VP of special projects **Loretta Munoz**.



BELOW: From left: Singer/songwriters **Ingrid Michaelson** and **Chris Thile**, ASCAP assistant VP of special projects **Loretta Munoz**, ASCAP senior VP of membership for pop/rock **Tom DeSavia**, singer/songwriter **Brett Dennen** and ASCAP director of membership for pop/rock **Jason Silberman**.



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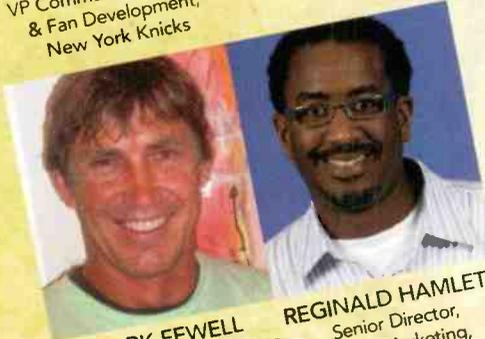


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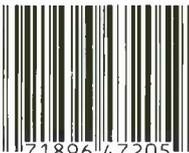
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