

Shawty Lo Aims High >P.68 Reaching The Latin Demo >P.14 The Sunken Subscription Service >P.12
Inside Harry Fox Agency Numbers >P.11 Chart Heat: Alan Jackson, Usher, Flogging Molly >P.70
NIN Goes Radiohead >P.5 The Biggest Hit Of Pennywise's Career >P.68 Gnarlis Barkley, Still Weird >P.19

Billboard



MARCH 22, 2008
www.billboard.com
www.billboard.biz
US \$6.99 CAN \$8.99 UK £5.50

\$6.99US \$8.99CAN 12>



0 71896 47205 9

Nashville 2.0
Is Taylor Swift The Face Of A Country Revival?

#BXNCTCC *****SCH 3-DIGIT 907
#BL2408043# MAR08 REG A04 000/004



MONTY GREENLY 0026
3740 ELM AVE # A
LONG BEACH CA 90807-3402 001186



98 GRAMMY[®] Nominations. 24 GRAMMY[®] Awards. 1 Bank.

Congratulations to all our clients honored at the 50th GRAMMY Awards. It takes an enormous amount of talent and dedication to make it to the top, and we're proud to have been part of your journey.

To see how we can help you realize your dreams, visit suntrust.com/music, or call: Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc. at 404.724.3477.

Royalty Lending

Tour Financing

Financial Planning

Investment Management



GRAMMY is a registered trademark of the National Academy of Recording Arts & Sciences, Inc.

Securities and Insurance Products and Services: •Are not FDIC or any other Government Agency Insured •Are not Bank Guaranteed •May Lose Value

SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank. Securities, insurance and other investment products and services offered by SunTrust Investment Services, Inc., an SEC registered investment adviser and broker/dealer affiliate of SunTrust Banks, Inc., and a member of FINRA and SIPC. ©2008 SunTrust Banks, Inc. SunTrust and *Seeing beyond money* are federally registered service marks of SunTrust Banks, Inc.

No. 1

ON THE CHARTS

CONTENTS

VOLUME 120, NO. 12

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	70	ALAN JACKSON / GOOD TIME
TOP BLUEGRASS	78	PUNCH BROTHERS / PUNCH
TOP BLUES	75	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE / THE REAL DEAL: GREATEST HITS VOL. 1
TOP CHRISTIAN	83	THE AFTERS / NEVER GOING BACK TO OK
TOP COUNTRY	78	ALAN JACKSON / GOOD TIME
TOP DIGITAL	84	THE BLACK CROWES / WARPAINT
TOP ELECTRONIC	81	HANNAH MONTANA / HANNAH MONTANA 2: NON-STOP DANCE PARTY
TOP GOSPEL	83	VARIOUS ARTISTS / WDW GOSPEL 2008
TOP HEATSEEKERS	85	KATHLEEN EDWARDS / ASKING FOR FLOWERS
TASTEMAKERS	85	THE BLACK CROWES / WARPAINT
REGIONAL HEATSEEKERS	85	PACIFIC: BAUHAUS EAST NORTH CENTRAL: THE GUTTER TWINS
TOP INDEPENDENT	84	FLOGGING MOLLY / FLOAT
TOP LATIN	80	LOS TIGRES DEL NORTE / RAICES
TOP R&B/HIP-HOP	75	JANET / DISCIPLINE
TOP WORLD	84	CELTIC WOMAN / A NEW JOURNEY

SINGLES	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	73	COLBIE CAILLAT / BUBBLY
ADULT TOP 40	73	SARA BAREILLES / LOVE SONG
HOT COUNTRY	78	CARRIE UNDERWOOD / ALL-AMERICAN GIRL
HOT DANCE CLUB PLAY	81	JANET / FEEDBACK
HOT DANCE AIRPLAY	81	IDA CDRR / LET ME THINK ABOUT IT
HOT DIGITAL SONGS	73	JEFF BUCKLEY / HALLELUJAH
HOT 100	72	USHER FEATURING YOUNG JEEZY / LOVE IN THIS CLUB
HOT 100 AIRPLAY	73	CHRIS BROWN / WITH YOU
HOT SINGLES SALES	74	THE WHITE STRIPES / CONQUEST
HOT LATIN SONGS	80	JUANES / GOTAS DE AGUA DULCE
MODERN ROCK	73	FOO FIGHTERS / LONG ROAD TO RUIN
POP 100	74	FLO RIDA FEATURING T-PAIN / LOW
POP 100 AIRPLAY	74	FLO RIDA FEATURING T-PAIN / LOW
HOT R&B/HIP-HOP	77	KEYSHIA COLE / I REMEMBER
HOT R&B/HIP-HOP AIRPLAY	76	KEYSHIA COLE / I REMEMBER
HOT RAP SONGS	76	WEBBIE, LIL' PHAT & LIL' BOOSIE / INDEPENDENT
R&B/ADULT	76	KEYSHIA COLE / I REMEMBER
RHYTHMIC	76	CHRIS BROWN / WITH YOU
HOT RINGMASTERS	12	USHER FEATURING YOUNG JEEZY / LOVE IN THIS CLUB

VIDEOS	PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	74	MARIAH CAREY / TOUCH MY BODY
TOP MUSIC VIDEO SALES	74	CELINE DION / LIVE IN LAS VEGAS: A NEW DAY

THIS WEEK ON .biz	ARTIST / TITLE
TOP CLASSICAL	#1 SOUNDTRACK / NO RESERVATIONS
TOP CLASSICAL CROSSOVER	#1 ANDREA BOCELLI / VIVERE: LIVE IN TUSCANY
TOP INTERNET	#1 FLOGGING MOLLY / FLOAT
TOP JAZZ	#1 MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	#1 HERBIE HANCOCK / RIVER: THE JOHN LETTERS
TOP POP CATALOG	#1 MICHAEL JACKSON / THRILLER 25
TOP REGGAE	#1 BOB MARLEY / FOREVER BOB MARLEY
TOP DVD SALES	#1 BEOWULF
TOP TV DVD SALES	#1 NFL: SUPER BOWL XLII CHAMPIONS NEW YORK GIANTS
TOP VIDEO RENTALS	#1 BEOWULF
TOP VIDEO GAME RENTALS	#1 PS3: FRONTLINES: FUEL OF WAR



UPFRONT

5 TWO KINDS OF FREE Adopting the Radiohead model—with, or without, a game plan.

12 Digital Entertainment

13 Legal Matters

14 Latin

15 On The Road

16 Global

17 Retail Track, The Indies

18 Q&A: **Bruce Resnikoff**

11 6 Questions: **Gary Churgin**

FEATURES

19 THE DARK SIDE OF GNARLS Gnarl Barkley became an instant pop phenomenon with 2006's "Crazy." But will a weighty new album stall its momentum?

COVER STORY

22 NASHVILLE BOOTS UP Music Row faced tough demographics as the digital revolution began, but new faces—and more Web-savvy fans—have this sad song set for a happy ending.

28 RENAISSANCE MAN Quincy Jones, at 75, celebrates a career with unparalleled influence on American music.

MUSIC

61 GROWN AND 'SEXY' Ray J furthering crossover ambitions with new disc.

62 6 Questions: **Michael English**, Global Pulse

63 Now Hear This

65 Reviews

67 Happening Now

IN EVERY ISSUE

4 Opinion

69 Over The Counter

69 Market Watch

70 Charts

87 Marketplace

89 Executive Turntable, Backbeat, Inside Track



ON THE COVER: Illustration by Gluekit. FROM LEFT TO RIGHT: TRISHA YEARWOOD: KEVIN KANE/WIREIMAGE.COM; DOLLY PARTON: CURTIS HILBUN/AP IMAGES; BRAD PAISLEY: STEPHEN LOVEKIN/WIREIMAGE.COM; TAYLOR SWIFT: EVAN AGOSTINI/AP IMAGES; KENNY CHESNEY: PAUL SMITH/FEATUREFLASH/RETNA; CARRIE UNDERWOOD: SARA DE BOER/RETNA; DIERKS BENTLEY: TONY R. PHIPPS/WIREIMAGE.COM

360 DEGREES OF BILLBOARD

HOME FRONT

Events

MOBILE ENTERTAINMENT
The official entertainment event of CTIA includes Content SuperSessions on mobile music, video and gaming, and keynotes with RealNetworks' Rob Glaser and Mathew Knowles. Visit billboardevents.com.

LATIN
Billboard's Latin Music Conference & Awards features a Q&A with Enrique Iglesias, a case study with Wisin & Yandel and Billboard Bash performances by Black Guayaba and Diana Reyes. Details at billboardevents.com.

Online

Billboard.com will be on the front lines at South by Southwest for a look at hot bands, video of key artists and events, and exclusive interviews. Visit billboard.com/sxsw during the festival for the scoop, plus our specially compiled Indie charts.



BLACK KEYS: JAMES CARNEY; CHARLATANS: ROGER SARGENT; HOUGH: ONDREA BARRE; MONK INSTITUTE: BILL BYTSURA/PANAMA JAZZ FESTIVAL; STRIFE OF REM: ERIKA GOLDRING/RETNA

FROM THE PUBLISHER

Dear Billboard Reader,

I have always believed there is magic in music, the way it moves people, conjures memories and transforms lives. I believed it when I studied music, when I was a principal in a D.C.-area music retail chain for 15 years and when I first joined Billboard in 1998. And a decade later, it is these beliefs that drive my enthusiasm and commitment as Billboard's new publisher.

Billboard has been around for 114 years and, like the music industry, is in a continual state of reinvention. What Billboard was five years ago is not what it is today and not what it will be five years from now. We are committed to creating new marketplaces for the industry and our customers, as our goal is to be everywhere music intersects with culture and business.

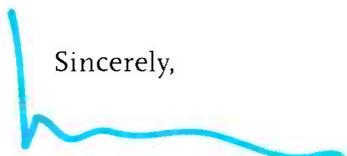
Editorial integrity provides the foundation of our business and I am lucky to be able to work with a strong editorial team, which is led by Tamara Conniff and Bill Werde. As publisher, I look forward to working with Tamara, Bill and the entire Billboard team of deeply committed industry experts in order to continue to drive the business forward.

Billboard is a champion and advocate for the industry and we recognize that we don't exist unless we are fulfilling a need. In doing so, we create a trust between the communities and audiences we serve, our employees and the entire industry. I am proud of our accomplishments, but also recognize that we can never be satisfied with our performance or take our customers for granted.

With that in mind, in the coming months, I plan to spend a good portion of my time listening to you—and asking for your feedback. I will be calling on as many of you as possible so that I can better understand how Billboard serves your needs in this rapidly changing industry and, more so, what we can be doing better.

I thank you for the opportunity to be of service, and I look forward to officially introducing myself to you in the near future. If you have any thoughts or questions in the meantime, please feel free to e-mail me at publisher@billboard.com.

Sincerely,



Howard Appelbaum
Publisher, Billboard

FEEDBACK

IGNORED BY UNCLE SAM

After reading "ISPs to the Rescue" (Billboard, March 15), I began to think about what kind of role model the United States has been for preventing illegal file sharing. It is disappointing and shameful as an American involved in the music industry to know that the U.S. government is doing nothing to protect its music in the digital realm while parts of the European Union are making great strides toward involving Internet service providers in the process.

As a nation with extreme variations in culture and opinions, the United States is full of ideas and expressions,

especially musical ones. Our government is founded on recognizing such diversity and protecting everyone's ideas.

However, it seems as if the government legislated the Digital Millennium Copyright Act and forgot about digital music protection altogether. The result has been bad decision after bad decision by major labels with the digital rights management nonsense

and their inability to communicate effectively with consumers.

The United States desperately needs to reform its music protection policies. It would be a wonderful thing if the American music industry could make some definitive progress toward change like in the United Kingdom and France.

Natasha Damiano
Music industry, 2011
Drexel University



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

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



EDITORIAL

SENIOR EDITORS: Jonathan Cohen 646-654-5582 Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishing) 646-654-4646; Ed Christman (Radio) 646-654-4723; Paul Heine (Radio) 646-654-4669; Gail Mitchell (R&B) 323-525-2289; Chuck Taylor (Pop) 646-654-4729; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Hip-Hop) 646-654-4647; Courtney Harding (Indies) 646-654-5592; Mitchell Peters 323-525-2322; Ken Tucker (Radio) 615-521-4286
INTERNATIONAL: Christie Eliezer (Australia); Steve McClure (Asia); Wolfgang Spahr (Germany); Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandie 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650
MULTIMEDIA PRODUCER: Rich Kaplinks
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Fred Bronson, Ramiro Burr, Chuck Eddy, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsoukalas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
ART DIRECTOR: Christine Bower SENIOR DESIGNER: Greg Grabow
PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
ASSOCIATE DIRECTOR: SILVIO PIETROLUONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop); Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Keith Caulfield (Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.); Anthony Colombo (Rock, Spotlight Recaps, Video); Mary DeCroce (Blues, Kid Audio, Nashville); Geoff Mayfield (The Billboard 200, Heatseekers, L.A.); Gordon Murray (Comedy, Electronic, Jazz, New Age, Reggae, World); Silvio Pietroluongo (The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomret (Hits of the World, London); Jose Promis (Latin, Dance, L.A.); Gary Trust (Adult Contemporary, Adult Top 40)
ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4710
WEST COAST ADVERTISING DIRECTORS: Ryan Bleich 646-654-4635; Diane Johnson 323-525-2237; Aki Kaneko 323-525-2299
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels); Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ACCOUNT MANAGER: Charles Perez 646-654-4691
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695; Alexandra Hartz 646-654-5581
MARKETING DIRECTOR: STACEY GROSS 646-654-4618
MARKETING MANAGER: Nicole Carbone 646-654-4634
SALES/MARKETING DESIGN MANAGER: Kim Grasing 646-654-4658
ASSOCIATE MARKETING MANAGER: Amy Gavelek 646-654-4617

LICENSING, EVENTS & REPRINTS

DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES DIRECTOR: Karl Vontz 646-654-4613
SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EVENT MARKETING DIRECTOR: Lila Gerson
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
GROUP FINANCIAL DIRECTOR: Barbara Grieninger 646-654-4675
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Blesheuevel 646-654-4677
MAGAZINE REPRINTS: Doug Kline 1-800-290-5460 Ext. 133 or BB@theYGSGroup.com

AUDIENCE MARKETING

AUDIENCE MARKETING DIRECTOR: FRANCES DAVIS
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

OPERATIONS

VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DIRECTOR, MARKET DEVELOPMENT: ERIC WARD
MANAGER, MARKET DEVELOPMENT: Justin Harris
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez CREDIT: Shawn Norton
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

LONDON: Endeavour House, 189 Shaftesbury Ave., London, WC2H 8JT
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014

NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

SENIOR VICE PRESIDENT THE ENTERTAINMENT GROUP
GERRY BYRNE

The Hollywood Reporter • Billboard • Back Stage • Film Journal International
The Bookseller • Kirkus Reviews • ShowWest • ShowEast • Cinema Expo International • CineAsia



Nielsen Business Media
PRESIDENT: Greg Farrar; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alicea; SENIOR VICE PRESIDENT, FINANCE: Derek Irwin; SENIOR VICE PRESIDENT, ENTERTAINMENT: Gerry Byrne; SENIOR VICE PRESIDENT, TRAVEL & PERFORMANCE/MARKETING & MEDIA: Sabrina Crow; SENIOR VICE PRESIDENT, RETAIL: David Loechner; SENIOR VICE PRESIDENT, ONLINE: Linda McCutcheon; SENIOR VICE PRESIDENT, BUILDING DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING: Howard Appelbaum; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley



FRENCH FOCUS
Blogotheque.net
exposes indie acts



DEAL ME IN
Investment analysis
at Music & Money



NEWBURY NEWS
Mike Dreese keeps
brick-and-mortar vital



SUPERFLY GUYS
Megafest breaks new
Golden Gate ground



VERVE AND NERVE
Bruce Resnikoff sells
outside the box

6

8

10

15

18

>>> AOL TO BUY BEBO

AOL will buy social network Bebo for \$850 million in cash, bolstering its consumer Internet offerings even as the media conglomerate mulls splitting off the business. Bebo claims to have a global membership of about 40 million users and that it is the top social network in Britain, Ireland and New Zealand. It is No. 3 in the United States behind MySpace and Facebook, respectively.

>>> GIBSON, ACTIVISION IN LEGAL TWIST

Gibson Guitar and video gamemaker Activision are in a legal dispute over licenses for the "Guitar Hero" videogame. Gibson claims that Activision's game franchise violates a Gibson patent for simulating a live performance. Gibson sent the gamemaker a letter in January making the claim, and Activision responded by filing a lawsuit in California asking judges to declare the patent invalid.

>>> COLDPLAY, PETTY, JAY-Z LINED UP FOR PEMBERTON

Coldplay, Tom Petty & the Heartbreakers, Jay-Z and Nine Inch Nails will headline the inaugural Pemberton Festival, set for July 25-27 in Pemberton, British Columbia. The festival is produced by Live Nation and Good Boy Productions. Live Nation Canada CEO Shane Bourbonnais will spearhead Live Nation's efforts on the event.

UP FRONT

DIGITAL BY JENNIFER NETHERBY

TWO KINDS OF FREE

Adopting The Radiohead Model—With, Or Without, A Game Plan

The two latest bands to offer their new albums for free online are advancing divergent versions of the business model Radiohead introduced last fall. And where Nine Inch Nails' approach, like Radiohead's before it, draws fans in with free music then offers additional music for purchase in more extravagant configurations, the Charlatans UK release doesn't seem connected to any such game plan.

From the start, Nine Inch Nails planned to put out some tracks for free and charge for others from instrumental album "Ghosts I-IV." NIN began giving away nine tracks on its own Web site March 2 and uploaded those same tracks onto Pirate Bay, where fans were encouraged to share the music. But fans were given other options, too: \$5 for a digital version of all 36 tracks from the album via Amazon or nin.com, \$10 for a double-CD, \$75 for a deluxe edition or \$300 for an ultra-deluxe edition that includes a vinyl version and Trent Reznor's autograph.

In the first week, the band says its release resulted in more than 781,000 transactions, including free and paid downloads and physical pre-orders. Though NIN didn't break out sales by format beyond that figure, the band does



THE CHARLATANS UK and Nine Inch Nails (featuring TRENT REZNOR, inset) are offering fans their new albums for free online.

say that pre-orders sold out all 2,500 copies of the \$300 limited-edition release. Sales through nin.com topped \$1.6 million in the first week, and digital sales through Amazon the first day of release totaled \$1 million, manager Jim Guerinot says.

Guerinot, for his part, insists that the free offerings weren't meant as a quid pro quo to get fans to buy the album. "The only strategy behind it was [Reznor's] notion for how he would do this as a fan and what would he want to see as a fan," Guerinot says.

Still, in contrast with the NIN release, the Charlatans UK seem to be putting out their free album without a playbook. The

band partnered with U.K. radio station XFM to deliver an MP3 version of "You Cross My Path," which the band says was downloaded 60,000 times in the first week. Frontman Tim Burgess speculates that fans attained additional copies through torrent sites as well. The Charlatans UK and XFM have no revenue share in place for future releases; at this point, they're merely using each other for purposes of promotion. The band carried the cost of recording, while XFM handled the digital distribution for free.

The Charlatans UK will also put out "You Cross My Path" in CD, double-CD and vinyl versions May 12 through Cooking Vinyl. But even those releases

came as an afterthought, says Burgess, who adds that the band expects to make money on touring and merchandise.

"If people get a chance to have our music," he says, "they might be interested to come out and see us play live."

NIN and the Charlatans UK decided to go free after leaving major labels, following the path carved when Radiohead released "In Rainbows" on a pay-what-you-want basis on its Web site last fall. NIN's contract with Interscope expired in October, and the Charlatans UK decided not to sign with Universal after that major bought and closed

Sanctuary, which put out the band's last release, "Simpatico."

Guerinot says NIN's business model for releasing an album on its own isn't comparable to a major label releasing an album, since it involves an entirely different cost structure. He declines to spell out the costs of producing the new NIN album in more detail. But for digital distribution, NIN used digital distribution company TuneCore.com, which charges artists \$30-\$40 to upload their album and sell downloads through iTunes, Amazon and other online services that they choose. All sales go straight to the band.

TuneCore models itself as a sort of digital FedEx, charging a flat fee for distribution services rather than taking a percentage of sales. Other aggregators, such as the Orchard, the Independent Online Distribution Alliance or CDBaby, also offer an opportunity to release music online. But if an artist puts out an album for free, it wouldn't necessarily need any of those; it could simply upload the album online and give it away.

TuneCore, meanwhile, is adding a new pricing model for bands that want to give their album away for free online. Rather than pay per song upload, artists will have an option to pay for bandwidth used instead.

But the free model may not work for developing bands, says Guerinot—who notes that NIN, like Radiohead, built its fan base in advance.

biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz.

MOBILE BY ANTONY BRUNO

PHONING IT IN?

Apple Opens Its Mobile Software—But Not For Music

>>> COLOMBIA'S FIRST DIGITAL MUSIC STORE LAUNCHES

Colombia's first digital music store, Comcel Ideas, has been launched by mobile carrier Comcel, and allows full-track downloads of songs via cell phones. The store offers catalog from EMI and Warner Music as well as such indie Colombian labels as Codiscos and MTM. Each Comcel Ideas track is priced at 5,440 pesos (\$3). Comcel's platform was developed and is operated by iMusica in Brazil.

>>> REPORT: VIDEOGAME SPENDING TRIPLED

While spending on music fell 10% in 2007, according to new data from NPD Group, videogame spending tripled in the same period and DVD sales were largely flat. Retail sales of videogames jumped 41% while retail CD sales fell 45%. In fact, an NPD survey finds that the reason teens spend less on CDs is because they're spending their money on videogames instead.

>>> 'IDOL' GETS LENNON-McCARTNEY BOOST

The rights to use the Lennon-McCartney catalog paid off in big ratings for "American Idol" on the show's March 11 installment. According to initial Nielsen Media Research overnight numbers, 27 million people on average watched "Idol" during the first 60 minutes of the two-hour show. But, perhaps as people realized it was Lennon-McCartney night, significantly more tuned in to the second hour: More than 31 million viewers saw the 9 p.m.-10 p.m. airing.

Apple's iPhone scored another round of praise and publicity after unveiling a program that will let other companies create applications for the popular device.

But the excitement didn't make its way to the mobile music market. Although those hoping to add mobile games, corporate e-mail accounts and other content to their iPhone are thrilled, music services see little opportunity to use the groundbreaking device as a means of advancing the enjoyment or acquisition of music from mobile phones.

The background: Apple released a beta software development kit (SDK) that gives programmers various tools to develop applications that not only run on the iPhone and iPod Touch, but also take advantage of several key capabilities—such as the touch-screen and motion sensor. In June, Apple will issue the AppStore, an update to iTunes that will allow users to buy and download these third-party applications much like they already do music and video.

This allows developers to create mobile entertainment applications without having to negotiate with AT&T—the only carrier officially compatible with the iPhone in the United States. On the surface, this is great news for developers long frustrated with the difficult process of partnering with wireless operators.

Why? The 30% cut Apple proposes to take from each application sold via the AppStore is better (for developers) than the average 40% cut wireless operators take. And the SDK process is fairly straightforward compared with the often arduous process of negotiating carrier



Will Apple offer applications that could cut into iTunes revenue?

contracts. "They've grossly simplified it," says Paul Reddick, CEO of Handmark, which distributes mobile applications for smart phones. "It just seems like a pretty open environment."

But ultimately, Apple decides which applications it will sell, and that spells bad news for music-related services hoping to find a home on the iPhone.

"It's an open question at this point how amenable Apple will be to offering products or applications that could conceivably interfere with its own iTunes revenue stream," NPD Group's Ross Rubin says.

An iPhone version of Rhapsody or Napster is almost certainly out of the

question, as both require software and digital rights management not compatible with Apple products. In more of a grey area are online streaming services like Last.fm, Pandora and imeem. None have downloading capabilities outside of linking to such third-party services as iTunes, and as such Apple may see them as services that actually drive sales rather than cannibalize them.

"The real interesting test case will be Amazon," Rubin says. "Here's a music vendor selling songs that are clearly compatible with the iPhone. Unlike with Rhapsody or Napster, there's no DRM you need to make work."

Same goes for eMusic. However, both are considered iTunes challengers, and Apple could easily decline to make their applications available in the AppStore.

None of the companies mentioned were available to comment on this story.

Also discouraging is that, at least in the beta version of the SDK, developers won't have access to any iTunes functionality. This severely restricts the ability for such iTunes plug-in applications as iLike, Last.fm, Qloud or OnTour to create iPhone-compatible widgets that might expand basic iTunes functions.

But they can still write Web applications that users can access through iPhone's Safari browser, which does not require Apple's SDK or approval. A few already have surfaced, such as the SeePod full-song streaming search engine.

The problem is that those applica-

tions won't have access to the iPhone's functionality to the same extent as those written with the SDK. Additionally, such applications would be at a tremendous competitive disadvantage compared with those that can be bought directly over the phone because a) they lose the awareness bump of appearing in the AppStore and b) they could be rendered inoperable or disrupt the phone if Apple issues an incompatible software update.

Yet developers are keen to get their applications on the device in any way possible regardless of the risks simply because of the quality of services it allows.

Jupiter Research data says only 5% of mobile users have sideloaded music, and fewer have downloaded it though 30% express interest in listening to music on their phones. Jupiter analyst Michael Gartenberg blames poorly designed devices and services.

Meanwhile, even though the iPhone owns a relatively small share of the device market—2% of the smart-phone market and less than 1% of the overall phone market—it disproportionately owns the majority of the multimedia activity taking place on mobile phones. Apple claims 71% of all mobile Internet browsing activity with the iPhone simply because it's easier to do so than on other devices.

"You can create a much richer user's experience with the tools they provide," Airborne Mobile senior director of development Sasha Mendelov says. "The effort in creating it may be more than with normal platforms, but the return is greater for the user."



Clips by, from left, ARCADE FIRE, BEIRUT, VAMPIRE WEEKEND and BIG SLEEP are among the popular videos airing on blogotheque.net's Take-Away Shows.

DIGITAL BY CRISTINA BLACK

Video Du Jour

French Site Stakes Claim To Indie Cool

French music Web site La Blogotheque is becoming an important point of exposure for emerging North American indie bands. The site's popular Take-Away Shows—on-the-spot live music videos each shot in one take in a unique location—have drawn more than 6 million views on blogotheque.net, YouTube and band Web sites.

The brand has recently expanded to include sites dedicated to local scenes in specific markets such as One Take New

York and One Shot Seattle, giving regional bands exposure on the international indie market. La Blogotheque's English and French versions average 7,000 hits per day.

"La Blogotheque has become as relevant as a radio station like [noncommercial] KEXP [Seattle] or a magazine like Mojo," 4AD head of A&R Ed Horrox says.

Helmed by Parisian producers Chryde (aka Christophe Abric) and Vincent Moon (aka Mathieu Saura), Take-Away

Shows began in 2006 and quickly evolved to include dozens of artful videos. Popular clips include Arcade Fire in an elevator in Paris, Vampire Weekend in a tour van in England and various street performances by Beirut, which commissioned La Blogotheque to shoot a live video for every song on its 2007 album, "The Flying Club Cup," a series that is now available for viewing and for purchase on DVD through La Blogotheque's site and flyingclubcup.com.

Profits are to be split 50/50 between La Blogotheque and acts, but La Blogotheque has yet to turn a profit. Most of the videos are distributed free, but Moon and Chryde are looking into licensing content to French labels and are also in talks with Chunnel rail line Eurostar about providing video programming for passengers. The pair pay for low-budget production costs themselves, they say, with outside gigs producing Web videos and blogs; Moon directs traditional music videos for such acts as R.E.M.

"We're being careful about what kind of deals we make because we want to retain editorial control," Chryde says. "We don't want to damage this trust

we have with the artists."

Especially for lesser-known bands, the series holds a valuable cachet as an online salon for artists of select quality. "You have to be at a certain level to be considered," says Danny Barria, guitarist for the Big Sleep, which recently filmed two songs for One Take New York. As well, compared with traditional music videos, the risk is minimal. La Blogotheque assumes all production costs and its one-take format cuts down on shooting time.

"Here's something an artist can do in an afternoon," says Ben Goldberg, head of Beirut's label Ba Da Bing. "There are no overdubs or trickery, so it benefits any artist who plays well live."

SJM CONCERTS AND AEG LIVE PROUDLY PRESENTED



SPICE GIRLS

15/16/18 December 2007

2/3/4/6/8/9/11/12/13/15/16/18/20/22 January 2008

LOLSOLD OUT
The O₂ Arena

17 SHOWS SOLD OUT

**Gross ticket sales of \$33,490,958 for the 17 shows
The largest gross for The O₂**

T H A N K S T O

**Emma, Geri, Mel B, Melanie C, Victoria
Simon Fuller**

**Nicki Chapman & Everyone at 19 Entertainment
Jeff Frasco & CAA**

BUSINESS BY ED CHRISTMAN

BIG DEALS

Music & Money Symposium Focuses On Major Investments, Fresh Revenue Sources

High-priced investments are still being made in the music space, but on a selective basis; and companies from all industry sectors are aggressively pursuing new revenue streams. Those two messages came through loud and clear at Billboard's annual Music & Money Symposium, held March 6 in New York at the St. Regis Hotel.

Despite the industry's trouble, Guy Hands paid an 18-times multiple when he acquired EMI late last year for £2.4 billion (\$4.7 billion), Zelnick-Media partner Strauss Zelnick said.

In the robust concert sector, Anschutz Investment managing director Steven Cohen said his company is still developing arenas, which are considerable investments. But the main opportunity for such facilities lies outside North America, according to Cohen.

Like other areas of the music industry, the live performance sector is seeking new revenue streams, Ticketmaster CEO Sean Moriarty said in a keynote address. In Ticketmaster's case, one major growth area is the ticket resale business, which the company expects

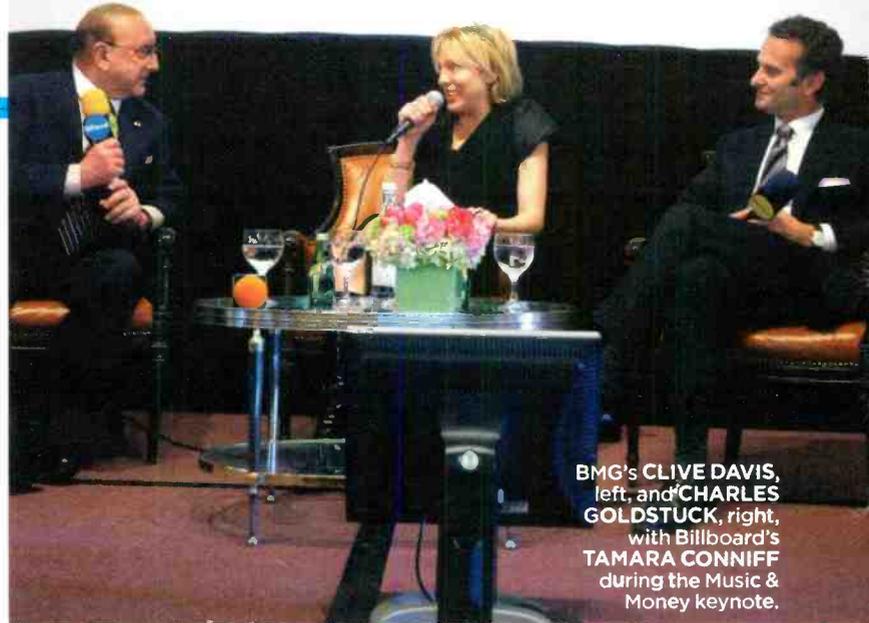
to grow 100% year over year.

While investors are still willing to pay for opportunities in the music space, the tight credit market often leaves investors unable to leverage deals to the degree that they would like. Consequently, current deals don't offer the returns on investment previously available, Sony Entertainment chief strategy officer/Sony Corp. of America executive VP/CFO Robert Wiesenthal said.

But the tight credit market, he added, leaves buyers who don't need outside financing at a strategic advantage when bidding for assets.

Among the day's other highlights:

- **BMG Label Group chairman/CEO Clive Davis and president/COO Charles Goldstuck** said during a keynote conversation that if they were just starting out today, they would begin differently. "We're in a multiproduct, multichannel environment now," Goldstuck said. "It's about vertical integration." Later, Davis reported progress on Whitney Houston's new album. "Four songs have been completed," Davis said. "We're on track for a



BMG's **CLIVE DAVIS**, left, and **CHARLES GOLDSTUCK**, right, with Billboard's **TAMARA CONNIFF** during the Music & Money keynote.

holiday release."

- The threat of lawsuits from major labels has had a "chilling effect" on investment in the digital music space, according to Greycroft partner Andrew Lipsner on the "Show Us the Money" panel. He said that his firm will not invest in a startup that might have a potential rights problem or might be the target of suits by the big four record labels.

- The digitalization of the music industry plays well in the indie-label sector, according to Richard Bengloff, president of trade group the American Assn. of Independent Music. At radio, "indies get 10% of play at terrestrial radio, but in nonterrestrial we get 39%," he said.

- The majors see opportunities in the independent sector, according to Warner Music Group VP of business development Nat Pastor. With top album sales declining, he said, niche genres are becoming more important.

- When Bug Music looks for acquisitions, CEO John Rudolph said, the company sticks to smaller catalogs in the \$50,000-\$1 million NPS (net publishers share) range, because they are too small to bring in the private equity funds or the institutional lenders, or large catalogs with more than \$10 million in NPS, because the multiples at that end tend to drop.

- While some question the high multiples that publishing assets trade at, "you need to look at how often a great song catalog surfaces for sale," Sony/ATV Music Publishing chairman/CEO Marty Bandier said. When Sony/ATV looked at the Leiber & Stoller catalog, he said, it "offered some of the greatest songs of the 1950s." Later, Bandier said he was baffled that Universal Music Group would pay \$2.1 billion for BMG's publishing assets and yet push for lower mechanical rates.

>>> PEERMUSIC SIGNS TREVI

Peermusic has signed Mexican pop idol Gloria Trevi to a worldwide, multi-album co-publishing deal. The association with peermusic began with Trevi's 2007 album on Univision Records, "Una Rosa Blu." The singer/songwriter, whose previous work is published under Vander/Edimusa, has established Trevi Songs under peermusic.

>>> SNOOP PILOT SET FOR COMEDY CENTRAL

Snoop Dogg will be the subject of an animated pilot ordered by Comedy Central, which the cable channel unveiled as part of its 2008-09 development slate. The still-unnamed half-hour show will be executive-produced by Snoop and Tom Lynch, and will feature Snoop as a 15-year-old growing up in 1980s Long Beach, Calif.

>>> LIVE NATION TO BUY STOLL ASSETS

Live Nation has signed a binding letter of intent to purchase the majority of late Florida concert promoter Jon Stoll's live entertainment assets. The deal includes the 3,500-capacity Mizner Park Amphitheater in Boca Raton, Fla., and the 2,900-capacity Pompano Beach (Fla.) Amphitheatre, as well as the Fantasma name, the company's current inventory of shows and two music festivals that Fantasma produces.

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

For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

HOME FRONT

360 DEGREES OF BILLBOARD

LATIN WINNERS

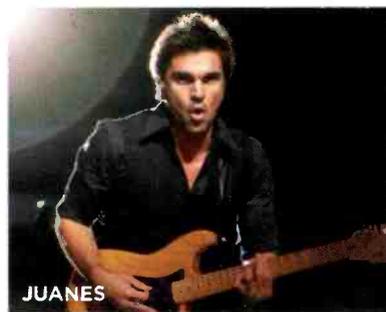
Iconic norteño group Conjunto Primavera and socially conscious Colombian rocker Juanes will receive Billboard's 2008 Lifetime Achievement and Spirit of Hope Awards, respectively. Both acts will be honored during the 19th annual Billboard Latin Music Awards, airing live April 10 on the Telemundo network.

Primavera's Lifetime Achievement nod coincides with its 30th-anniversary celebration, which included a sold-out show at Los Angeles' Nokia Theater L.A. Live, making Primavera the first regional Mexican act to perform at the venue.

"It's very important for us to demonstrate that regional Mexican music was sometimes relegated," says Tony Meléndez, lead singer for the sextet. "We want to set a standard and prove that our music is dignified enough to show anywhere in the world."

Primavera has raised the standard for regional Mexi-

can music via tight, singular ensemble work and Meléndez's prodigious voice—perhaps the best in the genre. Today, Primavera songs air on pop and regional Mexican radio stations, a rare feat. The group, long signed to Fonovisa Records, has had four No. 1s on Billboard's Hot Latin



JUANES

Songs and 15 chart-toppers on Billboard's regional Mexican airplay list, more than any other act.

Colombia's Juanes will be honored with the Spirit of Hope Award for the humanitarian work he does through his Mi Sangre foundation. Created in 2005 to aid victims of

land mines in Colombia, the foundation's primary objective is education, which it finances and facilitates at many levels. On the one hand, it helps victims finish their basic school education and it also reincorporates them into the workforce by providing them with vocational instruction in their area of choice. Mi Sangre has also expanded its reach and last year launched programs providing free preschool education to Colombian children. "It's our way of investing in a population that in 15 years can choose whether to pick up a gun or have another mentality," Juanes says.

While the Latin Music Awards are based solely on chart performance, the special awards are decided upon by Billboard's editorial board based on specific criteria, artistic trajectory and recognition.

JAPANESE CHARTS

A significant expansion of Billboard's chart umbrella is unfolding in Japan, where li-

censee Hanshin Contents Link has introduced four Billboard-branded charts. Utilizing the resources of SoundScan Japan and radio tracking service Plantech, HCL's menu of Billboard Japan charts will expand soon.

The anchor of the four initial charts is the Billboard Japan Hot 100. Like Billboard's signature chart in the United States, which this year celebrates its 50th anniversary, the Billboard Japan Hot 100 ranks popular singles by tracking sales activity and radio audience data.

The initial offering of charts also includes album and singles sales, provided by SoundScan Japan, and radio chart Hot 100 Airplay, provided by Plantech. More charts, covering a diverse range of genres and radio formats, will soon be mined from those sources.

The Billboard Japan charts launched Feb. 28 on the Web site Tsutaya Online (www.tsutaya.co.jp) and will be updated each Thursday. Tsutaya Online is a branch of Tsutaya Corp., which specializes in Internet opportunities, including e-commerce, digital content sales, advertising and mobile content.

In time, HCL will roll out the Billboard Japan charts to other media platforms, including TV, radio stations and portal sites. Billboard also plans to add the Billboard Japan Hot 100 to billboard.com and billboard.biz.

Japan represents the second-largest music market in the world, behind only the United States, and is the sole country among the leading global markets whose music business has grown in recent years.

"These charts represent a great opportunity to expand the Billboard brand in Japan, along with our related marketing activities," says Seiji Isozaki, manager of the company's Billboard Contents division, who coordinated the charts launch.

HCL began its relationship with Billboard through the August opening of branded club/restaurant Billboard Live, with locations in Tokyo, Osaka and Fukuoka (billboard-live.com). In October, HCL and Dwango launched the official mobile-based Web site Billboard Official, which offers downloadable ringtones and full-version downloads (billboard.dwango.jp).

J DILLA^{a/k/a} JAY DEE



February 7, 1974 - February 10, 2006

Since his passing, there has been an unimaginable amount of unauthorized use of Dilla material. The beneficiaries of the Estate include Dilla's 2 toddler children Ja'mya and Ty-monae. When you circumvent the Estate, you deny Dilla's children their rightful inheritance. Preserve his legacy for his children

NOTICE:

THE ONLY PERSON LEGALLY AUTHORIZED TO EXECUTE TRANSACTIONS OR MAKE ANY DECISIONS WHATSOEVER REGARDING THE COMMERCIAL USE OF DILLA'S NAME, MUSIC, MERCHANDISE, PHOTOGRAPHS, VIDEO APPEARANCES, ARTWORK, ETC., IS THE EXECUTOR OF JDILLA'S ESTATE, ARTHUR ERK. NO OTHER PERSON, INCLUDING **FRIENDS OR FAMILY MEMBERS** OF DILLA'S ARE ENTITLED TO DO SO.

Please forward all inquiries to:

Executor

Arty Erk, CPA
Wlodinger, Erk & Chanzis
CPA's, PLLC
DillaEstate@weecny.com

Or to manager for the Estate
Jonathan Dworkin
Room 1009
DillaEstate@room1009.com

Attorney for Estate
Micheline Levine, Esq.
DillaEstate@gmail.com

Please be aware: there is no foundation or fund authorized or sanctioned by the Estate to use of Dilla's name, music or image. The Estate has never aligned itself with any charity, nor has the Estate ever been consulted or approached regarding fundraising events, walk-a-thons or tributes. If you wish to donate your money, attend fundraising events, walk-a-thons or tributes, please verify that your money is going to an ESTABLISHED I.R.S. APPROVED CHARITY (and not to individuals).



Retail Track

ED CHRISTMAN echristman@billboard.com

Pop Goes The World

Newbury Comics Targets Culture Vultures

Depending on your point of view, this column is about one of the industry's leading retail visionaries or another one of them fool brick-and-mortar merchants that refuses to read the writing on the wall.

Newbury Comics CEO **Mike Dreese** is not only planning a new brick-and-mortar outlet, which will bring the chain's

gin Megastore—are either gone altogether or out of the Boston market.

In the future, "we will likely have six or eight superstores and then smaller ones for markets that can't support the superstores," he says.

Meanwhile, Dreese points out that the chain's No. 1 store is its Web site, which

mand for "Buffy the Vampire Slayer" role-playing games than there used to be, Dreese says.

As for his continuing involvement in music retail, Dreese recently attended a NARM summit on physical product. "To me, the real take-away is that if the labels want to succeed in developing new music formats or products, they should work closely early on with the retailers," he says. "The sad history is they come down from the mountains and say, 'Here is the product. Sell it.' They tend to get information from retailers after the horse



'If the labels want to succeed in developing new music formats or products, they should work closely early on with the retailers.'

—MIKE DREESE, NEWBURY COMICS

store count to 29—but it will be the biggest one yet. The store will measure 12,000 square feet when it opens in Norwood, Mass., about 15 miles outside Boston, right off the Route 128 beltway.

But don't worry about Newbury Comics' strategic direction. With revenue of \$80 million and coming off a significantly profitable 2007—which was up from its returns in 2006—Newbury knows what it is doing.

"Did I say it was a record store?" Dreese asks. "It's a pop culture superstore." Sure, it will carry CDs and DVDs, but the "other stuff" is where all the growth is coming from, he says. "Other stuff" includes action figures, collectibles, toys, dolls, sports clothing, graphic novels, political air fresheners, finger drum kits, skeleton keys, Mr. Potato Heads, Pez dispensers, sports trading cards, bobbleheads, iconic pop culture lunchboxes, backpacks, belt buckles, coin banks, key chains, puzzles and thousands of other items.

He doesn't consider the superstore idea too much of a risk, considering that some longtime competitors—like Tower Records, HMV and Vir-

gin Megastore last year. He expects the site to do about \$13 million in 2008.

Overall, Newbury Comics is healthy with \$6 million-\$7 million in cash, and while it doesn't have bank debt, it is in the process of "significantly expanding" its bank line.

As the chain moves beyond CDs and DVDs and more strongly into trend merchandise, there is a lot less vendor financing available, Dreese admits, but the need to be flush with cash never goes away. "We anticipate strong sales, so we will need more inventory—and you have to finance it yourself," he says.

Trend merchandise brings other issues along with it, including dealing with nonreturnable goods. "There are definitely mistakes to be made and lessons to be absorbed," Dreese says. "Every quarter a new 'ha-ha!' comes up. After we have dope-slapped ourselves on the foreheads so many times, we think we are ahead of the other chains on the learning curve."

The company has \$20 million in inventory and carries a \$2 million reserve against items that lose their appeal. For instance, there is a lot less de-



has left the barn. It seems sometimes that the last thing they want is a dialogue."

And in a day and age where physical sales are getting harder to come by, even when something is working, the labels tend to get in the way of it, he believes.

"We just got a notice from eBay that they are taking down Newbury Comics' vinyl product from listings because we were willing to sell it into the U.K.," Dreese says, adding that eBay is merely responding to a notice it received from the BPI.

None of the titles Newbury Comics was offering is being pressed in the United Kingdom, Dreese says, but even if they were parallel imports, the manufacturers won't acknowledge there is demand and figure out how to enable that transaction—by, say, making it subject to an extra 5% fee.

And that lack of foresight is why the music industry has a sales problem, Dreese says. "Even the stuff that is working, they move to shut down," he says. "The majors would rather sell a single track download through iTunes than an LP for \$25." ●●●

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



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Selling Yourself

Online Stores Help Labels Take Digital Commerce Into Their Own Hands

I can't imagine I'm the only person who, midway through a long jog around Central Park, has yearned for the ability to hear a long-out-of-print indie rock 7-inch on my iPod.

But even if that wish makes me a weirdo, a growing number of indie labels' digital download sites have begun to answer my prayers. Merge Records became the latest to join the field last week with the launch of its online emporium, which, according to label president Mac McCaughan, features "high-quality MP3s and full FLAC files of recent, older and out-of-print titles, including all the early Merge singles, as well as the Superchunk 'Clambakes' series." The store will also eventually

fees, so we are the only ones who benefit."

The ability to promote artists on label download sites is also key. Rentz says a "recommended artists" feature on the Merge site—similar to Amazon's—will let the label promote lesser-known or older artists that new fans might enjoy but not be aware of.

Such sites can also help foster a new ethic of digital-song ownership. After a song is purchased at Sub Pop's download store, launched in fall 2007, "you can log on to your account page and download it as many times as you want," director of technology and digital development Dean Hudson says. "We are also

Web site and Web store one and the same. "When we drive people to the site, the first thing they see is the store, and it makes it easy for them to just buy from us," GM Jesse Ferguson says (Billboard, March 8).

Many other labels' digital stores are directly connected to their online physical stores as well, which allows users to purchase T-shirts, CDs and MP3s all at once. "We are counting on our mail-order customers being our early adopters," Rentz says. "Our goal is to make it a real one-stop shop."

Most of those one-stop-shop customers aren't trying to replace long-lost discs from their high school years, however. In fact, label repre-

sentatives say the bulk of their online sales came from new releases. "Our site has been fantastic for our newer records, which is partly driven by our pre-order program," Beggars Group CEO Lesley Bleakley says.

"Our highest growth months have always been those with new releases," Ferguson says. "They tend to bring the most new people to the site."

Hudson notes a similar phenom-

non: "People do dip into the catalog from time to time," he says. "But in general, the newer stuff sells."

And when the newer stuff does sell, it sells for pretty much the same price it would on iTunes. Merge will sell its tracks for 99 cents each; Def Jux's albums are \$9.95 each, and Sub Pop's are \$9.90. McCaughan says he chose the price structure for philosophical reasons: "Driving down the price of downloads will devalue the music." ●●●



SUPERCHUNK'S catalog is finally online.

host exclusive tracks, remixes and video content, in addition to the label's catalog.

Given the wealth of options available to indies that want to peddle their wares online, why would a label want to sink the time and money into developing its own store? Merge wouldn't divulge how much it cost to build its online store, but did say that most of the expenses were upfront. And whatever profits it makes will go directly to the label and bands, Merge publicist Christina Rentz says. "There is no middleman taking

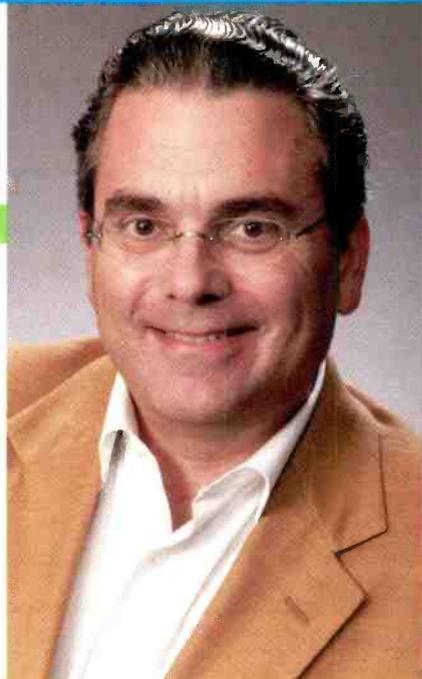
able to do things like automatically upgrade songs without any cost to the buyer once the song becomes available at a higher bit rate. And of course, all the songs are [digital rights management] free."

Perks like those aside, driving buyers to a single-label online store can be a challenge, especially if they are used to purchasing all their music from one, multilabel outlet, such as eMusic or iTunes. Def Jux, one of the first indie labels to start a download site, circumvents the problem by making its

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

6 QUESTIONS

with GARY CHURGIN
by SUSAN BUTLER



As CD sales continue to decline worldwide and digital sales have not yet made up the difference in revenue, it might seem that a mechanical rights agency would be feeling the loss as well. But the Harry Fox Agency is reporting a 3.4% increase in collections in 2007 over the prior year.

And the increase is not just due to collecting past unpaid royalties after conducting royalty compliance examinations (audits). In addition to \$361.2 million in collections, HFA recovered another \$21.1 million after conducting the exams. HFA president/CEO Gary Churgin explains the numbers.

1 To what do you attribute the increase in total 2007 license collections of \$361.2 million?

We've honed the tools that give us sales information to improve our collections process. We are very diligent in tracking and collecting on a current basis. We use applications created in-house to compare sales data against what has been reported to HFA to date so we can then pursue any discrepancies on a current basis. Our ability to locate what's going on in the marketplace—looking at

[Nielsen] SoundScan, Billboard charts, press releases about hits, any piece of market intelligence that we can get our hands on—makes us that much more effective. We've also changed our royalty examination process so that licensees are being reviewed more frequently than in the past.

2 How much of the collections came from foreign uses?

We collected almost \$2.9 million in royalties through our reciprocal agreements with

30 mechanical rights societies around the world.

3 You report that about 50,000 of the 1.5 million licenses HFA issued in 2007 came through your Web-based licensing system SongFile, which generated about \$4.4 million in royalties. Are more people using this service now?

Word-of-mouth and industry buzz has helped. We conducted a user survey to make the experience easier and SongFile better to use. You can

use a credit card or pay from your checking account. We're probably the most proficient in providing licenses for limited-quantity users, and we're beginning to see there's more of a market for these licenses—for as few as 25 copies and as much as 2,500 copies. And last year was the first year we did this commission free.

4 Of the 1.5 million mechanical licenses that HFA issued, 82% were DPD

licenses for digital uses like permanent downloads. Does this figure include interactive streams and limited downloads for which rates have not yet been set?
Yes.

5 Last summer, you mentioned that HFA wanted to start representing publishers to issue synch licenses. Have you begun issuing licenses yet?

To date we haven't. We're still trying to gain traction to find users who would be able to adapt to our approach and make an offer to our affiliates. We want to create a simple approach, almost like a rate card, where a particular user would define a series of synch uses with rates they are willing to pay. We would take them to publishers, and they would have the opportunity to opt in.

6 Why does HFA participate in industry events?

It raises people's consciousness about licensing and mechanical rights. There's a fair number of people who don't do things correctly as an act of omission, as opposed to an act of commission. Whether it's a panel or a session for a group of users or publishers, those events give us a visible face to the community, which is very important. Whether [talking about] licensing tools, online tools available to our affiliates or approving license requests, we view this as an extension of an education and awareness program. It really isn't your grandmother's Harry Fox anymore. We believe in being as inclusive as we can so they understand the services we provide.

Kiss Pesky Bills Bye-Bye.

The **BILL B. GONE LOAN** from First Entertainment Credit Union helps you consolidate credit card bills, department store bills, and more. Apply today at 888.800.3328 or members can apply online at firstent.org for a 24/7 quick loan decision. **Rates as low as 8.9% APR***

FIRST ENTERTAINMENT CREDIT UNION
An Alternative Way to Bank

*APR = Annual Percentage Rate. 8.90% is the preferred rate for loan amounts of \$5,000 to \$20,000. 11.90% APR is the preferred rate for loan amounts of \$2,500 to \$4,999. Not all members may qualify for the preferred rates; other rates and terms may apply. All loans subject to credit approval. Loan offer valid January 1, 2008 through March 31, 2008. Loan proceeds may not be used to refinance existing First Entertainment Credit Union loans.

DIGITAL BY ANTONY BRUNO

Canceled Subscriptions

As Big Players Leave The Model Behind, A Road Map For The Future

Yahoo's decision to throw in the towel on its much-hyped music subscription service was just the latest in a string of capitulations in the last 18 months that included such music and Internet giants as MTV, Virgin and AOL.

"These were the guys who could have ushered in the digital distribution age to consumers," says one digital media insider with close relationships to several of the now-defunct

companies made it quite difficult. And now some have decided to just exit the business, and they're never coming back."

That leaves Napster and Rhapsody as the lone two representatives of the first generation of subscription services. The next generation consists of



can expect a few more tumbles along the way—particularly acquiring enough users to stay in business.

According to a recent Forrester Research report, the market for subscription services is expected to grow to \$459 million by 2012. Analyst James McQuivey says only 7% of U.S. adult Internet users have ever tried subscription services, only one-third of those think it's a better value than a la carte, and only 18% reported recommending the service to others.

Those services that remain will have to rely on more than resilience, determination and optimism to deliver on their promise. Here's what'll help:

Label support: Despite the lip service given to the "guaranteed reoccurring revenue" that subscriptions offer over a la carte sales, many label bean counters still see subscription as a threat to CD sales and aren't yet ready to wholeheartedly support them. You'll know when that changes because labels will suddenly 1) lower their licensing fees, which would allow services to offer either a

lower monthly fee or a free, ad-supported version while freeing up more cash for marketing; 2) drop digital rights management (DRM) restrictions on any a la carte sales made; and 3) provide exclusive, promotional assistance and other incentives to help drive music fans to these services.

Embrace downloads: One of the biggest mistakes subscription services make is dismissing the a la carte download model as a short-term solution. They keep waiting for the day that the public suddenly starts treating music like a service and not a product.

But the only way to teach old

dogs new tricks is to do so on familiar ground. One reason iTunes does so well is that it offers a new format of music (digital) in a way people already understand (ownership).

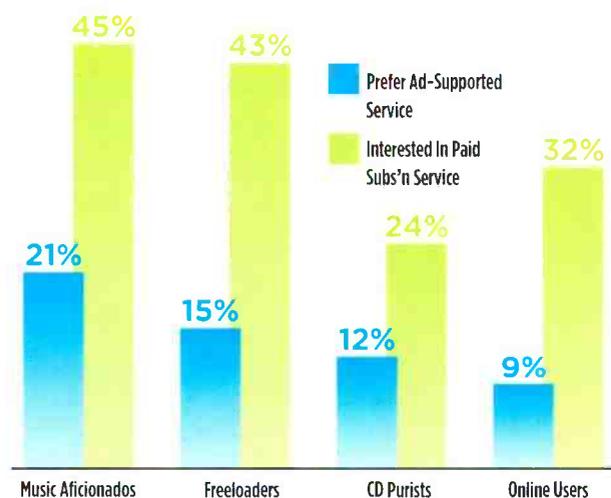
With DRM being phased out, Napster and Rhapsody will soon be able to sell full songs in a format that works on the iPod. They should limit the subscription element of the service to PC and other in-home devices and embrace downloads as their portable option.

Social networking: Subscription services need to integrate with social networks because that's where the people are. Any music service trying to launch today without an existing user base will have a tough time attracting paying customers. The licensing fees and marketing costs are just too high. But create a service designed for an existing network like MySpace or Facebook, and the opportunity is much greater. Just ask iLike.

Advertising: Try as they might, subscription services still can't shake the "rent vs. own" argument. Consumers still balk at paying \$10 per month for music that will vanish if they stop paying. Making the service free—for streaming, at least—and charging only for downloads would likely solve that problem, as long as the ads weren't overwhelming and licensing rates low enough to make it profitable. The service best meeting this model today is imeem, although it links to iTunes rather than sell tracks itself, followed by Last.fm.

Mobile: Mobile music downloads, due to high prices and clunky user interfaces, are nary a footnote in the overall a la carte downloading trend. Adding unlimited access to music for a flat monthly fee tacked onto the phone bill would be a winner, but only if U.S. wireless operators figure out how to offer that without breaking the bank on transmission costs.

Ad-supported free streaming may be one way to bolster the struggling subscription services business. According to Jupiter Research, the want for on-demand streaming services doubles when user groups are given an ad-supported alternative.



services. Now that they're gone, the music industry has no one to blame but itself.

"The business rules were complex, the economics weren't friendly, and as a consequence they didn't want to invest a lot of money in marketing, so the business didn't scale the way they thought it would," he continues. "Instead of embracing them, the record

smaller startups like SpiralFrog and Slacker that are incorporating various facets of the subscription model, but these upstarts have nowhere near the installed base of users that MTV, Yahoo and AOL had when they entered the space.

But even with this thinning of the competition, those still in the game

WIRE-FREE SOUND

Speakers, speakers everywhere. Put them in the bedroom, by the pool, on the deck... and stream music to them from virtually any source. And do it wire-free.

That's the promise of wireless speakers, and is the heart of the new wireless indoor/outdoor speakers from Mark Feldstein & Associates. The included music transmitter uses a 900 MHz digital hybrid technology to send music through walls and floors up to 150 feet away, and can connect to virtually any MP3 player, sound system, computer, boombox or other audio source.

Splash-resistant finish protects them from the elements. AC power adapters for the transmitter and the speakers keep the batteries from running out. They are available now for \$100.



—Antony Bruno

BITS & BRIEFS

GOTTA HAVE FAITH

Faith Hill has joined the Stardoll virtual world. The online community designed for 9- to 17-year-old girls focuses on "fame, fashion and friends." Hill is adding a "virtual closet" where she will display her favorite clothes for fans to check out, the video for "Red Umbrella" and promotional photos in a virtual suite. Stardoll receives 7 million unique visitors per month worldwide. The service previously welcomed Avril Lavigne.

PHONING IT IN

Aspiring artists can now issue demo tapes to urban record label Element 9 Muzik over the phone via a new service called Dial-a-Deal. Through a partnership with Web technology firm SayNow, Element 9 Muzik set up a contest

where acts can upload their music to a site where the label's scouts and executives can then stream the songs from any phone. The contest will run through September, with winners receiving special promotional assistance and a potential record deal.

SURROUND SOUND

Ministry of Sound TV has agreed to make its catalog of music videos, interviews and other content available to the Blinkx Web video search engine. Blinkx will add contextually relevant advertising to the footage, and the two companies will share the resulting revenue. A MoS TV spokesman says it is the first of several efforts throughout the course of this year to make the company's content more interactive.

HOT RINGMASTERS™ MAR 22 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	3	3	#1 1 WK	LOVE IN THIS CLUB USHER FEATURING YOUNG JEEZY
2	1	21	LOW	FLO RIDA FEATURING T-PAIN
3	21	2	TOUCH MY BODY	MARIAH CAREY
4	2	16	WITH YOU	CHRIS BROWN
5	4	15	INDEPENDENT	WEBBIE, LIL PHAT & LIL BOOSIE
6	19	4	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN
7	29	3	THE BOSS	RICK ROSS FEATURING T-PAIN
8	15	3	SEXY CAN I	RAY J & YUNG BORG
9	6	10	SUPERSTAR	LUPE FIASCO FEATURING MATTHEW SANTOS
10	9	6	UMMA DO ME	ROCKO
11	5	19	SUFFOCATE	J. HOLIDAY
12	8	13	SENSUAL SEDUCTION	SNOOP DOGG
13	13	5	SHE GOT IT	2 PISTOLS FEATURING T-PAIN & TAY DIZM
14	11	12	LOVE SONG	SARA BAREILLES
15	7	10	DEY KNOW	SHAWTY LO
16	14	16	TAKE YOU THERE	SEAN KINGSTON
17	10	25	NO ONE	ALICIA KEYS
18	12	11	FALSETTO	THE-DREAM
19	17	22	POP BOTTLES	BIRDMAN FEATURING LIL WAYNE
20	18	7	DON'T STOP THE MUSIC	RIHANNA

Based on master ringtone sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless-Association and Mobile Entertainment Forum.





Legal Matters

SUSAN BUTLER sbutler@billboard.com

Courting Controversy

Federal Judges Consider Distribution Issues

Lawyers for record labels, file-sharers and Internet freedom fighters poured into a federal courtroom in Phoenix earlier this month to hear some technical legal arguments about copyright infringement. One of the issues is whether labels can win an infringement case, as they have in the past, by proving only that a defendant uploaded music files to a peer-to-peer service's "shared folder" or whether they must also prove that the files were actually then downloaded by someone.

As all eyes were on the suit against Pamela and Jeffrey Howell, a surprise decision from a federal court in Connecticut began generating buzz among copyright lawyers. In an unusual move, District Court Judge Janet Bond Arterton in New Haven refused to grant a default judgment to labels in a file-sharing case; instead, she raised possible defenses for a defendant who never

to be true, and the defendant waives the right to raise defenses to the claims.

But Arterton threw the labels' lawyers for a loop by latching onto the way they wrote the complaint. The labels alleged they were "informed and believed" that Brennan, without the permission or consent of the labels, used "an online media distribution system to download" the recordings, to distribute them to the public "and/or to make the copyrighted recordings available for distribution to others."

Stating that a plaintiff is "informed and believes" is a customary way for lawyers to draft a complaint. The phrase means that the parties have evidence that they believe will show that the defendant committed the wrongful acts.

But Arterton wrote that use of this phrase meant that the case was "barren" of actual facts. Even if there were facts alleged, she wrote, Brennan might be able to "seek refuge in the fair use doctrine" even though she cited no legal support for that claim. She offered other possible defenses, noting that one allegation—making a recording available for distribution—was "problematic."

Amid all this, the labels' attorneys were not asked to prepare briefs on the matter. By contrast, District Court Judge Neil Wake

●●●●
'It's a wild result. Somebody seems to have a jones for the labels, given it was done in the context of denying a motion to affirm a default judgment.' —COPYRIGHT LAWYER

fought the claims. And contrary to custom, she didn't ask the labels' lawyers to prepare written briefs on the issues so they could argue their positions.

"It's a wild result," says a copyright lawyer who wants to remain anonymous. "Somebody seems to have a jones for the labels, given it was done in the context of denying a motion to affirm a default judgment."

It's unclear whether Arterton or a law clerk actually wrote the Feb. 13 opinion in Atlantic Recording vs. Brennan—it's not unusual for a judge's law clerk to research and write a court opinion and then persuade the judge that it's the right way to rule.

According to the opinion, Arterton was considering a routine motion to enter a default judgment. Atlantic Recording and the other major labels sued Christopher Brennan in 2007 for copyright infringement for unlawfully sharing music files. They served the summons and complaint on him properly, but Brennan failed to respond in court. As a result the labels obtained an entry of default by the court clerk. The labels then filed a motion to have a judge grant a formal judgment for damages.

When a defendant fails to respond to a complaint and the clerk enters a default, the facts alleged in the complaint are normally accepted

gave lawyers for the labels and the defendants in the Howell case months to prepare briefs on this issue, which the lawyers argued on March 5. Wake also permitted the Electronic Frontier Foundation's lawyers to file an amicus (friend of the court) brief.

In the Howell case, labels argue that it's an infringement to violate a copyright owner's exclusive right "to authorize" the distribution of copies or phonorecords of a copyrighted work; the distribution right does not require a consummated transfer. Also, copyright owners have the exclusive right to control the first publication of a work; publication and distribution are synonymous.

Opposition parties argue that copyright law does not prohibit anyone from offering, attempting to distribute or making copies of copyrighted works available to others.

At press time, the judge in the Howell case was considering the briefs and arguments before deciding the issue.

The Brennan case continues, albeit without a defendant fighting the claim. The labels' lawyers filed a motion on March 7 for reconsideration.

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



www.digi-cards.com
www.digimusiccard.com
www.alondramusic.com

Congratulates Multi-platinum Billboard Award Winner & GRAMMY®nominated Recording Artist **ALONDRA** on her IDMA nomination for Best Latin Album

The first nomination ever for a **Digimusiccard**!

Sell Albums Again!

Most Advanced Technology

Soundscan ready

Non-transferable one use limit

Manual access & compatible with the new **MAGTEK** Readers

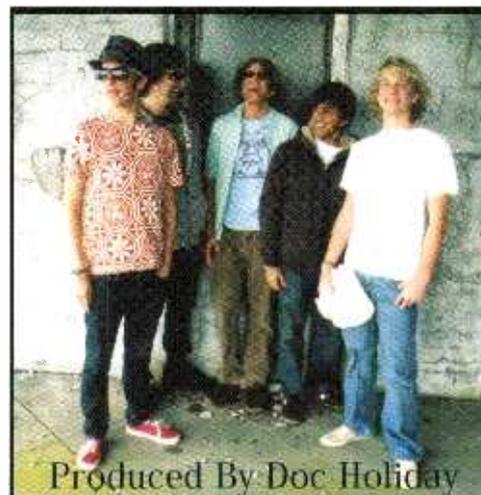


Sell them @ Concerts, Festivals, Retailers, Gas Stations, Streets, Fast-food Restaurants or on your website (low shipping costs)

Join our referral program or become an authorized wholesaler and earn up to \$250 per order

World's first secure media content delivery system

All Rights Reserved. Full Music Album Distribution Via Cards
Worldwide Patents Pending 2004-2008



WAVA THE BAND

Do We Have Your Attention Yet?

Watch For It Soon On Grand Jury Records

www.wavaland.com

Produced By Doc Holiday

"Q"

TO HAVE A FRIEND,
IS TO BE A FRIEND.

CONGRATULATIONS !

IVAN & the Mogull Family



Latin Notas

LEILA COBO lcobo@billboard.com

Getting The Grown-Ups

Strategies For Reaching The Adult Consumer: Tried And True, Or Untried And New

In recent months, Latin Notas has focused on how to capture the Latin youth audience.

And for good reason, too: According to 2006 U.S. Census numbers, about one-third of the U.S. Hispanic population is younger than 18.

By and large, though, Latin music consumers in the United States are adults—in their late 20s or older. And developing music for their ears and marketing it to its full potential is as important—if not more so—than focusing exclusively on the youth marketplace.

“I would say the majority of Latin buyers are in their 20s and 30s. We don’t have an actual teenage phenom except for RBD,” says **George Zamora**, GM of La Calle Records, whose roster includes adult contemporary as well as youth-oriented fare like Xtreme, which benefits from play on urban stations.

But in the pop realm, according to Arbitron’s most recent Listening Trends Report, 48% of all Spanish contemporary radio listeners are 35 to 64 years old.

Perhaps for this very reason, those

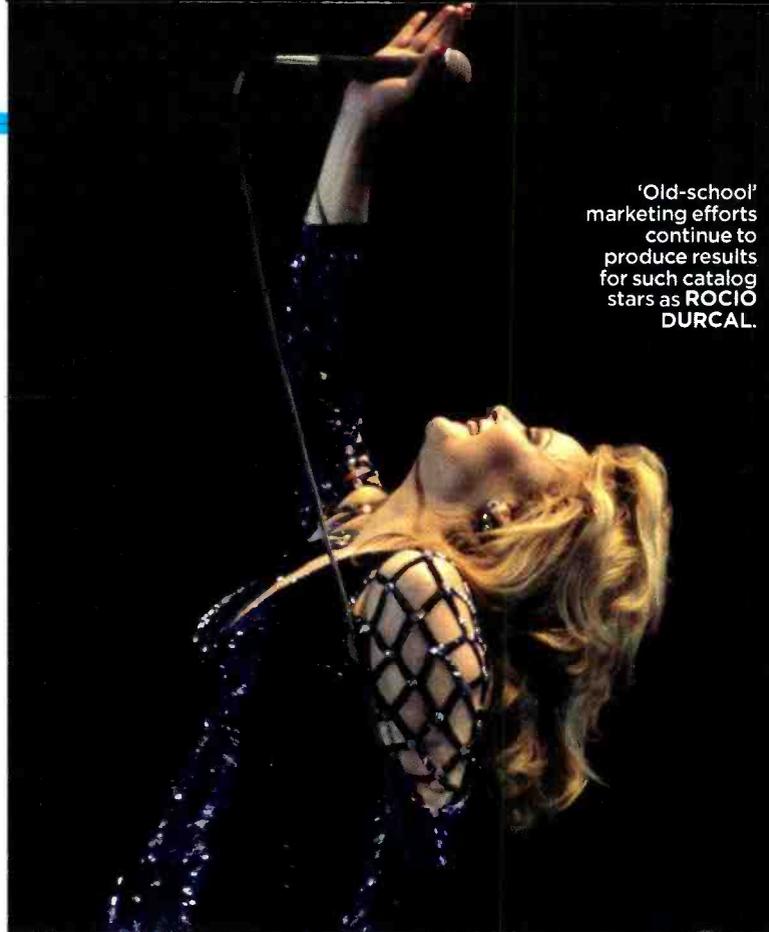
stations largely play the musical equivalent of comfort food: core artists, the vast majority of whom have been around for a decade or longer. In Miami, home to three Spanish contemporary stations, it is common to hear all three playing the same artist simultaneously.

This has resulted in a Catch-22. On one hand, labels can promote their core acts almost exclusively through radio. On the other, radio seems to assume that older audiences don’t want to hear anything different. So labels need to rely on other strategies as well.

At Sony BMG Norte, **Guillermo Page**, VP of the label’s commercial division, relies on direct marketing via TV to promote more conceptual releases and catalog items, by the likes of **Rocio Durcal** and **Juan Gabriel**.

For “new product, like [the Latin-themed album by] **Kenny G**, which is definitely an adult product, but isn’t your typical release” and for “our catalog artists, our evergreens,” Page says, the audience is the same: affluent adults with credit cards who buy music at brick-and-mortar stores or mass merchants.

“The marketing strategies for the



‘Old-school’ marketing efforts continue to produce results for such catalog stars as **ROCIO DURCAL**.

adult contemporary consumer may be considered ‘old school,’ but it continues to produce results,” says Venevision International VP of music **Jorge A. Pino**, who presides over the company’s two record labels, Vene Music and Siente Music, the latter a joint venture with Universal Music Latino. Pino cites the timely combination of three vital promotional tools: Latin pop radio, Spanish-language TV, including local stations, and newspapers and magazines.

“Although these three mediums strive to attract a younger demographic in their pursuit for advertising revenue,” Pino says, “the bulk of their audience falls in an older age group—the target demographic for an adult contemporary product.”

There is another potential affluent Latin music buyer, though, that this

strategy might miss out on: the one who is online and is increasingly either downloading digital albums or purchasing via sites like Amazon.

According to a 2007 Forrester Research phone survey, Hispanic Web users are more educated, affluent and acculturated than non-Web users. Their mean age is 36, and 47% of them speak Spanish as their primary language.

While the Latin digital market still lags—Latin albums account for less than 5% of all album sales—the potential is definitely there. And clearly, these people are not going to buy, say, RBD. Instead, they are avid for something different, marketed to them in an ingenious manner.

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

THE BILLBOARD Q&A?

Just 25 years old, Espinoza Paz has written a slew of hits for regional Mexican acts as diverse as Banda Cuisillos (“Mil Heridas”), Jenni Rivera (“Inolvidable”), La Arrolladora Banda el Limón (“Sobre Mis Pies”) and El Coyote y Su Banda Tierra Santa (“Para Impresionarte”). The former farm worker has entered yet another phase, this time with

his debut solo album “El Cantautor del Pueblo,” due March 25 on ASL/Machete.



Was it always your dream to perform as well as write?

When I started, I was singing with a band. I sang for five years with them. I already wrote then, but I fell in love with a girl and when it ended it was very painful for me. So what I did was seek out El Coyote, and after that everything started—more than anything, delivering songs . . . But I’ve always loved to sing, so almost every weekend when I’m with family or friends I sing my songs.

What do your songs have in common that make them hits?

I try to explain my life the way a woman could explain it. I exaggerate my pain a little because they hurt a little more. I become a woman when I write, and I say things the way they would say it.

Will you keep your best songs for your own albums now?

I’m not a jealous or egotistical singer or composer. There was a beautiful song that El Potro de Sinaloa recorded, that I could have recorded and maybe it would have worked and maybe it wouldn’t have worked . . . but I have lots of songs, and someday, tomorrow, the day after tomorrow, another will come out and I can’t hold songs while artists are recording . . . I’ve written songs on a plane, with people around, with a recorder I carry around, and I start singing. The noise doesn’t embarrass me. My inspiration is like hunger, it comes when I need to eat.

—Ayala Ben-Yehuda

Buying Power

Batanga Boosts Touring, Promotional Efforts

Through a series of strategic acquisitions, Batanga—best-known for its online Latin music streaming and print magazines—is making inroads as a full-service music branding and marketing company.

In late 2006, Batanga acquired publishing and events company LatCom, and with it the promotional and organizational responsibilities behind Jack Daniel’s Studio No. 7. The live music event, now in its fourth year, will take former La Ley vocalist Beto Cuevas on an 18-city U.S. tour beginning March 18 in San Antonio in advance of his solo release on Warner Music Latina this summer.

Studio No. 7 is a mix of ticketed shows and invite-only events promoted through a Batanga-created microsite, jackdaniels.com/latino. The tour, which will conclude with a Cuevas concert at the Jack Daniel’s distillery in Lynchburg, Tenn., is advertised on Batanga’s Web site, as well as through traditional radio



CUEVAS

and print advertisements.

Under Batanga’s guidance, this year’s tour visits several more cities than last year’s, has a greater number of private events and centers around one artist with a national following, instead of the various Latin alternative lineups that played in 2007. (However,

Universal Latino’s Jeremias did play two New York dates under the Jack Daniel’s banner last month.)

Besides the touring efforts, Batanga also helps artists with placement outside of their in-house properties. For instance, it signed up Camila for Energizer’s recent “Música Que Sigue y Sigue” campaign, which incorporated original music in the

battery company’s spots.

“In the past, when a salesperson from Batanga approached Energizer or any other brand, they simply were talking about media on the Web site. Now the conversation is much broader. It includes, ‘Do you want to feature music in your next advertising cam-

aign?’” Batanga live division GM Frank Valencia says.

In addition to selling Batanga’s online and print magazine ad space, Batanga is approaching brands and ad agencies on “signing those deals with an artist, so that an artist not only does a tour or is sponsored by this client, but also appears in their TV commercials, radio . . . we’ll do retail tie-ins where the artist may appear [in stores].”

Besides the acquisition of LatCom, Batanga pushed to expand its reach in January by acquiring HispanoClick, an online advertising network that reaches more than 8 million people in the United States via ads placed on entertainment, health, financial and news sites.

And there are several more initiatives on the horizon: a campaign encompassing all of Batanga’s media and live events platforms is in the works, Valencia says, and Batanga is even considering starting its own music label, either alone or in partnership with a major, CEO Rafael Urbina says.

Meanwhile, Batanga is taking a step back from digital downloads. The company’s download store, which it launched after acquiring retail site Elatinmusic in 2006, has been taken offline as Batanga explores digital rights management-free options.

—Ayala Ben-Yehuda

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



On The Road

RAY WADDELL rwaddell@billboard.com

'Fly Fishing

Promoter Lands Great Local Partners For Summer Fest

The upcoming Superfly festival in San Francisco, first tipped in Billboard last December, is not only the latest (and certainly not the last) incarnation of a new megafest. It's also another example of Superfly partnering with the locals to help give the event a solid foundation.

Radiohead, Tom Petty and Jack Johnson are the headliners for the inaugural Outside Lands Music & Arts Festival, to be held Aug. 22-24 at Golden Gate Park (billboard.biz, March 3). Outside Lands, those in the know may recall, was the name given to the Golden Gate Park area in the 1800s, when the rugged expanse of sand dunes was considered inhospitable.

Since then, it has been hospitable, indeed. I went to a party there in 1987 as part of the 50th anniversary of the Golden Gate Bridge. I seem to remember a rather impressive Zambelli pyrotechnics display.

Superfly president **Jonathan Mayers** says Outside Lands has been in the works for almost three years in a detail-oriented effort to secure the site and partner locally. "Sites are such a huge part of any event, whether it's a great theater or amphitheater, and the same is true for a festival site," he says. "And I think this site for Outside Lands will be a rare and amazing experience for the fans and the community."

Superfly co-produces the annual Bonnaroo Music Festival in Manchester, Tenn., in partnership with Tennessee-based promoter A.C. Entertainment. Partners with Superfly in Outside Lands are Another Planet Entertainment and **Coran Capshaw's** Starr Hill Presents, in cooperation with the San Francisco Recreation & Park Department. Another Planet is the Bay Area promoter founded by Bill Graham Presents disciples **Gregg Perloff** and **Sherry Wasserman**.

Superfly was born in New Orleans and Mayers is based in New York, so he admits it's important to join forces with someone on the ground in the region where an event of this magnitude takes place.

Mayers credits the Another Planet guys for coming up with "Outside Lands" as the name for the fest. "Names are hard, but I think [Outside Lands] identifies the event with that area," he says. "We really want to be integrated into the community, starting with the name and all the attributes of the area, really giving this event a personality specific to the Bay Area."

Mayers says the Outside Lands lineup will include rock, indie rock, blues, reggae, jazz, hip-hop, world, soul, Latin and electronic on the festivals' five main performance stages. Many local artists will also perform, he adds.

But beyond even the Bay Area music, one of the things that's going to give this event

personality and identity is that producers are working with restaurants, craftspeople, visual design artists and wineries to bring in "local flavor" in all its various forms.

A portion of every ticket sold will benefit Golden Gate Park, which has hosted a number of concerts through the years, including the Tibetan Freedom Concert, **Peter Gabriel's** WOMAD Festival and the Guinness Fleadh Festival. The 1,000-plus-acre park has also seen performances from such acts as **Pearl Jam**, **Neil Young** and **Dave Matthews**.

While music may be old hat at GGP, Mayers says Outside Lands will be the first music event there to run past 6 p.m. "We're going until the 10 o'clock curfew on Friday and Saturday," he says. "It's a little bit earlier on Sunday. That alone will be special."



TOM PETTY will rock the Outside Lands Music & Arts Fest in San Francisco this summer.

Dealing with big-city politics and curfews is vastly different from Bonnaroo, where the producers own much of the 700-acre site and the party rolls all night. "Every situation is definitely different, but honestly for us that's what keeps it interesting," Mayers says. "We're not looking to do the same thing in every situation."

Mayers is confident that Outside Lands will draw about 60,000 per day from a national audience. He adds that ticket sales for Bonnaroo, set for June 12-15, are going well.

"We are pretty much on pace with where we were the last two years at this point, and we sold out both of those years," Mayers says. "Interestingly enough, the VIP package is up about 20% and last year was our strongest year ever for that. It just shows that there is a certain group that will pay for a different experience, and, just like every other aspect of the festival, we want to make sure we're taking care of those people in the right way."

Last year Bonnaroo unofficially grossed about \$18 million from 80,000 in attendance.

Additional reporting by Mitchell Peters.

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

BOXSCORE Concert Grosses

Copyright 2008, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,617,649 (50,093,549 pesos) \$50.49	ALEJANDRO FERNÁNDEZ Auditorio Nacional, Mexico City, Jan. 31, Feb. 1-4, 6, 8-10, 22	91,455 96,830 10 shows	CIE
2	\$1,768,216 (19,028,829 pesos) \$48.91	MANÁ Auditorio Nacional, Mexico City, Feb. 14-17	36,152 38,732 four shows	CIE
3	\$1,415,280 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND XL Center, Hartford, Conn., Feb. 28	15,409 sellout	Live Nation
4	\$1,308,689 \$45/\$26.50	KID ROCK, REV RUN, PETER WOLF, DICKEY BETTS Joe Louis Arena, Detroit, Feb. 8-9	31,710 42,371 two shows	Live Nation, in-house
5	\$1,155,468 (12,462,580 pesos) \$66.21	BOB DYLAN Auditorio Nacional, Mexico City, Feb. 26-27	17,452 19,366 two shows	Espectáculos Mayya
6	\$993,750 \$68.75/\$58.75	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS The Pit, Albuquerque, N.M., March 6	14,620 sellout	A.C.T.S., Varnell Enterprises
7	\$971,953 \$99/\$33.50	BILLY JOEL Pepsi Center, Denver, Feb. 28	12,026 sellout	AEG Live
8	\$915,770 (\$921.37 Canadian) \$88.96/\$49.20	RASCAL FLATTS, KELLIE PICKLER Air Canada Centre, Toronto, Feb. 7	11,732 sellout	Live Nation
9	\$904,466 \$64.50/\$54.50	GEORGE STRAIT, LITTLE BIG TOWN, SARAH JOHNS United Spirit Arena, Lubbock, Texas, March 7	14,259 sellout	A.C.T.S., Varnell Enterprises
10	\$902,004 \$197.25/\$72.4	BARRY MANILOW BankAtlantic Center, Sunrise, Fla., Feb. 23	10,121 12,627	Live Nation, in-house
11	\$790,180 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Toyota Center, Houston, March 1	11,588 sellout	Beaver Productions
12	\$782,330 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER HSBC Arena, Buffalo, N.Y., Jan. 25	12,468 sellout	Live Nation
13	\$762,087 \$69.50/\$39.50	IRON MAIDEN, LAUREN HARRIS The Forum, Inglewood, Calif., Feb. 19	14,142 sellout	Live Nation
14	\$729,538 (\$735.03 Canadian) \$88.82/\$49.13	RASCAL FLATTS, KELLIE PICKLER Scotiabank Place, Ottawa, Feb. 8	8,847 sellout	Live Nation
15	\$724,713 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER Times Union Center, Albany, N.Y., Jan. 24	11,480 sellout	Live Nation
16	\$661,885 \$65/\$49.75	RASCAL FLATTS, KELLIE PICKLER i wireless Center, Moline, Ill., Feb. 15	10,253 sellout	Live Nation
17	\$658,260 \$70.50/\$54.25	RASCAL FLATTS, KELLIE PICKLER Bryce Jordan Center, University Park, Pa., Jan. 26	9,680 12,119	Live Nation
18	\$653,657 \$72.50/\$55	KEITH URBAN, CARRIE UNDERWOOD Mississippi Coast Coliseum, Biloxi, Miss., March 1	9,813 sellout	Beaver Productions
19	\$645,115 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Ford Center, Oklahoma City, March 4	9,360 sellout	Beaver Productions
20	\$643,697 \$69.50/\$49.50	KEITH URBAN, CARRIE UNDERWOOD CenturyTel Center, Bossier City, La., March 2	10,671 11,000	Beaver Productions
21	\$615,546 \$49.50/\$39.50	STEVE HARVEY, MO'NIQUE, REDBONE, DANNY CLAY Phillips Arena, Atlanta, March 1	15,428 sellout	Nu Opp
22	\$587,573 \$49.50/\$29.50	JONAS BROTHERS, ROONEY Allstate Arena, Rosemont, Ill., Feb. 22	13,496 sellout	Live Nation
23	\$583,329 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Scottrade Center, St. Louis, March 5	8,600 sellout	Beaver Productions, Steve Litman Presents
24	\$545,907 \$72.50/\$62.50	KEITH URBAN, CARRIE UNDERWOOD Kansas Coliseum, Valley Center, Kan., March 6	7,978 sellout	Outback Concerts
25	\$543,240 \$45	WILL FERRELL Dean E. Smith Center, Chapel Hill, N.C., Feb. 22	12,517 sellout	Live Nation, in-house
26	\$533,573 \$76.65/\$55.65	BRAD PAISLEY, RODNEY ATKINS, CHUCK WICKS Mandalay Bay Events Center, Las Vegas, Jan. 26	7,258 sellout	Live Nation
27	\$522,538 \$79.50/\$10	CHRIS ROCK, DJ JAZZY JEFF Academy of Music, Philadelphia, Feb. 26-28	8,036 three sellouts	Live Nation, in-house
28	\$510,768 \$72	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Patriot Center, Fairfax, Va., Feb. 8	7,094 7,500	I.M.P.
29	\$492,017 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Nokia Theatre, Grand Prairie, Texas, March 2	6,318 sellout	Beaver Productions
30	\$471,194 \$45/\$25	FOO FIGHTERS, SERJ TANKIAN, AGAINST ME! Joe Louis Arena, Detroit, Feb. 24	13,455 14,355	Live Nation, Olympia Entertainment
31	\$467,934 \$75/\$39.50	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Toyota Center, Houston, Feb. 28	7,994 sellout	Live Nation
32	\$462,676 \$45/\$26.50	KID ROCK, REV RUN, PETER WOLF Van Andel Arena, Grand Rapids, Mich., Feb. 1	11,655 12,330	Live Nation, SMG
33	\$460,872 \$197.50/\$36.50	BARRY MANILOW American Airlines Arena, Miami, Feb. 24	5,059 7,984	Live Nation
34	\$449,445 \$115/\$65	BORDERFEST: ALAN JACKSON, RODNEY ATKINS Dodge Arena, Hidalgo, Texas, Feb. 28	5,076 5,742	Live Nation, in-house
35	\$424,770 \$49.50/\$39.50	JONAS BROTHERS, ROONEY Sprint Center, Kansas City, Mo., Feb. 27	9,587 9,973	Live Nation

GLOBAL BY HOWELL LLEWELLYN

NO SPAIN, NO GAIN

Prisa/RLM Deal Targets Latin Expansion

MADRID—Spain's largest media group is planning an extensive Latin music push at home and abroad after snapping up a key Latin management, booking and concert agency.

Madrid-based Grupo Prisa's music arm, Gran Via Musical, recently acquired 70% of Rosa Lagarrigue Management, in a deal that also involves GVM's leading Latin booking/tour operator Planet Events and RLM's Merchandising On Stage (MOS) business. RLM handles leading Spanish artists, including Alejandro Sanz and Miguel Bosé.

It's the first step to "globalize but not colonize" Latin America's 20 countries through Spanish exports, while simultaneously boosting Latin artist activity in Spain, according to GVM managing director Luis Merino, also music director of GVM's 1,300-station Unión Radio group.

"The re-created GVM is based around Unión Radio, but has every facet of the music industry except record production," he says. "We're not interested in labels anymore."

Merino says RLM's "Latin-American know-how" is key to its export growth plan and that the agency is actively seeking other "local expert" partners in Latin-American countries. He also expects Planet Events—which has organized Spanish tours by Latin acts including Shakira, Juanes and Maná—to develop substantially in Spain. Under the deal, RLM's stake in Planet Events falls from 49% to 30%; MOS will also be owned 70% by GVM and 30% by RLM.

RLM CEO Rosa Lagarrigue says her company and Planet Events will complement each other, due to their respective Latin-American/Spanish focus, while the support of GVM "will help us grow in Latin America and open up new areas for export." RLM already has offices in Miami, while GVM operates in Miami, Mexico, Argentina, Colombia and Chile through Unión Radio.

"RLM is very strong at selling artists abroad, so the accord with Prisa is mutually beneficial," Lagarrigue says. "Not a week goes by when I don't have an artist in Latin America."

Merino admits the current music business slump will make things harder, but says, "It is in moments of crisis when fruitful alliances are formed, when growth ideas spring up."

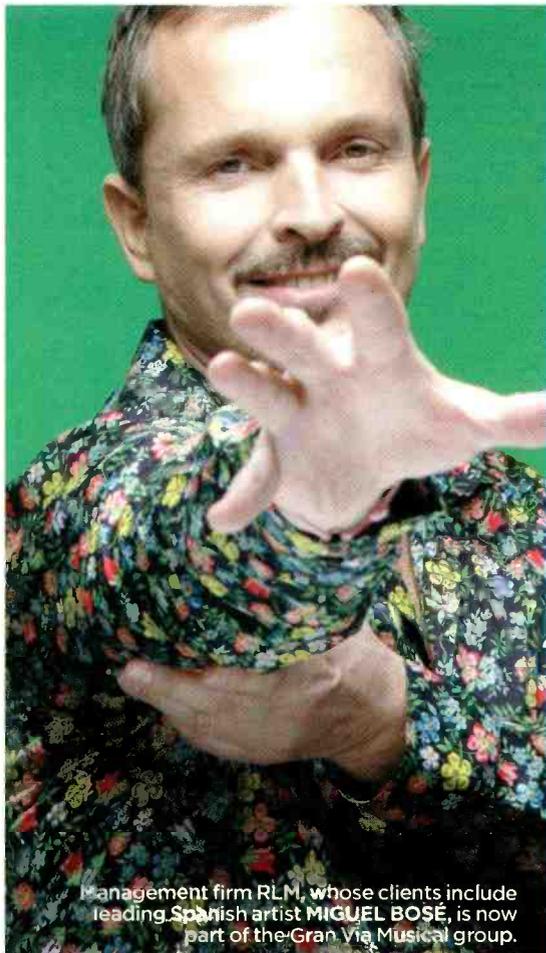
"Prisa wants to boost the one-family idea in Latin music, which stems from the early-'90s success in Spain of artists such as Juan Luis Guerra and Gloria Estefan," he adds. "It's like a single market—I don't consider [Colombia's] Juanes or [Mexico's] Maná to be foreigners, and Alejandro Sanz is not considered a foreigner

when he is in Argentina."

Merino and Lagarrigue say the first fruits of the deal will be seen in "a more aggressive [promotional] style" during Miguel Bosé's Spanish tour that runs June-October; RLM national booking agent Virginia Sanabria expects a boost in Prisa-owned radio and national press coverage. Bosé's current album, "Papito," has sold 1.2 million copies worldwide, according to his label, Warner.

Meanwhile, the GVM/RLM deal has been well-received by the wider Latin biz.

"The effort is worth it because of the difficult times the industry is going through," Miami-based producer Emilio Estefan says. "Now is the time for Latin music to focus on Spain, which can again become a doorway



Management firm RLM, whose clients include leading Spanish artist MIGUEL BOSÉ, is now part of the Gran Via Musical group.



LAGARRIGUE



MERINO

to Europe for Latin artists."

"Any move that strengthens the growing Latin scene in Spain is wonderful," adds David López, Barcelona-based A&R at publisher Clipper's and artistic director of Latin label Music Hit Machine. "With more than 2 million young Latin-American immigrants here now, Latin and Spanish music cultures are really interested in each other." ■■■



GLOBAL BY MARK WORDEN

Strife At Sanremo

Contract Row Dominates Italian Festival

MILAN—Controversy reigned again at Italy's flagship Sanremo Festival, as a breach-of-contract dispute over one of the contestants overshadowed events onstage.

Sanremo's 58th edition concluded March 1, with Giò di Tonno and Lola Ponce's "Colpo di Fulmine" (Raimoon) winning the established-artists competition and recently signed act Sonorha's "L'amore" (Sony BMG) taking the new-artists section.

But as regularly happens at Sanremo, media coverage was focused behind the scenes: this year, on the show's poor TV ratings (billboard .biz, Feb. 29), the expulsion of veteran singer

Loredana Berté mid-festival for plagiarism and the decision by the group Tiromancino to compete amid claims its label EMI tried to "censor" the band by refusing to enter its song.

Subsequently, Tiromancino—which is virtually synonymous with its founder/lead singer/writer, Federico Zampaglione—included its entry, "Il Rubacuori," on a live double-album, "Il Suono dei Chilometri," released Feb. 29 on its own Deriva label through a distribution deal with Edel, rather than on EMI.

"We have an exclusive, multi-album recording contract with Tiromancino, and this is a blatant infringement of our rights," an EMI Italy

GLOBAL NEWSLINE

>>> JOSEPH RISES AT UNIVERSAL

Universal Music Group International chairman/CEO Lucian Grainge has named David Joseph as the new chairman/CEO of Universal Music U.K. London-based Joseph, previously co-president of Polydor Records and president of Universal Music Operations, has been with the company for 10 years. He reports directly to Grainge, who had continued to hold the U.K. post following his promotion to the UMGI role in 2005. This move results in all divisions of Universal Music U.K. now reporting directly to Joseph, including front-line labels Island, Mercury, Polydor, Universal Classics & Jazz and UMTV. Joseph, 39, joined Universal Music in 1998 as GM of Polydor U.K. He subsequently became the label's managing director, then co-president, adding stripes as Universal Music Operations president in 2006.

—Tom Ferguson

>>> U.K. PIRATES CONVICTED

Four pirate CD traders have been convicted for involvement in a £5 million (\$10 million) operation that imported copyright-infringing urban music compilations into the United Kingdom from the Czech Republic. Labels body the BPI says CDs were brought into the country and sold in shops and market stalls across south-east England. The BPI and IFPI both issued statements welcoming the outcome at Snaresbrook Crown Court in Essex, England, east of London, where all four defendants were found guilty of conspiring to defraud the music industry. The BPI estimates that more than 400,000 sets containing between two and five CDs and retailing for an average of £12 (\$24) per title had been imported during the fraud. The conspirators now face seizure of their assets under the Proceeds of Crime Act. —Andre Paine



FREDERICO ZAMPAGLIONE (third from right) and his band TIROMANCINO, whose decision to compete at Sanremo sparked a dispute with its label EMI.

emo

representative says. "We are being forced to take legal action. Needless to say, this is not our path of choice, but sadly Edel have left us with no choice."

Industry insiders say that the remaining albums in Tiromancino's EMI contract are studio productions. Edel denies getting between the band and EMI, with president Paolo Franchini claiming its contract is "one-album, nonartistic, distribution-only."

"When we heard that Tiromancino wanted to go to Sanremo, had split from EMI, were free from contractual obligations and were in fact speaking to a number of labels, we felt it was

our duty to talk to them," he adds.

"Il Rubacuori" describes an executive whose job it is to axe workers and who "couldn't care less about music." Given EMI's recent downsizing, it is thought that the song is about a manager at the company, a claim Zampaglione denies.

"It's about the economy in general," he says. "The reference to music is metaphorical. If in a love song you say, 'I could die for you,' it doesn't mean you're literally planning to commit suicide."

Zampaglione claims EMI originally approved the song for Sanremo, then changed its mind. EMI wouldn't specifically comment on that issue, but a spokesman says allegations of censorship are "completely false."

Ultimately, despite huge publicity in the Italian media, the song performed poorly at Sanremo, failing to place in a competition that combines "demographic-sample" juries, a panel of experts and a popular vote.

Tiromancino has been with EMI for almost a decade and broke through with its "La Descrizione di un Attimo" album in 2000, the same year it placed second at Sanremo. EMI maintains it still has "the greatest respect for Tiromancino and their music," but Zampaglione describes the relationship as "a marriage that has come to an end."

Meanwhile, the rest of the Italian industry is pondering possible ramifications for other artists if Tiromancino succeeds in walking away.

"We're already seeing this happen abroad where artists are tiring of the logic of the majors, who see the business in terms of numbers, rather than music," Zampaglione says. "At this stage of my career, I don't want to be seen as a number."

But Stefano Senardi, whose NuN Flowers publishing company also manages a number of acts, including the group Bluvertigo, says he's "not convinced this case will create a precedent."

"Relationships are a lot more flexible in today's market," he says. "But contracts have to be respected. Relationships between artists and labels are like marriages. When things go wrong, you should separate." ■■■

>>> OVESEN TO HEAD AEG IN MIDDLE EAST

AEG Live has signed Dubai-based Thomas Ovesen, former GM of Mirage Promotions, to oversee the company's Middle Eastern presence. Ovesen will remain based in the emirate, where he will now helm AEG Live's live promotions office. The executive is recognized as one of the foremost promoters in the burgeoning region, which Billboard's 2008 Best Bets feature tipped as one of its "Hot Spots to Stop." While leading Mirage's Pan-Arab promotion business, Ovesen brokered deals to exclusively represent Beyoncé and Kelly Rowland; he also has promoted concerts for such acts as Shakira, Mariah Carey, Alicia Keys, Pink, Mary J. Blige and Aerosmith. Ovesen will report to Jessica Koravos, COO of Europe at AEG Live. —Lars Brandle

>>> CRIA REPORTS BIGGEST CANADIAN RAID YET

A police raid on an alleged music piracy operation in Winnipeg, Manitoba, has resulted in what the Canadian Recording Industry Assn. claims is the largest counterfeit bust in its history. According to the CRIA, Winnipeg firm Audiomaxx was raided March 5 by officers from the Royal Canadian Mounted Police. More than 200,000 music CDs and DVDs, numerous movie DVDs and hundreds of thousands of blank discs were seized, including counterfeit albums by such artists as Shania Twain, Lionel Richie, Jay-Z, Mary J. Blige and Nelly Furtado. The operation was said to have the ability to produce up to 11,500 CDs per day. The RCMP says Audiomaxx also was involved in the unauthorized supply of digital downloads. Four people involved with Audiomaxx, all from Winnipeg, were arrested and released either on promises to appear or pending further investigation. —Robert Thompson

GLOBAL BY CHRISTIE ELIEZER

Boosts Mobile

New Hardware And Services Could Spur Sales Down Under

MELBOURNE—Industry insiders say Australia's digital music sector is going mobile.

New download services and hardware are likely to shift the digital balance from online to mobile during 2008, despite the slowing growth of ringtone sales, in emulation of trends seen in the mobile industry in neighboring East Asia. "Given the Asian experience—Japan is 91% mobile—we'd expect a shift towards mobile [before long]," Sony BMG Music Entertainment Australia chairman/CEO Denis Handlin says.

Digital sales in Australia, Handlin adds, "are currently split 60% online/40% mobile [including master ringtones]."

Digital content aggregator Soundbuzz Australia confirms the ringtones slowdown with research putting domestic year-on-year value growth at 10% in 2007, compared with 80% as recently as 2005.

However, Sydney-based Soundbuzz Australia GM Paul Buchanan says mobile sales of music and video downloads are soaring.

tween new technology and sales is still being examined.

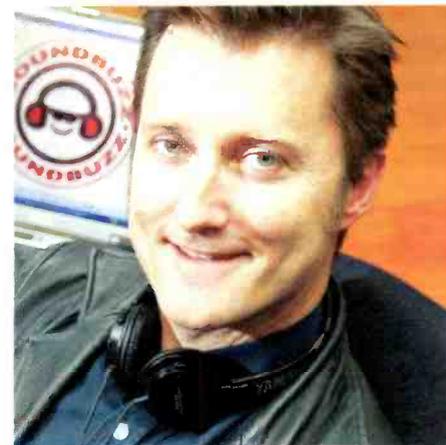
In the United Kingdom, for example, Official U.K. Charts Co. chart director Omar Maskatiya notes the difficulty of gauging the immediate effect of the entry of such products as the iPhone. "iPhone sales come through to us as iTunes store sales," he says. "We don't count them as mobile sales. I think that's pretty much the case in every other territory."

However, the chart compiler confirms that the number of downloaded tracks in the United Kingdom rose from 6.6 million in November 2007 to 9.97 million in December—the first full month after the iPhone's launch. And in January, the number of downloads remained substantially higher (at 8.4 million) than in any of the three months before the iPhone launch.

In the meantime, Motorola will introduce its counterpart, the ROKR E8 handset, in April. Additionally, the company, which has

●●●●
 'We're expecting mobile music growth to continue at 40%-50% over the next year.'

—PAUL BUCHANAN, SOUNDBUZZ AUSTRALIA



In the past six months, Buchanan claims that mobile sales through Australia's second-largest telecommunications company Optus—served by Soundbuzz—rose 80% in value over the same period in 2006/2007. "We're expecting growth to continue [at] 40%-50% over the next year," he says.

At retail prices, Soundbuzz estimated mobile music's value at \$104 million Australian (\$95.9 million) in 2006, predicting a rise to \$183 million Australian (168.8 million) by 2009. Figures for 2007 are not available.

Trade body the Australian Mobile Telecommunications Assn. says mobile customers' migration to expanding third-generation networks has boosted demand for music-capable handsets. Market leader Telstra claims its 3G network now covers 98% of the country; Optus and Vodafone each anticipate similar reach within 12-18 months.

AMTA-quoted figures from research company Informark show 9.3 million handsets (including an unspecified number of 3G models) were shipped in 2007.

Apple's iPhone has yet to hit Oz; although expected in early 2008, a launch date has not yet been set—and the correlation be-

been the weekly Australian Recording Industry Assn. charts' sponsor since 2006, announced its acquisition of Soundbuzz's Singapore-based parent company in January as a prelude to expanding its MotoMusic mobile service. MotoMusic is available in China, Hong Kong and Taiwan; while dates are not yet set, Motorola plans a rollout in Australia, New Zealand, India and Southeast Asia.

Further activity in coming weeks will include the domestic launch of Nokia's Comes With Music subscription service in late April. Universal was the first major to sign up to Nokia's service; it's also making content available for the March 14 launch by Australian content developer/aggregator Mercury Mobility of mobile entertainment/social networking community You Me Now, offering downloadable music and videos.

"[It's] a very exciting time for the Australian mobile music scene," Mercury Mobility managing director Ben Grootemaat says. "The maturity of the sector is indicated by the way that different services—pay for download, ad-funded and all-you-can-eat for a weekly payment—can exist together." ■■■

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

UNIVERSAL
MUSIC
ENTERPRISES/
VERVE MUSIC
GROUP
PRESIDENT/CEO

Bruce Resnikoff

His Verve group boasts four albums on the Billboard 200, and is fresh off Herbie Hancock's Grammy win.



It's not been a bad run for Bruce Resnikoff. Last month, Herbie Hancock's "The Joni Letters," released in fall 2007 on Verve, won the Grammy Award for album of the year. But lest you think Resnikoff only works catalog fogies and such artists as Hancock 40 years into their career, check out the Billboard 200 (page 70) to see four charting acts from Verve Music Group: jazz legend Hancock, neo-soul singer (and best new artist Grammy nom) Ledisi and up-and-comers soul singer Lizz Wright and blues-jazz singer Melody Gardot. The group has another two records in the top 10 of the jazz chart.

Meanwhile, the industry may know Resnikoff best for his work with catalog, not front-line titles. UMe runs the catalog of such megastars as Guns N' Roses, Def Leppard, Tom Petty & the Heartbreakers, Bob Marley, the Police, the Who, 2Pac and countless others. Among UMe's successes are the "Now" series, the 20th Century Master Series and the Johnny Cash album "Legend," which was one of the music industry's biggest-selling albums in 2005-06.

"What that says to me is we're doing something right," Resnikoff says of this week's chart success. "The reality is, we set this company up in a unique way. Verve is sort of a small company within a larger company. We have a core group of people—A&R and marketing and creative staff—that is effectively exclusive to Verve. That smaller group effectively allows us to work within more esoteric markets . . . Then we have a larger [UMe] support group, which involves our overall sales group, publicity that supplements the Verve publicity group, a production group, a full-support business affairs, a film and TV licensing group, etc. that works together. So effectively we have the best of both worlds."

A good place to start might be with the Grammys. I was actually kind of curious watching the win, I'm sure your first thought is probably, "That's fantastic," and then your next thought is probably, "Shit!"

I think "shit" was part of it . . . I was with some Verve people, it was clearly a tribute to the work they did as well as the great album Herbie delivered. I think it gave everyone here a sense of responsibility—not just a sense of gratitude and enjoyment—that we have a tremendous album and we need to find more opportunities to sell it because it's unfair to Herbie and the public not to have much broader appeal and much broader success in the marketplace.

Is there an impact for the industry?

It sends a message that you can't totally pigeonhole music and that genre-oriented music doesn't necessarily have to be limited to a genre. As difficult as it was to convince retail before the Grammy nomination and the win that this was a great album that deserved to be featured with great albums as opposed to great jazz albums? It opened a door for us. If you limit your marketing opportunities to a particular genre, you're reducing

the scope of the audience you could reach.

Were you able to keep Hancock in stores? Were there shortages of that week?

No, we were actually pretty good. I had a staff that beefed up in light of the nominations and his TV performance. I actually had a couple of people who were loyal and smart enough to exit the Grammys festivities earlier in the evening than they otherwise would have to get overnight manufacturing done.

So those were really the people that were like, "Shit."

Right, those were the people who gave up a little bit of their enjoyment for the long-term benefit of all of us. The other thing that helped us living in a digital world is that we were able to see the immediate results of our success. I mean, what happened on iTunes and Amazon and those places where we suddenly were looking at No. 1 records and No. 3 records etc., we couldn't have experienced five years ago.

Looking at the numbers, current album sales are down this year, year to date, another 18.5%, but catalog and deep catalog are both in the 3.5%-4% decline range,

which, frankly, ranks as a gain these days.

It's much easier online to basically put in a genre, a type of music, an artist you like and find everything that's available—far more than you ever would have found available in any one record store. For people who are computer-savvy, the shopping experience is much more complete. Also, much more is available—not every song from an artist can be placed on the limited number of albums you have out there. Sometimes they come off the market, things get deleted. In the digital space, there's really no such thing as deleting. You keep adding, so the reality is you take an artist like an Elton John who has thirtysomething platinum albums out there and there's still more material we have on the Internet than we ever could have had in the store.

If you look back at the last six months to a year, what would be an example of a UMe or Verve marketing idea that you thought was brilliant?

I'll give you an example—Ledisi on Verve. We had a limited budget in terms of launching her record and we needed a way to get not only radio play but also video exposure. We had two songs that we felt were really important, and peo-

ple were trying to decide what to do: "Where do we spend our money?" One of our marketing people came up with the idea of creating a video that was divided, with half of each song that we wanted to work to different genres, and the video created a story that transitioned from one song into the other. It got us a tremendous amount of play and coverage for both that we never could have gotten had we done either separately. The online world allowed us to take that video and hit a very direct marketplace because the reality was that Ledisi's album is as much an R&B album as it is a jazz album in many respects, and we needed to hit different segments of the marketplace.

What's coming up that you're excited about?

In terms of what's happening in the business, where I see it going, particularly the catalog end, is the combination of video with audio product. We have such an incredible ability to bring live music to life. The reality is the day of live albums is going to be resurrected by making them as much an audiovisual experience and not just, "You have to buy the separate DVD."

Musically, with Melody [Gardot], it was No. 1 on Amazon, it's been in the top five since it was released . . . She has done a lot on National Public Radio, going after that audience, and this is really just a project that is almost a building block for what will be her first true Verve album. It's one of the big priorities worldwide for the whole company, not just Verve.

We have an artist, Jessie Baylin, whose record will be coming out in May who's just a tremendous artist, one we fought hard to get. She's on the Hotel Cafe tour currently on the West Coast.

Interestingly, one of the records we'll be putting out is the Getz/Gilberto record, which was the last jazz record to win the Grammy for album of the year, 45 years ago.

As difficult as it was to convince retail before the Grammy win that this was a great album? This opened doors for us.



THE DARK SIDE OF

GNARLS

GNARLS BARKLEY
Became An Instant Pop
Phenomenon With 2006's 'Crazy.'
But Will A Weighty New Album
Stall Its Momentum?

By Jeff Drabel
Photograph by Jeremy and Claire Weiss

The title of Gnarls Barkley's sophomore record is the first, and probably last, funny thing about it. ¶ If the band's 2006 debut, "St. Elsewhere," seemed to sail in from some neighboring planet—a pop disc that smeared itself up with psychedelic weirdness, a vague sense of the creepy and a knockout Violent Femmes cover—the follow-up is a much trickier trip to the dark side. ("I'm not doing so good," a serious-sounding Cee-Lo Green intones on the otherwise effervescent opening track, "Charity Case.") ¶ But where there's darkness there's light, Green says, and as Gnarls Barkley prepares for the April 8 release of its highly anticipated sophomore set for Downtown/Atlantic, "The Odd Couple," he's making sure to keep focused on both. ¶ "I'm very fortunate and privileged to still be relevant, to get a chance to listen back at my music in a way where it seems as if it doesn't belong to me," he says. "At this point it's ours now to share. There's a bit of vulnerability in that, although there's also strength."

That's the first in a series of dualities Green will bring up in discussing "The Odd Couple," a record that, like its predecessor, is about playing things off one another, forging matches out of seeming incongruities and continuing to scavenge around the intersection between the weird and the wondrous. "Dark has this negative stigma attached to it," Green says. "But my take on it is that the sun does set at some point in time every day. So it's equal parts dark and light."

And if it takes listeners a few spins to catch on, that's fine. "I've grown pretty accustomed to people watching, but not necessarily recognizing, the difference between seeing and recognizing something for what it truly is," he says. "And I accept those terms, but by default, some of the time, there's a part of any human being that just wants to be embraced right out of the gate." And here Green pauses for a chuckle. "I am aware of my own oddness and uniqueness," he says. "I can dig it."

More than its runaway hit 2006 forerunner "St. Elsewhere," "The Odd Couple" prowls around that unlikely overlap between surf-pop/spy-movie sounds and new-school soul. Such tracks as "Whatever" and "Surprise" find Green pushing his ever-improving vocals into new and sinister areas. Second single "Who's Gonna Save My Soul" might be his finest performance to date, even if it kind of makes you want to give him an ice cream or a hug. "[That] was the first song we did where we knew, 'Wow . . . ' It felt magical again." Danger Mouse says. (A video is currently in production.)

And for his part, Danger Mouse (real name: Brian Burton) is more interested in conjuring a kind of dark-carnival soundscape behind him, a sound much closer to "The Boogie Monster" than "Crazy." First single "Run" is probably the closest the new disc comes to the pop side, and even its chorus sounds like a plea for escape. "That song doesn't really sound like anything else on the album," Burton says. "But that was the same thing with 'Crazy.'" And that worked out OK.

THE BIG 'REVEAL'

Indeed, in a day when bands can offer unprecedented access to their fans, Gnarls Barkley has consciously sprinted in the other direction, leaking out only choice bits about the band and its persona, guarding against what Green and Burton see as an industry-wide tendency toward overexposure. (Last summer, Burton consented to play a track for a Billboard staffer on the condition he didn't ask word one of a question about it.)

"The buzzword on the first record was 'reveal,'" Downtown head of marketing and sales Michael Pontecorvo says. "You'll remember there were five or six promo images, and none of them were in everyday street clothes. It went with the whole 'Who is Gnarls Barkley?' idea."

The plan certainly didn't hurt the band's sales or exposure. "St. Elsewhere" has sold 1.3 million copies in the United States, according to Nielsen SoundScan; it peaked at No. 4 on the Billboard 200 and spent 47 weeks on the chart. "Crazy" spent seven weeks at No. 2 on the Billboard Hot 100 and crossed over to Billboard's modern rock, R&B/hip-hop and AC charts.

Things will be different this time out, Pontecorvo says. "Based on the first record, we have a good understanding of where our audience is, and we're reaching out to blogs, Web sites, third parties, that sort of thing," he says. Plus, in addition to more traditional avenues of radio and video, the promo campaign for "The Odd Couple" will include aggressive exposure on iTunes, an April 12 appearance on "Saturday Night Live" and "something globally with MySpace that has never been done before."

Warner Bros. U.K. managing director Korda Marshall says



"I am aware of my own oddness and uniqueness. I can dig it." —CEE-LO GREEN



JUSTIN TIMBERLAKE makes a cameo in the new Gnarls Barkley video, "Run," which recently hit the Web.

anticipation is especially high in Britain, where "Crazy" first began making an impact in 2006 before the band had a stateside contract locked up. "It's always challenging to follow up such a striking debut album, especially given the impact of 'Crazy,'" he says. "But we're ambitious for the record around the world, and especially in the U.K., where audiences have a real affinity with the band's subversive sensibility."

To be fair, the campaign won't be all quite so traditional: this record's round of promo shots find Burton and Green in wedding garb. "The music is first for Brian and Cee-Lo," Pontecorvo says. "But the quirkiness of the images . . . people respond to that."

Yet Green downplays the idea that he and his partner are out to foster any kind of great mystique. "We don't really talk about the music or the concept formally," he says. "We just have conversations—very casual ones. And what people hear this time around is our evolution, our bond and growth together as people and artists and co-workers."

The first time around, Green believes, was the sound of he and Burton "feeling our way through it. It was truly an experiment in being the first of a kind. You can only be so certain about your intention when you're doing that, and not as certain about the outcome. Music can always be an act of faith."

But "The Odd Couple" has been kicking around the release schedule for months. In fact, it initially felt to Burton like the album was nearing completion last summer. "At that point we

had 10 songs we were really happy with," Burton says. "I like short albums and everybody knows that. So I figured we were only two or three songs away."

The duo tends to create songs in batches, which meant it was only one batch away from a finished record, but there was never a move to "force anything. Those last few songs were very, very important in closing out the record," he says.

Some of those tracks include "No Time Soon" and "Blind Mary." "There were a few other major changes in the sound, and Cee-Lo went back and rerecorded some of the vocals that were on the original demos," Burton says. "We don't do that very often, but it turned out to be a good thing. I think we had 10 demos at that point and nine of them are on the record. Only three or four have been added since the summer."

One of those turned out to be "Run," itself a track with extra Gnarls history behind it. "I used that to impress [Green] to do the first record in the first place," Burton says. "That was one of the experiments I had musically to show him what I wanted the whole Gnarls Barkley thing to be. Until he did what he did vocally, it was a track exactly as you hear it, musically. But I don't think it would have sounded that way had we recorded it back then. There are so many things Cee-Lo has sung about that the song came when it needed to come."

Green's enthusiasm is similarly evident. "A lot of [these lyrics are] jolted from me," he says. "It's compelled from me and flows from me, so everything you hear is derivative of that kind of function. Or malfunction."

That kind of thoughtfulness behind Green's take on the whole Gnarls Barkley phenomenon, in his approach to the band and its attendant size, would seem to contrast with the band's borderline genius idea to play one of its most high-profile early shows in full "Star Wars" regalia. Anyone who caught one of Gnarls' live shows saw something between a concert and a costume party—the band took stages in a list of guises that included, but was by no means limited to, characters from "The Wizard of Oz," the cast of the "Austin Powers" movies, astronauts, hippies, tennis players and a hair metal band, in a 2006 performance it opened by covering Europe's "The Final Countdown."

Yet Green sounds reticent once again about the idea of taking Gnarls out to support "The Odd Couple." "Believe it or not, I still can't afford to take my entire family on the road with me," he says. "I'm a family man, and I miss my kids and family very much, which is why I've never been so hot to tour. I've been on the road all my life. I've got suitcases I haven't unpacked from last year."

Burton concurs. "Our desire is to make another record more than anything." But Pontecorvo hints that a tour statement will be released around the record's release date, though it won't be a standard trek.

"It's an entirely different thing to walk out onstage to the love and embrace of a crowd that's singing along with something you could have very possibly been alone in," Green says. "And it's about that too. It makes me able to complain a whole lot less."

But the catch for Green—and here is perhaps the crux of Gnarls Barkley, chaos that isn't chaos, oddity that's been thoroughly thought-out—is that there is, in truth, not very much incongruity in any of this.

"It is fun, and I'm surprised that people are still as surprised as they are about it," he says. "It's all just good fun, man. People have got to stop taking shit so seriously. You've got to go back to Alice Cooper and David Bowie and Elton John and Sly Stone—where are these individuals for us, for our generation, these wonderful images and imaginations and entities and enigmas? We need them—we need them so desperately. This is why we do what we do for our generation, to shine as a beacon of what is still possible, what is still tangible and what truly exists. We are here and now, and we take pride in that, and that's why we have so much fun."

"Let's face it," he adds, "we both did notice that the album was dark, right? So we're just trying to have fun with it, you know what I mean? A spoonful of sugar makes the medicine go down."

PLAN OF

'Attack'

The Black Keys Strike A Chord With Danger Mouse

By Jonathan Cohen

The Black Keys have been a model of consistency throughout their first four albums, relying on little more than Dan Auerbach's deep, bluesy vocals and searing guitar licks atop Patrick Carney's thunderous drumming to build an enthusiastic fan base. No bass, no horn section, and up until now, no producer.

That's all changed on "Attack & Release," due April 1 via Nonesuch. The project was produced by Danger Mouse and recorded in a real studio, in contrast to 2004's "Rubber Factory," which was put to tape in a decrepit building once occupied by General Tire in the Keys' hometown of Akron, Ohio.

Danger Mouse (whose real name is Brian Burton) first approached the Keys last year to assist him with an album he was producing for the late Ike Turner. Auerbach and Carney sent several backing tracks Burton loved, but ultimately only a few songs were completed with Turner before the project was shelved.

Throughout, Burton realized he had something else in mind—a new Black Keys album that he would help steer.

"With any band I'm really a big fan of, I'm always a little skeptical about being involved with them any way musically, as opposed to just listening and waiting for their next record," he says. "But they are one of my favorite current bands. Through the demos it was clear there was a whole other record shaping up."

Suitably convinced of their common tastes, Auerbach, Carney and Burton hunkered down at Suma Studios outside Cleveland last fall and tracked "Attack & Release" in just 11 days. Throughout, Auerbach and Carney let go of any hesitation to incorporate additional instrumentation or experiment with new and unusual song structures.

"We learned a lot from him, especially detaching yourself from whatever preconceived ideas you had about what you were doing," Carney says over coffee in an Akron cafe. "Once Brian got onboard, there were absolutely no rules," Auerbach adds.

The creative partnership is best realized on tracks like the banjo- and organ-flecked opener "All You Ever Wanted"; rave-up/first single "Strange Times," which features piano and ghostly backing vocals; and the bare-bones "Same Old

the music will just be the fun thing we do when we hang out together.' It never bogged down, and there was never a question of what to do. It was a really fun working environment."

Nonesuch, with whom the Keys partnered for 2006's "Magic Potion" after three indie albums for Fat Possum and Alive, is getting an assist from parent label Warner Bros. as the marketing plan rolls out. "Owing to the enormous enthusiasm this record has generated throughout the WB organization and the potential they see in this project, they are mobilizing resources throughout the company," Nonesuch senior VP of marketing Peter Clancy says.

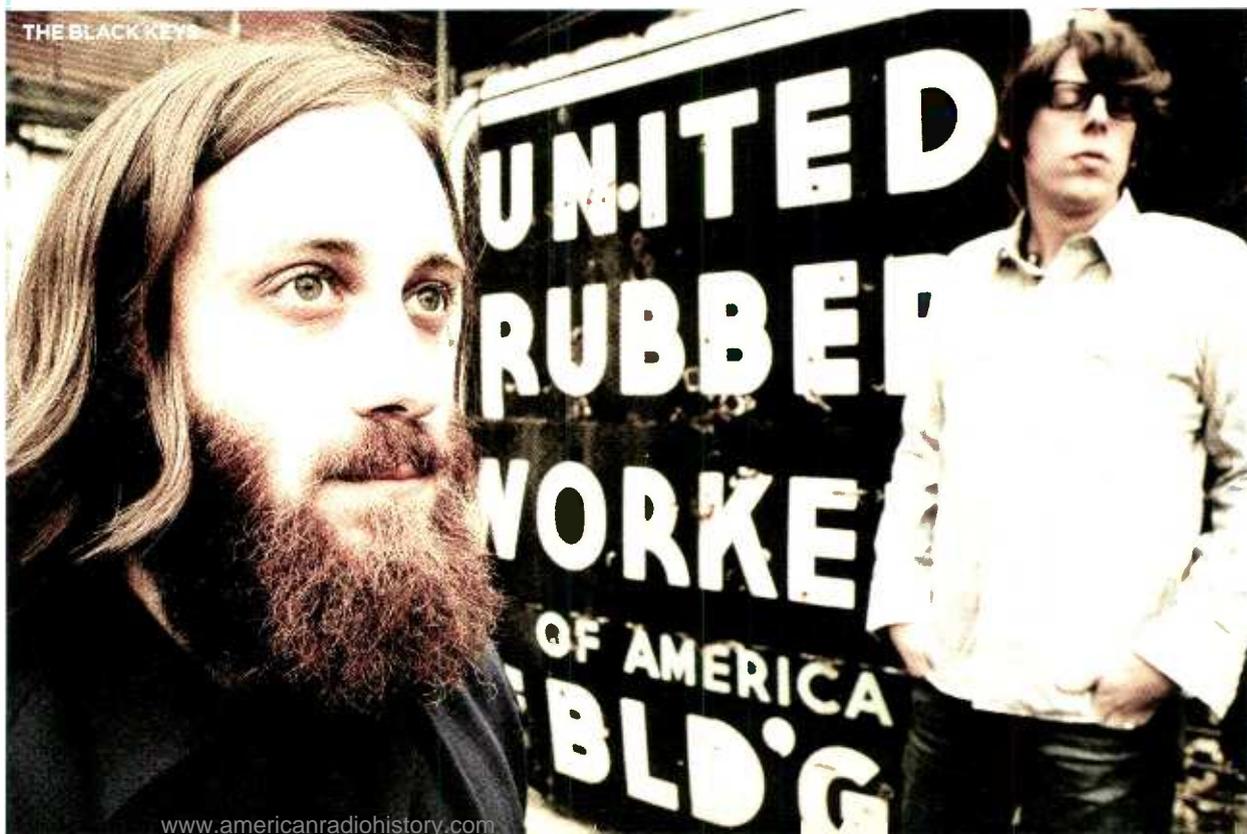
A Lance Bangs-directed video for "Strange Times" is about to hit online and TV outlets, and the Keys will be back in front of audiences for an 18-date tour that begins March 29 in Tucson, Ariz. August will bring northeast U.S. shows, followed in September and October by visits to the South and Midwest.

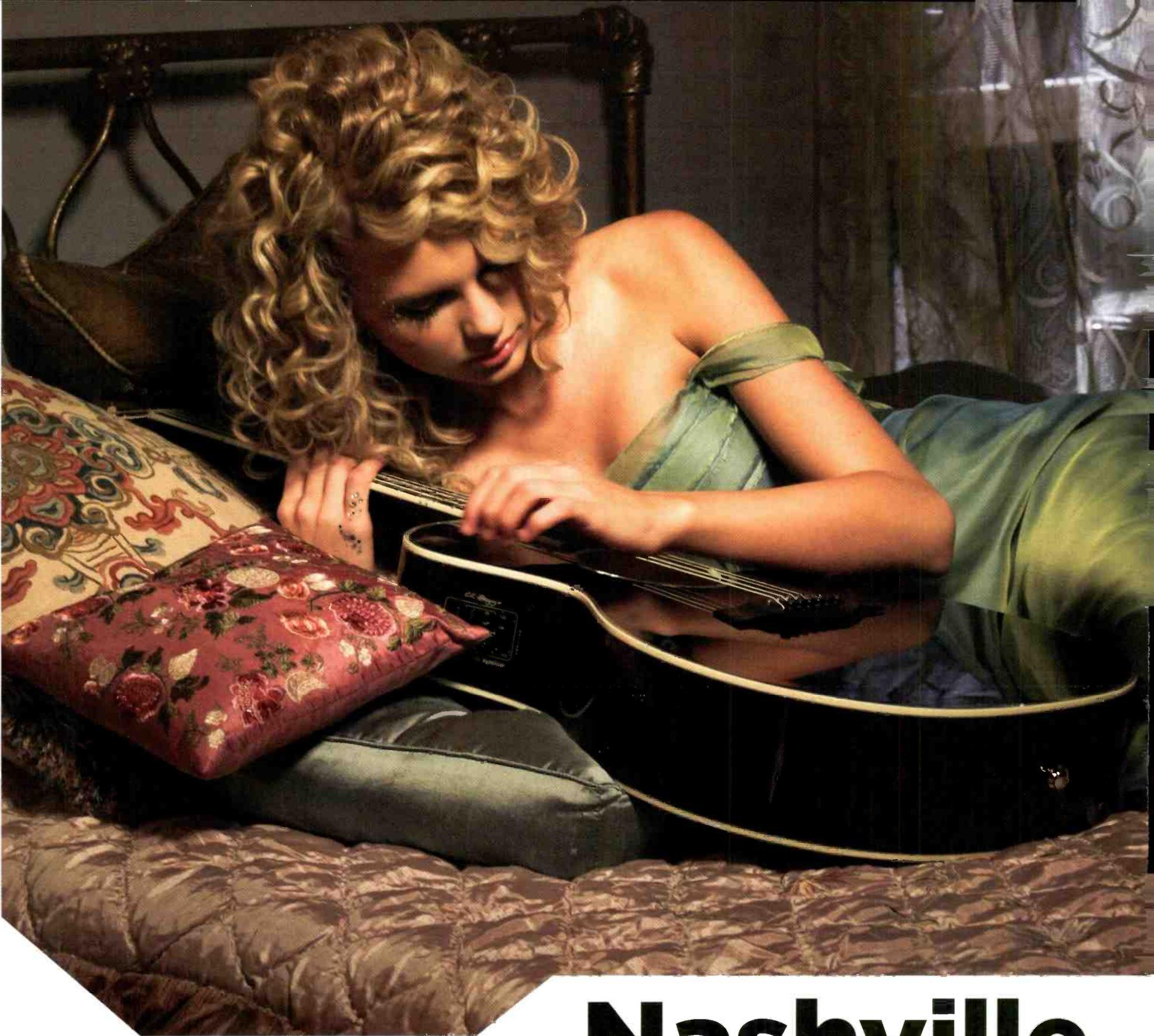
In addition, an April 17 appearance on CBS' "Late Show With David Letterman" is confirmed, as is an Aug. 1 set at Lollapalooza in Chicago.

There will be a much more aggressive push at alternative radio this time around, which has already led to early adds for "Strange Times" at noncommercial triple A WXPB Philadelphia and alternative KBZT San Diego, among others. Nonesuch also is ensuring not to overlook the Keys' indie roots—28% of the 79,000 U.S. sales for "Magic Potion" were from indie retail—and will offer a 7-inch vinyl single for sale at those outlets in conjunction with mid-April Record Store Day promotions.

Another growth area for the Keys is synch licensing, says Clancy, who reports there are "promising possibilities in the advertising and gaming arenas." Although the BMI-published band has enjoyed success with placements in American Express and Lee's jeans ads, Carney admits the Keys have turned down bigger paydays on philosophical grounds.

"We were worried about how other people would perceive us making money," he says. "But we realized that's not doing us any good. That's nine months of touring we don't have to do. We're two dudes living in Ohio trying to make enough money to maybe buy our houses one day."

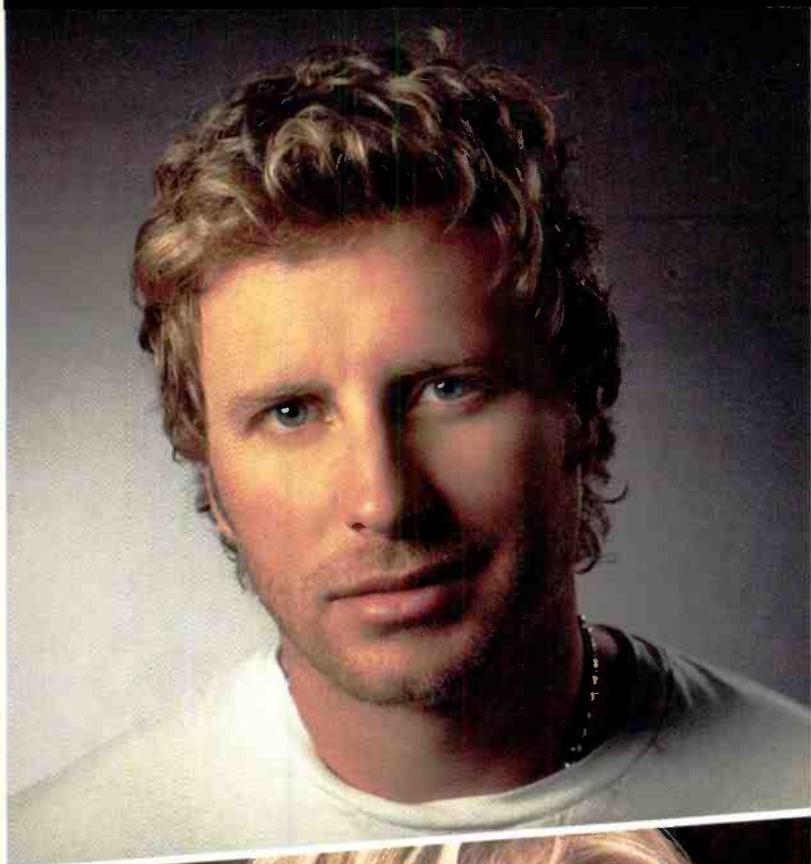




Nashville Boots Up

Music Row Faced Tough Demographics As
The Digital Revolution Began, But New
Faces—And More Web-Savvy Fans—Have
This Sad Song Set For A Happy Ending

BY KEN TUCKER
WITH ADDITIONAL REPORTING BY ANTONY BRUNO



“This is for my MySpace people and everybody who voted.” With those words at last year’s CMT Music Awards, then 17-year-old Taylor Swift, who won breakthrough artist of the year that April night, signaled a new era in country music.

While MySpace and other social networking sites are the norm, even for artists whose fans don’t include too many teens, Swift’s comments represented perhaps the first—and certainly the highest profile—public acknowledgment of the growing importance of digital in the country realm. Country artists are always quick to thank radio, their fans, their teams and God, but MySpace and Facebook haven’t drawn as much appreciation.

After the show, CMT VP of digital media/GM of CMT.com/VP of operations and administration Martin Clayton said artists with youth appeal such as Carrie Underwood, Kellie Pickler and Swift benefit from having fans that have grown up with computers. “That’s what they do, that’s where they go, that’s where they are.”

Swift, who has more than 650,000 friends on her MySpace page, is on the site daily, posting pictures, updating her blog and chatting with fans. “If you see pictures up there and a blog that says I put up new pictures, I put up the new pictures,” she says. “And they’re

usually from my little digital camera that I take out on the road.” This from a young woman who is also finishing up her senior year of high school (she’s home schooled), touring and recording a new album to follow up her 2.5 million-selling self-titled debut.

When it comes to digital sales, country fans haven’t been as quick as some to embrace the digital age. Digital album sales are on the rise, but at 4.5%, country lags behind overall sales of digital albums, which represented 10% of all albums sold in 2007. Even artists whose fans skew a little younger—and a lot more tech-savvy—lag the overall market. Roughly 4% of Swift’s overall album sales come from digital downloads.

The reason why country is behind the curve is a source of debate among those in the know at labels. Some say it’s because country’s older demographic target—25- to 44-year-old women—aren’t as quick as other groups to adapt to technology. Others say country’s largest retailers—Wal-Mart, Target and Best Buy—make it easy for consumers to pick up an album while they’re shopping for staples. Studies—and Nielsen SoundScan’s own data—show some interesting, potentially correlated trends: Country music sells disproportionately in smaller markets, and rural areas have far lower adoption rates of the broadband access that enables digital music consumption.

TAYLOR SWIFT, opposite page, thanked her ‘MySpace people’ at last year’s CMA Awards. Above, clockwise from top left, DIERKS BENTLEY, THE WRECKERS, JACK INGRAM and TRISHA YEARWOOD each have innovative digital stories to tell.

Country’s top sales markets by number of units sold are similar to the overall picture—the top five country markets (in declining order) are Los Angeles, New York, Dallas, Chicago and Atlanta and the top five overall markets are New York, Los Angeles, Chicago, San Francisco/Oakland/San Jose and Philadelphia. But country sells a higher percentage of its product outside the top 100 markets than does the overall business, according to data from Nielsen SoundScan. Almost 19% of country’s total sales come from markets 101-214, while the overall business sells 14% of its total there.

A Mediamark Research report for CMT shows that in the “heartland”—roughly all of America outside of the Northeast and Pacific Coast—44% of adults 18-49 or 37.8 million people are country music fans. Roughly 76% of CMT viewers live in these areas. In the Northeast, 23% were identified as country fans and on the Pacific Coast 26%. It’s interesting to note that MP3 device ownership is strongest in areas with ostensibly fewer country fans. According to the Yankee Group, 63% of persons age 13-plus in the Northeast own an MP3 device, while 57% in the West do. In the Midwest and South, ownership stands at 49% and 48%, respectively.

Universal Music Group Nashville (UMGN) executive VP of sales, marketing and new media Ben Kline says there may be another reason. “Look at broadband penetration nationally. It’s an impressive number but it is just now getting into the heart and soul of where we sell our records in the rural areas,” he says. Accord-

ing to December 2007 data from the Pew Internet Project, 54% of U.S. adults have broadband Internet access at home. Of them, 60% live in urban areas, 56% in suburban areas and 41% in rural areas.

Those numbers can push along a self-fulfilling prophecy. "Whether right or wrong, there is a perception that country is a little bit behind the curve digitally," Big Machine senior director of digital media and national promotion strategy John Zarling says. "That's presented somewhat of a challenge in selling the country artist to the online gatekeepers."

Those gatekeepers are waking up to a new Nashville reality, however. The CMT Awards, the genre's only fan-voted awards show, recently logged a record 2 million-plus Internet votes for the final nominees for the 2008 show. Meanwhile, the Academy of Country Music Awards are also expanding their Internet presence. While most of the awards are industry-voted, associate members (fans) have voted online for the video of the year category since 2004 and this year they will choose the entertainer of the year.

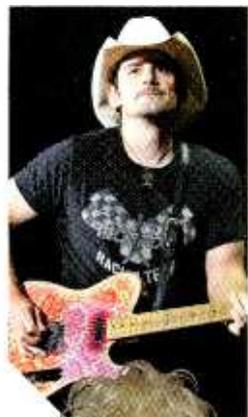
In fact, both the ACM and the Country Music Assn. handle the nomination and voting process online, something the Grammys and other awards shows have not yet embraced.

And now, Zarling adds, the gatekeepers are paying attention: "iTunes and Yahoo and AOL have really made it known to us that corporately they see country as a growth market and they want to place new focus on country."

AOL Music senior editor Beville Darden says her company is placing a new emphasis on country. While the site tended to focus on younger-leaning artists like Swift and Underwood and Urban, the company realized that based on click-through rates and listening patterns there was interest in other artists as well. "We needed to fill a void," she says.

Last week it launched "Country Corner," which follows in the footsteps of its successful Spinner.com Web site, which is aimed at the rock audience. "AOL users as a whole are really into country music," Darden says, noting that the No. 1 station on AOL Radio, which has 270-plus channels—based on the number of people listening and how long they listen—is "Top Country."

Yahoo head of programming and label relations John Lenac says the company's metrics show there is a growing interest in country artists and therefore is a growing priority across its channels. "Everything we do is because we have metrics that show us what the users want," he says. "We just had a big meeting with the yahoo.com home page team, and one of the things they said they specifically wanted to see more of in 2008 is



BRAD PAISLEY outperforms the country market, digitally, while **DOLLY PARTON** outperforms the overall digital market.

young attractive country artists like Taylor Swift. They're not saying that because they like the way she sings. They're saying it because she gets clicks."

To be clear, it's not as if Swift just introduced Nashville to the Internet. After all, former Vice President Al Gore—a Tennessean—invented it, right?

DIGITAL SALES

As it was with the move from cassettes and vinyl to CDs, country's mostly adult audience has been slower to adapt to downloading music. While some artists—Carrie Underwood, the Wreckers, Kenny Chesney, Brad Paisley, LeAnn Rimes and Rascal Flatts, among others—have sold 6%-7% of their most recent albums digitally, they are outperforming the country market, but still underperforming stars of similar strata, from other genres.

Big-box retailers Wal-Mart, Target and Best Buy represent roughly 70% of physical album sales in country music. While Wal-Mart commands a 22% share of overall sales, it can account for 50%-70% of sales on some country releases, according to experts. By contrast, Wal-Mart may represent less than 10% of the sales on a rap title.

The fact that these stores are omnipresent in middle America contributes to lower digital album sales, Strickland believes. "The availability for country music is broad, just because of the number of doors people can pass through and find what they're looking for," he says, noting that as the most-programmed radio format country music is also readily available. "There's a country radio station in a town with a population of 5,000 people and there's a Wal-Mart there, too."

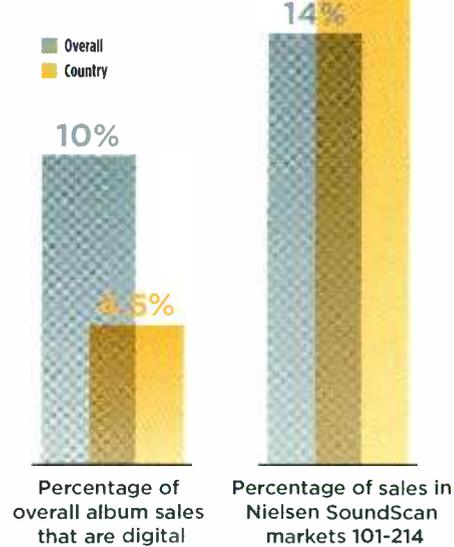
Country's demographics play a role as well. "With the core country consumer, who's 35-plus, there is still a desire, more than any other genre, a disproportionate desire to physically possess the product," Kline says. "We are a hunter and gatherer society. You could read the paper every day online but people still like getting it."

Yahoo's Lenac believes a change is coming. "Country fans are extremely loyal. As country users have iPods and get more involved in the digital marketplace, you'll see them overindexing in digital much like they do physical now, and then physical will flatten out."

Digital bright spots are certainly appearing. Swift's

Inside The Numbers

Country music underperforms the overall digital albums market. This may be due to its popularity in smaller markets, where broadband rates are lower.



iTunes-exclusive EP "Live From Soho," recorded at an Apple store in New York, has sold 8,000 copies, according to Nielsen SoundScan, and surprised even her label. "That was something that was an absolute overachiever," Big Machine president/CEO Scott Borchetta says.

"Nobody knew what to expect," Zarling says of the sales. "From an EP sale standpoint there wasn't much data, even from iTunes, to really predict what that would do. It was really eye-opening not only for us, but for the folks at iTunes. What a statement to make for country music in their store, but also for bringing new music to the fans before the next full release."

Meanwhile, 55-year-old George Strait debuted at No. 49 on Hot Digital Songs in Billboard's March 8 issue. His 25,000 scans of "I Saw God Today" was a career best, and the only country artists higher on that week's chart were Swift, with two cuts, and Underwood.

UMGN's Lost Highway label, home to artists Ryan Adams, Shelby Lynne, Willie Nelson and Lucinda Williams, among others, boasts a higher than average percentage of digital album sales. For example, new Lost Highway artist Ryan Bingham boasts 36% digital

Tips From The Country Stars

Five Ways To Engage Your Fans In The Digital World

- ### 1 KEEP IT REAL

Taylor Swift not only designed her MySpace page, she maintains it. "I upload all the pictures, I check the comments, I am in charge of everything on that page," she says. "I've always taken so much pride in it just because it's really personal to me. My bio on there isn't some fabricated promo bio like 'Taylor Swift is blah, blah, blah, blah, blah.' It's written in first person just like a normal person because I am a normal person and I should have a normal MySpace that tells people who I am as a person."
- ### 2 MOBILIZE

Trisha Yearwood uses mobile/Web service SayNow to communicate with her fans, who can leave messages for her on a dedicated phone number and also receive replies. They can also listen to messages from other fans and Yearwood via a widget on her Web site. SayNow CEO Nikhyl Singhal says his service provides an "intimate connection between the celebrity and their fan base." There is no cost to Yearwood or fans for the service since it sells advertising that runs at the end of the phone call.
- ### 3 EXPERIMENT

Dierks Bentley performed last June at Nashville's legendary songwriter showcase the Bluebird Cafe; members of Web 2.0 community Second Life were able to experience the concert virtually. In January he performed at the Knitting Factory in Los Angeles with Brad Paisley and Dwight Yoakam, among others. The private show was streamed via iClips.net and a special camera allowed Web viewers to control the angle from which they saw the show. "Dierks Bentley is willing to try anything in the digital space," echo music CEO Mark Montgomery says. "We have a mantra in our company: 'Fail quickly.' Don't be afraid to say, 'This isn't working, maybe we need to try something different.' And then when something works, go with it."
- ### 4 LIFT THE CURTAIN

Warner Bros. Nashville senior VP of sales and marketing Peter Strickland says consumers are seeking more than just music videos on the Web. "When they go online they're going to find out about an artist, they don't want to see polished pieces. They'd rather see something that is more organic." Sony BMG Nashville VP of digital media Heather McBee says Web 2.0 sites like YouTube, MySpace and Facebook help build a complete picture of an artist. "It's not just about one song you heard on the radio, it's about actually making an artist accessible to consumers," she says.
- ### 5 EMPOWER THE FAN

Taylor Swift, Jack Ingram and Sugarland, among many others, use the Web to rally their fans to get things done. When Ingram was up for a CMT Music Award last year he posted a voice message on his Web site, asking fans to vote. "I appreciate you getting me in the thing in the first place, now let's go make some noise," Ingram told fans. Sugarland, meanwhile, posted a series of lighthearted videos on YouTube that found the duo's Jennifer Nettles and Kristian Bush visiting the CMT Web site and handicapping their chances in the various categories for which they were nominated. —Ken Tucker

sales on his album "Mescalito," according to Nielsen SoundScan. The label's alt-country roster attracts a slightly more upper demo (both in age and income), Internet-savvy consumer, according to Kline.

Kline says one of the pluses of digital downloads is "you're never out of stock." A recent National Public Radio piece on Lynne sent consumers to the Web. "You see the reaction immediately," Kline says. "On Amazon.com it went to No. 2, on iTunes it jumped up. That's the nice part, the instant gratification of the digital space."

Digital downloads benefit up-and-coming artists, Kline says. "In the past, if you couldn't find a record by a developing artist at your local record store, you were out of luck—now with online we are always 'in-stock.'"

Nashville is also experiencing the rights and logistical challenges that go along with the digital age. While all of the Nashville majors are slowly adding catalog titles to their digital libraries, Capitol Nashville recently made a large group of releases available. In the case of older artists, such as Wanda Jackson, who signed with Capitol in the mid-1950s, finding original album artwork was a challenge. In some cases, the label had to go to local records stores that carried vinyl or search eBay to buy the vinyl and scan it in. "Some of this stuff we weren't even sure we owned," label COO Tom Becci says with a laugh.

While the digital market for country is still maturing, most executives who spoke with Billboard counseled prudence on embracing the new age of retail. "Grow your digital business and nurture your physical business," Warner Bros. Nashville senior VP of sales and marketing Peter Strickland says, in a mantra repeated in one way or another from many sources. "They're both important."

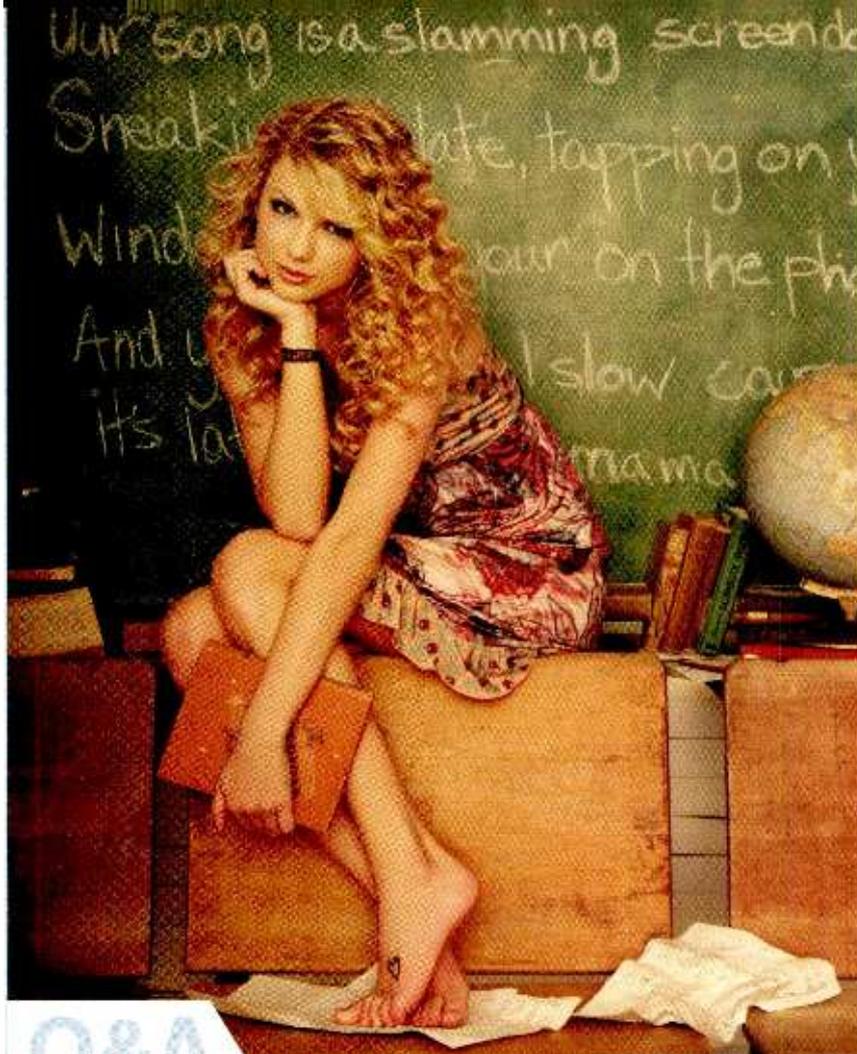
ONLINE MARKETING

Mark Montgomery, CEO of echo music, which works with acts including Kanye West, Korn and Janet Jackson on their digital strategies, says country—while it may have initially been a little slower to exploit the Web—is now different from other genres when it comes to using the Internet to build fan communities. "There are some very forward-thinking artists in this town that are way ahead of the curve and I think there are frankly some that will never catch up," he says. Among Nashville acts with fan communities comparable to the biggest artists in other genres, he cites Dierks Bentley, Keith Urban, Rascal Flatts, Sugarland and Alison Krauss.

Fan clubs—offline—have arguably been more important in country than in any other genre. To wit, tens of thousands make their way to Nashville every year on a pilgrimage to meet and see their favorite stars perform. There's a close connection between fans and artists unlike any other format.

Borchetta says MySpace, Facebook and other sites in some ways fill a role traditionally reserved for those fan clubs. "Engagement is more important than ever. If you have 500,000 friends on MySpace, if you have iLike and Facebook happening, you don't really even need a fan club," he says, before adding, "If you have a situation where there's a desire to have more, then you can either morph into a fan club or literally just have stuff to sell. There's a difference psychologically. Everything about online is 'I want this and I want it now' and 'I don't want that and I don't want to be forced into doing anything.'"

Larry Peryer, president of UltraStar, an online fan club management and marketing service, says interest in his company's services from Nashville artists and managers has grown in the last 18 months. "A lot of it was not ignorance to the solutions, it was that a lot of artists had really good local or home-grown capabilities. They were doing their own ticketing and some of their own merchandising fulfillment.



Q&A

Taylor Swift

Taylor Swift has accomplished a lot for someone who turned 18 in December. At 11 she was dropping off CDs of her singing to karaoke tracks to Nashville labels; at 14 she signed with Sony/ATV Tree Publishing; and at 16 she released her self-titled debut on Nashville independent Big Machine Records.

That album, which has sold 2.5 million copies, according to Nielsen SoundScan, has spawned three top 10 singles, including the six-week No. 1 "Our Song." A fourth single, "Picture to Burn," is No. 12 on Billboard's Hot Country Songs chart.

In April 2007 she was named breakthrough artist at the CMT Music Awards and in November she won the Country Music Assn. Horizon Award. She also nabbed her first BMI award in November for debut single "Tim McGraw." Swift was nominated for a 2008 Grammy Award in the best new artist category, but lost to Amy Winehouse.

A line of dolls inspired by Swift will hit the market this fall as part of a deal between JAKKS Pacific, a company that designs and markets toys, and Creative Artists Agency, which represents Swift. She is in the process of recording her sophomore effort, which is tentatively scheduled for a fourth-quarter release.

Not to put the weight of the music business on your shoulders, but the music business, particularly country music, is struggling with capturing a younger demographic. As an 18-year-old, what does the business need to do to engage today's youth?

The problem with the music business today in trying to capture today's youth is they're trying too hard. There are record labels that are admitting to the fact that they're trying to copy the "model" that has worked for Taylor Swift and Big Machine Records. And the thing is, we just didn't know any better. I was 16 years old and wrote all these songs about being in high school and sophomore relationships, not thinking that people would relate to it, hoping they would, but there really was no business model to make it work for the younger demographic. If we can relate to lyrics, then we're going to buy the music and I don't think that's a hard formula to figure out. People my age are really, really honest about what they like and what they don't and they know it when they hear it and they know if they can relate to the lyrics.

You've had a Web site for years, even before you had a record deal. How did that come about?

I was like 12 when we secured taylorswift.com and started put-

ting up different versions of a Web site. And when we moved to Nashville my mom and I got really proactive with trying to make it really, really cool. We went to Mad Dancer Media, and we told them we wanted it to look like a scrapbook. And there are all these buttons on it and it opens the book and there are all these tabs and pages and we wanted it to be really interactive and really appropriate for where I was in my life at that point. I didn't want a sleek, too cool site. I wanted it to be reflective of who I was as a person and who I am as a person. And that's kind of casual.

Last year at the CMT Awards you said that you spend at least half an hour a day on MySpace tracking people down and thanking them for their support. Is that still true?

Yeah, actually it's very true. I spend so much time on MySpace. It's the best way to figure out what your fans and what your friends and these people that helped you get where you are, what they're going through and what they want to hear from you, what they're liking, what they're not. My MySpace is something that I made. The background that you see on there, I went to a Web site and copied the code and copy-and-pasted my "about me" section. I upload all the pictures, I check the comments, I am in charge of everything on that page. It really is important to me and really special to me when someone comes up to me and says, "I'm your friend on MySpace." I've always taken so much pride in it just because it's really personal to me.

How do you find out about music?

I'll go on iTunes and see what's new. I will go on Web sites like mtv.com or cmt.com . . . I listen to the radio all the time. I listen to XM and Sirius in the car and they seem to always be on the cutting edge of having new songs that I've never heard. Satellite radio's doing great things as far as breaking new songs and then you hear them on FM radio.

What music are you listening to now?

I'm listening to everything. I'm a country artist and I think country music is the best kind of music ever, but I'm not going to sit here and go, "Oh, I only listen to country music." I love Eminem, I love Kanye West as much as I love John Mayer and Coldplay and Maroon 5 and Boys Like Girls, and all these bands that are completely different, and the All-American Rejects. But then I'll listen to Rascal Flatts and Kenny Chesney and George Strait. The lines in between genres are getting blurred more and more each day as digital is progressing further and further.

How is the new album coming?

I've recorded six songs, including one that I wrote with Colbie Caillat, that she's going to throw some harmonies on, which I can't even wait to hear. And I'm going in to record six more this week and then we have another session scheduled for summertime. We're really trying to just cut a bunch of stuff and put whatever is best on the album.

Will you write or co-write everything, like you did on your first album?

Of course. You know me.

Liz Rose was a big co-writer for you on the first record. Are you writing with her again?

I wrote eight songs on the first album with her and we need to catch up to that for the second record because I've written like eight songs for the second album by myself. If you're in Arkansas, who's there to write with?

—Ken Tucker

VIDEO: For an exclusive, unplugged song from Taylor Swift, go to billboard.com/video.

"To a certain extent the country artists are more used to being involved with their fan clubs," Peryer adds. "There's a very high degree of accountability. In general, the country artists are very vigilant about making sure that it's a value proposition to the fans."

The Live Nation-owned firm represents Kenny Chesney, Bill Gaither, Third Day, Little Big Town and Shania Twain, among others. While sister company Music Today provides ticketing and merchandising services, UltraStar looks after the Web sites themselves.

Country artists' fan clubs tend to be a combination of online and offline components, Peryer says. "A lot of it is about engaging the fans and getting them to behave almost in a street team kind of manner. But there's also a very strong offline component," he says, citing Chesney's fan pit at concerts as an example.

But strong online efforts abound in country. Recently Bentley asked fans to name, sequence and pick the cover art for his forthcoming greatest hits album. A video on his Web site walks participants through the process and the first 3,000 fans that participate will be listed as an executive producer on the album when it is released. Of course, to participate in "DB Hits: The Fan Project," one must pre-order the album.

A surprising entry in the digital space is 62-year-old Dolly Parton. While her new album, "Backwoods Barbie" on her own Dolly Records, features photos of hay bales, a pickup truck and mudflaps, looks belie the truth. "She's a very astute businesswoman," Montgomery says. "I would put her in the same camp as Dierks and Keith, willing to try anything. We're about to launch a digital download platform directly to consumers and Dolly will probably be the first or second one out of the gate."

Parton recently partnered with PerezHilton.com to allow visitors to that site to preview her album before it was available commercially; of Parton's first-week album sales, 15% came from digital downloads.

Video content may be the most important part of the Web, Warner Bros.' Strickland says. "There are more avenues to exploit video content online than anywhere else. That's certainly where the youth get their video fix. We're continually feeding video content in that area."

Sony BMG Nashville VP of digital media Heather McBee agrees, saying Web 2.0 sites like YouTube, MySpace and Facebook help build a complete picture of an artist. "It's not just about one song you heard on the radio, it's about actually making an artist accessible to consumers."

"I don't think we've ever had an opportunity to talk one-to-one with consumers the way we do now with the Internet," UMG's Kline says. "No matter how much you drill down in the direct marketing world of print, or mailing or TV, this is a new day."

Zarling says he has been "real aggressive" when it comes to getting exposure on music Web sites operated by AOL, Yahoo and MSN, among others. "The exposure value really has become equal to and exceeded a lot of television," Zarling says.

And much like other genres, the Web has become an important A&R tool. Borchetta says that while he doesn't actively surf the Web looking for new talent, one of the first questions he asks someone pitching him an act is, "Do they have a MySpace page?"

"It's a great place for me to go to see what they're about," he says. "I don't spend a lot of time personally just surfing through those, but if somebody's getting big hits, that definitely gets my attention."

Borchetta adds that the Web may not always be the answer for marketing. "Initially you go where the love is to build stories," he says, adding that "Taylor was a natural [on the Web]. She's of that age group. It was very natural for her MySpace and her Web site to blow up because as people were finding out about her, that age group of fans knew right where to go and we were ready for them."



Fifty-five-year-old **GEORGE STRAIT** debuted at No. 49 on **Hot Digital Songs** in **Billboard's March 8** issue, while **CARRIE UNDERWOOD'S** "Before He Cheats" was one of 2007's top-selling ringtones.

MOBILE

Chris Stacey, VP of music industry sales for mobile marketing company Mozes, whose company represents Ashanti, Keyshia Cole, Britney Spears, Lil' Romeo and Nelly, among others, says Nashville is not behind the curve when it comes to mobile marketing. "They are as engaged as any other format and in some cases they were the first adopters of mobile technology," he says, citing Brooks & Dunn, Rascal Flatts and Keith Urban as examples.

While country has a relatively small share of the ringtone pie—there were only two country mastertones among the top 100 overall best sellers of 2007, according to Nielsen Mobile, Carrie Underwood's "Before He Cheats" and Brad Paisley's "She's Everything"—Sony BMG Nashville's McBee and others agree that it's a growing market. "The cost of devices is going down and becoming more accessible to that country music consumer," she says.

Superstar Tim McGraw recently teamed with dot-Mobi to launch mobile Internet site mcgraw2go.mobi, an Internet address created specifically for mobile phones, that's allows fans to access content from McGraw regardless of phone model or wireless carrier. Fans will have the ability to opt into a database to receive SMS and e-mail alerts, view breaking news, tour dates, download photos or videos and purchase electronic media.

Because of her age and youth appeal, Zarling says Swift is an "obvious fit" for mobile platforms. "We've seen a very, very consistent rise in her mobile sales numbers over the last year," he says. "And I think that world is still yet to be fully tapped with her." Part of a major Verizon campaign last year, which saw her placed in countless newspaper and magazine advertisements as well as on the Web, Swift was also featured in an AT&T program that focused on its answer tone store.

"In the fall we did an exclusive track for Sprint that was housed in Sprint's over the air download store," Zarling says of an exclusive version of the song "Tim McGraw."

UMGN's Kline also sees mobile as an opportunity. "We have great relationships with all of the major carriers. Mobile's a different world. You look at things like Thumbplay and Jamster, they sell a ton of mastertones in those packaged deals, particularly in the urban and rap world. Country not as much. So there's room for growth."

AT&T head of music and personalization services Mark Nagel agrees that country is a growth market. "We all recognize that hip-hop and, to a certain degree rock, is still our bread and butter. We're somewhat held to what our customers are demanding, but we're definitely in dialogue with country all the time... we think there's a lot of opportunity there."

Nagel admits that country has not been an area of concentration for the company. "The ringtone market is only a few years old, and we concentrated where we were getting the most initial demand. As that's realized its potential, we're now trying to work all the angles."

The company is doing a promotion with Sugarland in which consumers that buy one of the duo's ringtones are entered into a sweepstakes that will fly the winner to a concert. A featured ringtone is also part of the deal.

Nagel says partnerships like that with Sugarland help raise the profile of country ringtone availability, because it's the country artist who will do the most to help push the format to fans. "The artists are the ones with the relationship with the fans, so we need to work with the artists to get the word out instead of us." ♦♦♦

Additional reporting by Keith Caulfield and Ed Christman.

Quintessence: quin.tes.sence, ~ noun

1. The most perfect embodiment of something

Quincy: quin.cy, ~ noun

1. The most perfect embodiment of EVERYTHING

Happy Birthday
Q

Love,
Will, Jada, and JL



Spend a few minutes with Quincy Delight Jones Jr. and you quickly realize one thing: He's not like most people. He is literally a walking music and social history book that comprises more than a few self-penned chapters. Musician. Songwriter/producer/arranger. Label executive. Film composer. TV producer. Magazine publisher. Broadway producer. Jones has done it all—and still shows no signs of slowing down. “Quincy is one of the great people of our time in music,” fellow icon B.B. King says. “He's a role model for all of us young and old who appreciate good music.” ■ Singer Lesley Gore, for whom Jones produced the No. 1 pop hit “It's My Party,” once quipped to *Billboard* that she has “never known anyone whose DNA looks like a music staff.”

And during his 60-plus-year career, he has drawn considerable creative inspiration from the G clefs and C notes coursing through his veins. As Jones celebrates his 75th birthday, *Billboard* and sister publication the *Hollywood Reporter* have teamed up to produce this tribute to a great man of American music, film, TV and more.

And a tribute album, titled “Po No Mo,” is in the works. The Interscope project, which does not yet have a release date, boasts Will.i.am and Akon as executive producers, and will feature an array of artists and songwriter/producers like Dallas Austin.

“This dude's hipness is like, ‘Wow,’ ” Will.i.am says. “Dudes like him and Prince

... it makes me sad about the music industry today. It makes you scratch your head and wonder what we're doing that we aren't able to do it the way these guys did it.”

Born March 14, 1933, on Chicago's South Side, Jones was 10 when his family moved to the Seattle suburb of Bremerton. Joining the choir and band in elementary school, he first tinkered with the trombone before concentrating on a gift from his father: a trumpet.

A scrappy Jones began penning the pages of his history book in his early teens when he talked music and technique with artists touring in town like trumpeter Clark Terry and bandleader Count Basie. A lifelong friendship and musical partnership ensued when Jones met local singer/pianist Ray Charles. Two years older than Jones, Charles began gigging with him at clubs and weddings.

After graduating from high school, Jones won a scholarship to Boston's prestigious Schillinger House of Music, later to be known as the Berklee College of Music. That led to a fortuitous meeting with bassist Oscar Pettiford, who asked the fledgling musician to write some arrangements for him. While in New York with Pettiford, Jones met such future musical giants as Miles Davis, Charlie Parker, Dizzy Gillespie and bandleader Lionel Hampton. Taking Hampton up on his offer to go on the road, Jones left Schillinger and never looked back.

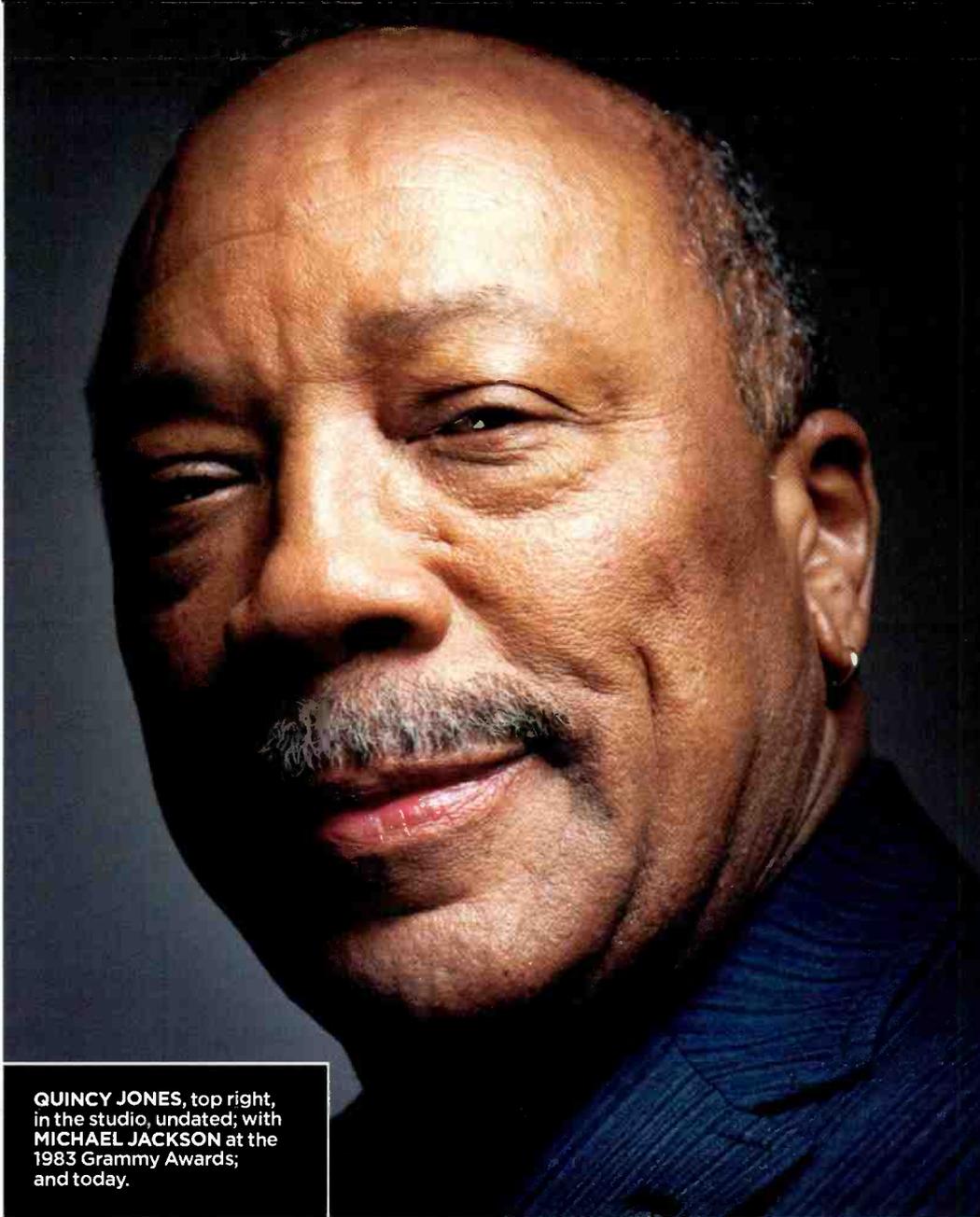
As the 1950s rolled along, he fashioned a lucrative career as a freelance arranger, collaborating with the likes of Basie, Tommy Dorsey, Clifford Brown, Duke Ellington, Dinah Washington and Cannonball Adderley.

“He always has a story,” says producer/arranger Mervyn Warren, who has worked with Jones on projects including the album “Q's Jook Joint” in 1994. “Recently while I was

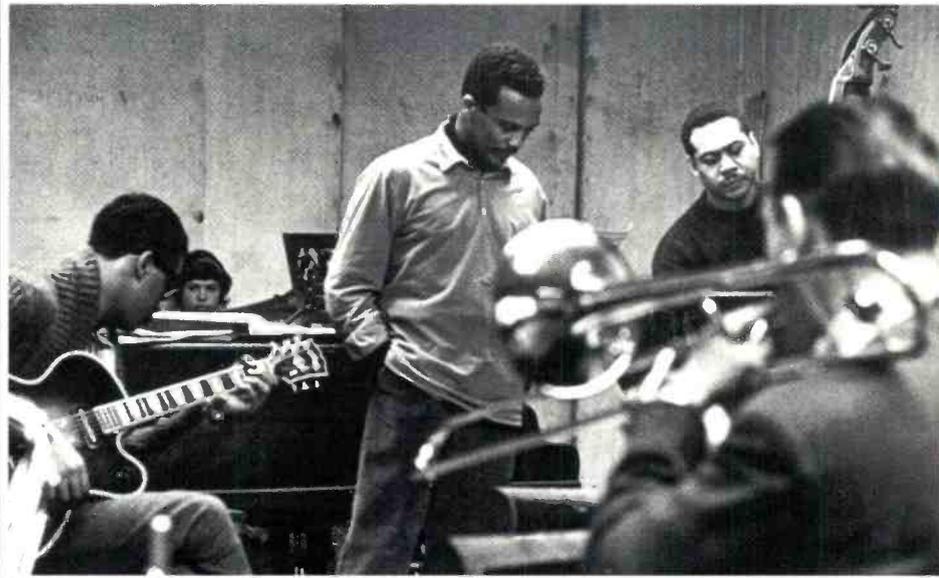
RENAISSANCE MAN

QUINCY JONES, AT 75, CELEBRATES A CAREER WITH UNPARALLELED INFLUENCE ON AMERICAN MUSIC

BY GAIL MITCHELL



QUINCY JONES, top right, in the studio, undated; with **MICHAEL JACKSON** at the 1983 Grammy Awards; and today.



from >>p29 scoring the TV remake of 'A Raisin in the Sun,' Quincy asked me what I was working on. He was there opening night on Broadway when Sidney Poitier and Ruby Dee were in the cast. There's no one he hasn't touched or worked with."

In 1957, at 24, Jones recorded his first albums as a bandleader himself for ABC Paramount Records. He decided that year to relocate to Paris, where he studied composition with Nadia Boulanger and served as music director for Mercury Records' French distributor, Barclay Records.

After European and American tours with his own 18-member big band left him in debt, Jones resurfaced again in 1961 doing A&R for Mercury and then made history when he became the first black person to hold a VP post at a white-owned record company. During this period, he first tasted pop success with a 16-year-old Lesley Gore and "It's My Party."

There were still other dreams to tackle, one of which was scoring film soundtracks. His first effort, director Sidney Lumet's "The Pawnbroker," led to Jones exiting Mercury and relocating to Hollywood in 1965 to seek more film work, even though this particular door was relatively closed to African Americans.

However, armed with support from such allies as composer Henry Mancini and jazz artist Benny Carter, an undaunted Jones pushed forward. Besides ultimately scoring such notable films as "The Slender Thread," "In Cold Blood" and "In the Heat of the Night," Jones wrote and produced theme songs for various TV series, including "Sanford and Son," "Ironside," the 1969 incarnation of "The Bill Cosby Show" and landmark miniseries "Roots."

"I believe Quincy helped break the color line in becoming the first black composer to get name

credit for his scores," former Billboard managing editor and author Eliot Tiegel says. "Before Quincy, Gil Fuller was a well-respected, sought-after African-American ghostwriter who wrote scores for a number of well-known film composers before his true identity became public."

A string of A&M solo albums (including "Body Heat," "The Dude") followed. Then in 1974 Jones endured two neurological operations after suffering a cerebral aneurysm. But that didn't stop him. After working with Michael

Jackson while scoring Lumet's "The Wiz," Jones and the young dynamo partnered for a series of classic albums, including the history-making, top-selling "Thriller." That was followed by the Grammy Award-winning USA for Africa benefit single, "We Are the World," which found the duo working with another R&B/pop icon, Lionel Richie.

"Quincy is a career producer as opposed to a gimmick," Richie says. "What he makes is playable and relatable. He mixes everything he knows with what's new today."

Jones marked his return as a label executive with the 1980 launch of his Warner Bros.-distributed Qwest Records. The roster included George Benson, Frank Sinatra and Jones himself, whose albums were a showcase for such established and new talent as Patti Austin, James Ingram and Tamia. He also illustrated his adeptness at melding together different music genres. For instance, on his 1989 album

"Back on the Block," Jones offered a cross-pollination that featured jazz stalwarts Miles Davis and Ella Fitzgerald on the same album with R&B heavy Barry White and rappers Melle Mel, Kool Mo Dee and Ice-T.

"Quincy was a forerunner of building and nurturing talents," artist manager/TV producer Ron Weisner says. "He would put pieces of a puzzle together that no one else would do."

Kool Mo Dee adds, "Quincy was one of the first guys to deal with rap. He understood that its growing popularity was becoming an integral part of the culture and musical landscape."

Hooking up with TV executive David Salzman after the two staged President Bill Clinton's 1993 inauguration concert, the pair formed Quincy Jones/David Salzman Entertainment. Out of that teaming came such ventures as hip-hop magazine Vibe, "The Fresh Prince of Bel Air" TV series starring rapper/actor Will Smith and current series "MADtv."

Since then, Jones has co-produced the Broadway version of his 1985 film, "The Color Purple." He has scored rapper 50 Cent's autobiographical film "Get Rich or Die Tryin'." He, Siedah Garret and Mervyn Warren also collaborated on "I Know I Can," the theme song for last October's Special Olympics in China.

Jones is currently producing "The Q-Series," a nine-CD anthology of black American music for Extreme Music, the worldwide production music unit of Sony/ATV Music Publishing. The

first three of the 16-track CDs were recently released: "Cool Jazz," "Hip-Hop" and "Gospel."

"He's a definitive authority not only in his genre but popular music in general," Extreme Music co-CEO Russell Emanuel says. "He's worked with everyone; they've left an imprint on him and vice versa."

"I don't know if America knows what a national treasure we have with Quincy," songwriter/producer Kenneth "Babyface" Edmonds says. "He's truly the ambassador for music for America. His biggest lesson for me has been, 'Don't stop. There are so many different things you can do in music.'"

"Quincy continues to reinvent himself, but he never feels like he still can't learn," rapper Ludacris says. "And that's what has kept him relevant."

Between his projects, Jones has stayed busy as a mentor to the music industry's next generation. "I feel like one of his children," Disturbing Tha Peace principal and Ludacris manager Chaka Zulu says. "He's taught me to live life to the fullest, retain my passion and follow my instincts."

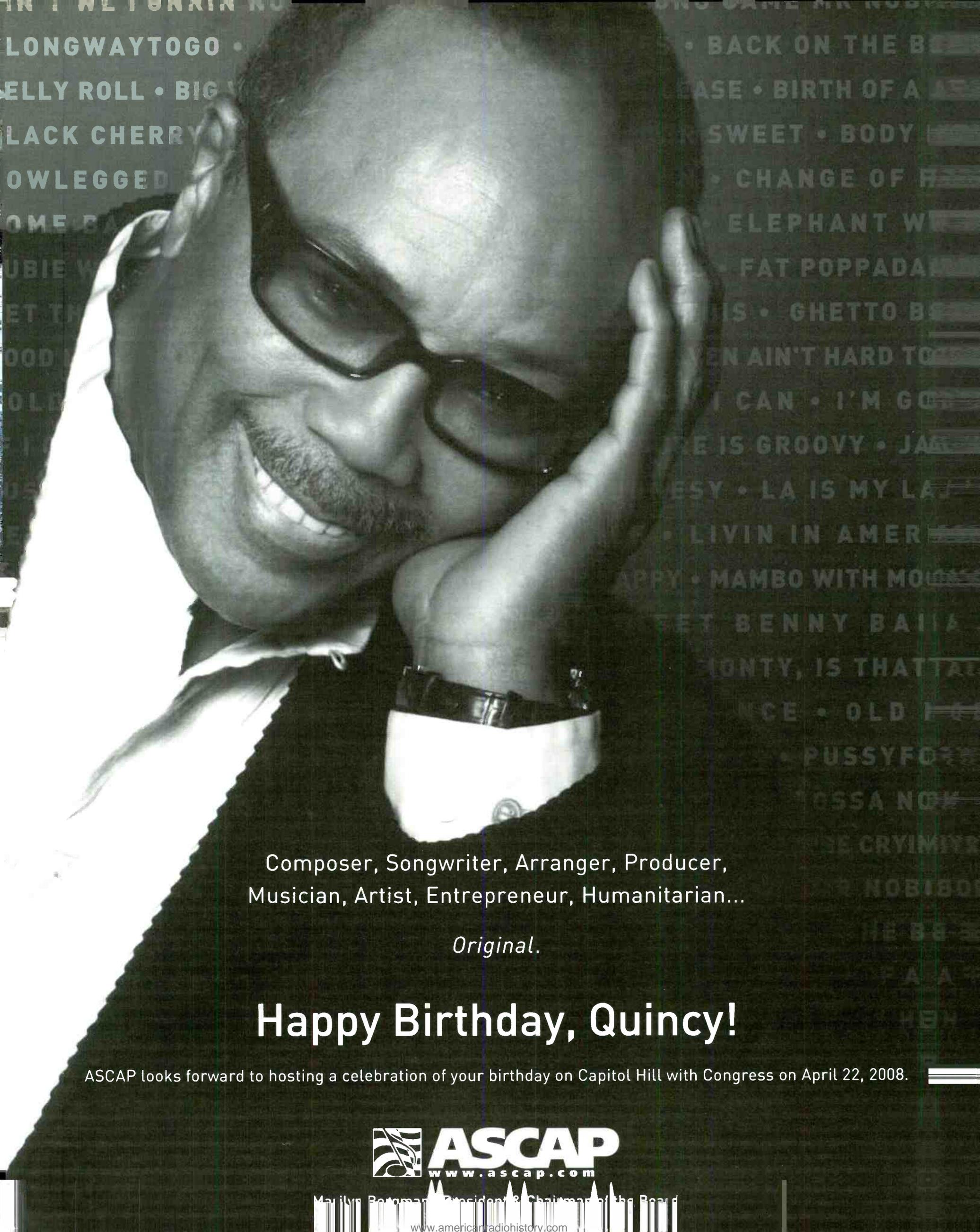
Longtime friend and record industry vet Clarence Avant says Jones' unparalleled creative longevity comes down to Jones' curiosity ("He's always busy with 1,000 ideas") and being "young at heart and soul. He's a great listener for whom the best is yet to come."

Akon adds, "He always stresses to me that you have an edge when you're educated: Learn to read music, learn your jazz: that's where all this came from. Those who aren't educated come and go. But if you are, you last forever. That's his secret."

Additional reporting by Mariel Concepcion.

'Quincy helped break the color line as the first black composer to get name credit for his scores.'

—ELIOT TIEGEL



Composer, Songwriter, Arranger, Producer,
Musician, Artist, Entrepreneur, Humanitarian...

Original.

Happy Birthday, Quincy!

ASCAP looks forward to hosting a celebration of your birthday on Capitol Hill with Congress on April 22, 2008.



Marilyn Bergman, President & Chairman of the Board

www.americanradiohistory.com

'SOUL AND SCIENCE'

QUINCY JONES
REFLECTS ON A
REMARKABLE LIFE
AND CAREER

BY CHUCK CRISAFULLI

"I'm turning 75, and I'll tell you this," Quincy Jones says with a warm, easy laugh. "The one great thing about getting older is that you get to see how everything turns out. It's astounding." ■

Things have certainly turned out well for Jones, whose prodigious talents have left a unique and indelible impression in every field of endeavor he's pursued. From his work as a bebop bandleader to his groundbreaking scores for such films as "The Pawnbroker" and "In Cold Blood," from his phenomenal success as the producer behind Michael Jackson's "Thriller" to his guiding hand behind "We Are the World,"

Jones has been an inspiration, a trailblazer, an educator and, above all, the embodiment of artistic integrity. ■ At 75, Jones will graciously accept a number of awards, honors and tributes coming his way, including an upcoming tribute album, "Po No Mo," due later this year on Interscope Records. ■ But the praise will have to work its way into a still incredibly active schedule. Jones has a number of recording projects planned with artists ranging from Snoop Dogg to Tony Bennett, and he has nine film projects in various stages of production. His tireless charitable work ranges from efforts on behalf of UNICEF, Habitat for Humanity and the Special Olympics to work toward ending malaria in Africa. ■ As CEO of Quincy Jones Productions and chairman of the newly formed licensing venture Quincy Jones Enterprises, the man they call "Q" is still as driven and passionate about his interests as he's ever been. ■ At his Los Angeles home for a few days between international trips, Jones took time to share thoughts about his long and accomplished career.



Looking back to your early days, when did you first feel drawn to a life in music?

I came from Chicago, the biggest black ghetto in America, with our own black gangsters. My father was a carpenter for the biggest gangsters out there—the Jones boys—black gangsters with a policy racket and a bunch of five-and-dime stores. All I ever saw was machine guns and tommy guns and stogies. I figured that was all that was out there.

When I was 11, we kids broke into some place—which is what we were usually doing. We got into this recreation center, and I was walking around and I opened this one door and almost closed it again, but I saw a spinet piano in there. I walked in and touched that spinet piano and every cell in my body said, "This is what you should be doing the rest of your life."

I really wanted to be a gangster up until then, but everything changed with one note on the spinet piano. It's funny how it works, to go from that piano to Dizzy Gillespie to Count Basie to Frank Sinatra to Michael Jackson to Paul Simon to Kool Moe Dee to 50 Cent.

Astounding. You look back and think, "Jesus, how did this all happen?" Somebody once called me "the Ghetto Gump." That's perfect.

A couple of generations of artists consider you to be an extraordinary mentor. Who in your life have you learned the most from?

There are so many I learned so much from. Benny Carter, Billy Eckstine, Clark Terry, Bobby Tucker, who was the musical director for Billie Holiday. I went to Seattle University for a minute but I learned my stuff in the street and the nightclubs. I came up with Ray Charles and we learned a lot of it together.

Being in Lionel Hampton's band was an education. And I was at what they now call the

Berklee School of Music for about six months. Ben Webster took me under his wing; so did Count Basie.

While I was in Paris in the '50s I studied with Nadia Boulanger, who was a teacher for Aaron Copland and Leonard Bernstein and Stravinsky's mentor. An amazing lady. She always said, "Your music can never be more or less than you are as a human being"—I learned so much from her. I met Stravinsky at her house once and almost had a heart attack.

You listen to what wise people have to say, and after a while your own personality is going to govern how you react to that. You have to get that education though, because it's all about soul and science. I don't care how much soul you've got, if you don't have the science you can't execute it.

After so much early success as a musician, arranger, conductor and record label executive, you took a major turn in your career in 1964 when you created the jazz score for Sidney Lumet's "The Pawnbroker." You broke down Hollywood color lines and film music expectations with that work. Did it feel natural to add "composer" to your credits?

I've always felt that if you really do your homework with your core skills, you can have all the liberty you want. And I wanted to write for movies since I was 13 years old. It was like an addiction. I used to play hooky and go to the 11-cent movies. I could identify Alfred Newman's influence at 20th Century Fox, Victor Young at Paramount, Stanley Wilson at Republic—I have no idea how, but I could tell. I could feel it.

And I could tell when Benny Carter—who became a friend and a mentor—would do an arrangement for somebody, for something like "The Snows of Kilimanjaro," and he'd just get a little screen credit because they didn't officially

use black composers. It had to be an Eastern European guy to be taken seriously. It was painful for a long time because I didn't ever think I'd get a shot at it.

Sure enough, I waited 15 years, then I got to do a Swedish film, and then I did "The Pawnbroker" for Sidney Lumet. From there on in, we broke through.

And you continued working with Sidney Lumet, on such films as "The Deadly Affair," "The Anderson Tapes" and "The Wiz."

He was amazing. I adore him. He and Richard Brooks ["In Cold Blood," "The Heist"] were two guys who would call me before they'd call any actors. That's trust. You'll kill for somebody that trusts you like that. You'll do 10 times the job you do when somebody believes in you like that.

People say you put that kind of trust in the people you bring to your projects.

I think you have to. Why be a brain Nazi and stifle somebody's creativity? You can't just throw a bunch of musicians in a studio and say, "Do it." It doesn't work like that. You have to know what everybody does and find an organized way and a sensible way to let them have their freedom and still be part of that collective creativity. There's nothing more powerful than collective creativity.

For all the focus and drive behind your accomplishments, you seem to enjoy following an unpredictable career path.

One of the proudest possessions I have in my life is a picture from Duke Ellington. And he said, "To Quincy: May you be the one to continue to help decategorize American music."

I hate categorization. Hate it, man. Look, I come from a **continued on >>p34**

Quincy Delight Jones. The Dude. My Best Friend On Earth.

Life is a one-way street with a few stops in between and no return. So, to celebrate your “Off The Wall” life, let’s open a bottle of 1961 Chateau Petrus (mine with ice, of course) and toast to you knowing how to live life to the fullest and living every day like it’s your last.

Keep on keeping on. Happy 75th!!!

**Love,
Clarence**

Q'D UP

JONES ON HIS MOST MEMORABLE MUSICAL MOMENTS

In his work as a film/TV composer and record producer, Quincy Jones has created musical moments that range from subtly brilliant orchestrations to instantly recognizable pop hooks. Here are his thoughts on just a few memorable sounds from his remarkable career.

ON 'THRILLER':

"People say that music is the universal language, but African-American music is what they really understand. It's fascinating that every country in the world has pushed their indigenous music aside and uses the music that's come from jazz and blues as their Esperanto. It just blows my mind. I go to every country in the world and I hear it. You pick the country—you go out for a drink in the disco, midnight rolls around, and what do you hear? 'Billie Jean.' Thirty-five years later it's still there."

ON 'SANFORD AND SON':

"[TV producer] Bud Yorkin came and said, 'I'm doing a pilot with a guy named Redd Foxx.' I said, 'You kidding? I knew Redd Foxx at the Apollo 20 years ago. I can write his music right now—I don't need to see the thing.' I wrote it in 20 minutes and recorded it in 20 minutes with four guys, including the great harmonica player Tommy Morgan. Still sounds good to me."

ON 'IN THE HEAT OF THE NIGHT':

"You've got to serve a film, and sometimes you're surprised at the music a film pulls out of you. You find yourself doing things you wouldn't dream of. The bridge scene in 'In the Heat of the Night' was like that. We had Don Elliott in there doing the mouth percussion and stuff. If you tried to over-intellectualize that moment, you wouldn't think that having that music in there could work. But it does."

ON 'IN COLD BLOOD':

"One of the frustrations I found in writing music for film was that you couldn't always get the music to the screen. Optical sound couldn't handle the music. We'd record on magnetic tape and [onscreen] the bottom end just wasn't there. 'In Cold Blood' had a very low score, with cellos and basses and one of the first synthesizers on a soundtrack. [The film's producer/director/screenwriter] Richard Brooks knew about my concerns, so he went with an RCA engineer to adjust all of the speakers in all of the 65 first-run theaters for 'In Cold Blood' so that the music would be right. Man, it sounded great. I couldn't thank him enough."

ON 'SOUL BOSSA NOVA':

"I got excited about bossa nova music when I went down to Brazil in 1956 and met João Gilberto and Astrud Gilberto and Antonio Carlos Jobim. Then I did a whole bossa nova album in 1962 and I wrote 'Soul Boss Nova' for that. It was one of Lalo Shiffrin's first record dates—he's playing piano on that. Bossa nova comes and goes, then here comes Mike Myers 40 years later and makes that little track the 'Austin Powers' theme song. Then Ludacris has a hit with it. That's heavy. You don't know what's going to happen, but you just let it happen. You just let the music live on." —Chuck Crisafulli



QUINCY JONES, center, playing trumpet for LIONEL HAMPTON, rear. Below, from left, ALICE WALKER, STEVEN SPIELBERG and Jones on the set of 'The Color Purple.'

from >>p32

jazz bebop background—a modern jazz background. So there's no way in the world you can be a brain Nazi coming from there. The mind's always open for every possibility and you somehow understand the benefit of listening to God's whispers.

You've not only been a creative force in so many fields, you've also been a skilled executive. Was it important to you to master the business side as well?

I had to learn the business side because I got into such trouble [laughs]. I took a band overseas at 26 years old. I got the best musicians in America. Two of them left Duke Ellington to come to my band—Clark Terry and Quentin Jackson. I had Sahib Shihab on baritone sax, Phil Woods on tenor—the best. But I was 26. I didn't know any better. I had the best band in the world, playing all over Europe, and we were starving.

Later on, Irving Green at Mercury told me, "Quincy, this is a music business. You have to understand the business side."

I didn't know a damn thing or care. I came up from a school that was not into bling bling or all about the Benjamins. We didn't give a shit about money or fame. We couldn't care less. Because our idols didn't have any of that—they were broke. Charlie Parker died at 35 and didn't have a quarter.

And I'm glad we came from that because I never wanted to care about money—just wanted to be a good musician. But you pay attention and you make being smart about business part of your skills. You use business to make the music possible. You don't use music to make the business possible.

You've created big band arrangements, film score orchestrations, the biggest-selling album of all time with "Thriller" and something as catchy as the theme to "Sanford and Son." Do you get different levels of pleasure or satisfaction from the kinds of projects you work on?

Doesn't make one bit a difference. A full film score or the theme from "Sanford and Son" [sings a bit of the theme]. I get that buzz every time if it's right. People talk about surveys and all that bullshit. I don't want to make music to a survey—I want to make music that gives me goose bumps. If it turns me on, it's going to turn somebody else on. That means you've got to be



real with it and be honest with yourself.

And you also need to understand that you can't take credit for a part of it, which is a great melody. Because melody is the one thing that comes straight from God. That's when you have to listen to those whispers. There's no technique or science for that. There's no Pro-Tools for that. You can study counterpoint and retrograde inversion and harmony and all that stuff, but melody is from God. And it's amazing every time you find it.

You may be the only person on the planet who has had a chance to attend your own memorial service.

That's right. In 1974 I had two aneurysms. I had one aneurysm that erupted and it didn't look like I'd make it, so my friends planned a memorial service. Well, I made it, but they had the concert anyway. The doctor said, "The good news is you lived through the first one, but you have another, and we have to go back in two months." He said I could go to the concert, but I couldn't get excited. How do I not get excited looking at Ray Charles and Marvin Gaye and Billy Eckstine and Cannonball Adderley?

It was at the Shrine, and the neurologist sat with me to make sure I didn't get into trouble. I still have a great picture of Sidney Poitier and me hugging each other that night.

Is it safe to assume you're happy with the way your life has turned out?

Through it all the greatest reward has been

my seven children. They kick your ass—especially between 13 and 19, when they know everything and you don't know anything. But you make it through. It's an amazing process and a great reward.

The older I get the more I realize how little we have to do with what happens to us. Adolph Sax was the Belgian who invented the saxophone hundreds of years ago—Ravel uses it in "Bolero." Adolph had no idea that American slaves would get a hold of that instrument and come up with Coleman Hawkins and [John] Coltrane and Charlie Parker. He had no idea what was coming.

My next-door neighbor is Art Linkletter. He's 94 and sharp as a tack. He tells me all the time, "Quincy—you want to make God laugh? Tell him your plans." [laughs] If you write the script, God's got the rewrite ready.

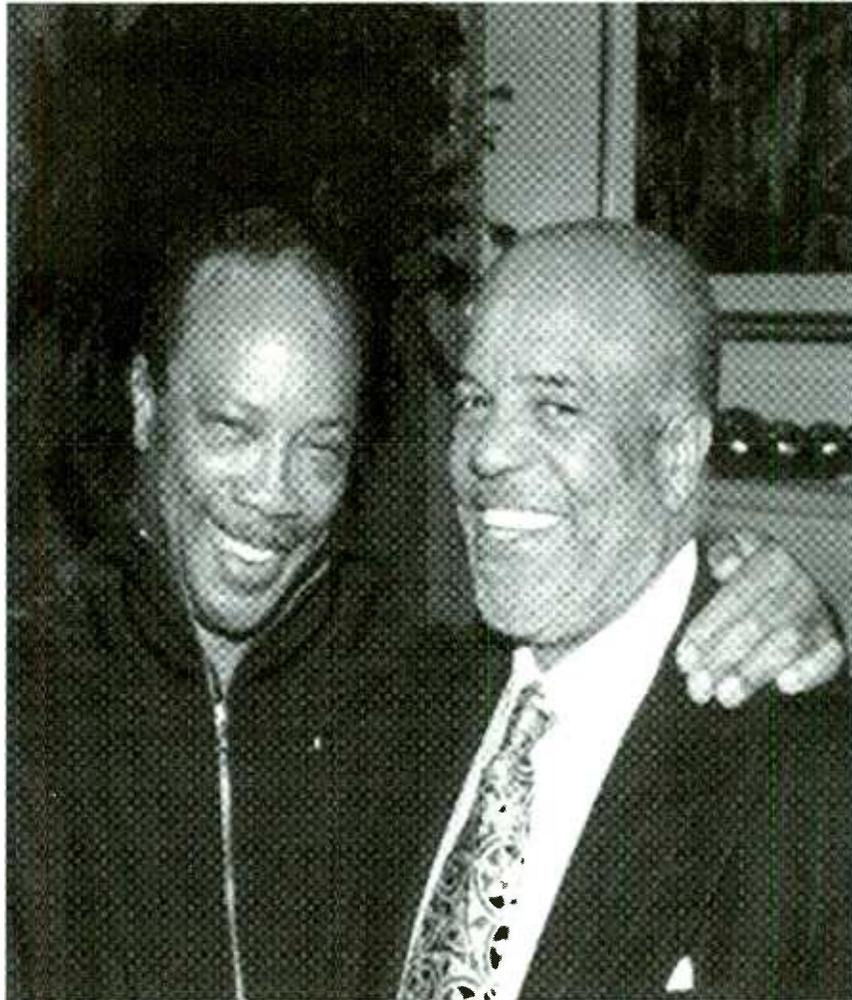
We think we're in charge of so much, and it's so much bigger than us. But you stay busy, because you're going to get a lot of rest when you're gone.

I've been completely around the world three times in a year-and-a-half. I love to travel. I love history. I love languages and different foods. You only come though here one time, man. Sinatra used to say this every night: "Quincy, live every day like it's your last, and one day you'll be right."

So are you still hearing whispers from God?

All the time. Oh, yeah, man. God's talking my ear off. ●●●

QUINCY -



BRILLIANT..... \$5,000,000

MULTI-FACETED..... \$10,000,000

FRIEND..... Priceless!

Happy Birthday!

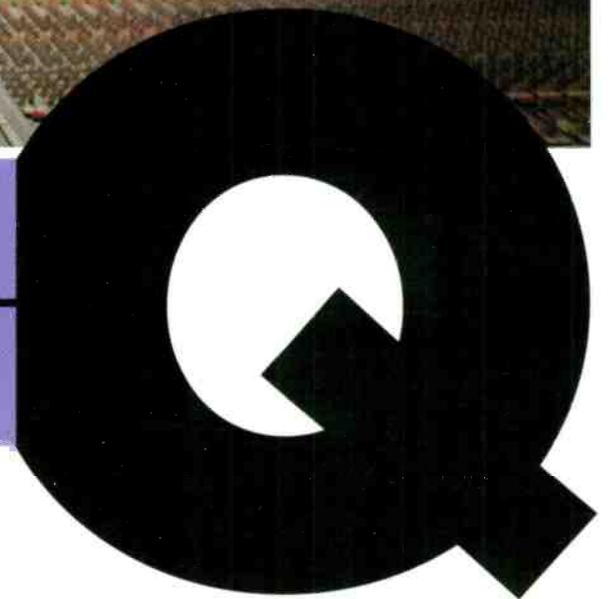
Berry



THE LEGEND

EQUAL TO HIS
MONUMENTAL TALENT IS
QUINCY JONES' POSITIVE
PERSONAL IMPACT

OF



BY CHUCK CRISAFULLI

A number of celebrities may be popular and accomplished enough to be known by a single name. But is there anyone besides Quincy Jones who is instantly recognizable by a single letter? “Q”—as he’s known to his legions of colleagues, friends and fans—will celebrate his 75th birthday March 14. In those years, he has built a career that is notable for extraordinary levels of achievement, and those achievements have been duly celebrated: He’s won 27 Grammy Awards out of 79 nominations, he’s a seven-time Academy Award nominee and been honored with the Academy of Motion Picture Arts and Sciences’ Jean Hersholt Humanitarian Award, and he’s the recipient of such tributes as the Ivor Novello Award for songwriting and composition, France’s Legion D’Honneur and Kennedy Center honors. ■ But perhaps even more noteworthy is the immeasurable, positive personal impact that Jones has had on those he’s worked with at every phase of his career. Jones is a uniquely beloved and respected figure around the world. And when you speak with anyone who has worked closely with him, it becomes very clear why so many people cherish their moments with Q.

“He’s the most positive man I’ve ever met,” says renowned producer/engineer Phil Ramone, a longtime friend and colleague who first met Jones at sessions for the 1959 album “The Genius of Ray Charles,” for which Jones provided arrangements.

“The old joke about Q is that he could walk into a room that was piled full of horseshit and say, ‘There’s got to be a pony here somewhere.’ He’s the most loving man I know, and in all the work we’ve done together probably the most important thing I learned from him is just how he brings out such a great side of everybody that’s around him. There’s nothing I wouldn’t do for him, and I don’t think there are any of his friends that feel any differently.”

Ramone adds that some of Jones’ talents aren’t at all work-related.

“Oh, he’s just as impressive out of the studio. Give him a good meal and some wine and a chance to talk about anything—he’s the champion of headlining a dinner table,” Ramone says.

Sidney Lumet, esteemed director of such movies as “Dog Day Afternoon,” “Network” and most recently “Before the Devil Knows You’re Dead,” took a chance on Jones in 1965, hiring him as the composer for “The Pawnbroker.” But Lumet didn’t see much risk in giving Jones his first shot at a Hollywood film score.

“Any doubts I had were eliminated the minute I met him,” the director says. “You’re comfortable with him immediately and he’s so smart—God, is he smart.”

“By the time we launched into the film—before we even got down to specifics—I felt completely confident in him,” Lumet recalls. “We connected on every level and became close

friends. And we did five films together. We did a picture with James Mason, ‘Deadly Affair,’ that in my view is one of the best movie scores ever written.

“Very often,” Lumet adds, “the best of a movie composer is in their early work because eventually they get caught up in their own clichés, but with Quincy that just didn’t ever happen. His music was always another character in the film and added to it in all kinds of ways. There is really almost nothing you could ask of him that he couldn’t do.”

During the making of “In the Heat of the Night” in 1967, Jones worked with songwriters Alan and Marilyn Bergman—the first of many collaborations.

“With songwriters and musicians there’s a chemistry that either happens or it doesn’t,” Alan says. “With Quincy, it happened. He just radiates love, and after working with him once, we felt like our friendship was etched in stone.”

Marilyn recalls a moment from the “In the Heat of the Night” recording sessions when Jones had to adjust the chemistry in the room.

“Some studio executive who didn’t need to be there walked in and was kind of brusque with the people he spoke to,” she says. “Quincy went to the guy right away and said, ‘Unless you’re going to cool out, this isn’t the place for you.’ He corrected the environment right away. In order to work, he needs an atmosphere of joy, so he creates it, and people respond to that.”

Marilyn also points out one of Jones’ unusual nonmusical interests—a penchant for bestowing odd nicknames.

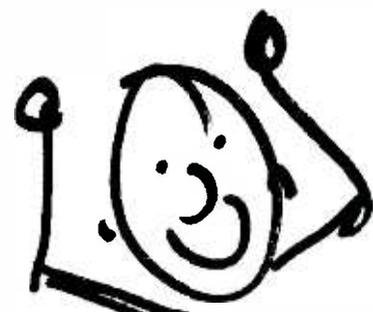
“He calls Alan ‘Owl’ and

continued on >>p38

My dearest Q,
I just wanted to say a HUGE
Ω HAPPY BIRTHDAY Ω to you
on this big day.

Thank you for your love.
Thank you for your friendship.
Thank you for the music.
Thank you for all the wonderful
touches you have brought to my
life !!

Love you madly...

Phil C 

from >>p36

he calls me 'Irving,' " she says. "I have no idea where those came from, but we answer to them."

Ramone says he understands the origin of his own nickname: "Quincy calls me 'Garbage,' because wherever we went I'd end up with stains on my shirt. He told me, 'I can't dress you up. Garbage—you don't know how to handle it.'"

Songwriter Rod Temperton first worked with Jones when he wrote "Rock With You" for Michael Jackson's Jones-produced "Off the Wall" album. Temperton has subsequently been a key part of such Jones projects as the "Thriller" album and the soundtrack to "The Color Purple." He most recently witnessed Jones' charms and talents during a recording session for last year's "We All Love Ennio Morricone" tribute album.

"Quincy wanted to record 'The Good, the Bad, and the Ugly,' and he booked Herbie Hancock and a bunch of great players, and the session was set," Temperton says. "I didn't have anything to do with the session, but word got around town that it was happening, so I went down to watch. There must have been about 50 musicians there. Quincy got the rhythm tracks done in about three takes, but we were there from four in the afternoon to two in the morning, just because everybody missed being together for a Quincy recording date. Nobody wanted to go home if they could be hanging out with him."

Jones enjoys a glowing reputation as a mentor to younger talents, and one of the beneficiaries of his guidance is Glen Ballard, a remarkably successful songwriter/producer in his own right.

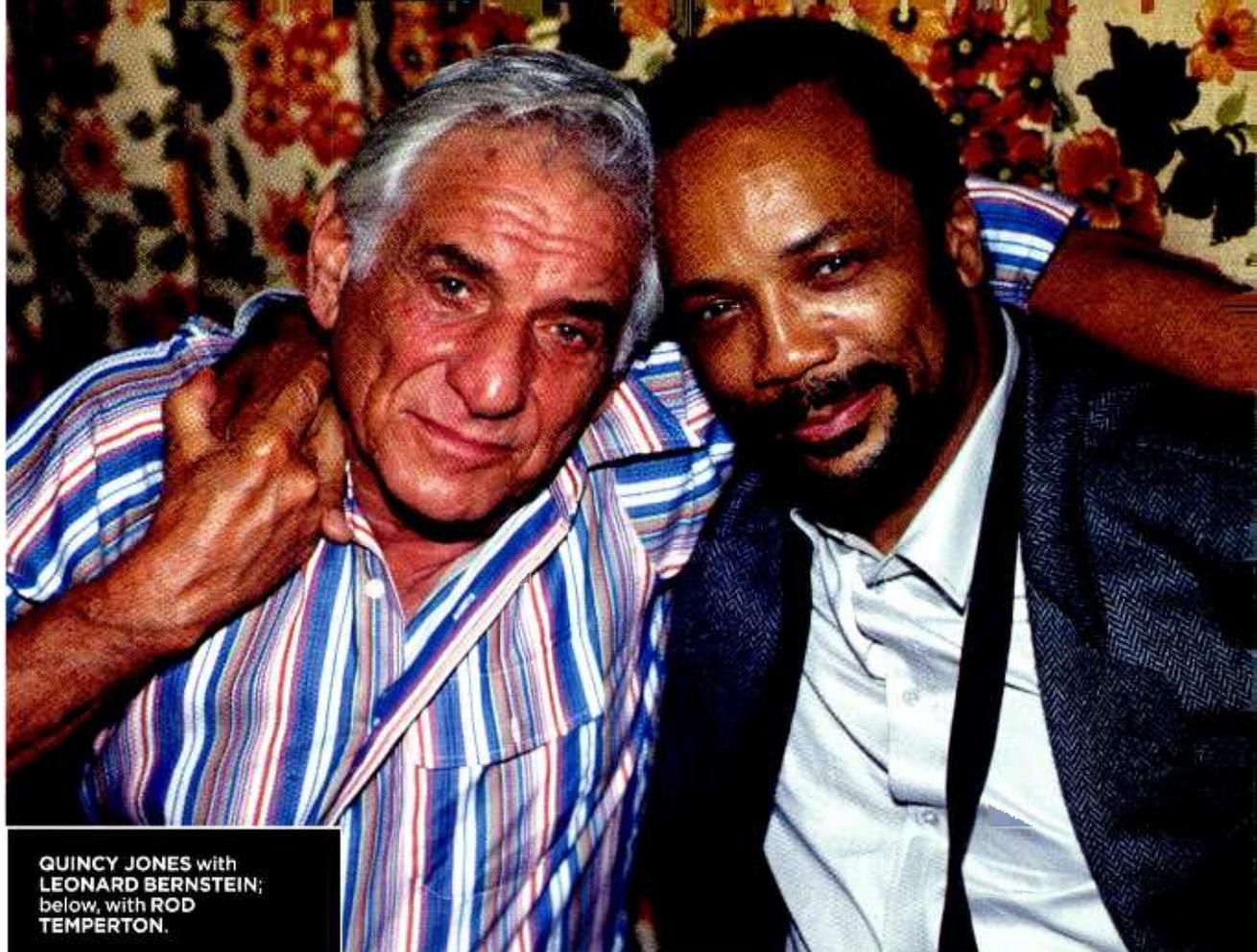
"I continue to pinch myself to see that I'm not dreaming because Quincy's had such a huge impact on my life," says Ballard, who met Jones when he contributed a song to a Jones-produced George Benson album and went on to become a staff writer/producer for Jones' Qwest record label. Ballard played on Jackson's "Bad" album in 1987 and Jones' "Back on the Block" album in 1989 before achieving his greatest success as co-writer/producer of Alanis Morissette's "Jagged Little Pill" album in 1997.

"My association with Quincy has been the most enriching relationship for me imaginable, and the interesting thing is that I'm one of hundreds, if not thousands, of artists, singers, dancers and performers of all kinds that have felt that.

"The way he empowers people is through encouragement," Ballard adds. "You feel you can kind of go out there on the wire and he's got the net ready for you. He's so open-minded and his soul is so open. What he communicates ultimately is love, in all its many manifestations and incarnations. That's got to be at the center of what he's doing or he's not interested in it."

Ballard shares another observation about Jones' communication style. "He hot-wires sentences in the most colorful way in that distinctive voice as he recalls the rich experiences of his life," Ballard says of Jones' jazz-inflected speech. "He hasn't forgotten any of it. He's a raconteur who takes you from the early days in Paris through the herculean job as a bandleader. But the spirit that infused it all remains: life, music, love."

Jones has mentored Mervyn Warren by asking Warren to work with him in a number of capacities: as a vocalist, arranger, songwriter and composer. Most recently, Jones trusted Warren to perform a custom edit on his 1969 recording "Walking in Space," which was used as "wake-up music" on last month's flight of the space shuttle Atlantis.



QUINCY JONES with LEONARD BERNSTEIN; below, with ROD TEMPERTON.

'He came up with the famous phrase "Check your ego at the door," and everyone listened because it was Quincy.'

—KEN KRAGEN

"Quincy is a wealth of information. He's like a walking almanac," Warren says. "He's always got advice to give, but it never sounds preachy. He just suggests things in ways that make you look at your task in a whole new way. He calls you to work on something because he likes what you do, but then he has a way of stretching you. I think he calls me because he trusts my sensibility, but of course my sensibility has been shaped by him."

Jerry Schilling wasn't in particular need of a mentor when he served as talent coordinator for the ambitious, 10-hour "History of Rock and Roll" TV series that Jones executive-produced in 1995. Schilling had spent years as a member of Elvis Presley's Memphis Mafia and had managed such acts as Billy Joel, Jerry Lee Lewis and the Beach Boys. But Schilling quickly recognized Jones as a source of uncommon wisdom.

"I was actually a little nervous to meet him, but he was just as warm and friendly, dignified and intelligent as you'd think he would be," Schilling recalls. "I remember how important it was to him that we covered rap and hip-hop well in the series, and considering those genres to be an important part of music history was not a popular idea at the time. Throughout the production, you never had the impression that he was



telling you what to do, but you remembered everything he said. I always felt like I was having these nice casual conversations with Quincy, then I'd step away and I couldn't believe how much I'd just learned from him."

One of the signature achievements of Jones' career is his production of the 1985 mega-superstar recording "We Are the World," which raised money for famine relief in Ethiopia.

"It wouldn't have happened without him," says manager and philanthropic activist Ken Kragen, a longtime friend of Jones who subsequently worked with him on a number of large-scale events, including the 1993 presidential inaugural celebration. "Quincy kept after Lionel Richie and Michael Jackson to get that song written, and he understood that in dealing with all those stars, if we left anything to chance we'd have anarchy. Quincy worked out who was going to sing which phrase, and he even worked out where each star would stand in relation to the others."

"He came up with the famous phrase, 'Check your ego at the door,' and everybody listened because it was Quincy talking," Kragen recalls. "He's one of the warmest, classiest, most talented people I've ever known, and any time I'm asked to do something big, Quincy is my first call."

Jones' monumental legacy will certainly be carried forward in his music and his artistry, as well as in the hearts of those he's touched. But Kragen points out one other way in which Jones has made an admirable contribution to the world.

"I think it's worth noting that Quincy's always been involved with stunningly beautiful women, and he's produced a lot of gorgeous children. He's not only given us all that great music—he's actually made the population that much more attractive."

LICENSING QUINCY

Quincy Jones' legendary aura will soon be broadened through the efforts of Quincy Jones Enterprises, a licensing venture that will extend Jones' imprimatur to audio components, a fashion line, online content and a restaurant nightclub, among many other endeavors.

Details of the ventures have not yet been announced.

"People are flattered when we talk to them about Quincy," QJE president Greg Redlitz says. "His name gets the doors wide open. But the challenge is that the products have to warrant his name. If Quincy's involved, you have to be dealing with the best of the best."

QJE CEO Robert Thorne points out the one downside to a partner-

Fashion, Electronics, A Restaurant And More Will Share Jones' Aura

ship with Jones. "He's always engaging and inspiring and a pleasure to be with, but I can't keep up with him. When we go out of town on business, he's up entertaining people to all hours when I'm getting rest for the next day. Then he's fresher than I am the next day. It's just his nature."

—Chuck Crisafulli

DAVID GEFFEN

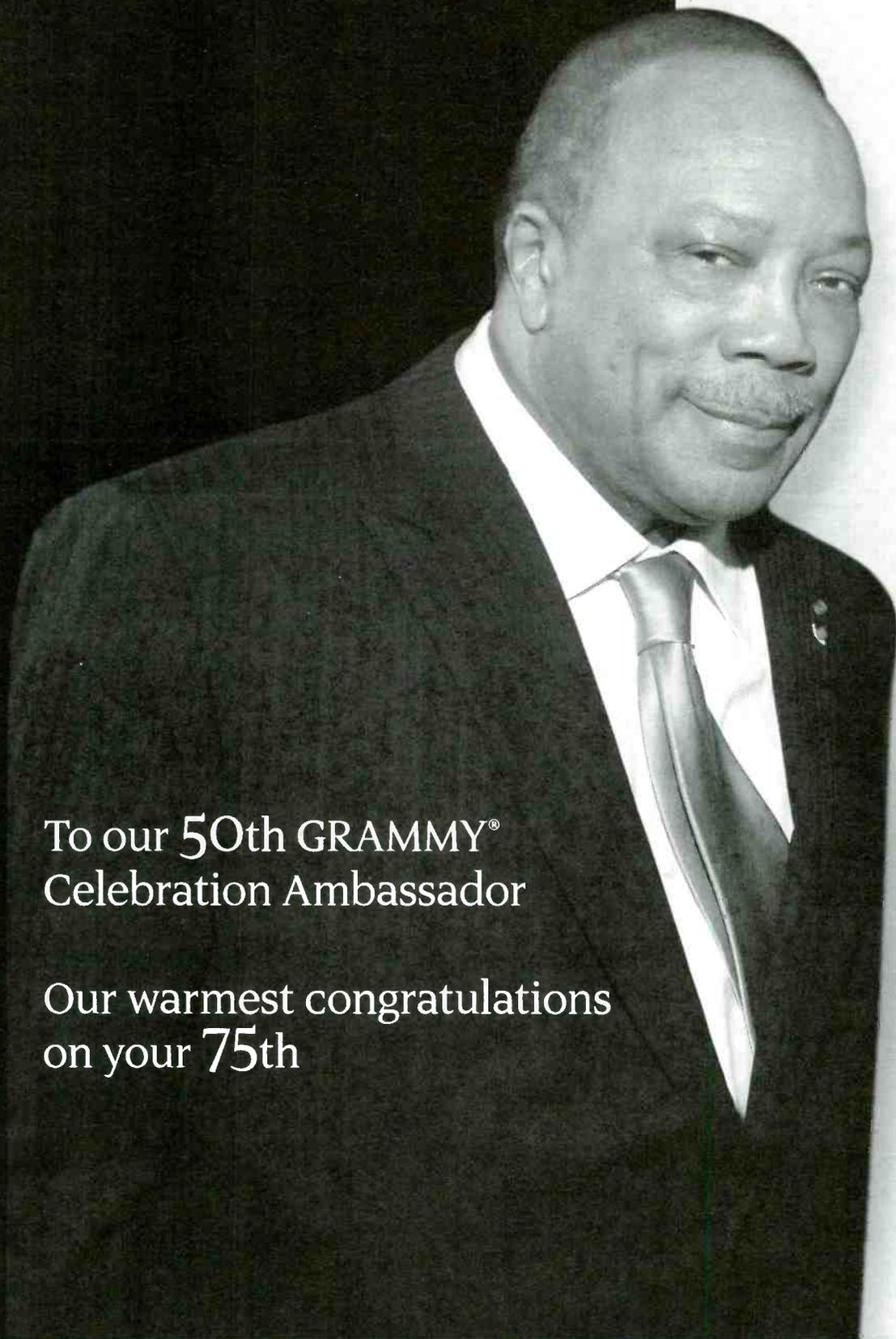
Quincy,

Happy Birthday my friend.

David Geffen

Quincy,

One good anniversary deserves another



To our 50th GRAMMY®
Celebration Ambassador

Our warmest congratulations
on your 75th



THE RECORDING ACADEMY®
THE NEXT 50 IS HERE

Quincy Jones Is Like Beethoven Was In His Day.

He Belongs With All The Great, Great, Great Greats
Of Our Time, And I Am Happy To Know Him.

I'm Honored To Be Able To Just Shake His Hand.

Happy Birthday Quincy!

All The Best,

B.B. King



Celebrating 'We Are the World' at the 1986 Grammy Awards, from left: **DIONNE WARWICK, STEVIE WONDER, QUINCY JONES, MICHAEL JACKSON** and **LIONEL RICHIE.**

THE WIZ

COLLABORATORS REFLECT ON WORKING WITH QUINCY JONES

BY GAIL MITCHELL

Fearless. Quincy Jones himself has used that word to describe how he approached one of the biggest success stories of his diverse career: Michael Jackson's history-making classic, "Thriller." ■

However, collaborators who have worked with Jones through the years shout out other words to describe the man and the experience. Magic. Love. Mentor. True musician. Great storyteller. Ageless. ■ Below, an array of artists, songwriters, producers and executives who have worked with Jones share their memories.

SINGER CLAUDE MCKNIGHT OF TAKE 6

"The first time we worked with Uncle Q was on 'Back on the Block' and 'Q's Jook Joint.' At first you're in awe with the thought of working with him. But in the studio you find out what a down-to-earth man he is. And that's how he gets the best out of you. The best producer is one who gets something out of you that you weren't sure you had. His spirit is young and he's still hip. But it's not a forced hip. He can hold a conversation with you whether you're 12 or 112. And that's a rare gift that very few people possess."

TV PRODUCER RON WEISNER

"I was there for 'Off the Wall' and 'Thriller,' actively involved with Quincy, [engineer] Bruce Swedien and Michael Jackson. You have to keep in mind that Epic executives didn't want him to produce Michael, saying, 'He's a nice guy, but he's older and a jazz producer; what does he know about contemporary music?' As a true musician, Quincy is nine steps beyond when it comes to music, professionalism and input. He never settled; he pushed everything to the next level, beyond what anyone anticipated. Being that perfectionist is what created this monster ["Thriller"], and I say that lovingly. Once he's committed, he won't stop until it's done."

SONGWRITERS ALAN AND MARILYN BERGMAN

Alan: "We're neighbors and he knocked on our door [in 1966] saying he'd like to work with us and write the title song for the film 'In the Heat of the Night' for Ray [Charles]. But when Quincy sat down and sang the song for Ray in the studio, he was sweating a bit because it was like playing for his surrogate father."

Marilyn: "When Quincy finished, Ray said, 'That's the maximum greens.' And then Quincy breathed a sigh of relief because he'd gotten that 'maximum greens' OK from Ray. That was the only time I've seen Quincy rattled. Afterward, we all went out for some soul food."

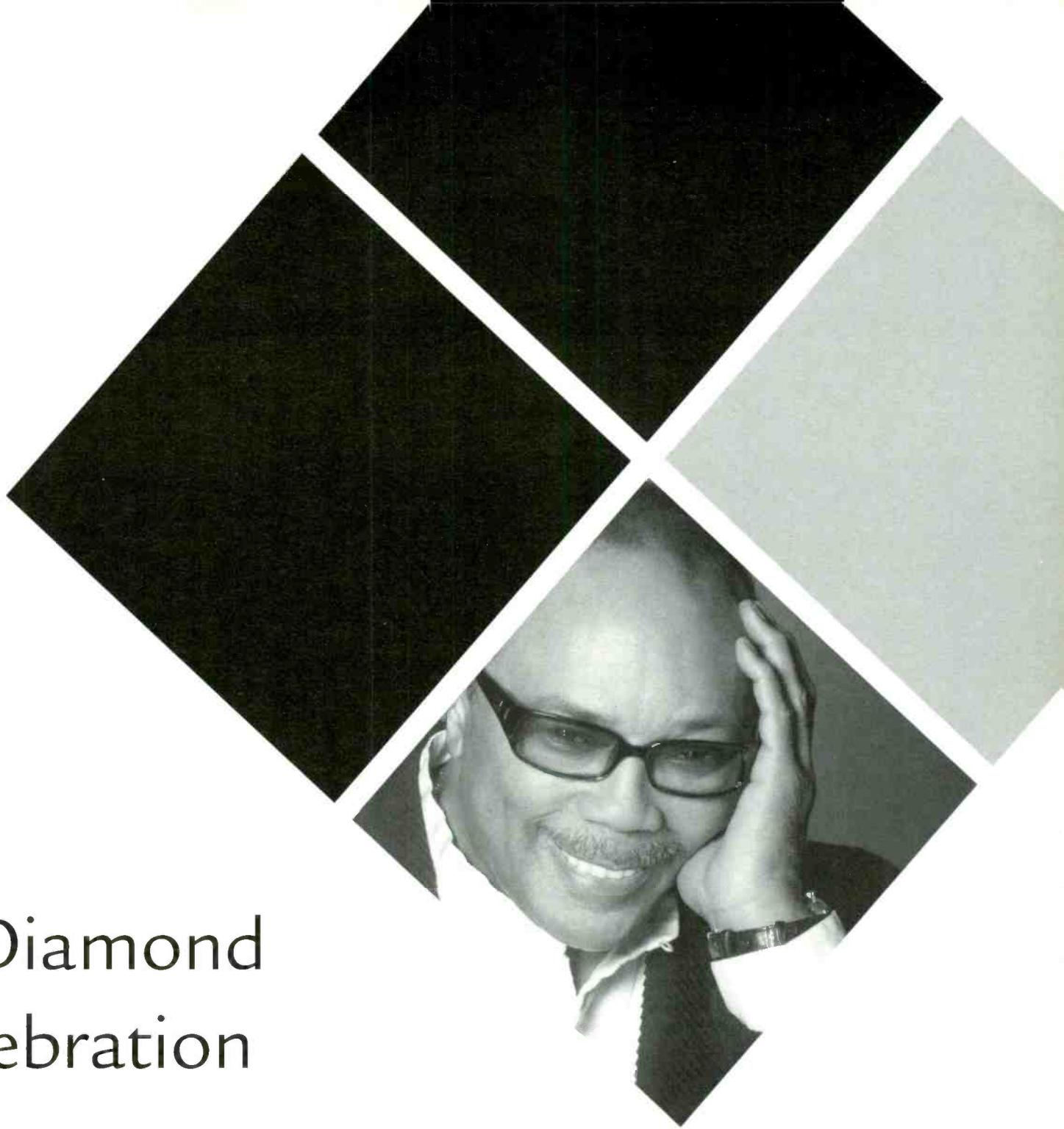
BLUES SINGER/GUITARIST B.B. KING

"Quincy is a role model for all the young and old who appreciate good music. We worked together on the 1968 soundtrack 'For Love of Ivy,' doing the title track and another song, 'B.B. Jones,' that Maya Angelou wrote for us. That was my first time working with him. He was right there in the studio, with me looking at him and some of the finest musicians we have. It wasn't like nowadays with modern technology and many times the producer isn't right there with you. I tell you what: He's one man I've met that I'm in awe of. I've met four presidents and the pope, but it's still Quincy Jones."

MUSICIAN/ARRANGER/PRODUCER MERVYN WARREN

"After I left the group Take 6, Quincy hired me to do some singing plus vocal and rhythm arrangements on 'Jook Joint.' And we've done other projects together since then. He's always laughing, even in the studio. I believe that's a part of his musical genius: He works hard, but there's also this silliness that makes the work even more fun. And he always has a great story to tell. He's a mastermind at bringing people together and somehow with that particular combination of each person doing what he or she does, something phenomenal happens. That's been the hallmark of his work: when that magical something happens."

continued on >>p46



Happy 75th Diamond Birthday Celebration

Quincy

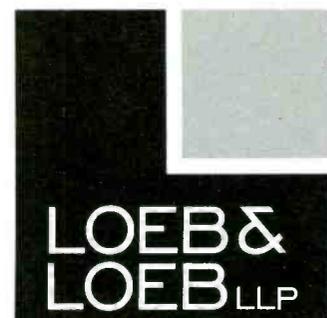
It has been a pleasure and honor
working with you over the years.

Happy birthday from your friends at

LOEB & LOEB

10100 Santa Monica Blvd., Suite 2200 ■ Los Angeles, CA 90067 ■ 310.282.2000

Los Angeles New York Chicago Nashville www.loeb.com





ear Quincy,

Happy Diamond Birthday!

You are a national treasure who does so much for so many.

You are loved by countless people around the globe
who have felt the reach of your loving arms.

The help you have given through the years
for children with diabetes
continues to make a difference.

Love,

Barbara Davis

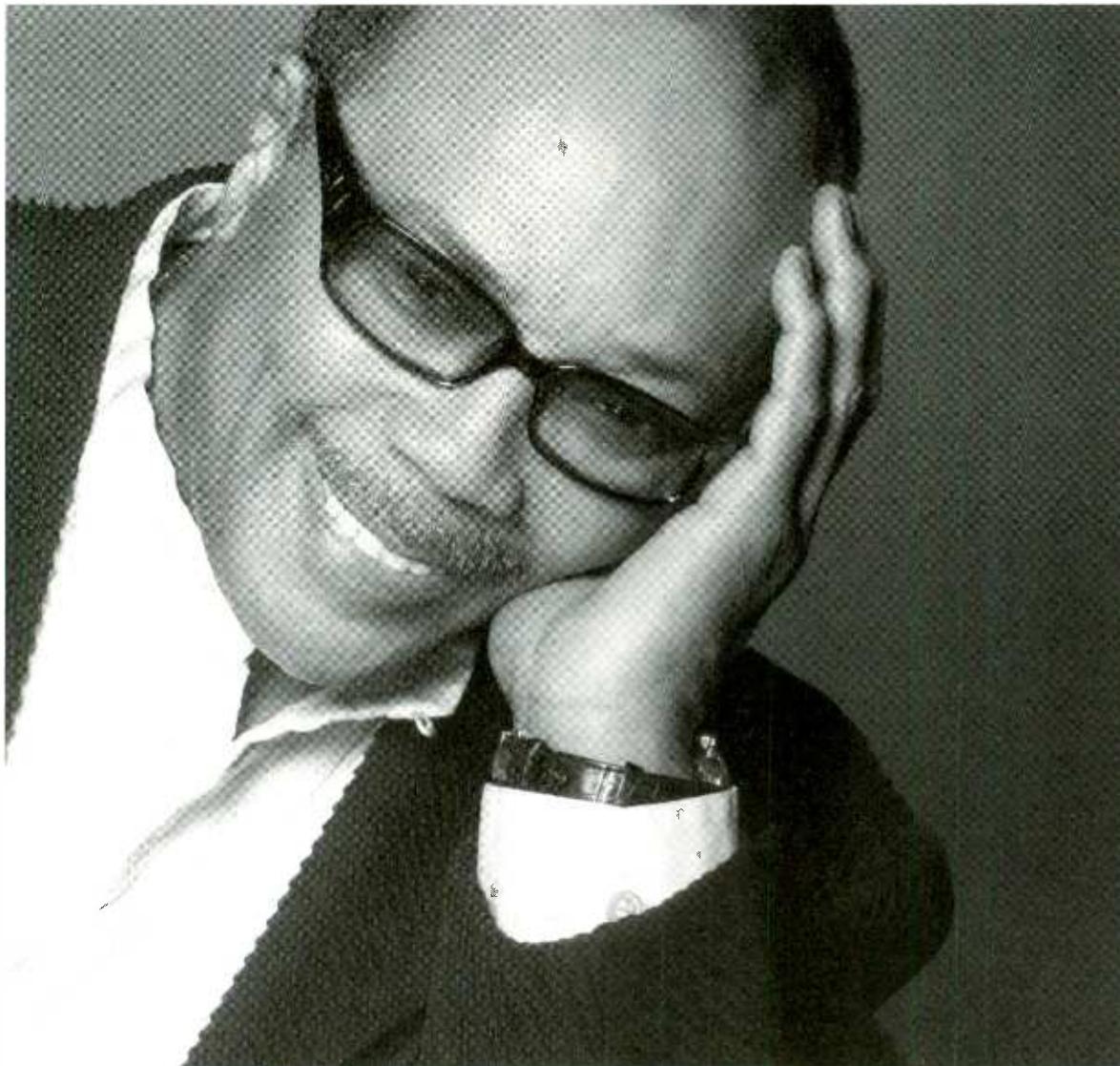
and

All the Children

at the

Barbara Davis Center for Childhood Diabetes

HAPPY BIRTHDAY Q!



*Congratulations On Your
Legendary Achievements*

*We're honored to have you
in the Cherry Lane Family*



Create. We'll handle the rest.

www.cherrylane.com

from >>p42

SONGWRITER/PRODUCER GLEN BALLARD

"I was a staff producer at Qwest Records for two years, learning how to make and produce everything from pop to R&B, modern English rock. It was an incredibly rewarding time. Then near the end of recording Michael Jackson's 'Bad,' Quincy wanted something great and new. Siedah Garrett and I postponed what we were doing and wrote 'Man in the Mirror' on a Saturday night. A couple of days later, Michael was recording it. Quincy creates a safe, encouraging and loving environment; he empowers you as an artist and contributor."

RAPPER KOOL MO DEE

"I jokingly say 'Back on the Block' is the project that absolutely spoiled my rap career. That's because I couldn't go backward... the level of excellence and professionalism were top-notch. Hands down it was the best musical experience I've ever had. Quincy was like Yoda, a master teacher. He walked me around the studio giving a history lesson and telling funny stories. And it was mind-blowing: Siedah Garrett is in one studio; Take 6 and Ray Charles are in another. He had four studios going at one time. He'd listen for 10 minutes, give his opinion and move to the next studio. I'd never seen anyone do that."

SINGER/SONGWRITER TAMIA

"Working with Quincy [for "You Put a Move on My Heart" from "Q's Jook Joint"] was one of those experiences that as time goes by you think, 'Wow, I can't believe I had the opportunity.' It all happened so quickly and I was so young that at the moment, I didn't realize how special it was. I toured the world with Quincy. When we were in Japan, someone asked me for an autograph and I signed this whole long thing. Quincy started laughing and said, 'I want to see how long it takes before you start signing, "Love, Tamia."' Once we got on the plane back, he made me practice my autograph."

SINGER/SONGWRITER SIEDAH GARRETT

"Working on 'Bad' was a really magical time. I watched and listened. Mr. Jones has the unique ability to not ride the trend but find the common thread. He told me melody will always be king and that the only thing that changes is the rhythm. He's a wealth of information. Plus homey can hang. He has hanging chops that he's cultivated for a few decades. Mr. Jones is much younger than I when it comes to hanging out."

SINGER/SONGWRITER LIONEL RICHIE

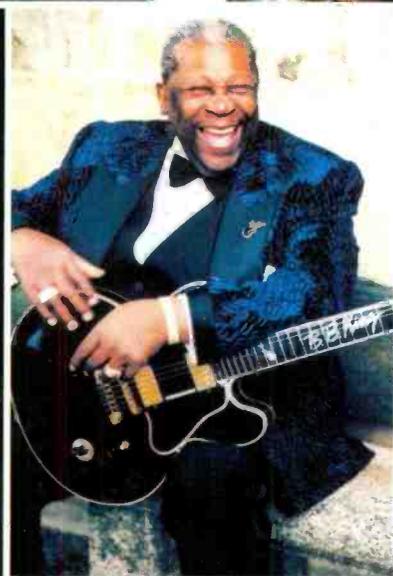
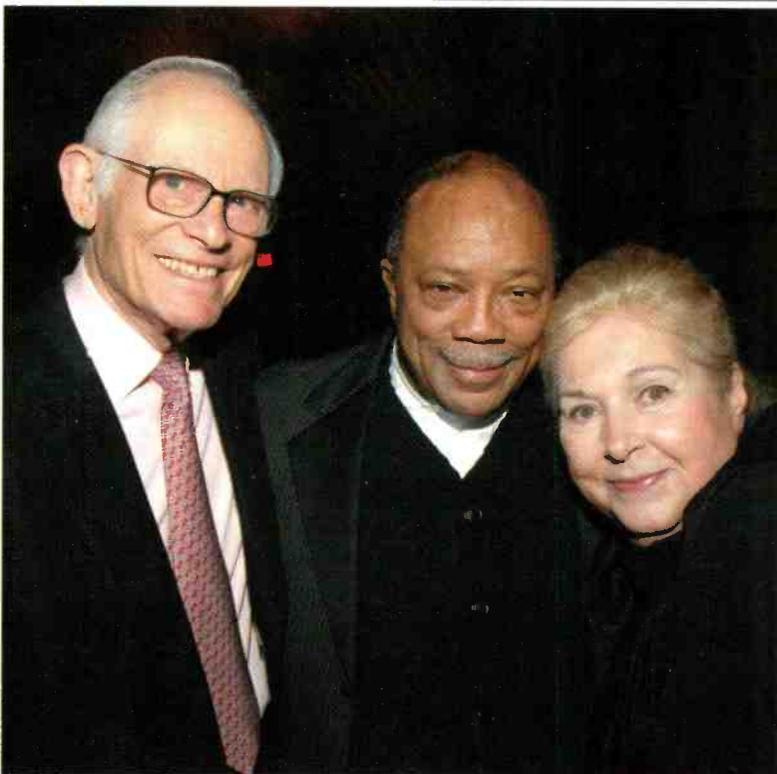
"What makes a great producer and collaborator is someone who has you working hard, but you don't realize it. [Richie and Jones collaborated on "The Color Purple" film soundtrack and the African famine fund-raiser "We Are the World."] He calms the room, calms the writer, calms the performers. Even when there are tight deadlines, it's like, 'Why aren't we working right now?' Instead, we're ordering ribs in a studio in New Orleans. It seems wrong but you're still working hard."

SINGER/SONGWRITERS ASHFORD & SIMPSON

Nick Ashford: "Quincy had part of the music for 'Stuff Like That' and asked me and Val to see what we could do with the track lyrically. Quincy is a Renaissance man who has that ear. What I like about him [is] he's so classy but yet so funky. And the music comes out so earthy. I love the way he orchestrates everything."

Valerie Simpson: "I remember when we went in to do the session. We were listening to the track but didn't know that Chaka Khan was rolled up on the floor sleeping. All of a sudden she jumped up, went out and started singing the song. Quincy is also the first person who used me as a solo singer on his 'Walking in Space' album. I owe him a debt of gratitude for recognizing that I had a voice."

Additional reporting by Mariel Concepcion.



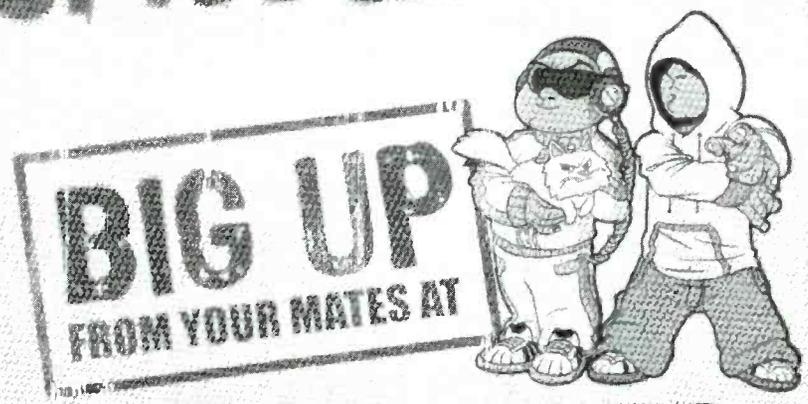
Q's friends, clockwise from top: QUINCY JONES, DIANA ROSS, VALERIE SIMPSON and NICK ASHFORD (from left); B.B. KING; new star TAMIA with Jones; Jones flanked by ALAN and MARILYN BERGMAN.



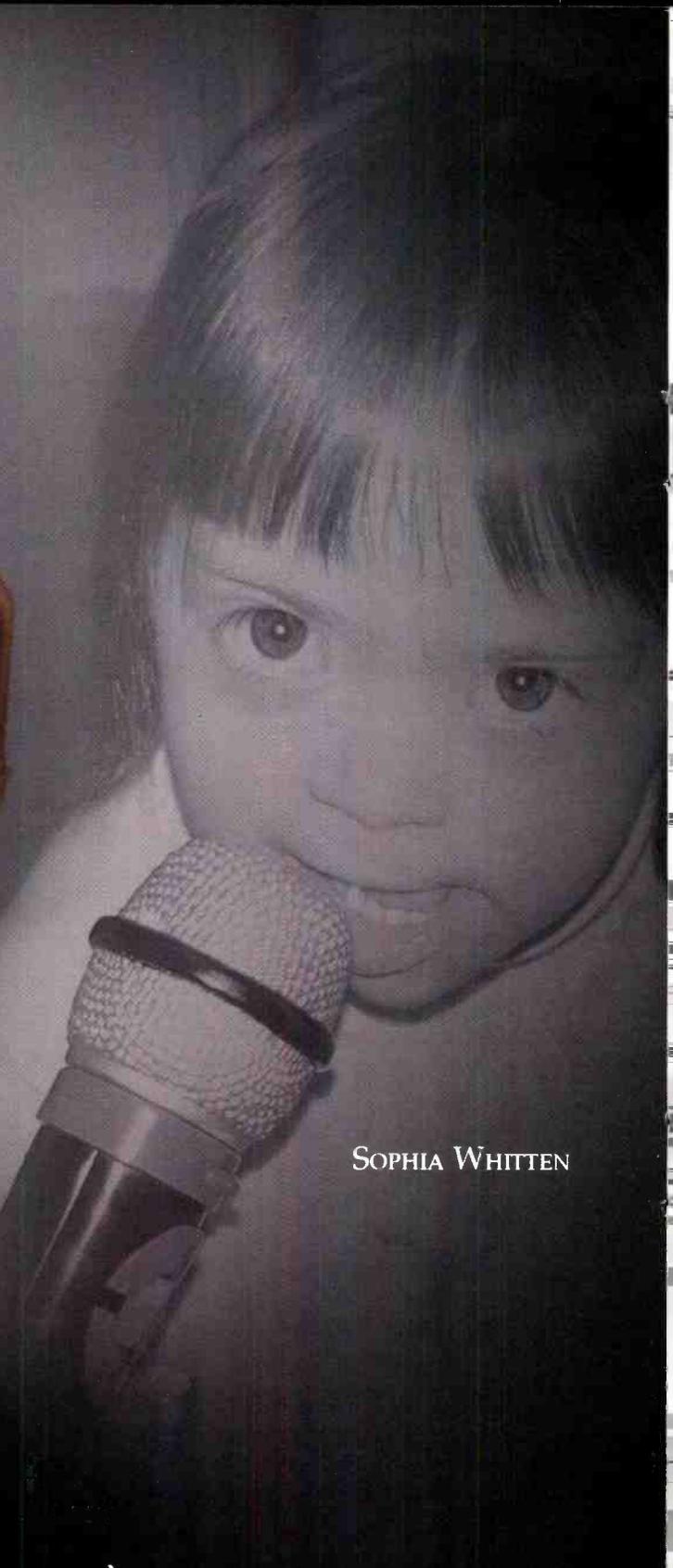
CLOCKWISE FROM TOP: JEFF VESPA/WIREIMAGE.COM; PAT STILLIS/RETNA; LESTER COHEN/WIREIMAGE.COM

**QUINCY
JONES
THE MUSIC
INDUSTRY'S
MVP**

NOT TOO SHABBY DUDE!



⊗ EXTREMEMUSIC



SOPHIA WHITTEN

Giving Voice to the Voiceless...
People with Down syndrome

*Compassion, Inclusion,
Advocacy, and Cure*



**ANNA & JOHN J. SIE
FOUNDATION**



For Quincy,

Congratulations on your special day!

With love and admiration,

Diane and Andre Duggin

Nancy and Cliff Perlman

Bea and Tony Welters

SMALL SCREEN, BIG SUCCESS

QUINCY JONES' IMPRINT ON ENTERTAINMENT INCLUDES DECADES IN TV

BY RAY RICHMOND

In his work as a TV producer, Quincy Jones has displayed the breadth and eclecticism of his talents. He has put his creative stamp on every type of programming, from the Academy Awards to a presidential inauguration gala to acclaimed made-for-TV movies, long-running prime-time and late-night comedies, a couple of ambitious musical documentaries and even a few syndicated talk shows.

Jones' TV résumé dates back to 1973, when he was tapped to co-executive produce the star-studded tribute special "Duke Ellington . . . We Love You Madly" that featured the likes of Count Basie, Ella Fitzgerald, Ray Charles, Aretha Franklin and the great Ellington himself.

Then in 1985, as producer, Jones was at the center of plans for the iconic African famine relief TV, recording and video project, "We Are the World," which was put together in one memorable night at the old A&M Studios in Hollywood. It would be one of numerous specials featuring his involvement, which through the years has run the gamut from executive-producing the 1993 Bill Clinton presidential inauguration concert special ("An American Reunion") on HBO and the 68th annual Academy Awards in 1996 to CBS' "America's Millennium" extravaganza that rang in the new century on Dec. 31, 1999.

He also has credits on the 1990 syndicated chat-fest "The Jesse Jackson Show," the short-lived but spirited talk/variety series "Vibe" (1996) and the multipart 1996 documentary series "The History of Rock-'n'-Roll" as well as the 2001 miniseries "Say It Loud: A Celebration of Black Music in America" that was featured on VH1. Jones served as executive producer on all.

Not just invested in music and talk TV, Jones also had an executive producer role on the popular '90s Will Smith NBC sitcom "The Fresh Prince of Bel Air" as well as the mid-'90s comedy series "On the House" that had a brief introduction on NBC before moving to UPN to complete a five-season run.

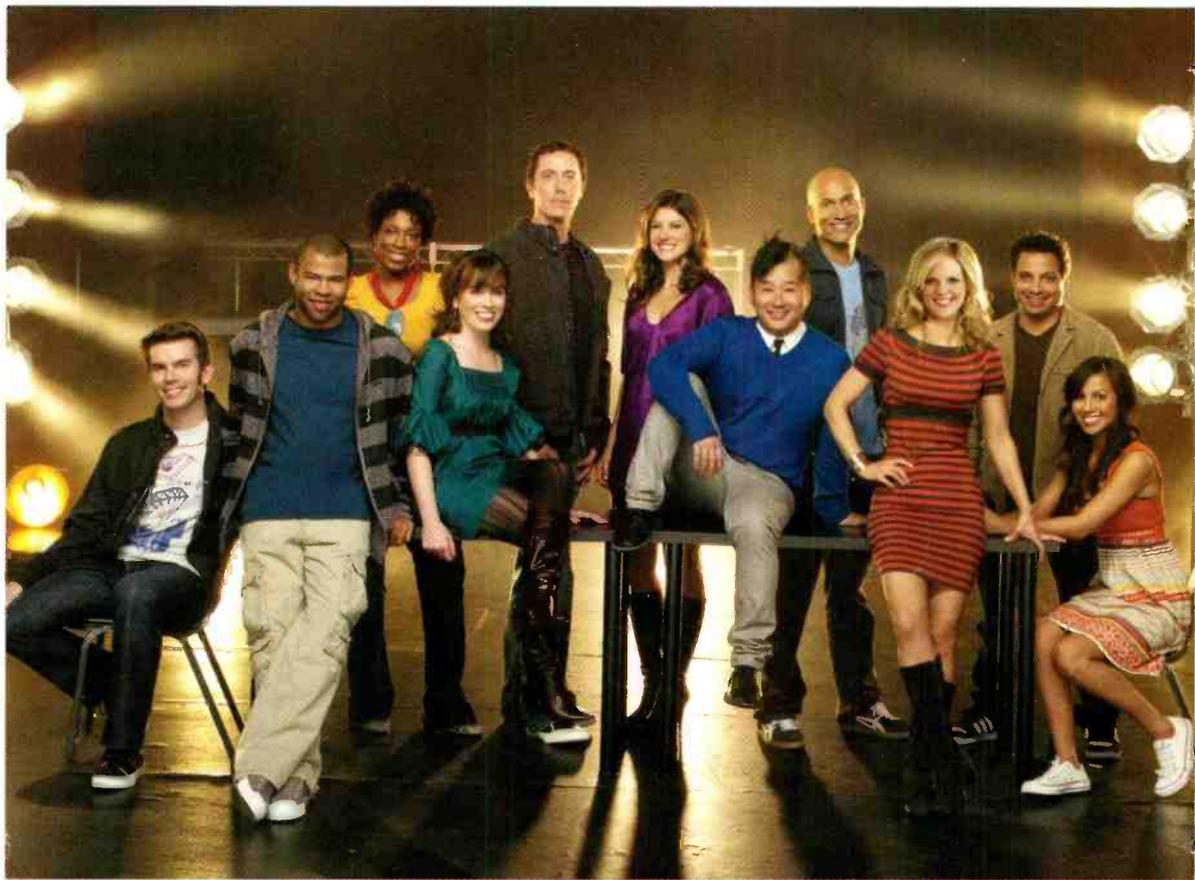
Jones further supplied a guiding hand in launching Fox's long-running, late-night sketch comedy series "MADtv" through his thriving association with David Salzman Entertainment, a partnership that also was instrumental in the Oscar telecast, "History of Rock-'n'-Roll," "Vibe," "In the House" and the 1993 CBS special "Celebration of a Life: Steven J. Ross—Chairman of Time Warner."

The Jones-Salzman collaboration further led to the 1999 civil rights-themed sports film "Passing Glory" on TNT starring Andre Braugher, Rip Torn and Ruby Dee. Along those same lines, Jones worked as executive producer with Oprah Winfrey and her Harpo Productions on the much-praised 2005 ABC telepic "Their Eyes Were Watching God," which starred Dee and Halle Berry.

Jeff Margolis, producer and director of numerous TV awards and music specials (including the past two Screen Actors Guild awards telecasts), has worked with Jones on several TV projects including the 1996 Oscars (he directed) and also produced and directed the 1998 "Quincy Jones . . . The First 50 Years" tribute special on ABC.

"It turns out that Quincy and I have very similar ideas about how to approach musical productions and comedy," Margolis says. "From the time we met years and years ago, we just clicked. The man is as creatively driven and passionate about TV as he is music. He gives everything 500%. That's why working with him is such a thrill and an honor. He just gets so into it."

As a bonus, Margolis adds, Jones also happens to be "a special human being, a really wonderful man whom I've been privileged to become close friends with. Truly, I wish I could find something negative to say about Quincy, but there's nothing. He loves his kids and his grandchildren. He's even still very friendly with his ex-wives. I just love the guy so much, and being able to work with him on TV has been one of the highlights of my career life." ■■■

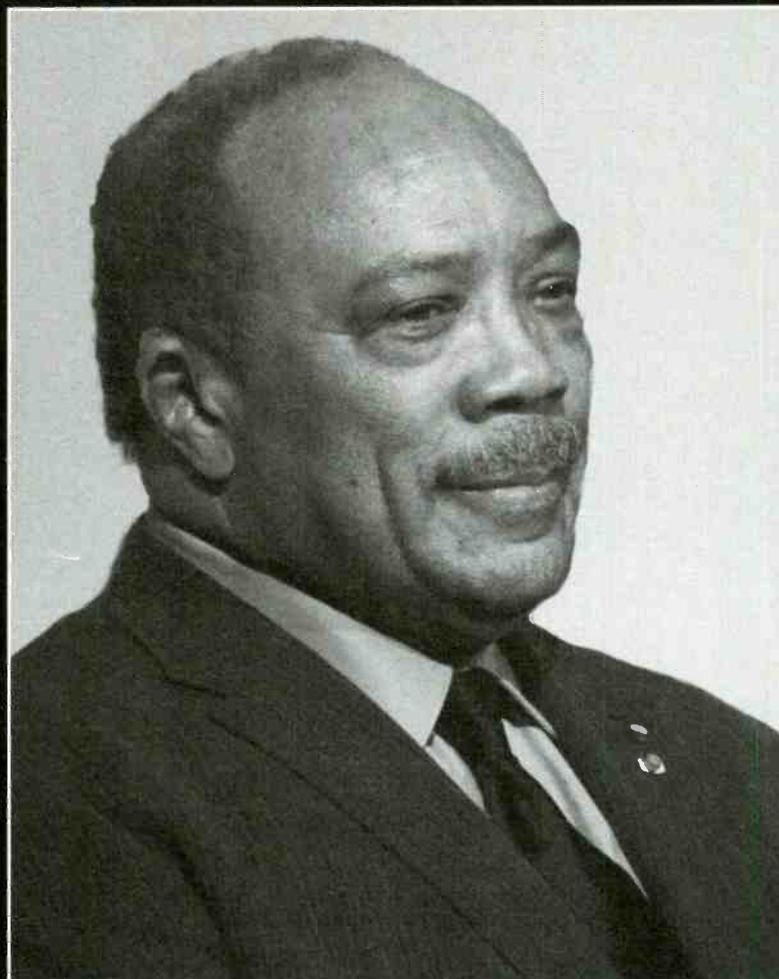


Quincy Jones helped launch 'MADtv' (cast, above) and was an executive producer of 'The Fresh Prince of Bel-Air,' making WILL SMITH (second from left, below) a star.



TOP: PATRICK ECCLESINE/FOX; BOTTOM: NBCU PHOTO BANK/AP IMAGES

THANK YOU FOR INSPIRING THE WORLD THROUGH MUSIC AND
FOR BRINGING ENTERTAINMENT TO TECHNOLOGY
AND TECHNOLOGY TO ENTERTAINMENT.



QUINCY JONES
DIAMOND BIRTHDAY 2008

FROM YOUR FRIENDS AT
HEWLETT-PACKARD



Q

It's a Pleasure and a Privilege

To Be Part of Your Life

For The Last 20 Years.

Love,

*Don Passman, Gregg Harrison, Gene Salomon, and
All Your Friends at Gang, Tyre, Ramer & Brown*

Quincy Delight Jones, Jr.

Uncle Q,

"I WAS NEVER VERY GOOD AT MUSIC WHEN I WAS LITTLE. I NEVER PAID ANY ATTENTION TO IT IN SCHOOL."

- QUINCY JONES

Well, Q, we are all paying attention to you and *your* music now!

Thank you for all of the years you have enriched my life, and the lives of everyone who has been touched by your music.

With much love and respect,



“TO OUR BROTHER FROM ANOTHER MOTHER...”

Bravo, Quincy, on your triumphant 75th!

We enthusiastically applaud your artistic and humanitarian contributions worldwide.

JAZZ VIDEO NETWORKS, LLC

Stan Levenson, Dr. Bob Kramer and gang
214-932-6076 • stan@jazzvideonetworks.com

FEEL THE VIBE

QUINCY JONES AS PUBLISHING PIONEER

BY GAIL MITCHELL

Foreseeing the emergence of hip-hop as a cultural force, Quincy Jones made the transition from producer to publisher with his founding of Vibe magazine in 1993. The monthly's goal was to become the Rolling Stone of hip-hop culture—chronicling everything from music to fashion to social/world issues and politics from a younger and more ethnically diverse viewpoint. ■ Funded by Time Inc. Ventures, Vibe was the little magazine that could. No matter that the upstart was going up against such older-skewing and conservative African-American stalwarts as Ebony, Jet, Black Enterprise and Essence. Jones had a vision.

"The goal was to find strong writers with strong critical voices to comment on not just music and entertainment but also the social end of the spectrum," then-senior editor Rob Kenner recalls. "It was also important to Quincy that we document the roots and connect hip-hop back to the days of bebop and groups like the Last Poets—complemented by the highest standards of journalism, photography and design."

A September 1992 test issue featuring Treach of hip-hop trio Naughty by Nature on the cover provided an artistic and powerful portent of what was in store. But there were hiccups along the way, including a name change from Volume to Vibe when attorneys discovered there was another publication in England using the name. But getting the green light still took a while.

"Even with Quincy's involvement and the tremendous success of the test issue, it took longer than usual to give it a green light for a full launch," Len Burnett notes in a 2007 interview posted on blog site Fast Company. Burnett, Kenner, Keith Clinkscapes, Jonathan Van Meter, Danyel Smith, Kevin Powell and Scott Poulson Bryant were among Vibe's founding staff of editorial executives and writers when the magazine formally bowed in 1993. Other noted editors and writers who have left their Vibe imprints include Cheo Hodari Coker, Serena Kim, Mimi Valdes and Emil Wilbikin.

Helping to secure the green light was Robert Miller, then-president of Time Inc. Ventures. Burnett told Fast Company, "Bob Miller was a trailblazer . . . who shepherded us through the system. Without him it would have been difficult to achieve success."

Clinkscapes, who served as Vibe president/CEO, remem-

bers that Jones made a choice for which he doesn't get a lot of credit. "He could have easily made Vibe into a vanity publication, like Quincy Jones Living," says Clinkscapes, now senior VP of content development for ESPN the Magazine.

"Instead he used himself and his experiences as a prism for how you put a quality representation together for a youthful audience," Clinkscapes says. "Music, his social consciousness concerning South Africa, his foundation work. Those types of things were steeped in how we put Vibe together."

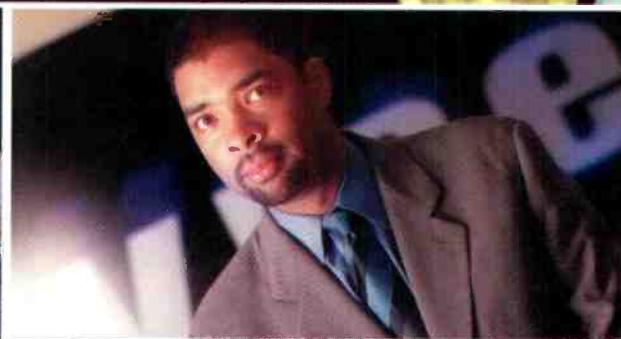
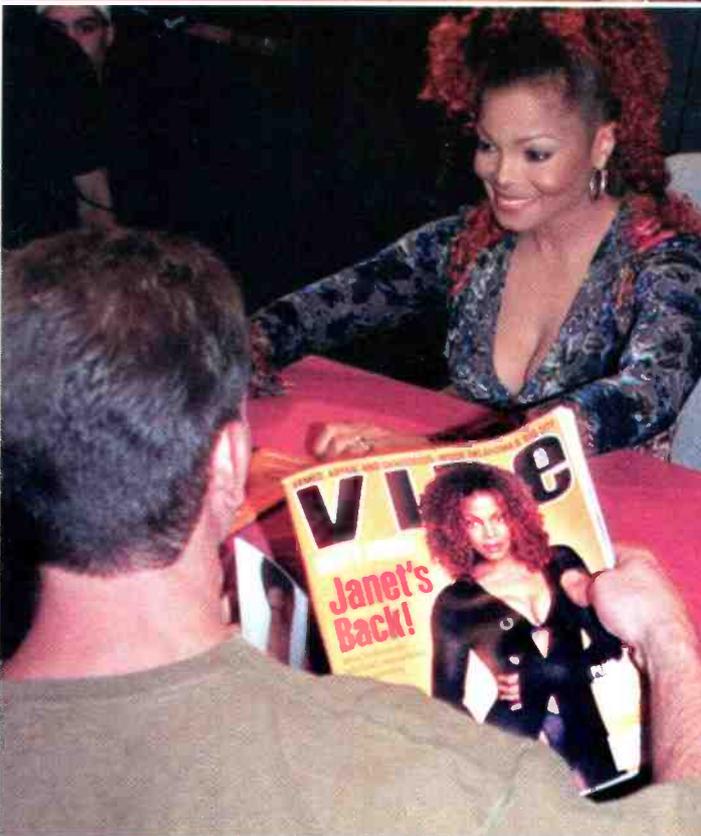
Kenner adds, "There were arguments because everyone

was so passionate. It was exciting being part of something that hadn't existed before. But Quincy never interfered with us doing our jobs. There were no bans on who or what we wrote about; no dictate against bad reviews. He understood the integrity of journalism and criticism."

As a more stylish, hip and worldly alternative to such street-oriented publications as the Source, Vibe zeroed in on what many in the urban music industry already knew: Rap music appealed to a wider audience than just African Americans. That coverage opened the door to such higher-end general-market advertisers as Tommy Hilfiger, Armani and Dolce & Gabbana.

Vibe later acquired alternative rock magazine Spin in 1997, launched Blaze—a hip-hop monthly geared to the 12-24 age group—in 1998 and established a book division. Sold in 2006 to private equity firm the Wicks Group, Vibe is currently helmed by two of its original staffers: publisher Burnett and editor in chief Smith. Jones' name remains on the masthead as founder.

"We're still upholding his vision," says Kenner, who is now Vibe editor at large. "Vanity Fair doing a 50-page hip-hop portfolio: That's a no-brainer now. But it wasn't the case in 1992. Quincy saw it coming before everybody."



Top, from left: DANYEL SMITH, RUSSELL SIMMONS, QUINCY JONES and JOHN ROLLINS; above, former Vibe Ventures president/CEO KEITH CLINKSCALES in 1998; left, JANET JACKSON celebrates her 1997 cover.



Dear Q,

You are a renowned humanitarian, a master of the creative arts and most importantly to us, a dear friend.

We wish you all the very best on your 75th Birthday.

With love,

Tony and Danny Bennett

USA ^{for} AFRICA™

United Support of Artists for Africa

CONGRATULATIONS TO OUR EVER PRESENT LEADER

With Much Love

THE USA FOR AFRICA FAMILY

Dear Q,
 Many more happy birthdays...
 many more...
 and many more...

Love,
 Gail and Warren

COME INSPIRED. LEAVE ENERGIZED.

IF YOU ARE SERIOUS ABOUT A CAREER IN MUSIC, THIS IS A MUST-ATTEND!

Choose from dozens of:

- Music Creator, Publisher and Business Panels
- Master Classes
- Hitmaker Panels
- Showcases & Star-studded Performances
- Networking Opportunities
- State-of-the-art Technology Demos

CONFIRMED PANELISTS TO DATE:



Just Added!!!
 Special Guest Speaker
JACKSON BROWNE

Glen Ballard, David Banner, Richard Bellis, Alan Bergman & Marilyn Bergman, Jonatha Brooke, Bruce Broughton, Bun B, Mary Chapin Carpenter, Chamillionaire, Desmond Child, Jay L. Cooper, Esq., Julio Reyes Copello, Anthony Davis, Jackie DeShannon, DJ Jazzy Jeff, Focus, Toby Gad, Pete Ganbarg, Lukasz "Dr. Luke" Gottwald, Amaury Gutierrez, Dirty Harry, Keri Hilson, Bill Holman, Wayland Holyfield, Jamie Houston, Mark Hudson, James Kendrick, John King (Dust Brothers), Steve Kipner, Michael Korte, Leeds Levy, Johnny Mandel, Jodi Marr, Mateo Messina, Midi Mafia, Frank J. Oteri, Martin Page, David Paich (Toto), Stephen Paulus, Linda Perry, John Powell, John Rich, Pete Rock, Rivers Rutherford, John Rzeznik (Goo Goo Dolls), Stephen Schwartz, Darrell Scott, Alex Shapiro, Jill Sobule, Billy Steinberg, Evan Taubenfeld, Chris Wallin, Jimmy Webb, Doug Wood, and many more to come...



I Create Music

ASCAP EXPO

THE MUSIC CREATOR CONFERENCE
 APRIL 10-12, 2008 Los Angeles, CA
 Renaissance Hollywood Hotel
www.ascap.com/expo

Open to all music creators regardless of affiliation.

All EXPO attendees eligible for free admission to the ASCAP Pop Music Awards, April 9th, Kodak Theatre. Featuring the presentation of Golden Note Awards to Steve Miller and Lionel Richie.

For more information and to register visit WWW.ASCAP.COM/EXPO



For a complete list of EXPO sponsors and partners please visit www.ascap.com/expo

Happy 75th Q

from your friends at



**FIRST ENTERTAINMENT
CREDIT UNION**

An Alternative Way to Bank

Q

**Keep that mojo working!
From The Clintons...**



George Clinton
Godfather of Funk

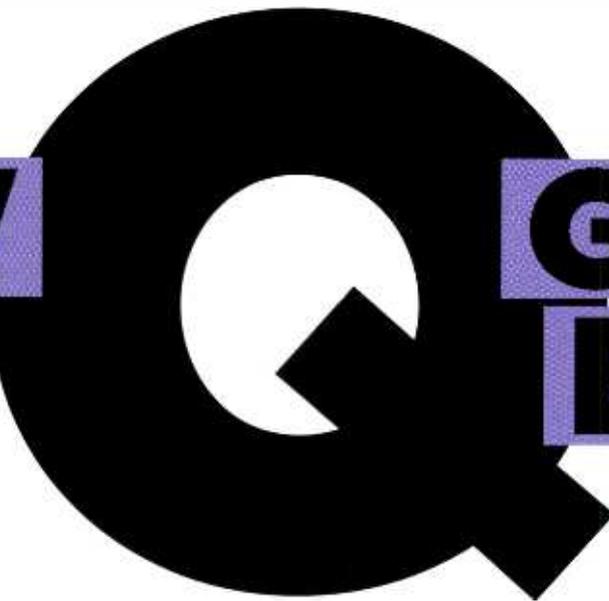
George S. Clinton
Shagadelic Composer

Photo by Michael Maples

HOW

PHILANTHROPY AT THE CORE OF JONES' ACTIVITIES

BY ANN DONAHUE



GIVES BACK

For Quincy Jones, philanthropy isn't just something to do that gets you a tax break or a rep as the good guy among your peers.

For Jones, philanthropy has been part and parcel of his existence for the past 75 years, a meaningful outlet for his creativity and business sense.

Need proof? In "Q: The Autobiography of Quincy Jones," Jones recounts the sign that he put up at the A&M studio in 1985 as dozens of blockbuster musicians arrived to record "We Are the World." It read: "Check your egos at the door."

The story behind "We Are the World" exemplifies the kind of dedication that Jones puts behind his philanthropic efforts.

In 1984, Jones heard that longtime activist Harry Belafonte was concerned that the severe drought in Ethiopia was starting to have devastating consequences on a country that was already plagued by a civil war.

Jones brought together Lionel Richie and Michael Jackson to write the song—and made sure to follow up that the piece was actually getting written. In "Q," he wrote:

"Two weeks before the session, I started calling Michael's house to listen to what they came up with, and sure enough he and Lionel were there hangin', sitting around talking about Motown and old times.

"I said, 'My dear brothers, we have 46 stars coming in less than three weeks and we need a damn song.'"

And what a group of 46 artists it was: Bruce Springsteen, Billy Joel, Ray Charles, Bob Dylan, Tina Turner, Stevie Wonder and Paul Simon were among those who agreed to participate.

"With Quincy, you get instant credibility," says manager Ken Kragen, who organized the USA for Africa effort. "He can handle those incredible egos—superstars require a strong leader. Look at Phil Jackson with the Lakers—they need somebody to respect. Quincy has the respect of everybody in the entertainment industry."

At 10 p.m. on Jan. 28, 1985, after the American Music Awards, the performers started arriving. And, with egos firmly checked, and after a few tweaks to the lyrics, they recorded Richie and Jackson's song under Jones' guidance.

This benefit single for USA for Africa went on to sell 7.5 million copies in the United States, win four Grammy Awards (including song and record of the year) and raise more than \$60 million for famine relief.

As for Jones' take on it, he wrote: "Those 46 singers came into the studio with only one thing on their minds: to try to make a difference, and they did, and I know God blessed each of them for it. Everyone in the studio that night was at the peak of his or her career individually; most were already doing tens of millions in record sales.

"Their collective star power was what made this a global event. When a reporter asked me about the naysayers, I responded, 'Anybody who wants to throw stones at something like this can get up off his or her butt and get busy.' Lord knows, there's plenty more to be done."

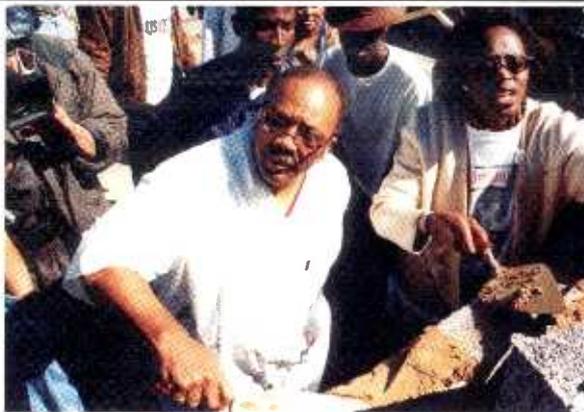
It's a realization that Jones had as a young man, working for Dr. Martin Luther King Jr.'s Operation Breadbasket, which worked to provide for poor black families in the United States.

Later, Jones would work with the Rev. Jesse Jackson—another veteran of Operation Breadbasket—on the board of his People United to Save Humanity organization. (Besides Jackson, his ties to his hometown of Chicago are close—Jones established the Institute for Black American Music and is one of the founders of the city's annual Black Arts Festival.)

And Jones, for his part, has always acted on the fact that there were many more causes that needed support.



Above: The "We Are the World" session in 1985. Below: In 2000, QUINCY JONES took at-risk youths from Los Angeles to build homes in South Africa.



In 1991, Jones and Courtney Ross founded the Quincy Jones Listen Up Foundation, whose goal is to give children across the world the means to live enriched lives.

Among the activities the Listen Up Foundation has participated in is building homes for Habitat for Humanity and maintaining a culture exchange between kids who live in South Africa and Los Angeles.

And, in 2004, Jones teamed with the Global Forum on "We Are the Future," a celebration of music staged at Rome's Circus Maximus that served as a benefit for children's programs in war-torn areas around the globe.

The event aired on MTV and Yahoo. Among those who appeared were Alicia Keys, Carlos Santana, Norah Jones, Josh Groban, Oprah Winfrey and Angelina Jolie.

In recent years, Jones has teamed with U2's Bono on a number of projects, including Live 8. Jones, Bono and Bob Geldof also approached the Vatican with a plea for the Catholic Church to use its sway for the cause of reducing Third World debt; they received an endorsement from Pope John Paul II, and since then \$27.5 billion in debt relief has been extended.

All of this work has garnered Jones countless awards for his endeavors; according to his autobiography, in the past 35 years he's earned 23 commendations for philanthropic work. Among those are the Spirit of Liberty Award from the People for the American Way in 1992, the Thurgood Marshall Lifetime Achievement Award from the NAACP Legal Defense Fund in 1996 and the Media Spotlight Award for Lifetime Achievement from Amnesty International in 1999.

Jones was promoted to the status of Commander of the Order of the Legion d'Honneur by then-French President Jacques Chirac.

More recently, in 2007, Harvard University named Jones Mentor of the Year. In addition, the university and Jones established the Q Prize, an award that is given annually to those who work with children in desperate circumstances. (The winner of the inaugural Q Prize was Scott Neeson, executive director of the Cambodian Children's Fund, which provides a safe house for 240 orphaned children, most of whom were rescued from living in squalor in Phnom Penh.)

Jones and the school are now teaming on a fellowship to give journalists in impoverished countries the means to pursue public-policy issues in their newspapers.

Jay Winsten, director of the Harvard School of Public Health Center for Health Communication, first met Jones in 1995 when the university was working on a campaign to prevent youth violence. "A Harvard dean who knew who Method Man was? That got Quincy interested," Winsten says with a laugh.

The two went on to team on numerous endeavors, and Jones eventually joined the center's board of directors.

"Mentoring is what he's all about—not just mentoring and discovering people such as Oprah and Usher, but a mentor in a broader sense," Winsten says. "He is working as a role model on how to use the force of celebrity for the power of good."

Also last year, Jones wrote and directed the musical theme for Fox TV's "Idol Gives Back," the "American Idol" charity special that raised \$60 million. Jones, Russell Simmons and Tommy Hilfiger were among the co-chairmen for the Dream Concert, held Sept. 18, 2007, at New York's Radio City Music Hall to support a memorial to Dr. King to be built in Washington, D.C.

In 1994 he was the recipient of the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts and Sciences and in 2001 received the Kennedy Center Honor.

In a 2005 interview with Billboard, Jones said that compassion motivates him to act for charitable causes: "Two years ago we took five gangbangers and went to South Africa with Habitat for Humanity and built 100 homes as a Christmas present to Nelson Mandela, who's like my brother," he recalled.

"Tolstoy said, 'My piece of bread only belongs to me when I know that everyone else has a share and no one starves while I eat.' That says it all for me."

THRILLER ISN'T THE ONLY LEGENDARY ANNIVERSARY
WE'RE CELEBRATING THIS YEAR

HAPPY 75TH BIRTHDAY TO
Quincy Jones
THE GREATEST PRODUCER
EVER TO MOONWALK THE EARTH



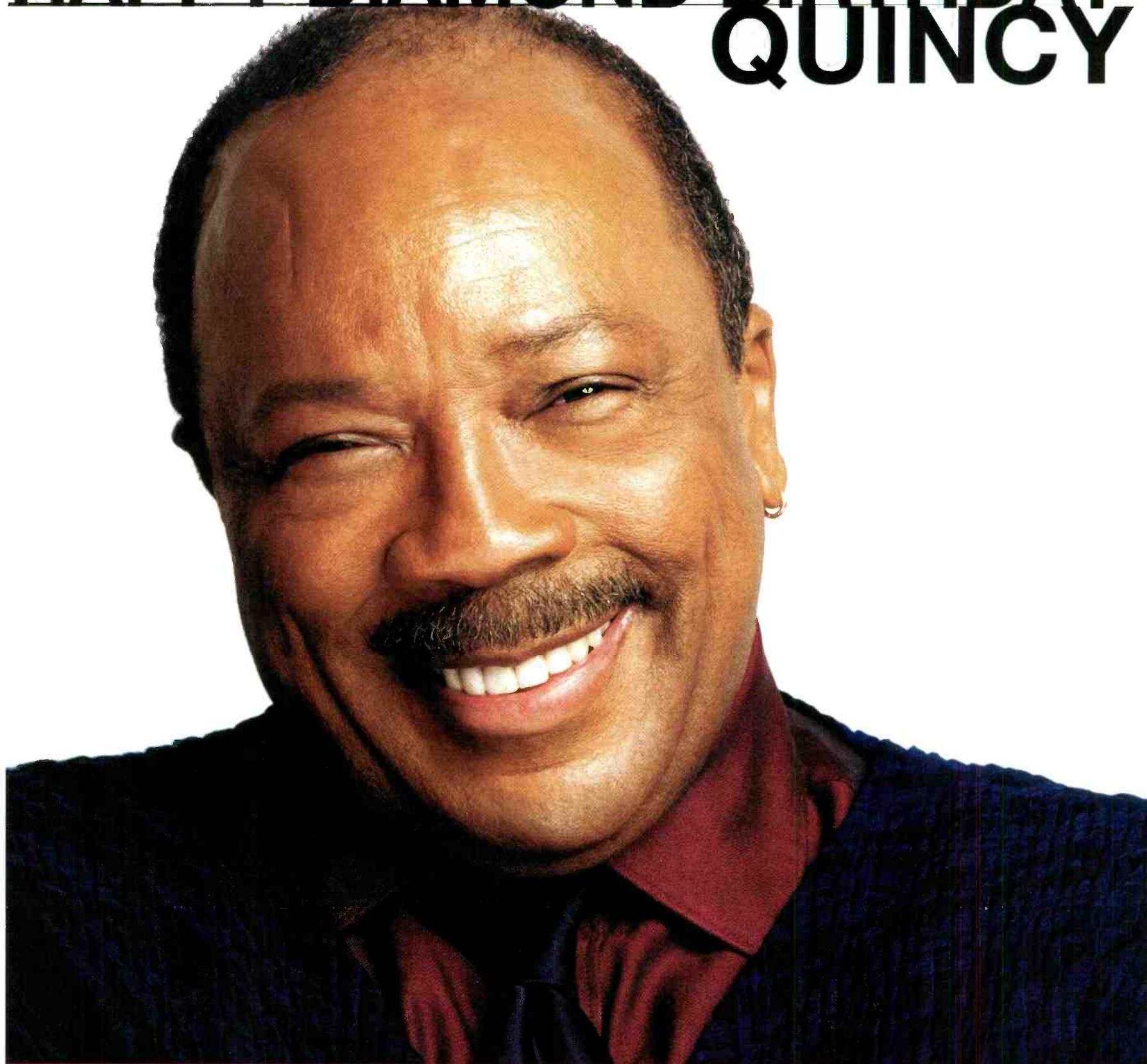
HeadCountSM

would like to thank the following artists,
promoters and friends for supporting our
nationwide voter registration campaign:

3ality Digital Entertainment • 10K Lakes Festival • AEG • Air Traffic Control • ALO • All Good Music Festival
Allman Brothers Band • Trey Anastasio • Angelique Kidjo • Arca Foundation • Assembly of Dust • Bama Works
Bela Fleck & the Flecktones • Billboard • Bittersweet Creations • Blues Traveler • Bonnaroo • Bourne Media
Bruce Kieloch and Associates • Camp Bisco • CIRCLE • Concerts4Charity • Concrete Planet • Conscious Alliance
ConsiderItDan • Crosby, Stills & Nash • DJ Logic • Dark Star Orchestra • Dave Matthews Band • Declare Yourself
Derek Trucks Band • The Disco Biscuits • Drowning Creek • The Duo • Echo Project • Fair Elections Legal Network
Farm Aid • Foo Fighters • Fox Theater • Galactic • Gathering of the Vibes • Gov't Mule • Guster • HBO
Hard Head Management • High Sierra Music Festival • iClips • Jack Johnson • Jakprints • Jambands.com
JamBase • Jamcruise • Keller Williams • Langerado • LEBO • Leftover Salmon • Les Claypool and Primus
Live Nation • Lyrics Born • MMW • Madison House • Magic Hat Brewery • Maroon 5 • Meatcamp • Megadeth
Metropolitan Entertainment • Michael Franti & Spearhead • Mickey Hart • Mike Gordon • moe. • moe.down
Mountain Jam • MusicMatters • My Morning Jacket • New Voters Project • North Mississippi Allstars • NYPIRG
O.A.R. • Paradigm Agency • Patagonia • Particle • Pepper • Perpetual Groove • Phantasy Tour
Phil Lesh & Friends • Jim Pollock • RatDog • Red Light Management • Relix • Reverb • Rex Foundation
Robert Randolph • Rock the Earth • Rock the Vote • Rothbury Festival • Ryan Montbleau Band • SCI Fidelity • STS9
Santana • Simon Equity Partners • Sirius Satellite Radio • Slightly Stoopid • Steve Kimock • Summer Camp Festival
Superfly Presents • SXSW • Tea Leaf Green • Time Inc. • Twylyte Design • Umphrey's McGee • Virgin Festival
Voice Media • Wakarusa • Wear Your Music • Wilco • Yonder Mountain String Band • Zenbu Media

Experience true freedom. Vote. www.HeadCount.org

HAPPY DIAMOND BIRTHDAY QUINCY



**Robert Thorne and Greg Redlitz
congratulate their new partner Quincy Jones
on this milestone**

**THE
ROBERT
THORNE
COMPANY**

*Quincy Jones Enterprises
is a partnership of
Quincy Jones Productions and
The Robert Thorne Company*

**QUINCY JONES
ENTERPRISES**



A LITTLE ENGLISH
After Scandal, Christian singer returns



ELBOW CONNECTED
U.K. alt-rock act drops major-label debut



UNSIGNED HEAT
Eclectic R&B talent rocks Barnes & Noble



A CLASS ACT
The Monk Institute jump-starts jazz



RADIO RASCALS
Top country charters release new single

62

62

63

64

66

MUSIC

R&B BY GAIL MITCHELL

GROWN AND 'SEXY'

Ray J Furthering Crossover Ambitions With New Disc

Having added another crossover hit to his belt, Ray J declares he's ready to move beyond the playoffs.

"I tend to start off good and make it to the playoffs," he says in the midst of a 3-week-old media tour promoting his fourth album, "All I Feel" (April 8, Knockout Entertainment/DEJA34/Koch). "But I want to reach the championship level and get that ring. I want to drop at least two hits off each album."

It's been three years since Ray J surprised many with the success of "One Wish." In fact, one radio person quipped beforehand that "Ray J couldn't buy a hit" (Billboard, Dec. 3, 2005). However, "One Wish" charged to No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 11 on the Billboard Hot 100.

Repeating that trajectory, Ray J is riding high again. "Sexy Can I," featuring Yung Berg, stands at No. 13 on Hot R&B/Hip-Hop Songs and No. 7 on the Hot 100. The forthcoming album is the second release under the Knockout Entertainment banner, an indie label headed by CEO Ray J and president Sonja Norwood—Ray J's manager and mom.

Formerly distributed through Sanctuary Entertainment, Knockout is now affiliated with DEJA34 (established by basketball's Shaquille O'Neal and producer Money Mark) and Koch Records. Ray J was brought to Koch president Alan Grunblatt's attention when DJ Kay Slay—also part of the Koch family along with DEJA34—called and asked if the label was interested in working with the artist.

"We'd been wanting to expand into R&B but we were apprehensive," Grunblatt says. "R&B is very different from rap—we're still a street label and will always be a street label. But Ray J is more a Jim Jones than your typical R&B artist. He has an incredible amount of swagger."

To help bring out that swagger on "All I Feel," Ray J reunited with producer Rodney Jerkins, the guiding force behind "One Wish," and longtime colleague Detail. In addition to Yung Berg (also part of the Koch family through the former's deal with Epic), the guest lineup features Snoop Dogg, the Game and Lil Wayne.

"I just went back into studio and wrote about my life and how I feel at this point," Ray J says. "I wanted to do a feel-good springtime/summer jam that would have everybody up. I'd also worked with Yung Berg before and knew his 'Sexy Lady' single did well. I thought he would enhance the magic and help us connect again with this sexy movement."

And the video for "Sexy Can I"—which at deadline had logged more than 1.1 million views on YouTube—does just that. With a mansion as the backdrop, director R. Malcolm Jones (Mario, Chris Brown/Lil' Mama) shows Ray J and Yung Berg schmoozing with



an array of scantily clad young women.

As first reported by Billboard last week, the clip is helping launch GET Interactive's proprietary technology, which allows those viewing online or on a mobile phone to browse through still images and shop for products tagged with a GET Shop Spot.

An unabashed Ray J says, "We wanted to keep it grown and sexy; we didn't want to candy coat it. It was, 'Let me get my camera and have some fun'—but not like that," he says with a laugh, alluding to his well-publicized video encounter with reality TV star Kim Kardashian. "It was about being more commercial; showing a positive side with a little edge to it."

To complement the promotional tour, which has already hit the West and East Coasts and south to Georgia and South Carolina, Ray J is slated to appear on the major late-night TV shows and do a se-

ries of interviews with major TV entertainment news outlets during the first two weeks of the album's release. He will also appear on "The Tyra Banks Show" and perform on "Showtime at the Apollo."

A second single, the Jerkins-produced title track, is already in the wings. But there's still more in store for "Sexy Can I."

"We're looking to have a No. 1 multiformat record," Grunblatt says. "R&B, pop, rhythm crossover; we're working this record in conjunction with Epic to help us on the pop side."

Ray J, for one, is ready. "I believe in being independent. When I was with Atlantic [for 2001's "Wait a Minute" with Lil' Kim, which peaked at No. 8 on the R&B/hip-hop chart], I had to prove to them it was a hot song. I learned it takes hard work to reach the fans. Now I'm proud to be with hungry people working to make things happen."

LATEST BUZZ

>>>PAULA'S DANCE PARTY

After relaunching her music career with an appearance on fellow "American Idol" judge Randy Jackson's new release, Paula Abdul is getting busy on her first new album since 1995's "Head Over Heels." The currently untitled project will include remixes of her best-known hits, plus a host of new songs. In addition, Abdul tells Billboard that Paul Oakenfold and Akon are preparing remixes of "Dance Like There's No Tomorrow," her contribution to Jackson's album.

>>>A WHITNEY X-MAS

Whitney Houston's first album of original material since 2002 will be out this year, according to BMG Label Group chairman/CEO Clive Davis. Speaking March 6 during Billboard's Music & Money Symposium in New York, Davis said four songs have been completed for the project, and four more will be put to tape later this month. "We're on track for a holiday release," he said. "We're not going to compromise who she is to fit into today's hip-hop radio market." The album has not yet been named.

>>>RUBIK'S CUBE

Ice Cube is putting the finishing touches on his new album, "Raw Footage," the second to be released via his independent imprint, Lench Mob Records. The project includes guest appearances from Musiq, Nas, Scarface and WC. Ice Cube also collaborated with producers Maestro, Fred Wreck, Teak "Da Beatsmith" Underdue and Dee Underdue.

>>>BEWARE OF THE SNAKE

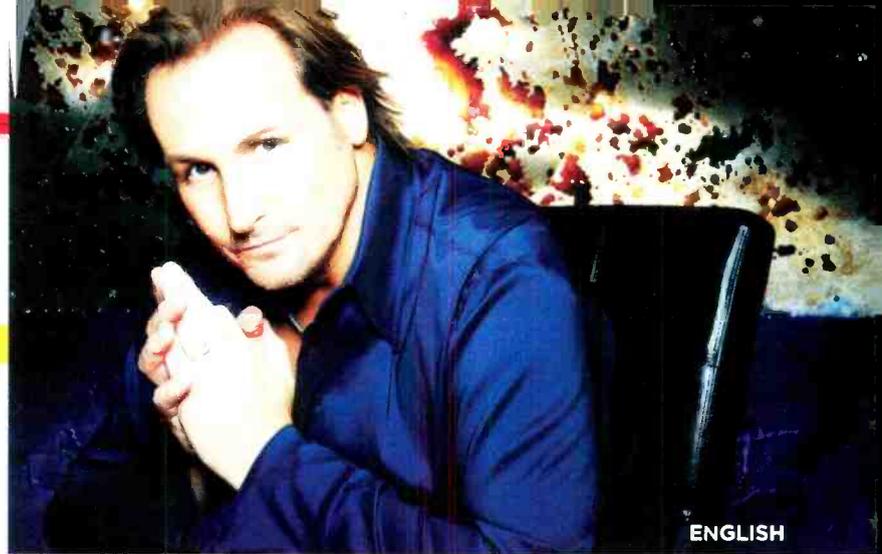
After a decade-plus gap between studio albums, Whitesnake makes its SPV debut with "Good to Be Bad," due April 22. "The album contains all the elements that I enjoy about Whitesnake," frontman David Coverdale told Billboard.com.

Reported by Antony Bruno, Jonathan Cohen, Hillary Crosley and Greg Prato.

6 QUESTIONS

with MICHAEL ENGLISH

by DEBORAH EVANS PRICE



ENGLISH

Few artists in Christian music have had a more checkered career than Michael English. After early stints with Southern gospel groups and Bill Gaither's famed Gaither Vocal Band, he embarked on a hugely successful solo career in the 1990s. But after winning five Dove Awards in 1994, it became public that English, who was married, had an affair with another married Christian artist. His label dropped him and Christian radio and retail banned him. His career screeched to a halt, and his personal life spiraled out of control. In the decade that followed, English battled substance abuse and was arrested on drug-related charges, but his life is now back on track. The artist just released a new album, "The Prodigal Comes Home," via Curb.

1 This is your first studio album since 2000. Why has it been so long?

The honest reason is I didn't want to do another record and [have] something else happen in Michael English's life that was negative. I did the "Heaven to Earth" CD and the day it came out, I was in rehab with drug addiction. I'm tired of disappointing God. I'm tired of disappointing my fans, friends and family and everyone around me.

2 At your lowest point, what happened? How did you bounce back?

It got to a place where I was basically homeless. I didn't have any money anymore. I had exhausted every avenue trying to support the drug habit that I had.

I was selling anything and everything that I could find that was worth anything on eBay. I didn't have a voice. I couldn't even sing anymore. I lost my reputation, my life, my family, my finances, my home and my voice, so I had nothing. I felt like I couldn't be a Christian unless I was a Christian singer and it was over for me. But God let me know you don't have to have a pretty voice for God to love you.

3 When you first signed with Curb in the mid-'90s you said your intent was to leave Christian music and go into the pop field. What happened?

I did one pop CD and it had success. In 1996, I had the most-added song in

adult contemporary with "Your Love Amazes Me." But it was just unfulfilling. I was born and bred to sing a gospel song and it's like going from meat and potatoes to, like, raw vegetables to me. Singing a Christian song, whether you're living it or not, to me, it was my only way of staying close to God.

4 What did you want to say to your audience with this record?

I was a lot more involved than the other CDs as far as making sure these songs were absolutely perfect for me. The lyrics mean more to me today than before. I want to reach out to give hope to people. I want to give hope to the hopeless because I've been hopeless and there's not a worse hole to be in. I want to let the world know that there's not a hole deep enough that God can't still be there for you.

5 With such titles as "Don't Think I'm Not Thankful" and "Feels Like

Redemption," these songs sound as though they were written specifically for you. How did you find them?

[Producer] Mark Miller was really instrumental in finding these songs. We go to the same church and our pastor brought us together. Mark knew my story. He knew my heart and he went out and found most of these songs from all these writers that he knew. I don't even know if he said, "These are for Michael English," or if they just came in. It does definitely sound like something that I would have written for this record, for sure.

6 You're back with Norman Miller of Proper Management, who handled your career during the early '90s, and you've returned to Christian music. Does it feel like things have come full circle?

It does, and one of the first things I told Norman [was], "I want to look to the future and not think too much about the past... so let's go and finish what we started."

GLOBAL PULSE

EDITED BY TOM FERGUSON



ELBOW

>>>GAINING MORE ELBOW ROOM

U.K. alt-rock act Elbow may no longer be on an indie imprint, but the band asserted its independence while recording the first album for its new label home.

"The Seldom Seen Kid" will be released March 17 in the United Kingdom by Fiction/Polydor with a U.S. release scheduled for April 22 through Geffen. The band's first three albums appeared on V2.

The new album is self-produced and -mixed, label managing director Jim Chancellor says. "I kept popping up to the studio to check out what was happening," he says, "but it was obvious they didn't need any help."

Chancellor reckons the band has "finally got all the bits of the puzzle" together on the new set. "I've always loved them but felt there was something missing on their albums. This one has songs that will cut through to a bigger audience."

Eggy lead U.K. single "Grounds for Divorce"—re-

leased March 10—was carefully selected to reintroduce the band, Chancellor says. "We've got a killer single in 'One Day Like This' but wanted to pitch them back into the cooler media areas first," he says.

Elbow starts a seven-date U.K. tour booked through Helter Skelter April 4, ahead of nine North American shows (April 26-May 9) through William Morris Agency. Summer European festival dates will precede another U.K. trek in the fall. Elbow's publishing is by Salvation Music. —Steve Adams

>>>ALMOST GROWN

Sony BMG France is keen to show the French public that former child star Priscilla has grown up. Now 18, the pop vocalist started her career when she was 11 and has sold more than 360,000 albums and 1.5 million singles, according to Sony BMG. Her fifth album, "Casse Comme du Verre," was released Dec. 10, 2007, in France; Sony BMG says it has shipped more than 30,000 copies to date.

But the real communication plan has just begun, with the broadcast on national channel France 2 of "Chante!," a musical drama series co-produced by Sony BMG with Télé Image Kids and AT-Production, in which Priscilla stars as an 18-year-old girl at a music school who nurtures hopes of becoming a star.

Sony BMG France communication director Nathalie Vivier initiated the project, designed as a way of reintroducing Priscilla as a female singer in her late teens. "We needed to build Priscilla an image relative to her age," Vivier says.

Priscilla performs songs from the album, includ-

ing "Chante!" and the title track, during the 26-episode series of weekly half-hour shows that runs through June. A second series, which Vivier says will introduce more Sony BMG acts into the cast alongside Priscilla, has already been commissioned.

—Aymeric Pichevin

>>>SPANISH STROLL

What do you get if you cross a Chinese guitarist with Spanish repertoire and a Welsh composer? The answer lies in critically acclaimed Beijing-born, London-based classical guitarist Xuefei Yang's second EMI Classics album, "40 Degrees North," which will arrive April 7 in the United Kingdom and elsewhere later in the year.

"I was born just after the end of the Cultural Revolution when Western music and instruments were banned," 31-year-old Yang says. The artist, who studied classical guitar at London's Royal Academy of Music, recounts that her life was transformed after hearing British classical musician John Williams playing Spanish guitar on the radio. "In Spain, the guitar repertoire is rich. In China there is very little," she says. "I have a dream to contribute something back to the musical community by helping create a Chinese guitar repertoire."

The new disc includes Yang-arranged Spanish works by Isaac Albéniz and Enrique Granados plus four compositions, based on Chinese themes, by Welsh guitarist/composer Stephen Goss.

Yang released her first album, "Romance de Amor," in 2006 through EMI Classics. A regular on international concert stages, she is due to perform recitals this year in Germany, the United States, Spain, Portugal and the United Kingdom. —Hazel Davis

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS by Katie Hasty

>>>EDREYS

Contact: Andre Howard, manager, andre@mediamusicinc.com
Buffalo, N.Y., isn't exactly a music mecca, but that hasn't fazed rapper Edreys: He's a main attraction unto himself. He's worked as a producer and lyricist, solo and with groups like Soulive and Raw Intel. In fact, the latter was signed to Elektra earlier this decade and had four tracks featured on videogame "ESPN NFL 2K5." In 2002, Velour Records released a 12-inch from his previous group MEKA 54, produced by Soulive drummer Alan Evans. Edreys manned the decks for tracks featured in "Farce of the Penguin," HBO's "Unscripted" and Lifetime movie "Officer Down."

His forthcoming record, tentatively titled "Good Morning, Amy," however, will be his first solo album. "Every Sunday morning at 7 o'clock, my boys Brian Anderson, TIX and I would powwow at this joint called Amy's Place. It's a place where we think of how to take the music to the next level," says the artist, who was born Edreys Wajed.

The set's first official single, "I Like It," has been picked up for digital distribution by the Orchard and will be featured on the Yahoo Music Hit List for five weeks starting March 21, with a video to match.

Additionally, Edreys is trying to make a play as an active live performer. He's opened for the likes of Craig David, Ghostface Killah, Slum Village and Premiere, and will try to earn himself a crossover crowd with select dates on the Vans Warped tour this summer.

"I write digestible music, stuff that's good for any different crowd. I'm not trying to make the club hit or the jewelry song or the song about ho's. I don't use profanity and I don't

talk about guns or murder unless I'm reflecting a story," he says. "People seem to identify hip-hop as all these things, but I'm out to make universal music. It's intended for everyone." He also plans to move to New York City once a plan for rolling out his album has been established.

When he hasn't been busy with music, Edreys has established himself as a graphic artist and painter. He set up Gallery 51 in Buffalo a few years ago, featuring high-end stationery and his own prints, plus works by other local artists. He's also been an active contributor to the Albright-Knox Gallery for contemporary art and is trying to secure a sponsorship for his music from Sakura art supplies.

—Katie Hasty

>>>CASEY STRATTON

Contact: Anne Attalla, manager, 917-714-1995

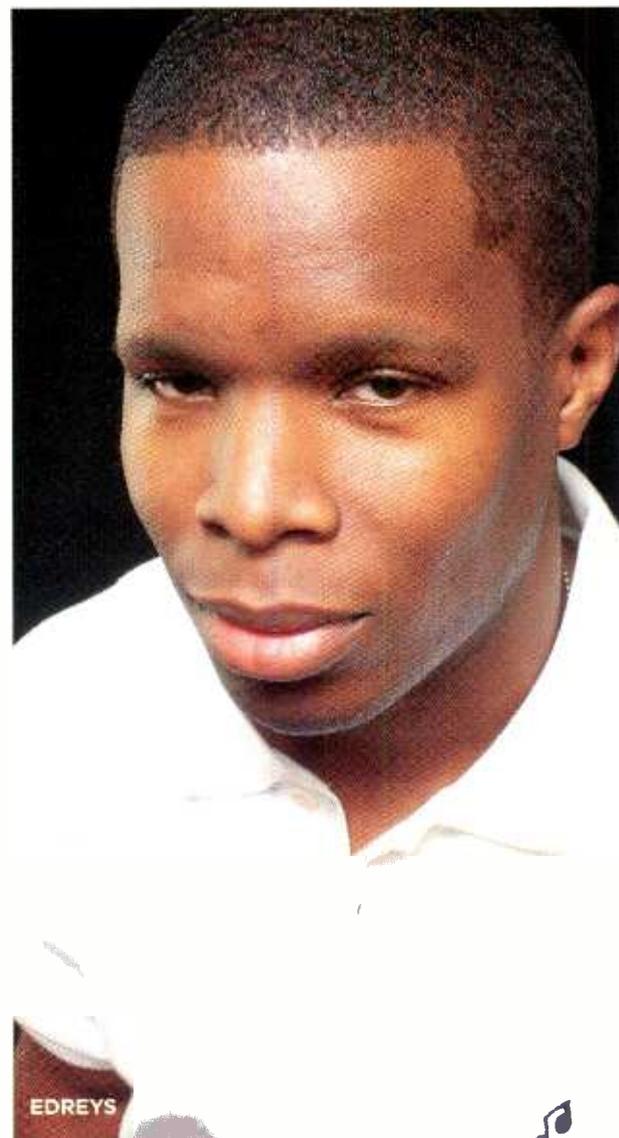
Casey Stratton tasted major-label success when "Standing at the Edge" (Sony Classical) debuted in 2004, earning praise in this very magazine. The set has gone on to sell 9,000 copies in the United States, according to Nielsen SoundScan. The edgy, alternative pop artist with the soaring voice felt the record wasn't supported in the wake of the Sony-BMG merger and requested release from his contract.

Since then, Stratton has embraced the independent route. The pianist wrote, performed every instrument, produced and mixed subsequent albums "Divide" (2005), "The Crossing" (2007) and, just last month, "Orbit," which was self-released on his Sleeping Pill Music label. Combined with what's been registered with SoundScan, he's moved 1,500 units on his own. He's developing his audience (which includes fans in Australia, the United Kingdom and Germany) through the Internet, word-of-mouth and touring.

Stratton will embark on a self-financed nationwide trek of clubs (most likely in late April) in such major markets as New York, Boston and Detroit. "Orbit" is available digitally through Stratton's Web site and for a limited time its purchase will act as a pre-order of the physical CD that will also arrive in spring.

"Most of my audience is comprised of people who are willing to really look inside themselves and be honest about how they feel or who they are," Stratton says. "Many people I meet or get e-mails from have been through some dark times, and they connect to my music because of that. I tend to explore those darker places most of the time. It's my particular niche, and I'm comfortable with that."

—Christa Titus



EDREYS



HADAR

>>>PETER HADAR

Contact: Shayna Miller, PR, shayna@spotlightgrooves.com
Everything comes full circle. Just ask R&B/soul singer Peter Hadar.

Though born into a performance-minded family (his father was a singer and an actor) and blessed with musical talents as well, a young Hadar initially decided to pursue a career in fashion. It wasn't until he was fired from his last gig, one of many fashion-related jobs he'd held in a span of 10 years, that he realized it was time to make some alterations. As a result, the New Jersey-bred artist (now a Harlem resident) ditched his cut-and-sew dreams and set out for the music scene.

In 2006, after reaching out to some local producer friends, Hadar released his first album, "Memories of the Heart," via his own Cool Weirdo Music/HustleMode label. Later that year, he landed his first major performance opening up for Musiq

Soulchild at New York's S.O.B.'s. Since then, Hadar has worked or performed with the likes of ?uestlove, Bilal, Raheem DeVaughn, Mos Def, Dwele, Chrisette Michele and Joe.

Now, Hadar is prepping the May release of his sophomore set, "Fresh Attire." "The album is an infusion of electric intercourse. It's vibe-out music, but sexy at the same time," he says. The first single is "Painted," produced by Afta-1; other engineers include Mike Tenato and Montique Willis.

In addition, he's featured on the Barnes & Noble exclusive compilation "Souvenirs," on which he covers "Lean on Me." He will also embark on a 10-city trek in June in North America, followed by a European tour.

"I was unsuccessful in the fashion industry, was bored and tired of losing jobs, so I thought I had to find something else," he says. "But now, I truly can't complain."

—Mariel Concepcion



A Monk student gives instruction in Panama.



A student poses with DANILO PEREZ, right.



Monk students perform at the Panama Jazz Festival.

JAZZ BY LARRY BLUMENFELD

Bridging A Gulf

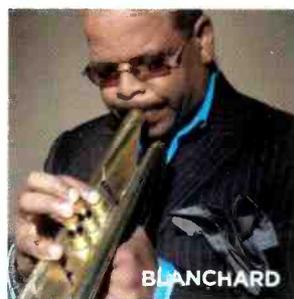
The Monk Institute Extends Jazz Education From New Orleans To Panama

Daniilo Perez stood before a blackboard at Loyola University in New Orleans last November. As a visiting instructor for the Thelonious Monk Institute of Jazz Performance, the pianist addressed seven masters students. He implored them to search within themselves, not just as musicians but as people. It is the same challenge laid down, he said, by the legendary musicians he has played with: most recently, saxophonist Wayne Shorter.

Scrawled on the blackboard were complex diagrams of Afro-Caribbean rhythms: Perez was also drawing these students outward, into his world. Little did they know how far that process would extend. In January, the Monk students participated as both performers and guest instructors in the Panama Jazz Festival, which Perez founded five years ago in his native land.

It was the latest stop in a journey of transformation for these seven musicians that began last fall, when the Monk Institute's masters program relocated to New Orleans from its previous home at the University of Southern California

in Los Angeles. At an announcement of the move last April, trumpeter Terence Blanchard, the program's artistic director, invited the students to his native city—to an environment that has nurtured so many important jazz musicians, now a city in need. Blanchard's recent Blue Note album, "A Tale of God's Will (A Requiem for Katrina)"—which recently won a Grammy Award for best large jazz ensemble album—represented a personal healing in the wake of Hurricane Katrina. And the Monk Institute initiative, he said, was a more communal, perhaps more important offering.



"I thought long and hard about what to do after Katrina," Blanchard said at an opening celebration, "and education seemed the key."

Other than guitarist Davy Mooney, a New Orleans native, the Monk masters students hail from across the United States and beyond: Carmichael, Calif. (trumpeter Gordon Au); Kansas City, Mo. (bassist Joe Johnson); Long Island,

that has nevertheless long been a breeding ground for jazz musicians.

Along the way, the seven musicians have formed a tightly knit ensemble; they've written a steady stream of new compositions performed during semi-regular gigs at such

'I thought long and hard about what to do after Katrina, and education seemed the key.'

—TERENCE BLANCHARD

N.Y. (saxophonist Jake Sasslow); Denver (drummer Colin Stranahan); and San Diego (vocalist Johnaye Kendrick). Pianist Vadim Neselovskyi was born in Odessa, Ukraine.

For the past six months, they've soaked up instruction from Blanchard and other world-class visiting artists, including saxophonist Benny Golson and bassist Ron Carter. They've offered it, too, fanning out as teachers in New Orleans schools, helping to support a troubled education system

dencia for the closing concert of Perez's festival. Yet more satisfying than the applause, more thrilling than even a chance to hang out at the home of salsa/film star Ruben Blades, Panama's Minister of Tourism, was the experience of teaching music in Panama. Perez describes the event he founded as "an educational and cultural convention, as opposed to a traditional jazz festival." Like Blanchard in New Orleans, Perez thinks that jazz education is the greatest gift he can offer his birthplace. "I'm concerned that the economic boom in my country doesn't really translate to education," he says. "To give Panama stability and balance, we need to focus more on culture."

Perez knew the experience of teaching a wide range of musicians in Panama—some natives, some who had traveled from throughout South and Central America—would be invigorating. "They have been chosen for the best education in the world," he says of the Monk students. "Now, they go to a place where students are craving information. That passion is sometimes easy to forget."

"It was interesting to compare with clinics I've seen in Europe," Neselovskyi says, "where often clinicians have to wait for questions in complete silence for few minutes." Au recalls the seemingly endless stream of trumpeters arriving at the clinic he taught. "They drank up every bit of the festival like it was their last chance," he says. "For most of them, actually, the festival really is a once-in-a-year experience, since most don't have any music program, much less jazz music, at their schools."

"A horn player would solo, sit down, and then another would take his place," Mooney adds. "And this would have gone on all day, I think, if we hadn't run out of time."

During his inaugural speech last year, Blanchard said that jazz education depends upon "an old African culture of how information is passed on from generation to generation." He described how Herbie Hancock and Wayne Shorter, both central figures in the Monk program, had passed such things on to him. "I pass that on to these students," he said. "And they pass it on to younger students." In two distinct points along the Diaspora of which that oral tradition speaks—New Orleans and Panama City—the process seemed intact, and it made for good music.

THE BILLBOARD REVIEWS

ALBUMS

POP

DANITY KANE

Welcome to the Dollhouse

Producers: various

Bad Boy

Release Date: March 18

On a recent episode of MTV reality show "Making the Band 4," the women of Danity Kane expressed the desire to have more dance tunes and less slow jams on their sophomore set. Apparently, label head Sean "Diddy" Combs granted their wish. Unlike the quintet's self-titled debut, which took a slightly more hip-hop soul approach, "Welcome to the Dollhouse" features more mid- and up-tempo pop tracks produced by the likes of Danjahandz, Bryan-Michael Cox and Mario Winans. On the Missy Elliott-assisted "Bad Girl," the group croons about its seductive ways over heavy drums, while the bass-laden "Sucka for Love" finds it confessing to being "addicted to kissing and hugging/touching and rubbing." Elsewhere, the piano-based "Key to My Heart," about the fear of losing a loved one, and "Is Anybody Listening" continue to demonstrate the ladies' R&B roots.—MC

DEVOTCHKA

A Mad and Faithful Telling

Producer: Devotchka

Anti-

Release Date: March 18

Denver-based Devotchka delivers another batch of aching, spacious and histrionic tunes on "A Mad and Faithful Telling." Still included are sweeping strings and frontman Nick Urata's dusty, quivering narration, taking the ever-crescending melodies through alternating universes of international influence, from mariachi to the Balkans. A good example of this is "Transliterator," a hypnotically circular song that has repeating layers of horns and synths underlying Urata's croon. "Basso Profundo" kicks things off with a Quixotic song and beat construction, while "Comrade Z" is sweet but upbeat, arranged with an obvious amount of care. If you've

missed out on Devotchka's own music or its contributions to "Little Miss Sunshine," it's about time you tried to dance—or drink or cry—along to its tunes.—KH

ROCK

SHAWN MULLINS

honeydew

Producer: Shawn Mullins

Vanguard

Release Date: March 11

The careworn ambience of Shawn Mullins' 11th studio album comes honestly. Since 2006's "9th Ward Pickin' Parlor," the Georgia-born troubadour lost his mother and had his favorite guitar and songwriting computer stolen in a home burglary. And his dog died. But while "honeydew" has its share of laments, they're not necessarily Mullins'. As on his previous releases the singer/songwriter creates a series of vividly drawn, three-dimensional characters and puts the weight of the world on them, usually with a Southern accent and a gripping affect that sucks the listener deeply into their stories. There's rustic roots imagery of "See That Train," where the ghosts of Johnny Cash and Elmore James tap their feet in unison, and the rich, swelling sound of the Band on "All in My Head." "Song of the Self (Chapter

Yael Naim

Yael Naim

Producers: Yael Naim, David

Donatien

Tot Ou Tard/Atlantic

Release Date: March 18

Apple scores again with its latest choice for sweet-voiced female ad singer. The airy vocals behind those MacBook Air promos are a French-Israeli import whose spare coffee shop of a U.S. debut feels pleasingly Euro, while maintaining enough spunk to pull off a Britney Spears cover and appeal to the Norah Jones/Sia set. "Yael Naim" is simple, lilting and lovely. Whisper-thin ballad "Lachlom" is near-perfect as such things go, and the same goes for the twinkling "Far Far" ("How can you stay outside, there's a beautiful mess inside"), while Naim's cover of "Toxic" is a surprisingly fun trinket that carves a melodic core out of the original's sculpted pop shell. Come for "New Soul," stay for the full meal.—JV



2) is the kind of solo performance that evokes a mid-week sunset.—GG

THE HUSH SOUND

Goodbye Blues

Producer: Kevin Augunas

Decaydance/Fueled by

Ramen

Release Date: March 18

On the Hush Sound's third album, Greta Salpeter shows off a voice fit for Broadway and some piano skills worthy of a recital. But her band keeps things light and fast, letting Salpeter's piano keep pace with peppy, power-pop guitar riffs. Check the brief, tap-

dance-like breakdown of "Honey" or the almost ragtime bounce of "Love You Much Better." There's a bit of cabaret swing to "The Boys Are Too Refined," and Salpeter brings a dash of lounge-singer blues to her vocals on "That's Okay." Indeed, "Goodbye Blues" goes down easy, and much of the credit belongs to the Chicago-based band's ability to dive in and out of musical eras, trying on styles like accessories to a party.—TM

THE KILLS

Midnight Boom

Producer: the Kills

Domino

Release Date: March 18

"I'm bored of cheap and cheerful," Alison "VV" Mosshart sings on the Kills' third album—as if cheap and cheerful have ever been part of the Anglo-British duo's MO. "Midnight Boom" travels the same darkly kinky and sexually tense terrain as its predecessors, with Mosshart and platonic partner Jamie Hince teasing listeners with what sure sound like lascivious exchanges and duets. This time, however, the Kills have found a new kind of beat. Inspired by a documentary about the rhythmic playground patter in America during the '60s, most of the dozen songs on "Midnight Boom" are driven more by looped beats. As a result, the melodies on such tracks as

"Getting Down," "Cheap and Cheerful" and the hand-clapping "Sour Cherry" are framed with spare urgency, while "U.R.A. Fever" and "Alphabet Pony" boast an urban, nearly hip-hop ambience.—GG

BLACK TIDE

Light From Above

Producer: Johnny K

Interscope

Release Date: March 18

Much like next-gen thrash peer Trivium, Black Tide is impressing headbangers many years its senior thanks to an accomplished style of classic hard rock with a modern twist. The band gives its dual-guitar, beat-pumping all on "Shockwave" and "Enterprise"; its youth is only revealed with titles like "Warriors of Time"—replete with "woah oh oh ohs"—and "Live Fast Die Young." That doesn't stop Black Tide from making it plain that it's after some hot lovin' on the masculine plea "Let Me" or from including a cover of Metallica's "Hit the Lights." Few can truly replicate the mighty M, but Black Tide does kick it hard and well. The quartet falls into jamming mode on title track "Light From Above," which well-suits its yen for thick

riffs, thumpy bass and determined lyrics.—CLT

WORLD

VARIOUS ARTISTS

Umalali: The Garifuna

Women's Project

Producer: Ivan Duran

Cumbancha/Stonetree

Release Date: March 18

Five years in the works, the Garifuna Women's Project is the brainchild of producer/musician Ivan Duran, a native of Belize. The Garifuna people are the descendants of African slaves who intermarried with Carib and Arawak Indians. They live primarily along the Caribbean coast of Belize, Honduras, Nicaragua and Guatemala. Duran traveled the region, compiling Garifuna songs by collecting women who knew them. The result is an album full of captivating music, artfully embellished by Duran's studio magic. Garifuna women wrote 10 of its 12 tracks. For openers, check out "Ménua," a traditional work song featuring vocals by Chella Torres and Desere Diego, and a great arrangement by Duran that exudes an Afro-Cuban vibe. Silvia Baltazar Rochez sings her self-penned "Barubana Yagian (Take Me Away)," with an inviting lyric and an equally vibrant Afro-pop feel.—PVV

DANIEL LANOIS

Here Is What Is

Producer: Daniel Lanois

Red Floor Records

Release Date: March 18

As a producer more interested in atmospheric sensibilities than technical perfection, Daniel Lanois has masterminded career-defining albums for U2, Bob Dylan and Peter Dinklage, often reinventing their sound by adding layers of mystery and depth. Recorded with jazz drummer Brian Blade and pianist Garth Hudson, Lanois' sixth studio album is an eclectic mix of richly textured rock songs, mellow vibes and hypnotic instrumentals, interspersed with snippets from philosophical conversations with mentor Brian Eno. Ghostly fuzz guitars hover over the title track, and the haunting "Where Will I Be," previously recorded by Emmylou Harris, reveals a soulful songwriter. Though limited in range, Lanois' hushed vocals are pure and soothing on the Dylan-inspired "Not Fighting Anymore," but he seems even more at home in the sublime, wordless waves of his pedal steel guitar ("Bladesteel," "Sacred and Secular").—SP



ROCKO

Self-Made

Producer: Drumma Boi

Def Jam

Release Date: March 18

Last year, Atlanta's Rodney "Rocko"

Hill told Billboard that money was his main incentive when he made the transition from artist development/producer to rapper. Today, riches are predictably a recurrent theme throughout his debut album, which features head-bopping, neck-jerking production from Drumma Boi (Young Jeezy, Yung Joc) throughout. On the guitar-based "This Morning," Rocko daydreams about Ben Franklin's, while on the appropriately titled "Hustlin'," he unabashedly admits his fear of going "back to being broke." The obsession is a bit much on tracks like the drum-heavy "Busy," where he claims to be so occupied making money that he can't even talk or walk. But Rocko comes off less avaricious on a dedication to his mother, "Thugs Need Love Too," with an assist from R&B singer/girlfriend Monica, and on the repentant "Karma," where he most effectively demonstrates his storytelling skills.—MC



THE BILLBOARD REVIEWS

SINGLES

ELECTRONIC

CLARK

Turning Dragon

Producer: Chris Clark
Warp

Release Date: March 18

★ *One never knows* what to expect from Warp electronica purveyor Chris Clark, who seems just as interested in pummeling you with brutal beats one moment as he does floating into an ambient netherworld the next. He does both and then some on "Turning Dragon," which relies less on the time-tested formula of labelmates like Aphex Twin and Squarepusher in favor of a more original bill of fare. The first few songs are like aural Red Bull; "New Year Storm" beams tantalizing bits of melody through crackling electronic drums, while relentless "Volcan Veins" is the kind of futuristic disco Clark nailed on 2006's "Body Riddle." He takes a turn for the ultra-minimal, vaguely industrial on "Gaskarth/Cyrk Dedication," while "Hot May Slides" emotes like a heartbroken robot. The last two tracks cement the split personality: "Beg" is in-your-face club music, while bendy synth leads slowly uncoil on "Penultimate Persian."—JC

CHRISTIAN

JAMIE JAMGOCHIAN

Above the Noise

Producer: Nathan Nockels
Centricity Records

Release Date: Feb. 26

★ This Massachusetts native honed her gifts as a worship leader at a large church in Washington before landing a record deal with Centricity. Her debut disc spawned the hit "Hear My

Worship" and paved the way for this impressive sophomore set. Jamie Jamgochian's voice is a beautiful instrument, and she sounds like she's really leaning into these songs with greater confidence and conviction. "Amaze Me" is an inspiring song with a buoyant melody and one of her most vulnerable lyrics, and "God Unchanging" is a vibrant worship anthem. Though she's a gifted songwriter in her own right, Jamgochian also gathers great material from such writers as Nichole Nordeman, who penned the gorgeous ballad "Heal the Wound." There's a more contemporary flavor and polished pop sound to this album, which perfectly suits Jamgochian's talents.—DEP

GOSPEL

DIONNE WARWICK

Why We Sing

Producers: various
Rhino

Release Date: April 1

▶ While the several nods to a perfectly realized, contemporary gospel sound ("With All Heart," "I'm Going Up," Kirk Franklin's "Why We Sing") come across just fine on Dionne Warwick's latest, it's the down-home, classic Sunday-morning songs that delight without any competition from the multifaceted genre. She shows an unparalleled master's touch on a fervent array of unapologetically seminal gospel ("Old Landmark," "Jesus Loves Me," "Rise, Shine and Give God the Glory"). A stirring celebration from a great talent, still at the top of her form.—GE

POP

JOSH KELLEY

Unfair (3:23)

Producers: Bryan Todd, Smidi

Writer: D. Warren

Publisher: Realsongs/ASCAP
DNK Records

▶ The lead single from Josh Kelley's fourth studio album, "Special Company," marks the first time the singer/songwriter has recorded a cut that wasn't his own. Kelley connected with Diane Warren's "Unfair" by throwing in his signature bluesy vocals with some bouncy guitar funk, making this love song come across as refreshingly upbeat. Kelley also rolls in and out of his falsetto with ease, another appreciable element. Aside from "Unfair," he produced the entire album; future hits abound, including "Masterpiece," "Lift Me Up," "Tidal Wave," "Falling in Love With You" and "Hey Katie."—MM

DUFFY

Mercy (3:40)

Producer: Steve Booker
Writers: Duffy, S. Booker

Publishers: EMI/Universal
Island Def Jam



"Mercy" could just make 2008 a year of "Yeah, yeah, yeah" rather than the negative controversies stirred by '07 heroine Amy Winehouse, whose personal shenanigans continue to distract from her gifts as a songbird. Duffy is indeed another fine example of the vocal muscle coming out of the United Kingdom. While based in London now, the belting blonde's hometown—a coastal community in Wales—was a far cry from commercial influence, so her sweet vocals conjure a keen '60s throwback. Combined with foot-tapping production, "Mercy"—already top of the pops across Europe—has the punch to conquer the globe. This promising launch single comes from "Rockferry," due May 13.—MM

ROCK

LINKIN PARK

Given Up (3:09)

Producers: Rick Rubin, Mike Shinoda

Writer: Linkin Park

Publishers: various
Warner Bros.

▶ Linkin Park liked the bare-bones, briskly hand-clapping parameters of latest

RASCAL FLATTS

Every Day (4:14)

Producers: Dann Huff, Rascal Flatts

Writers: J. Steele, A. Moreno

Publishers: Jeffrey Steele/BPI/My Own Parade, BMI
Lyric Street

Rascal Flatts, which has charted at country with more hits than any other group this decade, ramps up the third single from "Still Feels Good," a heartfelt power ballad ambiguous enough to hold meaning for family, a lover or friend. "Every Day" is a shout-out to those who anchor our lives: "Sometimes the place I go is so deep and dark and desperate, I don't know how every day you save my life." This song is timeless pop/rock crossover, and though it offers signature Flatts country harmonies, it's one of those compositions any act would fight to land on its record. Gary LeVox's emotionally engaging lead vocals and a dramatic guitar break ensure "Every Day" will maintain Flatts' lofty chart heights.—MM



radio hit "Bleed It Out" enough to follow with a similar track. The seltzer-crisp intro of "Given Up" snaps at you and insists on attention, then clears the way for Dave "Phoenix" Farrell's trembling bass. An unexpected breakdown at the bridge lightly flirts with death metal—we've never heard Linkin's guitars down-tune this low or Chester Bennington hold a raspy squall that long. Quick, clean fun.—CLT

THE CLIKS

My Heroes (3:06)

Producer: Moe Berg

Writers: L. Silveira, the Cliks

Publishers: Tommy Baby/
Cliks

Tommy Boy/Silver

★ "My Heroes," the latest dispatch from the Cliks' major-label debut, "Snakehouse," does everything a solid mainstream rock track should: The quartet lays throaty, snarling vocals over crunchy power chords, floor-rumbling bass and full-bodied drums, while ensuring a habit-forming chorus hook is big enough for arenas and credible enough for headbanging. Even so, the Cliks haven't had breakout success at rock radio and expose the format's disappointing double-standard: Three women and one transgendered male are responsible for this potent ruckus,

and they're not bothering with back-stabbing bitches or other cliché rock topics. A shame if radio sleeps on this one.—SV

TRIPLE A

K.D. LANG

I Dream of Spring (4:02)

Producer: k.d. Lang

Writers: k.d. Lang, D. Piltch

Publishers: Universal/
Pulling Teeth

▶ Lithe ballad "I Dream of Spring" is not only the lead single from k.d. Lang's new "Watershed," but the Canadian singer/songwriter's first non-cover solo single since 2000. It is not, however, a radical departure from the web of pop, country, jazz and rock over which she's been deploying that gorgeous, nuanced voice for decades. A breathy tale of "frozen lovers" and "frightfully cold" beds opens with a pleasantly minimal drum machine beat and a wash of Spanish guitar, building to a swell of lap steel twang (courtesy of Greg Leisz) and overwrought strings, as Lang's big chorus fights for purchase among the instrumentation. It's almost as if Lang the producer overpowers Lang the singer/songwriter. It's a shame, too, because the quiet moments, where she glides across octaves and the guitar melody, are bare and beautiful.—JL



JANET JACKSON

Rock With U (3:57)

Producers: Jermaine Dupri, Eric Stamile

Writers: S. Smith, J. Dupri, E. Stamile

Luv (3:10)

Producer: Rodney Jerkins

Writers: R. Jerkins, D. Emile, T. Yasin, L. Daniels

Publisher: not listed
Island

After relentless servings of humble pie, Janet Jackson at last earned her just desserts as full-length "Discipline" launched atop the Billboard 200 last issue. But where was radio with its support of ingratiating first single "Feedback"? Can you say, "Doink"? Island now takes two admirable steps forward with release of a duo of follow-ups: first, dreamy "Rock With U," a breathy dance ditty in which Jackson conjures her upper register amid cool production ticks and a persistent eight-cylinder beat kicking out hooks. The tad more aggressive "Luv" features persistent synths at the helm, again with a sugary, multilayered harmonic vocal. All said, Jackson delivers a couplet of highly styled signature pop tracks. Now if only radio would remember that listeners like to sing along with songs—there's even a name for it: hit.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Jonathan Cohen, Mariel Concepcion, Gordon Ely, Gary Graff, Katie Hasty, Jessica Letkemann, Todd Martens, Michael Menachem, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel

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.



VOEGELE

TELEVISION BY ANN DONAHUE

IN VOGUE

Kate Voegelé Builds On Her 'One Tree Hill' Exposure

And to think, it all started with Kevin Federline. As part of a subplot on the CW's prime-time teen soap "One Tree Hill," singer/songwriter Kate Voegelé was introduced as "Mia," a backup singer who gets her big break when Federline's character washes out.

Voegelé performed a new song in each of the six episodes she appeared in—and the viewers responded. ("One Tree Hill" averages 3 million viewers each airing.) According to Nielsen SoundScan, Voegelé's album "Don't Look Away" has sold 67,000 copies, and a whopping 53% of that—35,000 copies—were sold as digital albums. In addition, she's amassed 186,000 track downloads.

"Last summer my manager called and said there was a casting call for a female musician on 'One Tree Hill' and asked if I knew the show," Voegelé says. "And obviously I knew it, but I'm not an actress. I gave it a shot anyway, and it was great. It's a lot like being in the studio as a musician—they do a lot of different takes from different angles, just like in the studio you do a lot of different takes and you piece together what you like."

One of the songs performed on the show, "Only Fooling Myself," has been designated as the lead single from "Don't Look Away," and Voegelé will film a video in the coming weeks under the direction of Phil Griffin, who previously worked with Amy Winehouse and LeAnn Rimes.

But now that her "One Tree Hill" tour of duty has come to a close, can Voegelé continue to build upon her popularity without that weekly TV platform?

Without a doubt, MySpace Records GM J Scavo says, noting that the label has a deal with Interscope and that its promotional might can now influence Voegelé's career.

"If she had a break like this, we really wanted to capitalize on it," Scavo says. "With 'One Tree Hill,' we wanted to know what the conversion rate would be—what it meant in terms of getting a real, physical human in a club. On her headlining tour she sold out a large percentage of the nights... Interscope can now take the reins in a lot of ways to get Kate further along in her trajectory."

After finishing a string of headlining dates in March, Voegelé will start a monthlong U.S. tour with Hanson in April.

"I'm focusing on performing, but I'm having so many cool experiences right now that I can't not be inspired to write," she says. "I write a lot of songs on planes."

Writer-Turned-Artist Garrett Gets A Grip

Sean Garrett already sports one nickname for his hit-writing prowess: "the Pen." But he hopes his debut as an artist will leave music fans hailing him as "Turbo 919." That's the title of his first album, due May 27 from Bet I Penned It Music/Interscope.

"James Bond's alter ego may be 007, but mine is 'Turbo 919,'" says Porsche aficionado Garrett, who signed his first label deal as an artist when he was 15. (However, the album wasn't released.) "Bond represents danger, sexiness, fun, romance, living on the edge—a poised gentleman who's smart but no pushover. That fits a lot into my persona: a black James Bond who's from the streets but also carries an international vibe."

Currently striking a vibe with U.S. listeners is lead single "Grippin'" featuring Ludacris (which moves 88-67 on Billboard's Hot R&B/Hip-Hop Songs chart this week). Soon to be complemented by a Hype Williams-directed video, the single is an easy-grooving ode to having fun in bed.



GARRETT

"It's not overt, not explicit," Garrett says. "It's just a fun record about something we've all experienced at some point. With this album, I just wanted to take it back to those days when albums were fun, had a concept, a title track, creative interludes."

Garrett's album is also highlighted by "One Day," an acoustic piano song about marriage. Additional collaborators and guests include Rodney Jerkins, Akon, the Neptunes and Lil' Wayne.

Acknowledging that the transition from songwriter/producer to artist can be bumpy, Interscope urban marketing head Chris Clancy is planning a series of Garrett-hosted, major-market studio listening sessions to build further awareness of the project.

"The reality is most people will be suspicious," he says. "But Sean is an incredible songwriter who knows good music and knows the public. He knows what he's doing."

—Gail Mitchell

SECULAR MEETS SACRED

Divino's Hit Bridges Formats And Climbs Latin Chart

God sings a duet with an everyday singer, and the Latin urban and Latin Christian worlds collide, in "Me Arrodillo Ante Ti" ("I Kneel Before You"), by Divino Featuring Abraham.

With heavy spins in Puerto Rico alone, the song jumps 11 places this week to No. 32 on Billboard's Hot Latin Songs chart. The single is from "La Iglesia de la Calle" ("The Church of the Street"), a concept album released last fall on Luar/Machete that pairs secular and religious artists on reggaetón and hip-hop tracks.

Pop and urban stations alike have

picked up the song, a pop ballad produced by Echo and co-written by frequent reggaetón collaborator Divino and Puerto Rico-based Christian artist Abraham.

The album was co-produced by Gerardo "Rico Suave" Mejia and Luar

Music president Raul Lopez. A rerelease with new collaborations is set to be worked harder on the mainland this fall, Lopez says.

In Puerto Rico, "there's more churches than McDonald'ses," says Lopez, whose company has devel-

oped such reggaetón acts as Angel & Khriz. "It's a humongous market that we have ignored for years."

Divino (real name: Daniel Velazquez) sings the part of a man declaring his need for God. "It's a song that I did thinking about myself and the people who don't practice religion but do have faith, and who look at the heavens every once in a while and say, 'I'm sorry. I'm here.'"

Divino and Abraham are signed to Luar Music, which is distributed through Machete. Abraham (real name: Abraham Velazquez, no relation to Divino), who sings the part of God, hopes the hit will get those who don't normally listen to Christian music to open their ears.

The song's success so far is proof that "people are not only hearing the message, but they're getting [it]," Abraham says. —Ayala Ben-Yehuda



ABRAHAM, left, and DIVINO

COUNTRY BY KEN TUCKER

Dancing Up The Charts

Teenage Double-Threat Julianne Hough Turns TV Exposure Into Nashville Success

Julianne Hough took the scenic route to Nashville.

Growing up one of five dancing and singing Utah siblings—sometimes nicknamed “the blonde Osmonds”—she moved to London to study performing arts at age 10. Five years later, she returned to Utah, then eventually moved to Los Angeles, where she joined the cast of ABC’s “Dancing With the Stars.”

She has partnered with the show’s last two champions, Apolo Ohno and Helio Castroneves, and this season is paired with TV/radio star Adam Carolla. Meanwhile, her debut Mercury single, the infectious “That Song in My Head” (written by Jim Collins, Wendell Mobley and Tony Martin), has caught the attention of country radio: This week, it jumps 51-43 on Billboard’s Hot Country Songs chart.

Hough landed her deal with Mercury Nashville not long after her digital single “Will You Dance With Me”—a collaboration with veteran producer David Malloy—peaked at No. 8 on iTunes’ country chart last year.

“I’ve always wanted to sing country music,” the 19-year-old says. “I’ve been singing as long as I’ve been dancing and it’s actually a bigger passion of mine.”

Country KMPS Seattle music director Tony Thomas says Hough’s involvement with “Dancing With the Stars” “gives her a great head start in already having built a relationship with a lot of our listeners.”

“In the end it’s going to be about the strength of her music,” Thomas adds. “But we’re pleased with what we’ve heard so far.”

Country WKIS Miami PD Ken Boesen sees benefits in the TV exposure as well. “We’re always looking for ways to pleasantly surprise the audience. Julianne Hough’s music is a fantastic way to marry two things the audience is



HOUGH

into ‘Dancing With the Stars’ and country music.”

Country WSOC Charlotte, N.C., PD D.J. Stout calls Hough’s single “one of the best debut singles I have heard by a female artist in a while.” His audience agrees. “The reaction has been great and it’s still early.”

Stout adds that he’s not a regular viewer of “Dancing” and didn’t know who Hough was. “Being in front of that many people each week is definitely a positive, but if the song wasn’t good I wouldn’t play it,” he says.

After the show’s season ends in May, Hough will head out on the road with Brad Paisley. Hough’s self-titled album is due May 20.

Wise Beyond Their Years

It took nine albums and 20 years, but it looks like veteran Southern California punk band Pennywise might finally have a radio hit. “The Western World,” the first single from its ninth album, “Reason to Believe,” enters the Billboard’s Modern Rock chart at No. 34 this week. It’s Pennywise’s highest chart position and only its third entry here; 1999’s “Alien” peaked at No. 36, while 2001’s “Fuck Authority” topped out at No. 38.

The song benefited from strong initial support at influential alternative station KROQ Los Angeles. “We met with them on Feb. 20 to play three songs, and midway through the second track, [senior VP of programming] Kevin Weatherly yanked the disc out and told the DJ to put it in heavy rotation right away,” MySpace Records GM J. Scavo says. “The phones lit up, and they wound up playing the song back to back.”



The chart coup is sure to attract even more attention to the new album, due March 25 via MySpace Records. The band will offer the entire record for free via its MySpace page for two weeks, the first time the site has offered a full-album download accompanied by a global marketing campaign. In addition, the band will release a physical version of the record to stores and has also produced a limited-edition vinyl double-album, due April 8.

Pennywise’s eight prior records were issued through Epitaph, which is teaming with MySpace records to co-release “Reason to Believe” in Europe and Australia.

The group has already sold out shows in San Diego (March 26) and Los Angeles (March 27), which precede an Australian and Japanese tour in April.

—Cortney Harding

Shawty Lo’s Single Spreads His Story Beyond The South

D4L Records CEO Shawty Lo didn’t really plan on a rap career. In fact, when he put out a mixtape in the Southeast two years ago, he gave it away for free. But a viral clip for a single from that mix wound up picking up spins on Atlanta video shows like “Oomp Camp TV”; meanwhile, a widely viewed documentary DVD spread Shawty Lo’s name and story locally and beyond. And this week, after five months on Billboard’s Hot R&B/Hip-Hop Songs chart, his latest single “Dey Know” sits at No. 8, and at No. 31 on the Billboard Hot 100.

The horn-driven track is drawn from Shawty Lo’s debut album, “Units in the City,” which was released Feb. 26. But it was a 2006 mixtape with DJ Scream, “I’m Da Man,” that set the wheels in motion.

D4L Records, distributed via Asylum Records, pressed 20,000 copies of the mixtape, followed in fall 2007 by DVD “The Raw Report: Shawty Lo—The Real Bankhead Story.” Unlike the mixtape, which was given

away for free, the DVD was sold hand-to-hand on the street and at such regional retailers as Peppermint Music.

Though there aren’t any Nielsen SoundScan figures available for it, Shawty Lo’s manager Johnnie Cabelle says the DVD has sold more than 10,000 copies. “‘The Raw Report’ was the biggest part of his marketing plan,” Cabelle says, “because it shows the real Shawty Lo through his performances, studio recording, the ‘Dey Know’ video and him going through his neighborhood.”

In late 2007, D4L released a follow-up mixtape, “I’m Da Man Part 2.” By December, the “Dey Know” clip was released nationally alongside a radio remix featuring sought-after MCs Ludacris, Young Jeezy and Plies.

Shawty Lo has had national attention before, as part of the group D4L, whose hugely successful “snap” hit “Laffy Taffy” topped the Hot 100 in 2006. But with “Dey Know,” he’s now a successful solo artist in his own right.

“The beat is a mixture of the northern and southern sounds,” Cabelle says. “It’s simple so people can sing the chorus and the lyrics easily.”

Shawty Lo is prepping an official video for his next single, “Dunn Dunn,” which drops in April.

—Hillary Crosley



SHAWTY LO

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

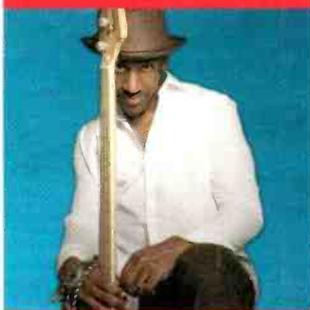


BIG BIRDS

>> The Black Crowes return to the Billboard 200 with their highest-charting album since 1992. "Warpaint," their first studio set in nearly eight years, bows at No. 5 with 46,000. The band hasn't ranked this high since "The Southern Harmony and Musical Companion" hit No. 1 in 1992.

ROCK ON

>> "Ghosts I-IV," Nine Inch Nails' new instrumental album sold exclusively as a download, debuts at No. 3 on Top Digital Albums with 9,000. RED Distribution will physically release the 36-track set April 8.



IT'S MILLER TIME

>> Bassist Marcus Miller nabs his highest debut on the Top Contemporary Jazz chart as "Marcus" enters at No. 4 with nearly 4,000. The figure represents his second-best sales week since Nielsen SoundScan began tracking data in 1991.

CHART BEAT

>> Colbie Caillat's "Bubbly" is the ninth song this millennium to reign over the Adult Contemporary chart for 11 consecutive weeks or more. Just counting songs by solo female artists, "Bubbly" is in fourth place, surpassed only by songs from Celine Dion, Kelly Clarkson and Faith Hill. Think you know what they are? Go to billboard.com/fred to find out for certain.

>> Fred Bronson also reports on Michael McDonald's highest-debuting album in four years, as "Soul Speak" enters the Billboard 200 at No. 12.

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

Billboard

CHARTS

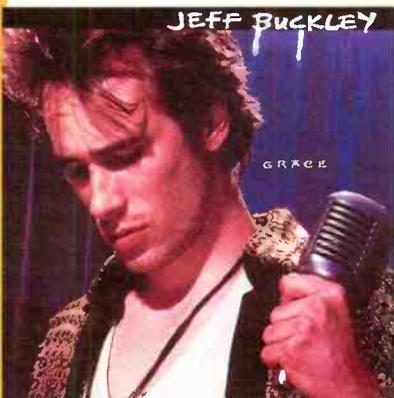


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

'Idol' Fans Sing A Loud 'Hallelujah'

A cover of a song written by a 73-year-old composer and performed by a singer who died more than 10 years ago may not sound like the ingredients of a top-selling download. But when the straw that stirs is "American Idol," throw out the recipes.



Contestant Jason Castro delivered "Hallelujah" on the top-rated Fox juggernaut—not a version reminiscent of the original take by new Rock and Roll Hall of Fame inductee Leonard Cohen, but one that paid homage to second-generation musician Jeff Buckley, who drowned in 1997.

Castro's performance obviously struck a chord with viewers, as Buck-

ley's version tops Hot Digital Songs with 178,000 downloads sold, the largest song spike we've ever seen from an "American Idol" performance.

While "Idol" has created ripples on Top Pop Catalog Albums since the show's early days and on Hot Digital Songs since that list joined these pages, this is by far the biggest impact that an oldie download has pulled from the talent contest.

Five Bon Jovi songs charted last year the week after a themed show, including the band's then-new "(You Want To) Make a Memory," which drew 51,000 that week. The largest of Bon Jovi's four oldies to make that week's chart was "Wanted Dead or Alive," which did 39,000 downloads to rank at No. 20, and until now, that had been the biggest digital week for an "Idol"-juiced oldie.

Even with those five songs splitting the vote, combined sales of all five charting Bon Jovi songs that particular week fell more than 4,000 downloads shy of what Buckley's "Hallelujah" does by itself this issue. All this for a song that never appeared on any Billboard chart when Buckley was alive. The song, previously used on TV drama "The OC," placed one earlier week at No. 42 on Hot Digital

Tracks in May 2004. Due to the age of the recording, and because it is not receiving current-rotation airplay, it is precluded from entering the Hot 100.

The album that hosted it, "Grace," also gets a lift this week, bowing on Top Pop Catalog at No. 10, selling almost 7,000 copies, more than 13 times its prior-week sales. All but 38% of the album's sales come from digital downloads.

Now I have to chuckle at all that speculation we read in the press when "Idol" got ready to return to the airwaves in January. Would this be the season Fox's franchise starts to fade? What to make of its premiere-week ratings being off last year's first week?

We now know the answers are "not really" and "not much." After the first week, its ratings have kept pace with 2007 and it remains the only current show to draw the kinds of numbers that hit TV shows drew in the '70s, back when so many viewers only had three to five channels to choose from.

Now, we can't expect this sort of sales reaction in every subsequent week. Castro obviously touched viewers as he did "Idol" judge Simon Cowell.

How many downloads did Castro's own version sell? We don't know, as contestant downloads sold via Apple's

iTunes Music Store do not appear on Nielsen SoundScan, a stipulation imposed by the show's producers.

I'm not surprised by that arrangement, because prior to distribution through Apple, Fox declined to report "Idol" MP3 sales from the show's Web site to SoundScan. Can't say I blame them, either. Given the sky-is-falling snark engendered by this year's first-week ratings, putting those numbers in the ether would only prompt more squawking.

JACKSON TO JACKSON: One Jackson hands the Billboard 200 crown over to another, but the new king of the charts isn't a sibling of the Jackson 5. This time R&B empress Janet hands off to country king Alan Jackson, as he carves his fourth No. 1 on the Billboard 200, his 12th on Top Country Albums.

Jackson rolls on with 119,000 sold, the only album on the market to surpass 100,000 this week. That's shy of the opening week of his last studio album, "Like Red on a Rose," which began with 148,000 in 2006, but more than the 106,000 that his Christian collection, "Precious Memories," drew in its first week, earlier that year.

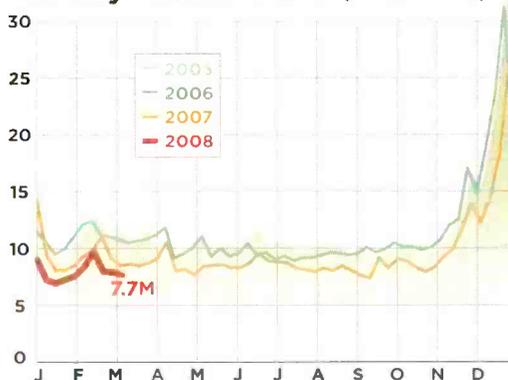
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,680,000	1,173,000	20,120,000
Last Week	7,955,000	1,184,000	20,193,000
Change	-3.5%	-0.9%	-0.4%
This Week Last Year	8,663,000	839,000	15,475,000
Change	-11.3%	39.8%	30.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	90,730,000	80,034,000	-11.8%
Digital Tracks	173,426,000	219,518,000	26.6%
Store Singles	450,000	285,000	-36.7%
Total	264,606,000	299,837,000	13.3%
Albums w/TEA*	108,072,600	101,985,800	-5.6%

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

DIGITAL TRACKS SALES



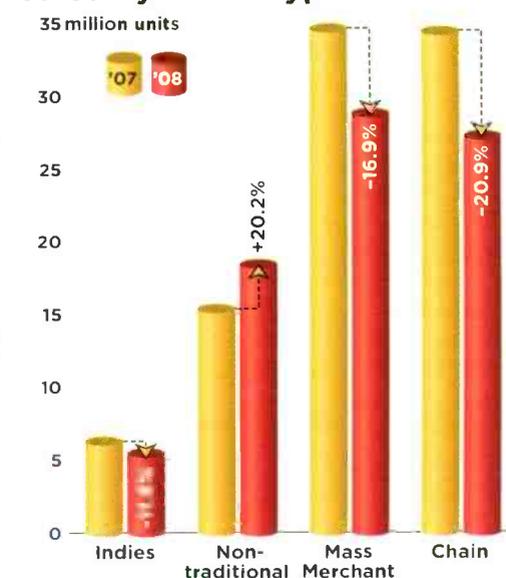
SALES BY ALBUM FORMAT

CD	81,496,000	67,502,000	-17.2%
Digital	8,967,000	12,219,000	36.3%
Cassette	85,000	26,000	-69.4%
Other	182,000	287,000	57.7%

For week ending March 9, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 69

MAR 22 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	1	1
2	3	1	JACK JOHNSON BRUSH FIRE 010580/UMRG (13.98)	Sleep Through The Static	1	1
3	1	2	JANET ISLAND 010735/IDJMG (13.98)	Discipline	1	1
4	NEW	1	FLOGGING MOLLY SIDEONE DUMMY 1348 (16.98)	Float	1	1
5	NEW	1	THE BLACK CROWES SILVER ARROW 01 MEGAFORCE (15.98)	Warpaint	1	1
6	2	2	ERYKAH BADU UNIVERSAL MOTOWN 010800/UMRG (13.98)	New Amerykah: Part One (4th World War)	1	1
7	9	7	SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice	1	1
8	5	2	ALICIA KEYS MBKJ 11513/RMG (18.98)	As I Am	3	1
9	12	10	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	2	1
10	10	3	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	1	2
11	4	2	WEBBIE TRILL ASYLUM/ATLANTIC 427836/IGA (18.98)	Savage Life 2	1	1
12	NEW	1	MICHAEL MCDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak	12	12
13	11	9	MARY J. BLIGE MTRARCH GEFEN 010313/IGA (13.98)	Growing Pains	1	1
14	6	14	MILEY CYRUS WALT DISNEY HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	3	1
15	7	31	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	Once	1	1
16	18	13	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive	1	1
17	8	6	SOUNDTRACK FOX/RHINO 410235/AG (13.98)	Juno	1	1
18	14	5	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets	1	1
19	16	12	KEYSHIA COLE CONFIDENTIAL IMANI GEFEN 009475/IGA (13.98)	Just Like You	1	1
20	19	21	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	1	5
21	21	15	SOUNDTRACK FOX 82986/RAZOR & TIE (16.98)	Alvin And The Chipmunks	1	13
22	25	24	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers	1	1
23	20	18	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	3	1
24	NEW	1	JACKSON BROWNE INSIDE 8021 (16.98)	Solo Acoustic Vol. 2	24	24
25	15	11	SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98)	Detours	1	1
26	61	54	GREATEST GAINER VAMPIRE WEEKEND XL 318/BEGGARS GROUP (11.98)	Vampire Weekend	17	17
27	23	22	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits	5	1
28	27	89	KATE VOGELE MYSACE/INTERSCOPE 10012/IGA (11.98)	Don't Look Away	27	27
29	24	23	VARIOUS ARTISTS EM/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26	1	1
30	22	4	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13	1	1
31	38	16	HERBIE HANCOCK VERVE 009791/AG (18.98)	River: The Joni Letters	1	1
32	29	20	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition	20	20
33	30	35	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride	2	1
34	49	56	JORDIN SPARKS 19 JIVE 18752/ZOMBA (18.98)	Jordin Sparks	10	10
35	32	30	LUPE FIASCO 1ST & 15TH ATLANTIC 368316/AG (18.98)	Lupe Fiasco's The Cool	14	14
36	28	26	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand	2	2
37	31	28	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2	4
38	35	27	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
39	44	41	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98)	Minutes To Midnight	2	1
40	39	45	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)	15	1	39
41	33	36	THE-DREAM RADIO KILLA DEF JAM 009872/IDJMG (13.98)	Love/Hate	30	30
42	36	37	FERGIE WILL I AM A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	3	2
43	40	42	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	1	1
44	17	2	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	1	1
45	47	39	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	1	14
46	13	2	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City	1	13
47	45	38	RIHANNA SRP DEF JAM 008968/IDJMG (13.98)	Good Girl Gone Bad	1	1
48	43	52	JAHEIM DIVINE MILL ATLANTIC 377532/AG (18.98)	The Makings Of A Man	1	1
49	46	29	RADIOHEAD TBD 21622/ATD (13.98)	In Rainbows	1	1
50	52	48	NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons	7	1

With St. Patrick's Day nearing, it's fitting that the Celtic rockers lands its highest-charting album and its best sales week (48,000). Band's label, SideOneDummy, also earns its best Billboard 200 placing.

With its cover of Rascal Flatts' "What Hurts the Most" riding the charts, Cascada's (No. 70) second studio effort arrives with 10,000.

Following the band's March 8 "Saturday Night Live" performance, the album gains by 7,000 (67% of which were digital downloads).

Eddie Vedder's soundtrack bounces with a 98% increase after the film bowed March 4 on DVD.

Jordin Sparks' self-titled album (No. 34) stages a comeback (up 10%) thanks to her hit duet with Chris Brown, "No Air."

THE BILLBOARD 200 ARTIST INDEX

50 CENT	179	ERIKAH BADU	6	THE-DREAM	13	DAUGHTRY	23	KATHLEEN EDWARDS	102	FLOYD FIGHTERS	71	HERBIE HANCOCK	31	JAY-Z	77	SEAN KINGSTON	116
THE AFTERS	83	SARA BAREILLES	7	RADIO KILLA	13	CHERI DENNIS	149	FDD	103	KIRK FRANKLIN	91	WYCLEF JEAN	148	K-PAZ DE LA SIERRA	134	LENNY KRAVITZ	52
JASON ALDEAN	193	BAUHAUS	105	THE BEATLES	194	RAHEEM DEVAUGHN	85	FEIST	142	KENNY G	69	JACK JOHNSON	67	JACK JOHNSON	2	MIRANDA LAMBERT	130
GARY ALLAN	197	THE BEATLES	195	THE BEATLES	194	CELINE DION	92	FERGIE	42	GODSMACK	125	JONAS BROTHERS	22	JONAS BROTHERS	2	K.D. LANG	86
ANGELS AND AIRWAYS	105	NATASHA BEINGFIELD	106	BEYONCE	174	DE ALFREDO	197	VICENTE FERNANDEZ	131	GOLDFRAPP	126	JAMES BLUNT	200	JUANES	168	AVRIL LAVIGNE	177
ROONEY ATKINS	100	THE BLACK CROWES	5	THE BLACK CROWES	5	RAMIREZ	29	LUPE FIASCO	35	GOD GDD DOLLS	175	MARY J. BLIGE	13	MIRANDA LAMBERT	130	LEDDI	155
		THE AFTERS	83	THE AFTERS	83	SHERYL CROW	197	FINGER ELEVEN	104	THE GUTTER TWINS	117	ANDREA BOCELLI	76	MIRANDA LAMBERT	130	LEDDI	155
		JASON ALDEAN	193	JASON ALDEAN	193	BILLY RAY CYRUS	169	FIVE FINGER DEATH	104	ALAN JACKSON	1	ALICIA KEYS	8	K.D. LANG	86	LEDDI	155
		GARY ALLAN	197	GARY ALLAN	197	MILEY CYRUS	14	PUNCH	198	JANET	3	JAHEIM	48	K.D. LANG	86	LEDDI	155
		ANGELS AND AIRWAYS	105	ANGELS AND AIRWAYS	105	CHAPMAN	186	FLEX	101			KID ROCK	30	LEDDI	155	LELAND	172
		ROONEY ATKINS	100	ROONEY ATKINS	100			FLOGGING MOLLY	4			KIDZ BOP KIDS	30	LELAND	172	JOHN LEGEND	152

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 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

MAR 22 2008

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 WITH YOU CHRIS BROWN (JIVE/ZOMBA)
2	2	21	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
3	3	13	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)
4	8	4	TOUCH MY BODY MARIAH CAREY (ISLAND/DJMG)
5	10	4	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
6	9	9	LOVE SONG SARA BAREILLES (EPIC)
7	5	26	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
8	4	27	NO ONE ALICIA KEYS (MBK/JRMG)
9	6	18	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/JRMG)
10	11	15	INDEPENDENT WEBBIE LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
11	13	13	I REMEMBER KEYSHIA COLE (MCA) / GEFKEN (INTERSCOPE)
12	7	15	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
13	12	17	SUFFOCATE J HOLIDAY (MUSIC LINE/CAPITOL)
14	14	7	SUPERSTAR LUPE FIASCO (1ST & 15TH/ATLANTIC)
15	18	6	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
16	20	9	FALSETTO THE DREAM (RADIO KILLA/DEF JAM/DJMG)
17	15	17	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
18	17	15	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
19	19	12	CRYING OUT FOR ME MARIO (3RD STREET/JRMG)
20	34	6	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
21	22	12	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)
22	23	26	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
23	28	9	DEY KNOW SHAWTY LO (DAL ASYLUM)
24	16	21	CLUMSY FERGIE (WILL I AM A&M/INTERSCOPE)
25	24	21	JUST FINE MARY J. BLIGE (MATERIAL/GEFFEN/INTERSCOPE)

1,285 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 LOVE SONG SARA BAREILLES (EPIC)
2	2	23	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
3	4	22	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)
4	3	33	PARALYZER FINGER ELEVEN (WIND-UP)
5	7	18	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
6	10	9	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
7	6	20	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
8	5	36	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
9	8	17	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	11	16	NO ONE ALICIA KEYS (MBK/JRMG)
11	9	26	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
12	16	12	SAY JOHN MAYER (AWARE/COLUMBIA)
13	14	13	WON'T GO HOME WITHOUT YOU MARDON 5 (A&M/OTONE/INTERSCOPE)
14	12	32	OVER YOU DAUGHTRY (RCA/RMG)
15	18	19	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
16	19	12	THESE HARD TIMES MATCHBOX TWENTY (MELISSA/ATLANTIC)
17	17	18	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)
18	20	14	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
19	23	8	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	22	8	LOVE IS FREE SHERYL CROW (A&M/INTERSCOPE)
21	21	17	CLUMSY FERGIE (WILL I AM A&M/INTERSCOPE)
22	27	4	IN LOVE WITH A GIRL GAVIN DEGRAW (JRMG)
23	25	8	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)
24	24	19	LOVE LIKE THIS NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
25	29	6	TWO WAYS TO SAY GOODBYE PAT MONAHAN (COLUMBIA)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	32	#1 BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	37	BIG GIRLS DON'T CRY FERGIE (WILL I AM A&M/INTERSCOPE)
3	3	44	HOME DAUGHTRY (RCA/RMG)
4	6	31	WHO KNEW PINK (LAFACE/ZOMBA)
5	4	36	WAIT FOR YOU ELLIOTT YAMIN (HICKORY RED)
6	9	9	LOST MICHAEL BUBLE (143/REPRISE)
7	5	35	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWOOD)
8	8	19	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
9	7	25	TAKING CHANCES CELINE DION (COLUMBIA)
10	11	11	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	10	9	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALD (UNIVERSAL MOTOWN)
12	13	9	LOVE SONG SARA BAREILLES (EPIC)
13	12	11	NO ONE ALICIA KEYS (MBK/JRMG)
14	14	10	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)
15	16	6	IN MY ARMS PLUMB (CORB/REPRISE)
16	18	5	BUSY BEING FABULOUS EAGLES (EPIC)
17	19	4	FALLING IN LOVE AT A COFFEE SHOP LONDON PIGG (RCA/RMG)
18	17	15	OVER YOU DAUGHTRY (RCA/RMG)
19	20	5	BRAVE IDINA MENZEL (WARNER BROS.)
20	21	7	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
21	26	3	FORGIVE ME CNCOE (JRMG)
22	22	13	WAKE UP CALL MARDON 5 (A&M/OTONE/INTERSCOPE)
23	25	5	BEAUTIFUL TAYLOR DAYNE (ATTENTION)
24	28	2	CINDERELLA STEVEN CURTIS CHAPMAN (SPARROW EM/CMG)
25	27	3	POETRY MAN QUEEN LATIFAH (FLAVOR UNIT/VERVE)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 HALLELUJAH JEFF BUCKLEY (LEGACY/COLUMBIA)	
2	1	2	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (JIVE/ZOMBA)	
3	4	9	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
4	3	18	LOVE SONG SARA BAREILLES (EPIC)	
5	2	18	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
6	5	14	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)	
7	9	14	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	
8	8	15	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	
9	11	4	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
10	6	3	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
11	7	10	FEEDBACK JANET (ISLAND/DJMG)	
12	21	3	BLEEDING LOVE LEONA LEWIS (MCA/JRMG)	
13	12	12	SUPERSTAR LUPE FIASCO FEAT. MATHEW SANTOS (1ST & 15TH/ATLANTIC)	
14	13	9	INDEPENDENT WEBBIE LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM)	
15	19	17	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)	
16	10	13	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)	
17	16	13	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
18	17	11	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
19	15	19	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
20	18	32	APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	
21	14	7	WHEN YOU LOOK ME IN THE EYES JONAS BROTHERS (HOLLYWOOD)	
22	31	6	NEW SOUL Yael Naim (101/01 TARD/ATLANTIC)	
23	22	29	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)	
24	23	46	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	
25	28	6	YAH!!! SOULJA BOY TELLEM FEAT. ARAB (COLLIPARK/INTERSCOPE)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 LONG ROAD TO RUIN FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
2	2	23	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)	☆
3	5	19	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	☆
4	3	28	FAKE IT SEETHER (WIND-UP)	☆
5	4	17	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/RRP)	☆
6	6	32	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
7	9	14	IF I HAD EYES JACK JOHNSON (RED/SHIRE UNIVERSAL REPUBLIC)	☆
8	7	37	THE GOOD LEFT UNDONE RISE AGAINST (GEFFEN/INTERSCOPE)	☆
9	11	23	BELIEVE THE BRAVERY (ISLAND/DJMG)	☆
10	8	23	ALMOST EASY AVENGED SEVENFOLO (HOPLESS WARNER BROS.)	☆
11	13	7	FALLING DOWN ATREYU (HOLLYWOOD)	☆
12	14	6	NINE IN THE AFTERNOON PANIC AT THE DISCO (DEADWOOD/ELITE/REPRISE)	☆
13	12	34	I GET IT CHEVELLE (EPIC)	☆
14	15	13	ALWAYS BE JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	☆
15	10	20	BODYSNATCHERS RADIOHEAD (BBD/ATO)	☆
16	20	3	RISE ABOVE THIS SEETHER (WIND-UP)	☆
17	16	7	THE STONE ASHES DIVIDE (ISLAND/DJMG)	☆
18	17	42	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)	☆
19	18	8	MOTHER MARY FOXBORO HOT TUBS (JINGLES/TOWN)	☆
20	26	3	IT'S NOT MY TIME 3 ODORS DOWN (UNIVERSAL REPUBLIC)	☆
21	21	15	MY WORLD SICK PUPPIES (RVR VIRGIN)	☆
22	27	4	SUPERNATURAL SUPERSTORIOUS R.E.M. (WARNER BROS.)	☆
23	22	4	BEAUTIFUL 10 YEARS (UNIVERSAL REPUBLIC)	☆
24	24	7	SKY IS OVER SERJ TANCIAN (SERICAL STRIKE/REPRISE)	☆
25	25	6	SO HAPPY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆

See below for complete legend information.

MAR 22 2008 **POP** Billboard

AIRPLAY MONITORED BY
nielsen BDS
SALES DATA COMPILED BY
nielsen SoundScan

HOT VIDEOCLIPS & VIDEO MONITOR COMPILED BY
nielsen BDS
SALES DATA COMPILED BY
nielsen SoundScan

MUSIC VIDEO

POP 100 DIGEST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	3	15	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
3	17		DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
4	4	20	LOVE SONG	SARA BAREILLES (EPIC)
5	5	3	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
6	6	15	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
7	7	19	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
8	9	16	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
9	12	20	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
10	8	22	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
11	10	37	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
12	14	15	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	1	25	CLUMSY	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
14	13	26	NO ONE	ALICIA KEYS (MBK/J.RMG)
15	17	14	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
16	18	48	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
17	15	28	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
18	19	14	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
19	36	4	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
20	20	7	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
21	31	6	SEXY CAN I	RAY J & YUNG BERT (KNOCKOUT/DEJA 34/KOCH/EPIC)
22	16	30	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & MIA (COLUMBIA)
23	22	40	PARALYZER	FINGER ELEVEN (WIND-UP)
24	29	28	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
25	27	4	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
26	25	9	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
27	34	10	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
28	21	5	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
29	23	13	FEEDBACK	JANET (ISLAND/DJMG)
30	35	14	WHAT HURTS THE MOST	CASCADA (ROBBINS)
31	28	22	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
32	26	23	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
33	32	29	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)
34	33	19	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
35	19	19	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
36	37	20	HERO/HEROINE	BOYS LIKE GIRLS (COLUMBIA)
37	41	11	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J.RMG)
38	39	12	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)
39	44	9	THE ANTHEM	PITBULL FEAT. LIL' JON (FAMOUS ARTISTS/TVT)
40	40	6	KILLA	CHERISH FEAT. YUNG JOC (SHO NUFF/CAPITOL)
41	38	23	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
42	48	11	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
43	47	24	OUR SONG	TAYLOR SWIFT (BIG MACHINE)
44	42	24	INTO THE NIGHT	SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
45	51	7	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
46	55	6	NEW SOUL	Yael Naim (TOTOU TARD/ATLANTIC)
47	46	7	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
48	54	7	YAHHH!	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
49	49	4	DANCE LIKE THERE'S NO TOMORROW	PAULA ABDUL & RANDY JACKSON (DREAM MERCHANT 21/CMG)
50	52	8	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

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 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 non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. **VIDEO MONITOR:** Rotating playlists from 12 channels. All charts © 2008 Nielsen Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	12	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
3	3	16	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/DJMG)
4	4	10	LOVE SONG	SARA BAREILLES (EPIC)
5	7	13	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
6	9	16	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
7	5	21	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
8	8	28	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
9	11	14	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
10	6	25	CLUMSY	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
11	10	17	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
12	14	14	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
13	12	22	NO ONE	ALICIA KEYS (MBK/J.RMG)
14	15	4	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
15	22	3	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
16	13	28	TATTOO	JORDIN SPARKS (19/JIVE/ZOMBA)
17	17	18	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
18	24	9	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
19	29	7	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
20	25	6	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
21	18	27	PARALYZER	FINGER ELEVEN (WIND-UP)
22	16	19	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & MIA (COLUMBIA)
23	20	9	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
24	28	18	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
25	19	28	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/DJMG)

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
2	4	35	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
3	9	19	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
4	2	2	FEEDBACK	JANET (ISLAND/DJMG)
5	3	53	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
6	5	4	A&E	GOLDFRAPP (MUTE)
7	12	5	IT'S RIGHT HERE	TANIKA TURNER (KOUTNREE BOYZ)
8	10	52	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	11	18	BLACK TIDE	BLACK TIDE (INTERSCOPE)
10	8	26	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
11	-	1	HAPPY HOUSE	THE JUAN MACLEAN (DFA)
12	17	81	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
13	-	1	MAKE IT BOUNCE 4 YA	PARIS HOUTSON FEAT. KID KUITA (GRAND SLAM/THOMPSONS MARKETING)
14	14	14	DOWN 4 WHEATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
15	32	5	HOLY TEARS	ISIS (IPECAC)
16	18	101	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (INDIGENUS/INTERSCOPE)
17	13	11	SIPPI TO THA CHI	TROUBLEMAN (TROUBLEMAN)
18	13	11	GET BACK IN HERE	DJ FELLI FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND URBAN/DJMG)
19	21	161	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (RCA/SONY)
20	22	3	MOONLIGHT RENDEZVOUS	WAYNA (QUIET POWER/FACE2FACE)
21	-	9	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)
22	20	14	SWAGGA	EMMANUEL (5TH WORLD)
23	30	37	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
24	43	27	CLOSER	NINE INCH NAILS (NOTHING/INTERSCOPE/UNIVERSAL)
25	46	14	BOYZ	M.I.A. (XL/INTERSCOPE)

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	1	13	#1 LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	
2	2	16	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	
3	3	16	CROSSROADS GUITAR FESTIVAL 2007	RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	5
4	5	5	LIVE IN PARIS +	HIDDEN BEACH/UNIVERSAL MUSIC & VIDEO DIST. 20 (19.98 DVD)	Jill Scott	
5	1	5	LIVE AFTER DEATH	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722737 (19.98 DVD)	Iron Maiden	
6	6	17	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
7	8	143	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
8	7	5	BACK TO BASICS: LIVE AND DOWN UNDER	RCA/SONY BMG VIDEO 18810 EX (19.98 DVD)	Christina Aguilera	●
9	18	56	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	MANHATTAN EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
10	13	199	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
11	10	16	THE ULTIMATE VIDEO COLLECTION	ROADRUNNER VIDEO 09269 (19.98 DVD)	Nickelback	
12	9	16	MTV UNPLUGGED IN NEW YORK	DGC/UMI VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 010263 (19.98 DVD)	Nirvana	
13	NEW		ALIVE: MUSIC & DANCE	GARDEN CITY 4619 (15.98)	John Tesh	
14	11	24	REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 707424 (24.98 DVD)	David Gilmour	
15	15	21	PLUG ME IN	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 710417 (29.98 DVD)	AC/DC	5
16	20	12	VICARIOUS	VOLCANO/SONY BMG VIDEO 67816 (12.98 DVD)	Tool	2
17	19	227	LED ZEPPELIN	ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
18	17	255	PULSE	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
19	14	22	ELTON 60: LIVE AT MADISON SQUARE GARDEN	ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000798 (19.98 DVD)	Elton John	
20	22	18	HELP!	APPLE/CAPITOL/EMM MUSIC VIDEO 10347 (29.98 DVD)	The Beatles	
21	12	5	A CAMPFIRE HOMECOMING	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44783 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
22	RE-ENTRY		GREATEST HITS 1978-1997	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56032 (14.98 DVD)	Journey	4
23	32	76	CELTIC WOMAN: THE SHOW	MANHATTAN/EMM MUSIC VIDEO 44604 (18.98 DVD)	Celtic Woman	
24	26	36	THE COMPLEX ROCK TOUR LIVE	LAVA/WARNER MUSIC VISION 53138 (14.98 DVD)	Blue Man Group	
25	23	12	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOLUME 3: 1992-2000	VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 115 (36.98 DVD)	Kiss	8

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	2	#1 TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
2	1	6	SHAWTY GET LOOSE	LIL' MAMA FEAT. CHRIS BROWN & T-PAIN (FAMOUS ARTISTS/JIVE/ZOMBA)
3	4	3	FALLING SLOWLY	GLEN HANSARD & MARKETA BURGESS (CANVASBACK/COLUMBIA)
4	2	5	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
5	9	11	LOVE SONG	SARA BAREILLES (EPIC)
6	8	13	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
7	6	3	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)
8	18	5	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	13	7	DEY KNOW	SHAWTY LO (D.L. ASYLUM)
10	11	8	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)
11	NEW		NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
12	5	4	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/DJMG)
13	7	4	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY OZM (THE GANG/KONVICT/JIVE/ZOMBA)
14	10	14	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
15	20	16	LOW	FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)
16	NEW		ELEVATOR	FLO RIDA FEATURING TIMBALAND (POE BOY/ATLANTIC)
17	14	15	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J.RMG)
18	25	9	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
19	19	8	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
20	RE-ENTRY		LONG ROAD TO RUIN	FDD FIGHTERS (ROSWELL/RCA/RMG)
21	17	11	YOU KNOW I'M NO GOOD	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
22	RE-ENTRY		SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
23	21	7	YAHHH!	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
24	RE-ENTRY		CRANK DAT BATMAN	POP IT OFF BOYZ (UNIVERSAL MOTOWN)
25	RE-ENTRY		WITH YOU	CHRIS BROWN (JIVE/ZOMBA)

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
MTV		
1	PANIC AT THE DISCO	HINE IN THE AFTERNOON
2	MARIAH CAREY	TOUCH MY BODY
3	ONEREPUBLIC	STOP AND STARE
4	JORDIN SPARKS DUET WITH CHRIS BROWN	NO AIR
5	JAY-Z FEAT. PHARRELL	I KNOW
6	SARA BAREILLES	LOVE SONG
7	JONAS BROTHERS	WHEN YOU LOOK ME IN THE EYES
8	FLO RIDA FEAT. T-PAIN	ELEVATOR
9	J. HOLIDAY	SUFFOCATE
10	SOULJA BOY TELL'EM FEAT. ARAB	YAHHH!
GAC		
1	ALAN JACKSON	SMALL TOWN SOUTHERN MAN
2	CRAIG MORGAN	INTERNATIONAL HARVESTER
3	GARY ALLAN	WATCHING AIRPLANES
4	CARRIE UNDERWOOD	ALL-AMERICAN GIRL
5	JASON ALDEAN	LAUGHED UNTIL WE CRIED
6	BRAD PAISLEY	LETTER TO ME
7	KEITH URBAN	EVERYBODY
8	SUGARLAND	STAY
9	TAYLOR SWIFT	I'M ONLY ME WHEN I'M WITH YOU
10	KENNY CHESNEY DUET WITH GEORGE STRAIT	SHIFTWORK
VH1 SOUL		
1	ESTELLE FEAT. KANYE WEST	AMERICAN BOY
2	LUPE FIASCO FEAT. MATTHEW SANTOS	SUPERSTAR
3	ALICIA KEYS	LIKE YOU'LL NEVER SEE ME AGAIN
4	KEYSHIA COLE	I REMEMBER
5	MARIAH CAREY	TOUCH MY BODY
6	ERYKAH BADU	HONEY
7	JAHEIM	NEVER
8	ANGIE STONE	SOMETIMES
9	JAY-Z FEAT. PHARRELL	I KNOW
10	MISSY ELLIOTT	CHING-A-LING

Billboard R&B/HIP-HOP

MAR
22
2008

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 JANET ISLAND 010735*/IDJMG (13.98) ©	Discipline		1
2	2	2	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.58)	New Amerykah: Part One (4th World War)		2
3	3	2	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		3
4	6	12	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) +	Growing Pains		1
5	7	24	KEYSHIA COLE CONFIDENTIAL/MANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
6	5	4	ALICIA KEYS MBK J 11513*/RMG (18.98) ©	As I Am		1
7	4	2	SHAWTY LO D41 331708/ASYLUM (18.98)	Units in The City		4
8	8	5	THE-DREAM RADIO KILLA DEF JAM 009872*/IDJMG (13.98)	Love/Hate		5
9	9	6	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		3
10	NEW	1	HOT SHOT DEBUT MICHAEL McDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak		10
11	13	8	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ©	Exclusive		2
12	15	10	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
13	10	11	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
14	14	9	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		4
15	16	14	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		14
16	12	3	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster		3
17	18	12	JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98)	American Gangster		1
18	17	7	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		7
19	19	13	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
20	21	17	JILL SCOTT HIDDEN BEACH 00050 (18.98) ©	The Real Thing: Words And Sounds Vol. 3		2
21	20	16	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		4
22	22	19	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		6
23	27	12	KIRK FRANKLIN FO YD SDJL/GOSPD CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		1
24	23	13	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 01035*/UMRG (13.98)	5*Stunna		3
25	26	24	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
26	24	23	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		4
27	25	18	KANYE WEST ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation		1
28	11	2	CHERI DENNIS BAD BOY 83952/AG (13.98)	In And Out Of Love		11
29	NEW	1	NEW MARCUS MILLER 3 DEUCE/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus		29
30	30	26	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 18534C/AG (18.98)	The Real Testament		2
31	NEW	1	NEW LIL' FLIP FEATURING YOUNG NOBLE OF THE OUTLAWZ REAL TALK 46 (17.98)	All Eyes On Us		31
32	28	22	LEDISI VERVE 008909/IG (10.98)	Lost & Found		10
33	34	23	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
34	32	25	JOHN LEGEND G.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) +	Live From Philadelphia		4
35	33	14	SCARFACE RAP-A-LIST 4 LIFE/RAP-A-LIST 331772/ASYLUM (18.98)	Made		2
36	29	15	PASTOR TROY REAL TALK 44 (17.98)	Attitude Adjuster		16
37	39	17	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		1
38	40	21	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
39	37	29	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		1
40	38	13	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		11
41	31	13	BOW WOW & OMARION T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) +	Face Off		2
42	46	40	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98) +	FutureSex/LoveSounds		1
43	44	39	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
44	41	20	HURRICANE CHRIS POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		4
45	35	34	SEAN KINGSTON BELUGA HEIGHTS KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		3
46	43	38	KENNY G STARBUCKS 30670/CONCORD (18.98) ©	Rhythm & Romance		16
47	36	27	BOYZ II MEN DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		1
48	52	27	50 CENT SHADY/ATFERM/ATH/INTERSCOPE 008931*/IGA (13.98)	Curtis		2
49	49	14	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/JME (11.98)	The Best Of 2Pac - Part 1: Thug		1
50	54	44	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
51	53	48	WYCLEF JEAN IN YA FACE/COLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		9
52	50	49	BEANIE SIGEL ROC-A-FELLA/DEF JAM 009534*/IDJMG (13.98)	The Solution		1
53	NEW	1	NEW BIZZY BONE SICCNES.NET 41 (17.98)	Ruthless		63
54	45	46	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
55	47	41	CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	Funk This		6

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	42	2	PETE ROCK NATURE SOUNDS 135* (16.98)	NY's Finest		42
57	57	53	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
58	58	54	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (13.98)	Epiphany		1
59	56	50	AMY WINEHOUSE UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		6
60	66	58	2PAC AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		15
61	51	43	SOUNDTRACK DEF JAM 010200/IDJMG (13.98)	American Gangster		5
62	59	52	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
63	63	69	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57		12
64	60	33	UGK UGK/JIVE 02633/ZOMBA (18.98) ©	Underground Kingz		1
65	65	56	STYLES P PHANTOM/D-BLDCX 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		7
66	77	60	GREATEST GAINER DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		2
67	62	57	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ©	Konvicted		2
68	48	3	TYRESE SONY BMG CUSTOM MARKETING GRUPO 21445 EX (6.98)	Super Hits		27
69	68	59	FREEWAY ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last		5
70	55	55	WU-TANG CLAN WU LOUD SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		9
71	69	61	COMMON G.O.D. GEFFEN 009382*/IGA (13.98)	Finding Forever		1
72	64	70	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
73	70	65	PITBULL FAMOUS ARTISTS DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
74	82	79	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
75	NEW	1	NEW RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla		75

► 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	2	63	#1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1	
2	3	7	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH 006*	Hernando	
3	4	18	STEVIE RAY VAUGHAN & FRIENDS LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores	
4	NEW	1	NEW SMOKIN' JOE KUBEK & BNOIS KING ALLIGATOR 4920	Blood Brothers	
5	13	6	BACK DOOR SLAM BLIX STREET 10087	Roll Away	
6	8	8	ROOMFUL OF BLUES ALLIGATOR 4919	Raisin' A Ruckus	
7	NEW	1	NEW JOHNNY WINTER FRIDAYMUSIC 1083	Live Bootleg Series Vol. 2	
8	6	29	JOE BONAMASSA J & R ADVENTURES 60283	Sloe Gin	
9	1	2	ANTHONY GOMES RUF 1136	Live	
10	5	3	B.B. KING GEFFEN 009770/UME	Live	
11	7	5	OTIS TAYLOR TELARC BLUES 83667/TELARC	Recapturing The Banjo	
12	9	54	SOUNDTRACK NEW WEST 8105	Black Snake Moan	
13	10	59	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. +	10 Days Out: Blues From The Backroads	
14	NEW	1	NEW EDDY 'THE CHIEF' CLEARWATER ALLIGATOR 4921	West Side Strut	
15	12	6	WILLIE CLAYTON MALACO 7532	My Tyme	

BETWEEN THE BULLETS rgeorge@billboard.com

CHARTS COVERED BY McDONALD

Michael McDonald follows his two Motown Hip-Hop Songs since 1991 at No. 92. Overall, the volume of the top 100 on R&B Albums is down 42% after Janet Jackson, Erykah Badu, Webbie and Shawty Lo bowed in the top five last issue. The top three titles each lose at least 65% in core R&B sales. But the chart will recover next week when albums from Snoop Dogg and Fat Joe arrive.

—Raphael George



MAR 22 2008 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	2	20	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
3	14		FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
4	3	23	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
5	5	24	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	6	15	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
7	7	28	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
8	20		DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
9			LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
10	9	21	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
11	15	4	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
12	12	22	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
13	8		SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/OEJA 34/EPIC/KOCH)	
14	18		SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
15	1	1	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
16	13	16	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
17	17	31	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
18	14	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
19	4	13	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
20	20	27	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
21	25	7	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
22	21	20	FLASHING LIGHTS	KANYE WEST FEAT. DWELÉ (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	24	51	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	☆
24	31	6	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	☆
25	22	29	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	27	8	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
27	23	16	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
28	36	8	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
29	28	9	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
30			THE WAY THAT I LOVE YOU	ASHANTI (THE INC. /UNIVERSAL MOTOWN)	
31	29	8	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
32	26	27	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
33	40	10	GO ON GIRL	NE-YO (DEF JAM/IDJMG)	☆
34	37	5	YAHHH!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
35	30	27	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
36	42	6	LAST TIME	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
37	33	6	SOMETIMES	ANGIE STONE (STAX/CMG)	
38	35	52	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
39	34	5	LUV	JANET (ISLAND/IDJMG)	
40	36	15	MY DOUGIE	LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
41	41		DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
42	44	11	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & AKON (THE GANG/KONVICT/JIVE/ZOMBA)	
43	47	5	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN (FAMILIAR FACES/JIVE/ZOMBA)	
44	32	26	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
45	5	5	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
46	43	54	WHEN I SEE U	FANTASIA (J/RMG)	☆
47	49	3	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	
48	1	14	MY LOVE	JILL SCOTT (HIDDEN BEACH)	
49	51	14	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
50	50	29	MY LOVE	JOE (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	3	21	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	
3	18		LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	
4	22		JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
5	5	24	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
6	6	16	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	
7	1		SOMETIMES	ANGIE STONE (STAX/CMG)	
8	8	51	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
9	31		MY LOVE	JOE (JIVE/ZOMBA)	
10	11	28	NO ONE	ALICIA KEYS (MBK/J/RMG)	
11	13	7	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	
12	10	14	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	
13	15	20	MY LOVE	JILL SCOTT (HIDDEN BEACH)	
14	16	4	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
15	14	28	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCÉ (JIVE/ZOMBA)	
16			DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GGSP/CELEBRITY/ZOMBA)	
17	20	5	IN THE MORNING	LEDISI (VERVE FORECAST/VERVE)	
18	21	6	SUPA SEXXY	CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	
19	18	12	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	
20	2		NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	
21	19	15	ALMOST	TAMIA (PLUS 1/IMAGE)	
22	39	2	LUV	JANET (ISLAND/IDJMG)	
23	1	5	FREE	MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)	
24	22	7	PORTRAIT OF LOVE	CHERI DENNIS FEAT. YUNG JOC & GORILLA ZOE (BAD BOY/ATLANTIC)	
25	24	4	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	19	#1 INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
2	1	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
3	4		DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
4			SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
5			I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
6	19		FLASHING LIGHTS	KANYE WEST FEAT. DWELÉ (ROC-A-FELLA/DEF JAM/IDJMG)	
7	10	7	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)	
8			UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	
9			THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
10	13	6	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
11	11	8	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
12	9	25	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
13	12	26	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
14	15	7	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	
15	20	4	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	
16	14	20	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
17			YAHHH!	SOULJA BOY TELLE'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)	
18	18	3	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
19			MY DOUGIE	LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	
20	22	7	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	
21	21	7	WHO THE F*** IS THAT?	DOLLA FEAT. T-PAIN & TAY DIZM (THE GANG/KONVICT/JIVE/ZOMBA)	
22			GIVE YOU THE WORLD	THE DEY (EPIC/KOCH)	
23			YOU'RE WELCOME	JAY-Z FEAT. MARY J. BLIGE (NOT LISTED)	
24			GOOD LOVE	SHEEK LOUCH (D-BLOCK/KOCH)	
25	25	8	SINGLE AGAIN	TRINA (SLIP-N-SLIDE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
2	3	14	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	
3	2	26	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
4	9	7	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/OEJA 34/EPIC/KOCH)	
5			SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
6			TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	☆
7	9		DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
8	13	4	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
9	4	15	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	
10	11	9	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
11	21		TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	☆
12	7	18	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
13			THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
14	15	8	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
15	20		CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
16	25	5	WHAT YOU GOT	COLBY D'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
17	20	7	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
18	22	10	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
19	23	9	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	
20	16	26	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
21	19	13	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	
22	24	17	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	
23	27	6	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
24	21	19	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
25	29		DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (81.8)	9
MARIAH CAREY Touch My Body IDJMG (71.2)	11
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	24
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	28
NE-YO Go On Girl IDJMG (88.8)	33
TREY SONGZ Last Time ATLANTIC (86.7)	36
CHERISH FEAT. YUNG JOC Killa CAPITOL (65.1)	57
CASELY Emotional EPIC (68.9)	73
RAZAH Rain IDJMG (70.3)	-
RHYTHMIC AIRPLAY	
MARIAH CAREY Touch My Body IDJMG (67.3)	6
USHER FEAT. YOUNG JEEZY Love In This Club ZOMBA (72.9)	8
SEAN KINGSTON Take You There EPIC (69.5)	11
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (76.4)	14
MARIO Crying Out For Me RMG (83.3)	17
KEYSHIA COLE I Remember INTERSCOPE (87.8)	23
RYAN LESLIE Diamond Girl UNIVERSAL MOTOWN (67.7)	25
CHERISH FEAT. YUNG JOC Killa CAPITOL (62.3)	26
LIL MAMA FEAT. CHRIS BROWN & T-PAIN Shawty Get Loose ZOMBA (69.1)	28
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	31

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT RAP SONGS: 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	5	15	#1 ALL-AMERICAN GIRL <small>2 WEEKS</small> IM. BRIGHT (C. UNDERWOOD, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1	31	23	22	13	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis PEARL/BIG MACHINE		19
2	3	4	18	SMALL TOWN SOUTHERN MAN K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		2	32	35	38	11	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES)	Trisha Yearwood BIG MACHINE		32
3	4	2	21	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA		2	33	36	40	8	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA		33
4	2	1	24	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON-GOODMAN)	Rodney Atkins CURB		2	34	37	41	6	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINSEY, J. M. SHANKS)	Sara Evans RCA		34
5	6	10	14	YOU'RE GONNA MISS THIS F. ROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins CAPITOL NASHVILLE		5	35	41	57	6	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN, C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE		35
6	5	7	28	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TEREN III)	Chuck Wicks RCA		5	36	40	13	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence ROCKY COMFORT/CDS		36	
7	9	9	34	WHAT KINDA GONE S. HENORICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		7	37	56	-	2	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		37
8	8	12	5	I SAW GOD TODAY T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait MCA NASHVILLE		8	38	38	44	15	I DON'T LOVE YOU LIKE THAT B. CHANCEY (L. ROSE, S. CHAPMAN)	Jypsi ARISTA NASHVILLE		38
9	10	14	31	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. GORLEY)	Jason Aldean BROKEN BOW		9	39	39	46	7	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVON, W. MOBLEY, J. SELLERS)	Phil Stacey LYRIC STREET		39
10	12	16	21	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto WARNER BROS./WRN		10	40	53	-	2	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw CURB		40
11	11	15	20	GOD MUST BE BUSY T. BROWN, R. DUNN, K. BROOKS (C. DANIELS, M. PHEENEY)	Brooks & Dunn ARISTA NASHVILLE		11	41	42	52	8	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll ARISTA NASHVILLE		41
12	13	19	9	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		12	42	43	49	11	FALLING INTO YOU C. DOWNS, B. BRANDT, WHISKEY FALLS, WESKINGS (S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)	Whiskey Falls MIDAS/NEW REVOLUTION		41
13	14	17	19	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH		13	43	51	-	7	THAT SONG IN MY HEAD D. MALLOY, J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough MERCURY		43
14	15	18	27	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington LYRIC STREET		14	44	44	51	1	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker ASYLUM-CURB		44
15	16	20	23	LOVE DON'T LIVE HERE P. WARDLEY, V. SHAW (D. HAYWOOD, C. KELLEY, F. SCOTT)	Lady Antebellum CAPITOL NASHVILLE		15	45	47	50	7	BRAND MY HAIR J. RICH, S. PENNINGTON (C. M. GRAY, B. A. WILSON)	Randy Owen OMP/NEW REVOLUTION		45
16	17	21	25	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANCEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		16	46	48	-	3	HOLLER BACK B. BEAVERS (S. NIELSEN, T. JAMES)	The Lost Trailers BNA		46
17	19	26	8	STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel VALORY		17	47	54	-	2	ROCKS IN YOUR SHOES J. STOVER (E. WESTO, BERG, A. TATE)	Emily West CAPITOL NASHVILLE		47
18	18	23	14	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols UNIVERSAL SOUTH		18	48	50	53	5	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns BNA		48
19	26	42	3	GREATEST GAINER EVERY DAY D. HUFF, RASCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts LYRIC STREET		19	49	59	-	2	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes ASYLUM-CURB		49
20	21	28	9	AIR POWER TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		20	50	55	11	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		49	
21	20	25	20	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen RCA		20	51	49	54	9	YOUNG LOVE T. KEITH, B. ROBERTSON (H. LINDSEY, A. MAYO, S. CARUSO)	Carter's Chord SHOW DOG NASHVILLE		49
22	27	48	8	I'M STILL A GUY F. ROGERS (K. LOVELACE, B. PAISLEY, T. MILLER)	Brad Paisley ARISTA NASHVILLE		22	52	57	59	10	I CAN'T BELIEVE IT'S ME R. LYNNE, M. PRENTICE (R. LYNNE, T. JOHNSON)	Rockie Lynne ROBBINS NASHVILLE		49
23	22	31	10	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Featuring Trisha Yearwood MCA NASHVILLE		22	53	60	58	8	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers MONTAGE		51
24	24	29	23	TAKIN' OFF THIS PAIN B. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE		24	54	46	32	11	SUSPICIONS B. GALLIMORE (D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)	Tim McGraw CURB		12
25	25	30	18	MAYBE SHE'LL GET LONELY J. STOVER, D. LANCIO, J. INGRAM (J. STOVER, J. PAULIN, J. KENNEDY)	Jack Ingram BIG MACHINE		25	55	58	-	3	THINGS A MAMA DON'T KNOW T. KEITH (B. CLARK, L. ROSE, M. NARMORE)	Mica Roberts Featuring Toby Keith SHOW DOG NASHVILLE		55
26	28	39	4	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANNAN, P. O'DONNELL, T. WILLMON)	Montgomery Gentry COLUMBIA		26	56	HOT SHOT DEBUT 1	1	1	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina CURB		56
27	31	35	7	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES)	Blake Shelton WARNER BROS./WRN		27	57	45	45	17	IN MY NEXT LIFE G. FUNDIS (T. CLARK, J. COLLINS, T. SHAPIRO)	Terri Clark BNA		36
28	30	34	7	BUSY BEING FABULOUS EAGLES (D. HENLEY, G. FREY)	Eagles ERC/LOST HIGHWAY/MERCURY		28	58	NEW 1	1	1	LONG COOL WOMAN C. BLACK, J. STROUD (R. COOK, R. GREENAWAY, A. CLARK)	Clint Black EQUITY		58
29	29	33	21	WE WEREN'T CRAZY B. JAMES (J. BRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin LYRIC STREET		29	59	NEW 1	1	1	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		59
30	33	36	18	GUNPOWDER & LEAD F. LIODELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert COLUMBIA		30	60	NEW 1	1	1	CRY LONELY M. MCCLURE, CROSS CANADIAN RAGWEED (C. KNIGHT, G. NICHOLSON)	Cross Canadian Ragweed UNIVERSAL SOUTH		60

As the lanky singer extends his run on "Celebrity Apprentice," new single takes the biggest gain inside the top 10 (up 2.1 million impressions).

Up 3.6 million impressions, third single from "Still Feels Good" snares Greatest Gainer and cracks top 20 in third chart week.

Second single from upcoming "Unmistakable" album starts with Hot Shot Debut nod. Lead track "Biker Chick" peaked at No. 48 in September.

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		TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	12	☆ MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	26
CARRIE UNDERWOOD All-American Girl ARISTA NASHVILLE (92.6)	1	PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	13	☆ BLAKE SHELTON Home WARNER BROS. (81.5)	27
ALAN JACKSON Small Town Southern Man ARISTA NASHVILLE (85.1)	2	BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	14	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	29
TRACE ADKINS You're Gonna Miss This CAPITOL NASHVILLE (90.6)	5	KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	16	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	30
CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	7	☆ RASCAL FLATTS Every Day LYRIC STREET (91.4)	19	☆ KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	33
GEORGE STRAIT I Saw God Today MCA NASHVILLE (79.9)	8	☆ DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	20	TRACY LAWRENCE Til I Was A Daddy Too ROCKY COMFORT (92.7)	36
JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	9	☆ BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	22	SHANNON WALKER That's Why God Made Me OM NASHVILLE (88.8)	-
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	10	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	23		

Don't miss another important

R&R COUNTRY DAILY UPDATE

Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast.

RadioandRecords.com

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2008 Nielsen Business Media, Inc. All rights reserved.

HITPREDICTOR: © 2008. Promosquad and HitPredictor are trademarks of Think Fast LLC.

ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

MAFIA MAKES A HIT WITH NEWCOMER OTTO

Soulful singer James Otto collects his first top 10 on Hot Country Songs as "Just Got Started Lovin' You" advances 12-10. With 19.3 million audience impressions during the tracking week, Otto's song gains 1.9 million impressions, the second-biggest spike inside the top 10. Issued on the Muzik Mafia's recently shuttered Raybow imprint and worked to radio by Warner Bros., Otto's song is the first top 10 achievement by a Warner Bros. newcomer since the Wreckers' "Leave the



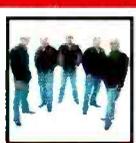
OTTO

"Pieces" rose 11-8 in the July 29, 2006, issue. Otto is the second artist so far this year to crack the top 10 for the first time, following Chuck Wicks' No. 5 peak with "Stealing Cinderella" last issue. During the same period last year, Jason Michael Carroll became the only top 10 rookie when "Alyssa Lies" reached No. 5 in the March 3 issue. Otto's new track introduces his "Sunset Man" album, due at retail April 8. Muzik Mafia godfather John Rich is the co-producer. —Wade Jessen

MAR 22 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	3	10	#1 GOTAS DE AGUA DULCE <small>(S. SANTIAGO, JUANES, J.E. ARISTIZABAL)</small>	Juanes UNIVERSAL LATINO	1
2	3	2		TE QUIERO <small>(I. DOMINGUEZ, F. DANILLO GOMEZ)</small>	Flex EMI TELEVISION	2
3	2	1		DONDE ESTAN CORAZON <small>(C. PAJICAR, E. IGLESIAS, E. IGLESIAS C. SORDKIN)</small>	Enrique Iglesias UNIVERSAL LATINO	4
4	4	4		TE LLORE <small>(F. PRIMAVERA, R. BARBA)</small>	Conjunto Primavera FONOVISA	2
5	6	6		SOBRE MIS PIES <small>(R. CAMACHO, H. CHAVEZ ESPINOZA PAZ)</small>	La Arrolladora Banda El Limon DISA/EDIMONSA	3
6	5	5		ME ENAMORA <small>(S. SANTIAGO, JUANES, J.E. ARISTIZABAL)</small>	Juanes UNIVERSAL LATINO	1
7	9	8		ESTOS CELOS <small>(J. SEBASTIAN, J. R. CARDENAS)</small>	Vicente Fernandez SONY BMG NORTE	3
8	7	11		UN BUEN PERDEDOR <small>(S. GOMEZ, F. DE VITA)</small>	K-Paz With Franco De Vita DISA/EDIMONSA	2
9	29	22	7	GREATEST GAINER POR QUIEN ME DEJAS <small>(A. RAMIREZ CORRAL, C. SANCHEZ)</small>	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA/EDIMONSA	9
10	11	10		SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) <small>(EL CHAPO DE SINALOA, M.R. ROSAS)</small>	El Chapo De Sinaloa DISA	10
11	8	9		NO PUEDO OLVIDARLA <small>(M.A. SOLIS, M.A. SOLIS)</small>	Marco Antonio Solis FONOVISA	5
12	10	7		CONTEJO REGRESIVO <small>(J.M. LUGO, J.J. HERMANDEZ)</small>	Gilberto Santa Rosa SONY BMG NORTE	7
13	30	42		EL PERDEDOR <small>(L. SANTOS A. SANTOS, A. SANTOS)</small>	Aventura PREMIUM LATIN	13
14	12	12		LA TRAVESIA <small>(J.L. GUERRA SEIJAS, J.L. GUERRA SEIJAS)</small>	Juan Luis Guerra Y 440 EMI TELEVISION	3
15	17	14		PERDONAME <small>(PREDICADOR LE MOSQUERA, A. VARGAS)</small>	La Factoria UNIVERSAL LATINO	14
16	14	17		YO QUIERO <small>(M. DOMM, TERRY, M. DOMM, E. GRENCI)</small>	Camila SONY BMG NORTE	14
17	13	20		RUMBO AL SUR <small>(LOS TIGRES DEL NORTE, F. VALDEZ LEAL, R. ORTEGA CONTRERAS)</small>	Los Tigres Del Norte FONOVISA	13
18	15	16		MI CORAZONCITO <small>(A. SANTIAGO, L. SANTOS, A. SANTOS)</small>	Aventura PREMIUM LATIN	2
19	19	18		SOY IGUAL QUE TU <small>(DOBLE A NALES, R. ORTIZ, J. MARTINEZ, O. RIVERA)</small>	Alexis & Fido SONY BMG NORTE	13
20	22	15		TE QUIERO MUCHO <small>(J.A. MEDINA, JR., J. MENDIVIL QUINTERO)</small>	Patrulla 81 DISA	15
21	18	21		EL VASO DERRAMA <small>(EL POTRO DE SINALOA, H. CHAVEZ ESPINOZA PAZ)</small>	El Potro De Sinaloa MACHETE	18
22	21	32		SIN TU AMOR <small>(D. URBINA, JR., R. URBINA, R. AVITA, J. LUGARDO DEL TORO, O. SANCHEZ)</small>	Alacranes Musical UNIVISION	21
23	28	31		LA DERROTA <small>(J. SEBASTIAN, J. SEBASTIAN)</small>	Vicente Fernandez SONY BMG NORTE	23
24	23	24		POR TI BABY <small>(L. GIRALDO, A. B. QUINTANILLA III)</small>	A.B. Quintanilla III Presents Kumbia All Starz Featuring Flex EMI TELEVISION	23
25	24	28		LA RATA FLACA <small>(A. GARCIA IBARRA, H. CHAVEZ ESPINOZA PAZ)</small>	La Autentica De Jerez VIVA	24



Song rockets into top 10 with a 61% increase. Exactly one year ago this week, the band peaked at No. 3 with its debut, "Cada Vez Que Pienso en Ti."

A gain of 1 million audience impressions returns Yuridia (No. 34) to the chart after a month's absence. Chart also rises 25-14 on Latin Pop.



After notching her first top 10 with "Ahora Que Estuviste Lejos," singer scores Hot Shot Debut with airplay at 51 stations.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	26	-		NO ME DIGAS QUE NO <small>(S. TEJADA, S. TEJADA)</small>	Xtreme Featuring Adrienne LA CALLE/UNIVISION	26
27	45	-		AHORA ES <small>(J.L. MORERA LUNA, L. VEGUILLA MALAVE, E.F. PADILLA, V. MARTINEZ)</small>	Wisn & Yandel MACHETE	27
28	25	29		COMO EN LOS BUENOS TIEMPOS <small>(J.L. TERRAZAS, E. CORTAZAR, A. PIERRAGOSTINO, J.L. TERRAZAS)</small>	Grupo Montez De Durango DISA	25
29	50	-		LA VECINA <small>(A. RIVERA, C. COLON, J. SANTANA, J. BARBOSA)</small>	Angel & Khriz VI MACHETE	29
30	33	23		SOY SOLO UN SECRETO <small>(L. CERON, A. GUZMAN, A. GUZMAN, J.L. PAGAN)</small>	Alejandra Guzman EMI TELEVISION	12
31	40	39		SOLO TENGO OJOS PARA TI <small>(J.L. GUERRA SEIJAS, J.L. GUERRA SEIJAS)</small>	Juan Luis Guerra Y 440 EMI TELEVISION	29
32	43	48		ME ARRODILLO ANTE TI <small>(NOT LISTED, NOT LISTED)</small>	Divino Featuring Abraham LUAR MACHETE	32
33	36	-		CALABRIA 2008 <small>(R. RAJULSCH, W. RAJULSCH, N. SAAD)</small>	Enur Featuring Natasja ULTRA	33
34	RE-ENTRY			AHORA ENTENDI <small>(J. DALDRON, J. DALDRON)</small>	Yuridia SONY BMG NORTE	31
35	41	30		YA NUNCA MAS <small>(F. AGUIAR, M.E. CASTRO)</small>	Pepe Aguilar EMI TELEVISION	19
36	31	33		COMIENZO DEL FINAL <small>(S. KRYS, J. JEREMAS)</small>	Jeremias UNIVERSAL LATINO	24
37	42	44		AMANTES ESCONDIDOS <small>(L.E. PAVAN, W. CASTILLO)</small>	German Montero UNIVISION	37
38	46	-		COMO UN LOBO <small>(C. JEAN, M. BOSE, M. G. ROSE, G. VANNI, C. D'ONDREO, P. COSTA, M. TAZZI, M. OGLIETREI)</small>	Miguel Bose Featuring Birma Bose WARNER LATINA	38
39	32	37		OYE, DONDE ESTA EL AMOR <small>(J. GOMEZ NALES, EL NASI, NESTY, F. DE VITA, J.L. MORERA LUNA, L. VEGUILLA MALAVE)</small>	Wisn & Yandel Featuring Franco De Vita MACHETE	25
40	35	49		TAL VEZ <small>(NOT LISTED, NOT LISTED)</small>	Ponzona Musical ASL	35
41	16	13		INALCANZABLE <small>(C. LARA, L. LARA)</small>	RBD EMI TELEVISION	6
42	34	25		CON MI SOLEDAD <small>(S. GEORGE, J.L. PUGAN, J. FELIZ)</small>	Juan FONOVISA	22
43	HOT SHOT DEBUT		1	INOLVIDABLE <small>(NOT LISTED, NOT LISTED)</small>	Jenni Rivera FONOVISA	43
44	38	40		DON'T STOP THE MUSIC <small>(STARGATE, T.E. HERMANSEN, M.S. ERIKSEN, T. DABNEY, M. JACKSON)</small>	Rihanna SRP/DEF JAM/IDJMG	38
45	37	35		MALDITO TEXTO <small>(NOT LISTED, NOT LISTED)</small>	Dinastia De Tuzantla VENEMUSIC	34
46	44	38		QUIERO <small>(T. TORRES, L. LEVIN, D. WARNER, R. ARJONA, I. TORRES)</small>	Ricardo Arjona SONY BMG NORTE	12
47	NEW			LET'S DO IT <small>(NOT LISTED, NOT LISTED)</small>	Jowell & Randy WARNER LATINA	47
48	48	46		LOLA <small>(S. DE PEYRECAVE, S. DE PEYRECAVE, P. NAMEROW, E. SALGADO)</small>	Chayanne SONY BMG NORTE	30
49	49	27		SI TU TE VAS <small>(NOT LISTED, NOT LISTED)</small>	Beto Y Sus Canarios ASL	27
50	NEW			ELLA MENE <small>(NOT LISTED, NOT LISTED)</small>	NG2 SONY BMG NORTE	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT		1	#1 LOS TIGRES DEL NORTE <small>(FONOVISA 353488/UG (12.98))</small>	Raices		1
2	1	3		FLEX <small>(ASTERISCO/SDAD 15221/EMI TELEVISION (13.98))</small>	Te Quiero		1
3	3	2		CAMILA <small>(SONY BMG NORTE 78272 (14.98))</small>	Todo Cambio		1
4	4	5		VICENTE FERNANDEZ <small>(SONY BMG NORTE 14602 (15.98))</small>	Para Siempre		2
5	2	1		K-PAZ DE LA SIERRA <small>(En Vivo Desde El Auditorio Nacional 726617/UG (14.98 CD/DVD))</small>	En Vivo Desde El Auditorio Nacional		1
6	5	4		MARCO ANTONIO SOLIS <small>(FONOVISA 353133/UG (10.98))</small>	La Mejor... Coleccion		2
7	6	7		WISN & YANDEL <small>(MACHETE 110292 (16.98))</small>	Wisn Vs. Yandel: Los Extraterrestres		1
8	NEW			LOS HOROSCOPOS DE DURANGO <small>(UNIVISION 311271/UG (12.98))</small>	Ayer Hoy Y Siempre		8
9	7	6		AVENTURA <small>(Kings Of Bachata: Sold Out At Madison Square Garden 605/PREMIUM LATIN 17634/SONY BMG NORTE (16.98))</small>	Kings Of Bachata: Sold Out At Madison Square Garden		3
10	8	12		JUANES <small>(UNIVERSAL LATINO 010159 (17.98))</small>	La Vida... Es Un Ratico		1
11	9	9		LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ <small>(Listos Montados Y Armaos 724121/UG (12.98))</small>	Listos Montados Y Armaos		7
12	10	11		VICENTE FERNANDEZ <small>(DISCOS 605 07405/SONY BMG NORTE (16.98))</small>	Historia De Un Idolito		1
13	NEW			AKWID <small>(UNIVISION 311070/UG (12.98))</small>	La Novela		13
14	11	8		K-PAZ DE LA SIERRA <small>(DISA 721130/UG (12.98))</small>	Capaz De Todo Por Ti		1
15	NEW			A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ <small>(EMI TELEVISION 09677 (14.98))</small>	Planeta Kumbia		15
16	12	13		VARIOUS ARTISTS <small>(LA CALLE 330050/UG (12.98))</small>	Bachata # 1s		6
17	13	10		CONJUNTO PRIMAVERA <small>(FONOVISA 353488/UG (12.98))</small>	Que Ganas De Volver		1
18	18	14		LOS CUATES DE SINALOA <small>(SONY BMG NORTE 72341 (17.98))</small>	Puros Exitos Chacas		14
19	15	19		GRUPO NUEVA VIDA <small>(MULTIMUSIC 11533 (6.98))</small>	Mejores Cantos Religiosos		15
20	14	-		LOS RAZOS DE SACRAMENTO Y REYNALDO <small>(SONY BMG NORTE 16391 (12.98))</small>	El Dueno Del Penco		14
21	17	17		AVENTURA <small>(PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD))</small>	K.O.B.: Live		2
22	26	23	6	PACE SETTER LA ARROLLADORA BANDA EL LIMON <small>(SONY BMG NORTE 21574 (12.98))</small>	La Historia De La Arrolladora		14
23	16	15		MANA <small>(WARNER LATINA 63661 (18.98))</small>	Amar Es Combatir		1
24	20	16		JUAN GABRIEL & ANA GABRIEL <small>(DISCOS 605 17486/SONY BMG NORTE (14.98))</small>	Los Gabriel... Simplemente Amigos		9
25	23	22		BANDA EL RECCO <small>(30 Pegaditas: Puros Comidos Y Rancheras MASTEREQ 50587 (6.98))</small>	30 Pegaditas: Puros Comidos Y Rancheras		22

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	34	30	14	GREATEST GAINER PATRULLA 81 <small>(DISA 721139/UG (12.98))</small>	A Mi Ley		6
27	NEW			LA AUTORIDAD DE LA SIERRA <small>(DISA 721150/UG (11.98))</small>	Todo Cambio		27
28	21	18		ALEJANDRO FERNANDEZ <small>(DISCOS 605 17948/SONY BMG NORTE (16.98))</small>	15 Años De Exitos		7
29	27	21		LOS TIGRES DEL NORTE <small>(FONOVISA 353447/UG (13.98 CD/DVD))</small>	25 Joyas		12
30	31	24		LOS TUCANES DE TIJUANA <small>(UNIVISION 311175/UG (13.98))</small>	20 Aniversario		12
31	22	20		K-PAZ DE LA SIERRA <small>(DISA 729333/UG (8.98))</small>	15 Autenticos Exitos		12
32	28	31		LA ARROLLADORA BANDA EL LIMON <small>(DISA 721127/UG (12.98))</small>	Y Que quede Claro		9
33	25	-		PESADO <small>(RBD CORRIDOS: Defendiendo El Honor UNIVISION 432060 (14.98))</small>	Corridos: Defendiendo El Honor		25
34	19	28		RBD <small>(EMI TELEVISION 11690 (15.98))</small>	Empezar Desde Cero		1
35	24	-		LOS TERRIBLES DEL NORTE <small>(FREDDIE 1998 (13.98))</small>	La Mejor... Coleccion De Cumbia		24
36	32	26		EL CHAPO DE SINALOA <small>(DISA 729333/UG (8.98))</small>	15 Autenticos Exitos		21
37	30	25		ALACRANES MUSICAL <small>(UNIVISION 311034/UG (17.98))</small>	Ahora Y Siempre		2
38	29	33		K-PAZ DE LA SIERRA <small>(DISA 729258/UG (7.98))</small>	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17
39	48	40		CARDENALES DE NUEVO LEON <small>(DISA 724120/UG (12.98))</small>	25 Aniversario: Edicion Limitada		22
40	49	32		LOS RIELEROS DEL NORTE <small>(FONOVISA 353499/UG (10.98))</small>	Mas Rieleros... Que Nunca		32
41	51	42		BRAZOS MUSICAL DE DURANGO <small>(DISA 729316/UG (5.98))</small>	Linea De Oro: La Abeja Miope...		21
42	36	27		BRONCO / LOS BUKIS / LOS TEMERARIOS <small>(FONOVISA 352772/UG (10.98))</small>	BBT		7
43	35	29		ANDREA BOCELLI <small>(SUGAR SIENTE 653534 UNIVERSAL LATINO (18.98))</small>	Lo Mejor De Andrea Bocelli: Vivere		5
44	33	39		IVY QUEEN <small>(UNIVISION 311140/UG (13.98))</small>	Sentimiento		4
45	41	34		LOS PRIMOS DE DURANGO <small>(ASL 730020 MACHETE (10.98))</small>	Voy A Convencerte		4
46	46	37		VARIOUS ARTISTS <small>(FONOVISA 353170/UG (10.98))</small>	30 Corridos: Muy Perrones		24
47	40	36		JUAN LUIS GUERRA Y 440 <small>(EMI TELEVISION 88397 (14.98))</small>	La Llave De Mi Corazon		1
48	38	35		LOS TUCANES DE TIJUANA <small>(UNIVISION 311110/UG (10.98))</small>	La Mejor... Coleccion: De Corridos		9
49	50	54		EL POTRO DE SINALOA <small>(MACHETE 008497 (11.98))</small>	Los Mejores Corridos		49
50	39	46		LOS BUKIS <small>(FONOVISA 353283/UG (10.98))</small>	30 Recuerdos Inolvidables		12

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	42	47		SIN BANDERA <small>(DISCOS 605 19191/SONY BMG NORTE (16.98))</small>	Hasta Ahora		18
52	37	38		GRUPO MONTEZ DE DURANGO <small>(DISA 724115/UG (12.98))</small>	Agarrese!		1
53	44	44		LOS HOROSCOPOS DE DURANGO <small>(DISA 724123/UG (12.98))</small>	La Historia		35
54	47	41		VARIOUS ARTISTS <small>(SONY BMG NORTE: MARKETING GROUP/EMI UNIVERSAL 50237/EMI TELEVISION (16.98))</small>	NOW Latino 3		2
55	54	45		MARC ANTHONY <small>(SONY BMG NORTE 11824 (16.98))</small>	El Cantante (Soundtrack)		1
56	52	43		VARIOUS ARTISTS <small>(DISCOS 605 14450/SONY BMG NORTE (14.98))</small>	Top Latino V3		9
57	43	48		XTREME <small>(LA CALLE 340011/UG (13.98))</small>	Haciendo Historia		13
58	45	49		GILBERTO SANTA ROSA <small>(SONY BMG NORTE 12033 (16.98))</small>	Contraste		12
59	56	50		LA ARROLLADORA BANDA EL LIMON <small>(DISA 729317/UG (8.98))</small>	Linea De Oro: En Los Puros Huesos...		27
60	58	61		EL POTRO DE SINALOA <small>(MACHETE 010331 (11.98))</small>	El Primer Tiempo		30
61	RE-ENTRY			RAMON AYALA Y SUS BRAVOS DEL NORTE <small>(FREDDIE 1990 (14.98))</small>	30 Comidos: Historias Nortenas		16
62	69	67		JOSE ALFREDO JIMENEZ <small>(SONY BMG NORTE 06009 (10.98))</small>	Tesoros De Coleccion: 30 Grandes Canciones		55
63	53	51		OLGA TANON <small>(LA CALLE 330049/UG (14.98))</small>	Exitos En 2 Tiempos		10
64	57	58		LOS TEMERARIOS <small>(DISA 7</small>			

LATIN

Billboard DANCE

MAR
22
2008

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GOTAS DE AGUA DULCE	JUANES (UNIVERSAL LATINO)
2	2	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	ME ENAMORA	JUANES (UNIVERSAL LATINO)
4	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
6	6	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
5	5	YO QUIERO	CAMILA (SONY BMG NORTE)
7	7	NO PUEDO OLVIDARLA	MARCO ANTONIO SOLIS (FONOVISA)
8	8	ALGUIEN SOY YO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
9	17	SOLO TENGO OJOS PARA TI	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
10	18	COMO UN LOBO	MIGUEL BOSE FEATURING BIMBA BOSE (WARNER LATINA)
11	16	SOY SOLO UN SECRETO	ALEJANDRA GUZMAN (EMI TELEVISION)
12	13	COMIENZO DEL FINAL	JEREMIAS (UNIVERSAL LATINO)
13	19	ME DUELE AMARTE	REIK (SONY BMG NORTE)
14	25	AHORA ENTENDI	YURIDIA (SONY BMG NORTE)
15	10	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SOY IGUAL QUE TU	ALEXIS & FIDO (SONY BMG NORTE)
2	1	TE QUIERO	FLEX (EMI TELEVISION)
3	4	PERDONAME	LA FACTORIA (UNIVERSAL LATINO)
4	3	NO ME DIGAS QUE NO	XTRME FEATURING ADRIENNE (LA CALLE/UNIVISION)
5	9	EL PERDEDOR	AVENTURA (PREMIUM LATIN)
6	5	SEXY MOVIMIENTO	WISIN & YANDEL (MACHETE)
7	6	POR TI BABY	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ FEAT. FLEX (EMI TELEVISION)
8	10	AHORA ES	WISIN & YANDEL (MACHETE)
9	8	LET'S DO IT	JOWELL & RANDY (WARNER LATINA)
10	7	DONDE ESTAN CORAZON	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
11	12	LA VECINA	ANGEL & KHRIZ (VIV/MACHETE)
12	13	THE ANTHEM	PITBULL FEATURING LL JON (FAMOUS ARTISTS/TVI)
13	11	MIS DIAS SIN TI	R.K.M. & KEN-Y (UNIVERSAL LATINO)
14	15	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
15	22	CANCION DE AMOR	DON OMAR (VIV/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SOBRE MIS PIES	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	1	TE LORE	CONJUNTO PRIMAVERA (FONOVISA)
3	3	UN BUEN PERDEDOR	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
4	12	POR QUIEN ME DEJAS	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
5	4	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)	EL CHAPO DE SINALOA (DISA)
6	6	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
7	5	RUMBO AL SUR	LOS TIGRES DEL NORTE (FONOVISA)
8	9	TE QUIERO MUCHO	PATRULLA 81 (DISA)
9	7	EL VASO DERRAMA	EL POTRO DE SINALOA (MACHETE)
10	14	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
11	8	SIN TU AMOR	ALACRANES MUSICAL (UNIVISION)
12	13	LA DERROTA	VICENTE FERNANDEZ (SONY BMG NORTE)
13	10	LA RATA FLACA	LA AUTENTICA DE JEREZ (VIVA)
14	11	COMO EN LOS BUENOS TIEMPOS	GRUPO MONTEZ DE DURANGO (DISA)
15	18	YA NUNCA MAS	PEPE AGUILAR (EMI TELEVISION)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	3	JUANES	LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
4	-	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	PLANETA KUMBIA (EMI TELEVISION)
5	4	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
6	5	MANA	AMAR ES COMBATIR (WARNER LATINA)
7	7	JUAN GABRIEL & ANA GABRIEL	LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
8	8	ALEJANDRO FERNANDEZ	15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
9	6	RBD	EMPEZAR DESDE CERO (EMI TELEVISION)
10	9	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENET/UNIVERSAL LATINO)
11	10	SIN BANDERA	HASTA AHORA (DISCOS 605/SONY BMG NORTE)
12	11	VARIOUS ARTISTS	HOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EMI TELEVISION)
13	12	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
14	13	ROCIO DURCAL	CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
15	14	YURIDIA	ENTRE MARIPOSAS (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	FLEX	TE QUIERO (ASTERISCO/ROAD/EMI TELEVISION)
2	2	WISIN & YANDEL	WISIN VS. YANDEL: LOS EXTRATERRESTRES (MACHETE)
3	-	AKWID	LA NOVELA (UNIVISION/UG)
4	3	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
5	4	ALEXIS & FIDO	SOBRENATURAL (SONY BMG NORTE)
6	7	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
7	5	DON OMAR	KING OF KINGS (VIV/MACHETE)
8	10	LA FACTORIA	QUE PASA (UNIVERSAL LATINO)
9	6	DON OMAR	KING OF KINGS LIVE (VIV/MACHETE)
10	-	TEGO CALDERON	EL ABAYARD CONTRAATA (WARNER LATINA)
11	8	TITO "EL BAMBINO"	IT'S MY TIME (EMI TELEVISION)
12	9	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
13	12	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
14	13	AKWID	GREATEST HITS (HEADLINERS/UNIVISION/UG)
15	15	JOWELL & RANDY	LOS MAS SUELTOS DEL REGGAETON (WARNER LATINA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	LOS TIGRES DEL NORTE	RAICES (FONOVISA/UG)
2	2	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
3	1	K-PAZ DE LA SIERRA	EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
4	-	LOS HOROSCOPOS DE DURANGO	AYER HOY Y SIEMPRE (UNIVISION/UG)
5	3	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	LISTOS MONTADOS Y ARMADOS (DISA/UG)
6	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLLO (DISCOS 605/SONY BMG NORTE)
7	5	K-PAZ DE LA SIERRA	CAPAZ DE TODO POR TI (DISA/UG)
8	6	CONJUNTO PRIMAVERA	QUE GANAS DE VOLVER (FONOVISA/UG)
9	8	LOS CUATES DE SINALOA	PUROS EXITOS CHACAS (SONY BMG NORTE)
10	7	LOS RAZOS DE SACRAMENTO Y REYNALDO	EL DUENO DEL PERICO (SONY BMG NORTE)
11	13	LA ARROLLADORA BANDA EL LIMON	LA HISTORIA DE LA ARROLLADORA (SONY BMG NORTE)
12	10	BANDA EL RECODO	30 PEGADITAS: PUROS CORRIDOS Y RANCHERAS (MASTERO)
13	20	PATRULLA 81	A MI LEY (DISA/UG)
14	-	LA AUTORIDAD DE LA SIERRA	TODO CAMBIO (DISA/UG)
15	14	LOS TIGRES DEL NORTE	25 JOYAS (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	FEEDBACK	MARY J. BLIGE JANET ISLAND/IDJMG
2	3	9	THE BOSS	KRISTINE W FLY AGAIN
3	5	10	GORGEOUS	IOINA MENZEL WARNER BROS.
1	10	10	TOGETHER	BOB SINGLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
5	9	9	BEAUTIFUL	TAYLOR DAYNE INTENTION
6	10	7	GET THIS PARTY STARTED	SHIRLEY BASSEY ABSOLUTE
7	6	9	PIECE OF ME	BRITNEY SPEARS JIVE/ZOMBA
8	11	9	GIVE IT	X-PRESS 2 SILVER LABEL/TOMMY BOY
9	5	11	THE FLAME 08	ERIN HAMILTON MASTER/BEAT.COM
10	14	7	WITH EVERY HEARTBEAT	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
11	7	12	AMAZING	CELEDA NERVOUS
12	4	16	IT DOESN'T TAKE MUCH	SARAH ATERETH BEGUILLE
13	16	4	SENSUAL SEDUCTION	SNOOP DOGG DOGGY STYLE/GEFFEN/INTERSCOPE
14	21	4	BREAK UP	RALPH FALCON NERVOUS
15	20	4	I GOT A FEELIN'	VICKI SHEPARD FEATURING JEANIE TRACY REDZONE
16	25	4	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
17	8	11	HOW FAR WE'VE COME	MATCHBOX TWENTY MELISMA/ATLANTIC
18	23	6	BESITO PA TI	LA LUPE EMUSICA/FANIA
19	22	8	MY LIFE AGAIN	LAUREN HILDEBRANDT RED WALLEY
20	26	5	IF	COLETTE OM
21	12	12	HOT SHOT	KAREN YOUNG REHEAT MAXROXX
22	17	16	THE GIRL YOU LOST TO COCAINE	SIA MONKEY PUZZLE/HEAR/CMG
23	28	2	POWER I'M A FIRE	DONNA SUMMER BURGUNDY
24	27	5	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
25	24	9	CHARMED LIFE	MICK JAGGER RHINO/ATLANTIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	18	12	JUST FINE	MARY J. BLIGE MatriArch/GEFFEN/INTERSCOPE
27	34	3	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
28	19	9	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
29	36	3	EVERYBODY UP	ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY
30	37	4	BREAKAWAY	RON PERKOV ARPEE
31	33	6	DESTINY	AMBEROSE MARIE CATZ
32	38	3	DAYLIGHT	KELLY ROWLAND MUSIC WORLD/COLUMBIA
33	13	15	GIVE IT ALL YOU GOT	ULTRA NATE FEAT. CHRIS WILLIS SILVER LABEL/TOMMY BOY
34	41	4	LOVELIGHT	ROBBIE WILLIAMS EMI
35	40	3	I GET OFF	RON PERKOV ARPEE
36	39	5	LONG TIME	ROD CARRILLO FEAT. RONNIE SUMRALL CARRILLO MUSIC
37	44	2	DROP THAT BEAT	TWISTED DEE HAMMER
38	29	7	JIMMY	M.I.A. XL/INTERSCOPE
39	11	3	FREAK	SANDY RIVERA & HAZE STRICTLY RHYTHM
40	42	4	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
41	32	14	WHAT'S IT GONNAB (I'M SO READY)	BRIAN ANTHONY SOGNI
42	35	16	BREAKING DISHES	RIHANNA ISLAND/IDJMG
43	31	14	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
44	HOT SHOT DEBUT	1	CLAP YOUR HANDS	RAMONA MAXPOP
45	NEW	1	A&E	GOLDFRAPP MUTE
46	NEW	1	DRUM NATION	MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE
47	NEW	1	FOOL (IF YOU THINK IT'S OVER)	NEMESIS RISING CURB REPRISE
48	45	10	HEAD OVER HEELS	SYLVIA TOSUN SEA TO SUN
49	NEW	1	WANNA BE STARTIN' SOMETHIN' 2008	MICHAEL JACKSON WITH AKON LEGACY/EPIC
50	30	15	LET GO	PAUL VAN DYK FEATURING REA GARVEY MUTE

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	6	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001105	6 WKS
2	NEW	1	CASCADA	PERFECT DAY ROBBINS 75079	
3	2	7	VARIOUS ARTISTS	ULTRA.DANCE 09 ULTRA 1636	
4	3	9	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
5	5	12	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001109	
6	4	29	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	
7	6	5	VARIOUS ARTISTS	PULSE: PLATINUM EDITION RAZOR & TIE 89179	
8	6	5	HOT CHIP	MADE IN THE DARK DFA 18094*/ASTRALWERKS	
9	9	14	DAFT PUNK	ALIVE 2007 VIRGIN 09841	
10	8	2	GHOSTLAND OBSERVATORY	ROBOTIQUE MAJESTIQUE TRASHY MOPEO 04	
11	10	25	METRO STATION	METRO STATION RED INK 10521	
12	13	35	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE	
13	NEW	1	AUTECHRE	QUARANTINE WARP 333*	
14	15	16	NINE INCH NAILS	Y3+R23R0R3M1X30 INTERSCOPE 010331*/IGA	
15	11	20	PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA	
16	12	18	TREVOR SIMPSON & CATO K	ULTRA 2008 ULTRA 1596	
17	16	30	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114*/CAPITOL	
18	14	21	TIESTO	IN SEARCH OF SUNRISE & IBIZA BLACK HOLE 30759/NETTWERK	
19	17	3	GORILLAZ	D-SIDES VIRGIN 10545	
20	19	69	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1: SIREMUTE/REPRISE 44256/WARNER BROS.	
21	17	3	MORCHEEBA	DIVE DEEP G + G/THE ECHO LABEL 1648/ULTRA	
22	20	4	SUPREME BEINGS OF LEISURE	111 RYKODISC 10939	
23	25	47	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
24	NEW	1	BASSHUNTER	L0L < ^ ^ > ULTRA 1659	
25	23	30	PAUL VAN DYK	IN BETWEEN MUTE 9364*	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	19	LET ME THINK ABOUT IT	IDA COHR LIFTED/KICK/DISCO/WAX/WARNER BROS.
2	2	6	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
3	3	16	STARS	ERIKA JAYNE RM RECORDS
4	4	14	WHAT HURTS THE MOST	CASCADA ROBBINS
5	5	13	BABY WHEN THE LIGHT	DAVID GUETTA WITH STEVE ANGELO FEAT. COZI PERFECTO/ULTRA
6	7	18	ANTHEM	FIL0 & PERI FEATURING ERIC LUMIERE ULTRA
7	5	5	NOW YOU'RE GONE	BASSHUNTER ULTRA
8	9	9	JUST FINE	MARY J. BLIGE MatriArch/GEFFEN/INTERSCOPE
9	3	5	FEEDBACK	JANET ISLAND/IDJMG
10	8	16	RISE UP	YVES LAROCK ULTRA
11	10	19	CALABRIA 2008	ENUR FEATURING NATASJA ULTRA
12	16	4	HANDLE ME	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
13	10	10	LOVE HAS GONE	DAVE ARMSTRONG & REDROCHE ULTRA
14	15	10	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
15	21	2	RUN THE SHOW	KAT DELUNA FEATURING BUSTA RHYMES EPIC
16	20	2	LOVE SWEET SOUND	GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
17	14	9	UNTIL THE END OF TIME	JUSTIN

MAR
22
2008

HITS OF THE WORLD TM Billboard [®]

JAPAN		ALBUMS	
(SOUNDCAN JAPAN) MARCH 11, 2008			
THIS WEEK	LAST WEEK	1	NEW
		ASIAN KUNG-FU GENERATION WORLD WORLD WORLD KIDON	
2	NEW	EVERY LITTLE THING DOOR (FIRST LTD VERSION CD/DVD) AVEX TRAX	
3	2	CELINE DION COMPLETE BEST (FIRST LTD VERSION) SONY	
4	NEW	YO HITOTO KEY (FIRST LTD EDITION) COLUMBIA	
5	1	BOA THE FACE (LTD FIRST VERSION CD/2DVD) AVEX TRAX	
6	NEW	VARIOUS ARTISTS BEST OF LISMO! SONY	
7	NEW	HITOMI YAIDA COLORHYTHM AVEX TRAX	
8	4	THE BRILLIANT GREEN COMPLETE SINGLE COLLECTION 97-08 DEFSTAR	
9	14	VARIOUS ARTISTS R35 SWEET J-BALLADS WARNER	
10	3	IKIMONO GAKARI LIFE ALBUM EPIC	

FRANCE		ALBUMS	
(SNEP/IFOP/TITE-LIVE) MARCH 11, 2008			
THIS WEEK	LAST WEEK	1	NEW
		LES ENFOIRES LES SECRETS DES ENFOIRES 2008 RESTO DU COEUR	
2	2	RENAN LUCE REPENTI BARCLAY	
3	3	VOX ANGELI VOX ANGELI RCA	
4	1	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
5	9	CHRISTOPHE WILLEM INVENTAIRE VOGUE	
6	8	CHRISTOPHE MAE MON PARADIS WARNER	
7	NEW	ISABELLE BOULAY NOS LENDEMAINS UNIVERSAL	
8	4	AMY WINEHOUSE BACK TO BLACK ISLAND	
9	5	THOMAS DUTRONC COMME UN MANOUCHE SANS GUITARE ULM	
10	7	VANESSA PARADIS DIVINIDYLLE UNIVERSAL	

ITALY		ALBUMS	
(FIMI/NIelsen) MARCH 10, 2008			
THIS WEEK	LAST WEEK	1	3
		JOVANOTTI SAFARI MERCURY	
2	2	AMY WINEHOUSE BACK TO BLACK ISLAND	
3	1	POOH BEAT REGENERATION ATLANTIC	
4	NEW	FINLEY ADRENALINA 2 CAPITOL	
5	6	GIANNA NANNINI GIANNA BEST POLYDOR	
6	8	EDDIE VEDDER INTO THE WILD J	
7	5	ELIO E LE STORIE TESE STUDENTESSI HUKAPAN	
8	NEW	SERGIO CAMMERIERE CANTAUTORE PICCOLINO CAPITOL	
9	4	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN	
10	27	FIORELLA MANNOIA CANZONI NEL TEMPO DURLINDANA	

SWEDEN		SINGLES	
(GLF) MARCH 7, 2008			
THIS WEEK	LAST WEEK	1	1
		DO YOU LOVE ME AMANDA JENSEN EPIC	
2	3	DEJA VU VELVET BONNIER	
3	NEW	MERCY DUFFY A&M	
4	21	PLAYING ME JONATHAN FAGERLUND DREAMLINE	
5	2	KEBABPIZZA SLIVOVITZA ANDRA GENERATION M&L	

ALBUMS		
1	↑	EROS RAMAZZOTTI EZ ARIOLA
2	NEW	NEVERSTORE HEROES WANTED EPIC
3	NEW	TOMAS ANDERSSON WIJ EN SOMMAR PA SPEED UNIVERSAL
4	3	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
5	4	VAN MORRISON STILL ON TOP - THE GREATEST HITS EXILE

UNITED KINGDOM		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) MARCH 9, 2008			
THIS WEEK	LAST WEEK	1	NEW
		DUFFY ROCKFERRY A&M	
2	1	AMY WINEHOUSE BACK TO BLACK DELUXE EDITION ISLAND	
3	6	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER	
4	NEW	NICK CAVE & THE BAD SEEDS DIG LAZARUS DIG MUTE	
5	2	GOLDFRAPP SEVENTH TREE MUTE	
6	7	MARK RONSON VERSION COLUMBIA	
7	9	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
8	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
9	5	ADELE 19 XL	
10	12	AMY MACDONALD THIS IS THE LIFE VERTIGO	

AUSTRALIA		ALBUMS	
(ARIA) MARCH 9, 2008			
THIS WEEK	LAST WEEK	1	1
		JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL	
2	NEW	NICK CAVE & THE BAD SEEDS DIG LAZARUS, DIG!!! MUTE	
3	2	MICHAEL JACKSON THRILLER LEGACY/EPIC	
4	3	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM	
5	5	ROD STEWART THE STORY SO FAR - THE VERY BEST OF WARNER BROS.	
6	4	AMY WINEHOUSE BACK TO BLACK ISLAND	
7	8	MATCHBOX TWENTY EXILE ON MAINSTREAM ATLANTIC	
8	6	LEONA LEWIS SPIRIT SYCO	
9	9	THE VERONICAS HOOK ME UP WARNER	
10	10	SOUNDTRACK JUND RHINO	

SPAIN		ALBUMS	
(PROMUSICAE/MEDIA) MARCH 12, 2008			
THIS WEEK	LAST WEEK	1	1
		ESTOPA ALLENXO SONY BMG	
2	NEW	SERGIO CONTRERAS LA TRANSPARENCIA DE UN ALMA FONOGRAFICA DEL SUR	
3	2	AMY WINEHOUSE BACK TO BLACK ISLAND	
4	5	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
5	NEW	CAMARON DE LA ISLA REENCUENTRO UNIVERSAL	
6	4	MIGUEL BOSE PAPI TO CARUSSELLO	
7	3	SERGIO DALMA A BUENA HORA UNIVERSAL	
8	7	SERRAT/SABINA DOS PAJAROS DE UN TIRO SONY BMG	
9	6	M-CLAN MEMORIAS DE UN ESPANTAPAJAROS DRO	
10	9	PORTA EN BOCA DE TANTOS UNIVERSAL	

IRELAND		SINGLES	
(IRMA/CHART TRACK) MARCH 7, 2008			
THIS WEEK	LAST WEEK	1	2
		THE BALLAD OF RONNIE DREW VARIOUS ARTISTS UNIVERSAL	
2	3	FALLING SLOWLY GLEN HANSARD/MARKETA IRGLOVA PLATEAU	
3	1	MERCY DUFFY A&M	
4	4	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND	
5	5	ROCKSTAR NICKELBACK ROADRUNNER	

ALBUMS		
6	27	US AGAINST THE WORLD WESTLIFE RCA
7	6	WHAT'S IT GONNA BE H TWO O FT. PLATINUM HARD2BEAT
1	NEW	DUFFY ROCKFERRY A&M
2	1	GLEN HANSARD/MARKETA IRGLOVA ONCE SONY BMG
3	2	AMY WINEHOUSE BACK TO BLACK ISLAND

GERMANY		ALBUMS	
(MEDIA CONTROL) MARCH 11, 2008			
THIS WEEK	LAST WEEK	1	2
		AMY WINEHOUSE BACK TO BLACK ISLAND	
2	1	SCHILLER SEHNSUCHT UNIVERSAL	
3	3	LEONA LEWIS SPIRIT SYCO	
4	4	ICH + ICH VOM SELBEN STERN UNIVERSAL	
5	5	WISE GUYS FREI PAV	
6	NEW	NICK CAVE & THE BAD SEEDS DIG LAZARUS DIG MUTE	
7	7	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION VIRGIN	
8	NEW	TAKE THAT BEAUTIFUL WORLD POLYDOR	
9	9	SOUNDTRACK KEINDRHASSEN INTERSCOPE	
10	11	ROGER CICERO BEZIEHUNGSWEISE STARWATCH	

CANADA		ALBUMS	
(NIelsen BDS/SOUNDCAN) MARCH 22, 2008			
THIS WEEK	LAST WEEK	1	2
		JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL	
2	1	ISABELLE BOULAY NOS LENDEMAINS AUDIOGRAM/SELECT	
3	NEW	ALAN JACKSON GOOD TIME ARISTA NASHVILLE/SONY BMG	
4	4	SIMPLE PLAN SIMPLE PLAN (LVA) ATLANTIC/WARNER	
5	7	SOUNDTRACK STEP UP 2: THE STREETS ATLANTIC/WARNER	
6	5	CITY AND COLOUR BRING ME YOUR LOVE DINE ALONE	
7	6	AMY WINEHOUSE BACK TO BLACK ISLAND UNIVERSAL	
8	3	JANET DISCIPLINE ISLAND/UNIVERSAL	
9	8	SOUNDTRACK JUNO FOX RHINO/WARNER	
10	9	VARIOUS ARTISTS 2008 GRAMMY NOMINEES GRAMMY/HIP-D/UME/UNIVERSAL	

BRAZIL		ALBUMS	
(SUCESSO MAGAZINE) MARCH 12, 2008			
THIS WEEK	LAST WEEK	1	1
		IVETE SANGALO SERIE PERFIL SOM LIVRE/UNIVERSAL	
2	2	QUEEN THE PLATINUM COLLECTION PARLOPHONE	
3	3	VARIOUS ARTISTS PANCADAO DO CALOCEIRAO DO HUCK SOM LIVRE	
4	7	MARISA MONTE INFINITO PARTICULAR EMI	
5	5	KID ABELHA ACUSTICO MTV UNIVERSAL	
6	NEW	VARIOUS ARTISTS OS MELHORES CANTICOS DE FE SOM LIVRE	
7	9	PADRE MARCELO ROSSI MINHA BENAÇO SONY BMG	
8	8	JOTA QUEST MTV AD VIVO SONY BMG	
9	4	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC	
10	6	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL	

NEW ZEALAND		SINGLES	
(RECORD PUBLICATIONS LTD.) MARCH 12, 2008			
THIS WEEK	LAST WEEK	1	1
		WITH YOU CHRIS BROWN JIVE/ZOMBA	
2	2	LOW FLO RIDA FEAT. T-PAIN WEA	
3	4	YAH!!! SOULJA BOY TEL'EM COLLIPARK MUSIC/INTERSCOPE	
4	3	BLEEDING LOVE LEONA LEWIS SYCO	
5	6	LOVE LIKE THIS HATASHA BEDINGFIELD/SEAN KINGSTON SONY BMG	

ALBUMS		
1	1	AMY WINEHOUSE BACK TO BLACK ISLAND
2	NEW	WESTLIFE UNBREAKABLE: 2008 NZ TOUR EDITION S
3	3	CHRIS BROWN EXCLUSIVE JIVE/ZOMBA
4	2	JACK JOHNSON SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
5	40	NICK CAVE & THE BAD SEEDS DIG LAZARUS, DIG!!! MUTE

EURO DIGITAL SONGS		ALBUMS	
(NIelsen SOUNDCAN INTERNATIONAL) MARCH 22, 2008			
THIS WEEK	LAST WEEK	1	1
		MERCY DUFFY A&M	
2	3	BLEEDING LOVE LEONA LEWIS SYCO	
3	6	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE	
4	4	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
5	5	ROCKSTAR NICKELBACK ROADRUNNER	
6	2	WHAT'S IT GONNA BE HTWOOD FT. PLATINUM HARD2BEAT/MINISTRY OF SOUND	
7	11	LOW FLO RIDA FT. T-PAIN POE BOY/ATLANTIC	
8	7	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	
9	8	CHASING PAVEMENTS ADELE XL	
10	14	COME ON GIRL TAIO CRUZ UNIVERSAL REPUBLIC	
11	10	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA	
12	18	SCREAM TIMBALAND FT. KEIR HILSON & NICOLE SCHERZINGER MOSLEY/BLACKGROUND/INTERSCOPE	
13	9	NOW YOU'RE GONE BASSHUNTER HARD2BEAT/MINISTRY OF SOUND	
14	NEW	FASCINATION ALPHABEAT CAPITOL	
15	NEW	BLEEDING HEART DAVID VENDETTA FT. RACHAEL STARR DJ CENTER	
16	NEW	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
17	12	NEW SOUL Yael Naim Tôt ou tard	
18	NEW	SOMETHING GOOD '08 UTAH SAINTS DATA	
19	NEW	WITH YOU CHRIS BROWN JIVE/ZOMBA	
20	16	NO ONE ALICIA KEYS MBR/J	

EURO DIGITAL SPOTLIGHT BELGIUM		DIGITAL SONGS	
(NIelsen SOUNDCAN INTERNATIONAL) MARCH 22, 2008			
THIS WEEK	LAST WEEK	1	1
		NEW SOUL Yael Naim Tôt ou tard	
2	4	I'LL BE WAITING LENNY KRAVITZ VIRGIN	
3	3	BLEEDING LOVE LEONA LEWIS SYCO	
4	2	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC	
5	NEW	THE ARCHITECT DEUS UNIVERSAL	
6	7	IN MY ARMS KYLIE MINOGUE PARLOPHONE	
7	6	UNINVITED FREEMASONS FT. BAILEY TZUKE LOADED	
8	5	I'LL KILL HER SOKO SOKODISC	
9	NEW	CHASING PAVEMENTS ADELE XL	
10	8	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	

FLANDERS		SINGLES	
(ULTRATOP/GFK) MARCH 12, 2008			
THIS WEEK	LAST WEEK	1	1
		BLEEDING LOVE LEONA LEWIS SYCO	
2	2	BUBBLY COLBIE CAILLAT REPUBLIC/UNIVERSAL	
3	6	I'LL KILL HER SOKO SOKODISC	
4	3	KONIJNTJE AKA THE JUNKIES 541 LABEL/NEWS	
5	5	UNINVITED FREEMASONS FT. BAILEY TZUKE LOADED	

ALBUMS		
1	2	NICK CAVE & THE BAD SEEDS DIG LAZARUS, DIG!!! MUTE
2	1	AMY WINEHOUSE BACK TO BLACK ISLAND
3	3	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC
4	4	LENNY KRAVITZ IT IS TIME FOR A LOVE REVOLUTION DELUXE VIRGIN
5	6	LEONA LEWIS SPIRIT SYCO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 12, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	LEONA LEWIS	BLEEDING LOVE
2	3	MERCY DUFFY	MERCY
3	1	TIMBALAND FT. DNEREPUBLIC	APOLOGIZE
4	5	SHERYFA LUNA	IL AVAIT LES MOTS
5	7	SCHNUFFEL	KUSCHEL SONG
6	4	Yael Naim	NEW SOUL
7	30	KELLY ROWLAND	WORK
8	10	H TWO O FT. PLATINUM MINISTRY OF SOUND	WHAT'S IT GONNA BE
9	12	STANISLAS FULYDOR	LE MANEGE
10	11	NICKELBACK	ROCKSTAR
11	6	RIHANNA	DON'T STOP THE MUSIC
12	8	BASSHUNTER & DJ MENTAL	NOW YOU'RE GONE
13	14	SINIK	JE REALISE
14	13	STEFANIE HEINZMANN	MY MAN IS A MEAN MAN
15	9	ALICIA KEYS	NO ONE

ALBUMS

MARCH 12, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AMY WINEHOUSE	BACK TO BLACK
2	2	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION
3	NEW	NICK CAVE & THE BAD SEEDS	DIG, LAZARUS, DIG!!!
4	3	LEONA LEWIS	SPIRIT
5	4	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION
6	NEW	DUFFY	ROCKFERRY
7	7	JACK JOHNSON	SLEEP THROUGH THE STATIC
8	8	AMY WINEHOUSE	BACK TO BLACK DELUXE EDITION
9	20	NICKELBACK	ALL THE RIGHT REASONS
10	9	SCHILLER	SEHNSUCHT
11	5	GOLDFRAPP	SEVENTH TREE
12	17	ALICIA KEYS	AS I AM
13	12	RIHANNA	GOOD GIRL GONE BAD
14	6	MIKA	LIFE IN CARTOON MOTION
15	13	ADELE	19 XL

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 12, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	TIMBALAND FT. DNEREPUBLIC	APOLOGIZE
2	2	LEONA LEWIS	BLEEDING LOVE
3	3	MERCY DUFFY	MERCY
4	4	ALICIA KEYS	NO ONE
5	6	KYLIE MINOGUE	IN MY ARMS
6	7	PLAIN WHITE T'S	HEY THERE DELILAH
7	5	RIHANNA	HATE THAT I LOVE YOU
8	9	RIHANNA	DON'T STOP THE MUSIC
9	8	LENNY KRAVITZ	I'LL BE WAITING
10	13	ADELE	CHASING PAVEMENTS
11	11	LINKIN PARK	SHADOW OF THE DAY
12	12	SUGAR BABES	ABOUT YOU NOW
13	10	Yael Naim	NEW SOUL
14	14	ONE REPUBLIC	STOP AND STARE
15	15	SIMPLE PLAN	WHEN I'M GONE

SALES DATA COMPILED BY
nielsen
SoundScan

See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAR
22
2008

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	2	#1 THE AFTERS	NEVER GOING BACK TO OK	
2	5	12	KIRK FRANKLIN	THE FIGHT OF MY LIFE	
3	6		CASTING CROWNS	THE ALTAR AND THE DOOR	
4	9	115	FLYLEAF	FLYLEAF A&M/OCTONE	
5	7	16	MERCYME	ALL THAT IS WITHIN ME	
6	8	23	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY	
7	10	23	VARIOUS ARTISTS	WOW HITS 2008	
8	3	2	PILLAR	FOR THE LOVE OF THE GAME	
9	12	75	SKILLET	COMATOSE	
10	4	2	LEELAND	OPPOSITE WAY	
11	13	76	CHRIS TOMLIN	SEE THE MORNING	
12	14	20	STEVEN CURTIS CHAPMAN	THIS MOMENT	
13	11	4	NATALIE GRANT	RELENTLESS	
14	16	5	VARIOUS ARTISTS	HOW GREAT THOU ART	
15	HOT SHOT DEBUT		FIREFLIGHT	UNBREAKABLE	
16	15	28	POINT OF GRACE	HOW YOU LIVE	
17	NEW		DELUGE	BETHANY LIVE PRESENTS DELUGE	
18	NEW		FLAME	OUR WORLD: REDEEMED	
19	18	55	TOBYMAC	(PORTABLE SOUNDS)	
20	2	2	STELLAR KART	EXPECT THE IMPOSSIBLE	
21	22	9	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS	
22	24	84	RED	END OF SILENCE	
23	17	5	PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY	
24	25	31	THIRD DAY	CHRONOLOGY: VOLUME TWO	
25	20	8	MATTHEW WEST	SOMETHING TO SAY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	4	#1 VARIOUS ARTISTS	WOW GOSPEL 2008	
2	2	36	MARVIN SAPP	THIRSTY	
3	3	13	KIRK FRANKLIN	THE FIGHT OF MY LIFE	
4	4	24	SHEKINAH GLORY MINISTRY	JESUS KINGDOM	
5	HOT SHOT DEBUT		FLAME	OUR WORLD: REDEEMED	
6	5	27	ISRAEL & NEW BREED	A DEEPER LEVEL	
7	9	48	THE CLARK SISTERS	LIVE... ONE LAST TIME	
8	6	5	CANTON JONES	KINGDOM BUSINESS	
9	NEW		MYRON WILLIAMS	MADE TO WORSHIP	
10	7	7	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES	
11	8	25	TRIN-I-TEE 5:7	T57 SPIRIT RISING	
12	11	58	VARIOUS ARTISTS	WOW GOSPEL 2007	
13	12	7	BISHOP PAUL S. MORTON	PRESENTS FGBCF PRAISE AND WORSHIP	
14	10	23	RICKY DILLARD & NEW G	THE 7TH EPISODE	
15	19	6	THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS	
16	14	49	J MOSS	V2... PAJAM	
17	13	22	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5	
18	23	56	GREATEST GAINER DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET	
19	17	27	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR	
20	15	4	THE CLARK SISTERS	THE BEST OF THE CLARK SISTERS	
21	16	44	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER!	
22	22	4	CLINT BROWN	FALL LIKE RAIN	
23	20	24	MARVIN WINANS	ALONE BUT NOT ALONE	
24	21	18	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING	
25	24	24	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN	

CHARTS LEGEND

See below for complete legend information.

MAR 22 2008 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

FACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. ⊕ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓣ Vinyl single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERT LEVELS

ALBUM CHARTS

- Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold).
- RIAA certification for net shipment of 1 million units (Platinum).
- ◆ RIAA certification for net shipment of 10 million units (Diamond).

Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

- RIAA certification for 500,000 paid downloads (Gold).
- RIAA certification for 1 million paid downloads (Platinum).

Numeral within platinum symbol indicates song's 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. Numeral 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		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	WEEKS ON CHIT	CERT
1	HOT SHOT DEBUT	#1 FLOGGING MOLLY	1 WK FLOAT SIDEONE DUMMY 1348* (16.98)		
2	NEW	THE BLACK CROWES	WARPAINT SILVER ARROW 01*/MEGAFORCE (15.98)		
3	1	41	SOUNDTRACK	DNCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕	●
4	NEW	JACKSON BROWNE	SOLO ACOUSTIC VOL. 2 INSIDE 8021 (16.98)		
5	6	6	GREATEST GAINER VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	
6	3	18	GARTH BROOKS	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕	5
7	4	16	EAGLES	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)	7
8	2	2	DOLLY PARTON	BACKWOODS BARBIE DOLLY 925 (13.98)	
9	5	11	RADIOHEAD	IN RAINBOWS TBD 21622*/ATO (13.98)	
10	NEW	STEPHEN MALKMUS & THE JICKS	REAL EMOTIONAL TRASH MATADOR 772* (14.98)		
11	10	6	BULLET FOR MY VALENTINE	SCREAM AIM FIRE 20-20 ENT./JIVE 21393*/ZOMBA (16.98)	
12	7	3	JIM JONES	HARLEMS AMERICAN GANGSTER KOCH 5073 (17.98)	
13	11	59	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
14	NEW	BAUHAUS	GO AWAY WHITE BALHAUS 001 (15.98)		
15	13	24	INGRID MICHAELSON	GIRLS AND BOYS CABIN 24 03 ORIGINAL SIGNAL (11.98)	
16	NEW	THE GUTTER TWINS	SATURNALIA SUB POP 761* (13.98)		
17	16	17	DANE COOK	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 001 (16.98 CD/DVD) ⊕	●
18	14	29	SIXX: A.M.	THE HERDIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)	
19	12	2	BUDDY HOLLY	NOT FADE AWAY UNIVERSAL MUSIC SPECIAL MARKETS 008424 EX/STARBUCKS (13.98)	
20	NEW	LIL' FLIP FEAT. YOUNG NOBLE OF THE OUTLAWZ	ALL EYES ON US REAL TALK 46 (17.98)		
21	21	35	SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	●
22	17	2	VARIOUS ARTISTS	UPRIGHT: GRAND AND ALL RIGHT: MASTERS OF JAZZ PIANO UNIVERSAL MUSIC SPECIAL MARKETS 00144 EX/STARBUCKS (13.98)	
23	8	2	PILLAR	FOR THE LOVE OF THE GAME ESSENTIAL 10889 (13.98)	
24	15	7	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636 (18.98)	
25	9	2	LEELAND	OPPOSITE WAY ESSENTIAL 10854 (13.98)	
26	23	9	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE (18.98)	
27	22	3	THE RAVEONETTES	LUST LUST LUST VICE 80002* (13.98)	
28	20	7	CAT POWER	JUKEBOX MATADOR 754* (15.98)	
29	25	41	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	●
30	NEW	BODEANS	STILL HE & HE 40391 (12.98)		
31	18	3	SECONDHAND SERENADE	A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕	
32	24	2	VARIOUS ARTISTS	ARTISTS CHOICE: BOB DYLAN SONY BMG CUSTOM MARKETING GROUP 20845 EX/STARBUCKS (15.98)	
33	NEW	FIREFLIGHT	UNBREAKABLE FLICKER 10866 (13.98)		
34	NEW	TEDDY BRENT	FASHIONABLE KASS 21347 (12.98)		
35	29	19	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003 BOOKWORLD (17.98)	
36	34	19	NICK SWARDSON	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	
37	NEW	VARIOUS ARTISTS	TAKE ACTION! VOLUME 7 SUB CITY 038/HOPELESS (6.98 CD/DVD) ⊕		
38	RE-ENTRY	DROPKICK MURPHYS	THE MEANEST OF TIMES BORN & BRED 001*/LG (15.98)		
39	NEW	MURDER BY DEATH	RED OF TOOTH AND CLAW VAGRANT 494 (13.98)		
40	41	7	DRIVE-BY TRUCKERS	BRIGHTER THAN CREATION'S DARK NEW WEST 6135 (18.98)	
41	35	19	LEVON HELM	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)	
42	33	15	PITBULL	THE BOATLIFT FAMDUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	
43	32	3	BON IVER	FOR EMMA, FOREVER AGO JAGJAGUWAR 115* (14.98)	
44	31	3	RAY DAVIES	WORKING MAN'S CAFE AMMAL 6136*/NEW WEST (16.98) ⊕	
45	30	2	TRENT WILLMON	BROKEN IN COMPADRE 929331/MUSIC WORLD (16.98)	
46	27	3	GLEN HANSARD AND MARKETTA IRLGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN	THE SWELL SEASON OVERCOAT 25 (13.98)	
47	28	3	MIKE DOUGHTY	GOLDEN DELICIOUS ATO 0052 (13.98)	
48	26	3	PASTOR TROY	ATTITUDE ADJUSTER REAL TALK 44 (17.98)	
49	40	50	VARIOUS ARTISTS	FOREVER SOUL R&B MADAGY SPECIAL PRODUCTS 52253/MADAGY (13.98)	
50	39	2	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533 (6.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via a major branch distributor. **TOP DIGITAL:** Release sold as a complete bundle through digital download services. **WORLD:** See charts legend for rules and explanations. **BILLBOARD.BIZ CHART:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to billboard.com's websites. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	WEEKS ON CHIT	CERT
1	NEW	#1 THE BLACK CROWES	WARPAINT SILVER ARROW /MEGAFORCE	5	
2	4	5	JACK JOHNSON	Sleep Through The Static BRUSHFIRE /UMRG	2
3	NEW	NINE INCH NAILS	THE NULL CORPORATION EX THE NULL CORPORATION EX		
4	12	6	VAMPIRE WEEKEND	XL /BEGGARS GROUP Vampire Weekend	
5	NEW	FLOGGING MOLLY	SIDEONE DUMMY	4	
6	6	19	SARA BAREILLES	EPIC /SONY MUSIC Little Voice	7
7	NEW	LINKIN PARK	LIVE FROM SOHO (iTunes Exclusive EP) WARNER BROS. EX		
8	NEW	ALAN JACKSON	ARISTA NASHVILLE /RBN Good Time	1	
9	2	24	SOUNDTRACK	CANVASBACK/SONY MUSIC SOUNDTRAX /COLUMBIA ⊕ Once	15
10	5	6	KATE VOEGELE	MYSPEACE/INTERSCOPE /IGA Dont Look Away	28
11	1	2	JANET	ISLAND /DJMG ⊕ Discipline	3
12	9	15	SOUNDTRACK	INTERSCOPE /IGA Across The Universe: Deluxe Edition	32
13	7	13	SOUNDTRACK	FOX/RHINO /AG Juno	17
14	3	2	ERYKAH BADU	NEW AMERYKAH: PART ONE (4th World War) UNIVERSAL MOTOWN /UMRG	6
15	NEW	JEFF BUCKLEY	LEGACY/COLUMBIA /SONY BMG Grace		

TOP WORLD		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	WEEKS ON CHIT	CERT
1	1	58	#1 CELTIC WOMAN	31 WEEKS A NEW JOURNEY MANHATTAN 75110/BLG	●
2	9	2	THE HIGH KINGS	THE HIGH KINGS MANHATTAN 21344/BLG	
3	3	24	SOUNDTRACK	THE DARJEELING LIMITED FOX 9240/ABKCO	
4	5	54	THE STARLITE SINGERS	IRISH FAVORITES MADAGY SPECIAL PRODUCTS 52835/MADAGY	
5	2	75	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
6	4	7	DENGUE FEVER	VENUS ON EARTH M80 101*	
7	6	20	MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE	CELTIC LADIES: COLLECTOR'S EDITION MADAGY 53173	
8	10	29	VARIOUS ARTISTS	IRISH TENDERS MADAGY SPECIAL PRODUCTS 52839/MADAGY	
9	RE-ENTRY	THE ROYAL SCOTS DRAGOON GUARDS	SPIRIT OF THE GLEN UCJ 597/FONTANA INTERNATIONAL		
10	7	37	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
11	8	7	LADYSMITH BLACK MAMBAZO	ILEMBE: HONORING SHAKA ZULU GALLO 3133/HEADS UP	
12	13	3	VARIOUS ARTISTS	IRISH PUB CLASSICS Q RECORDS 54	
13	NEW	CELTIC THUNDER	CELTIC THUNDER: THE SHOW CELTIC THUNDER 001/OECCA		
14	14	66	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
15	12	2	CHAMBAO	CDN OTR0 AIRE SONY BMG NORTE 720220	

TOP POP CATALOG ALBUMS FROM: .biz		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	WEEKS ON CHIT	CERT
1	1	237	#1 THRILLER 25	4 WEEKS MICHAEL JACKSON (LEGACY/EPIC/SONY BMG)	
2	—	13	I CAN ONLY IMAGINE: PLATINUM EDITION	VARIOUS ARTISTS (INO TIME LIFE)	
3	2	207	GREATEST HITS	GUNS N' ROSES (Geffen/IGA)	
4	4	934	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UMG)	
5	3	629	GREATEST HITS	TOM PETTY AND THE HEARTBREAKERS (MCA/UMG)	
6	6	748	JOURNEY'S GREATEST HITS	JOURNEY (LEGACY/COLUMBIA/SONY BMG)	
7	5	721	GREATEST HITS	QUEEN (HOLLYWOOD)	
8	11	50	NUMBER ONES	MICHAEL JACKSON (MJJ/EPIC/SONY MUSIC)	
9	7	161	IT'S TIME	MICHAEL BUBLE (143/REPRISE/WARNER BROS.)	
10	—	8	GRACE	JEFF BUCKLEY (LEGACY/COLUMBIA/SONY BMG)	
11	9	693	GREATEST HITS	BOB SEGER & THE SILVER BULLET BAND (CAPITOL)	
12	8	263	CROSS ROAD	BON JOVI (MERCURY UMG)	
13	10	577	CHRONICLE THE 20 GREATEST HITS	CREDENCE CLEARWATER REVIVAL (FANTASY/CONCORD)	
14	12	150	WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/OECCA)	
15	15	381	1	THE BEATLES (APPLE/CAPITOL)	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
1	HOT SHOT DEBUT	1 WK	#1 KATHLEEN EDWARDS	ZOE 431115/ROUNDER (17.98)	Asking For Flowers	
2	NEW		BAUHAUS	BAUHAUS 001 (15.98)	Go Away White	
3	NEW		THE GUTTER TWINS	SUB POP 761* (13.98)	Saturnalia	
4	2	3	THE RAVEONETTES	VICE 80002* (13.98)	Lust Lust Lust	
5	NEW		MELODY GARDOT	VERVE 010468/VG (6.98)	Worrisome Heart	
6	6	63	DRAGONFORCE	SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
7	NEW		MARCUS MILLER	3 DEUCES/CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
8	3	32	FIVE FINGER DEATH PUNCH	FIRM 70116 (12.98)	The Way Of The Fist	
9	9	7	MGMT	COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
10	NEW		FIREFLIGHT	FLICKER 10866 (13.98)	Unbreakable	
11	26	2	GREATEST GAINER TEDDY BRENT	KASS 21347 (12.98)	Fashionable	
12	1	2	TIFT MERRITT	FANTASY 30455/CONCORD (18.98)	Another Country	
13	13	20	NICK SWARDSON	COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
14	NEW		THE HIGH KINGS	MANHATTAN 21344/BLG (18.98)	The High Kings	
15	NEW		MURDER BY DEATH	VAGRANT 494 (13.98)	Red Of Tooth And Claw	
16	14	19	LEVON HELM	DIRT FARMER 7984/VANGUARD (16.98)	Dirt Farmer	
17	12	3	BON IVER	JAGJAGUAR 115* (14.98)	For Emma, Forever Ago	
18	8	3	RAY DAVIES	AMMAL 6136*/NEW WEST (16.98) ⊕	Working Man's Cafe	
19	2		TRENT WILLMON	CUMMUDGE 929331/MUSIC WORLD (16.98)	Broken In	
20	4	10	GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN	OVERCOAT 25 (13.98)	The Swell Season	
21	19		LOS CUATES DE SINALOA	SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas	
22	18	15	WE THE KINGS	S-CURVE 52001 (8.98)	We The Kings	
23	16	6	AIRBOURNE	ROADRUNNER 617963 (13.98)	Runnin' Wild	
24	17	9	GRUPO NUEVA VIDA	MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
25	5	2	BEACH HOUSE	CARPARK 42* (13.98)	Devotion	

Duo comprising the singers from Afghan Whigs and Screaming Trees has its debut set start with 6,000.

Group also debuts at No. 15 on Top Christian Albums, surpassing the No. 37 peak of last set "The Healing of Harms" in 2006.

Indiana act's fourth album scores the band its best sales week yet (nearly 3,000).

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Label & Number / Distributing Label (Price)	Title	PEAK POSITION
26	30	6	LA ARROLLADORA BANDA EL LIMON	SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
27	10	2	PUNCH BROTHERS	NONESUCH 181732/WARNER BROS. (18.98)	Punch	
28	15	3	KINGDOM OF SORROW	RELEASE 7012* (14.98)	Kingdom Of Sorrow	
29	11	2	LUDO	REDBIRD/ISLAND 009497/DJMG (9.98)	You're Awful, I Love You	
30	36	3	JO JO JORGE FALCON	TITAN/D 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
31	44	12	DEMETRI MARTIN	COMEDY CENTRAL 0044 (15.98 CD/DVD) ⊕	These Are Jokes	
32	20	5	HOT CHIP	DFA 18094*/ASTRALWERKS (15.98) ⊕	Made In The Dark	
33	35	49	SICK PUPPIES	RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
34	24	6	JOSH KELLEY	DNK 05 (13.98)	Special Company	
35	27	5	A DAY TO REMEMBER	VICTORY 337 (13.98)	For Those Who Have Heart	
36	29	3	MISSY HIGGINS	ELEVEN/REPRISE 422652/WARNER BROS. (13.98)	On A Clear Night	
37	39	20	HURT	CAPITOL 94656 (12.98)	Vol. II	
38	22	2	GHOSTLAND OBSERVATORY	TRASHY MOPED 04 (15.98)	Robotique Majestique	
39	37	3	GARY LOURIS	RYKODISC 10925 (16.98)	Vagabonds	
40	28		BLACK MOUNTAIN	JAGJAGUAR 090* (15.98)	In The Future	
41	30	2	LOS TERRIBLES DEL NORTE	FREDDIE 1998 (13.98)	La Mejor... Coleccion De Cumbia	
42	42		THE SPILL CANVAS	ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
43	25	3	THE MOUNTAIN GOATS	4AD 2801*/BEGGARS GROUP (14.98)	Heretic Pride	
44	RE-ENTRY		CARDENALES DE NUEVO LEON	DISA 724120 IIG (12.98)	25 Aniversario: Edicion Limitada	
45	45	30	FLIGHT OF THE CONCHORDS	SUB POP 746 (4.98)	The Distant Future (EP)	
46	38	5	HORRORPOPS	HELLCAT 80498*/EPITAPH (13.98)	Kiss Kiss Kill Kill	
47	40	16	METRO STATION	RED INK 10521 (12.98)	Metro Station	
48	34	5	WINDS OF PLAGUE	CENTURY MEDIA 8407 (12.98)	Decimate The Weak	
49	RE-ENTRY		JUSTICE	ED BANGER BECAUSE 224892/VICE (13.98)	Cross	
50	NEW		AUTECHRE	WARP 333* (14.98)	Quaristice	

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title / Imprint & Number / Distributing Label	PEAK POSITION
1	NEW	1 WK	#1 THE BLACK CROWES	WARPAINT SILVER ARROW 01*/MEGAFORCE	
2	NEW		FLOGGING MOLLY	FLOAT SIDED/EDUMY 1348*	
3	NEW		STEPHEN MALKMUS & THE JICKS	REAL EMOTIONAL TRASH MATADOR 712*	
4	1	2	ERYKAH BADU	NEW AMERYKAH: PART ONE (4TH WORLD WAR) UNIVERSAL MOTOWN 010800*/UMRG	
5			VAMPIRE WEEKEND	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP	
6	5	5	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE 010580*/UMRG	
7	NEW		BAUHAUS	GO AWAY WHITE BAUHAUS 001	
8	NEW		THE GUTTER TWINS	SATURNALIA SUB POP 761*	
9	6	9	SOUNDTRACK	JUND FOX RHINO 410236*/AG	
10	2	2	JANET	DISCIPLINE ISLAND 010735*/DJMG ⊕	
11	9	35	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	
12	8	11	RADIOHEAD	IN RAINBOWS TBD 21622*/ATO	
13		4	MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG	
14	NEW		KATHLEEN EDWARDS	ASKING FOR FLOWERS ZOE 431115/ROUNDER	
15	3	2	WEBBIE	SAVAGE LIFE 2 TRILL/ASYLUM/ATLANTIC 427836/AG	

BREAKING & ENTERING

Music for Melody Gardot isn't just her living, but is also her therapy. The singer/songwriter survived a tragic accident that urged her on to create "Worrisome Heart," which bows at No. 5 this week on Top Heatseekers and rises to No. 3 on Top Jazz Albums.



Go to billboard.com/breaking-to-discover-developing-artists-making-their-inaugural-chart-runs-each-week.

REGIONAL HEATSEEKER #1s



NEW ON THE CHARTS

Newton Faulkner, "Dream Catch Me"
The British singer bows at No. 25 on the Triple A chart in our sister publication Radio & Records. The tune is the lead single from his debut full-length "Hand Built by Robots"—a former No. 1 on the Official U.K. Albums chart—due out in April.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

PACIFIC

- Bauhaus
Go Away White
- The Gutter Twins
Saturnalia
- MGMT
Oracular Spectacular
- Kathleen Edwards
Asking For Flowers
- The Raveonettes
Lust Lust Lust
- Melody Gardot
Worrisome Heart
- Glen Hansard And Marketa Irglova
The Swell Season
- Marcus Miller
Marcus
- Dragonforce
Inhuman Rampage
- Grupo Nueva Vida
Mejores Cantos Religiosos

MID ATLANTIC

- Kathleen Edwards
Asking For Flowers
- Bauhaus
Go Away White
- The Gutter Twins
Saturnalia
- Ray Davies
Working Man's Cafe
- The Raveonettes
Lust Lust Lust
- Marcus Miller
Marcus
- Levon Helm
Dirt Farmer
- Dragonforce
Inhuman Rampage
- Teddy Brent
Fashionable
- Melody Gardot
Worrisome Heart

Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
 Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

PROFESSIONAL SERVICES

IN-HOUSE CD • DVD • VINYL MANUFACTURING

300 CD Package: \$775.00 Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap
1000 CD Package: \$1199.00 Includes: 4-color booklet & 2-color CD label from supplied artwork, jewelbox, shrinkwrap

D.J. 12" VINYL PROMO
100 12" VINYL \$799.00 Additional LP's: \$1.30 each
500 12" VINYL \$1,279.00 REORDER \$710.00
1000 12" VINYL \$1,889.00 REORDER \$1319.00
 PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND

RAINBO RECORDS MANUFACTURING CORPORATION
 8960 Eton Ave., Canoga Park, CA 91304 • (818) 280-1100
 Fax: (818) 280-1101 • www.rainborecords.com • info@rainborecords.com

FREE

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—for impact!!

Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE

800-233-7524 or 646-654-4697

READY TO RECORD? HOW ABOUT SOME FREE HELP?



Contact us today and we'll send you your **FREE Master Tape Guide** that's full of great recording tips and tricks.

(866) 677-7911
 www.discmakers.com/bb

DISC MAKERS

DUPLICATION/REPLICATION

NEED CDs? THE CHOICE IS **CRYSTALCLEAR**
 DISC AND TAPE

CHECK OUT OUR CURRENT SPECIALS!

1000 CDs • \$999 (COMPLETE LETTERING & MORE)
 1000 PROMO CD PACK • \$599
 1000 DVDs • \$1299 (COMPLETE LETTERING & MORE)

TRUSTED EXPERIENCE FOR OVER 35 YEARS!

WWW.CRYSTALCLEARCD.COM • 1-800-880-0073

SAQUAN Entertainment Inc.

www.saquan.com
 Music Catalogues, CD Manufacturing, Distribution and more.

WANTED TO BUY

SELL US YOUR CD'S

Top Dollar Paid for Media Collections of all Shapes & Sizes Free Consultation - Record Stores/Libraries/Radio Stations/Individuals.

Boo Boo Media
 805-541-3313
 John/Mike
 booboosmedia@gmail.com

HELP WANTED

ENTERTAINMENT MARKETING DIRECTOR

Req: At least a five-year successful track record at marketing audio and video/film entertainment (CDs, DVDs, downloads, etc.) through all viable channels (online, retail, alternative retail, etc.) to consumers over 35. This person will be in complete charge of designing, implementing and overseeing all marketing operations and will fill the last remaining seat on a board of directors (NY/CT area).

Interested? E-mail résumé to garytheroux@earthlink.net and explain YOUR strategy for reaching targeted consumers within the 35+ demo.

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or
 jserrette@billboard.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.
 Fax (609) 890-0247 or write
Scorpio Music, Inc.
 P.O.Box A Trenton, N.J. 08691-0020
 email: scorpiomusic@aol.com

BILLBOARD CLASSIFIED COVERS EVERYTHING

- DUPLICATION REPLICATION -
- VINYL PRESSING -
- CD ROM SERVICES -
- DVD SERVICES FOR SALE -
- PROMOTION & MARKETING SERVICES -
- MUSIC DISTRIBUTORS -
- AUCTIONS -
- RECORDING STUDIOS -
- REAL ESTATE -
- INVESTORS WANTED -
- STORES FOR SALE -
- EQUIPMENT FOR SALE -
- STORE SUPPLIES -
- FIXTURES -
- CD STORAGE CABINETS -
- DISPLAY UNITS -
- PUBLICITY PHOTOS -
- INTERNET/WEBSITE SERVICES -
- BUSINESS SERVICES -
- MUSIC INSTRUCTION -
- BUSINESS OPPORTUNITIES -
- COMPUTER/SOFTWARE -
- MUSIC MERCHANDISE -
- T-SHIRTS -
- EMPLOYMENT SERVICES -
- PROFESSIONAL SERVICES -
- DJ SERVICES -
- FINANCIAL SERVICES -
- LEGAL SERVICES -
- LEGAL NOTICE -
- ROYALTY AUDITING -
- TAX PREPARATION -
- BANKRUPTCY SALE -
- COLLECTABLE -
- PUBLICATIONS -
- TALENT -
- SONGWRITERS -
- SONGS FOR SALE -
- DEALERS WANTED -
- RETAILERS WANTED -
- WANTED TO BUY -
- CONCERT INFO -
- VENUES -
- NOTICES/ANNOUNCEMENTS -
- VIDEO -
- MUSIC VIDEO -
- POSITION WANTED -
- LISTENING STATIONS -
- FOR LEASE -
- DISTRIBUTION NEEDED -
- EDUCATION OPPORTUNITY -
- HELP WANTED -
- MASTERING -
- AUDIO SUPPLIES -
- ROYALTY PAYMENT -
- PRINTING -
- MUSIC PRODUCTION -
- METAMUSIC -
- STAGE HYPNOTIST -
- CD FAIRS & FESTIVALS -
- MUSIC WEBSITES -
- NEW PRODUCTS -
- DOMAIN NAMES -

Don't Miss the Hottest Week in Latin Music!

★ Heineken® Presents **Billboard**® **LATIN MUSIC** CONFERENCE & Awards

in association with 

APRIL 6-10, 2008

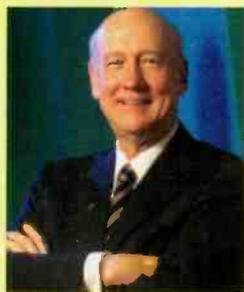
SEMINOLE HARD ROCK HOTEL & CASINO • HOLLYWOOD, FLORIDA

Join today's top Latin music artists, executives, managers, sponsors and media at the 19th annual Billboard Latin Music Conference - the single most important Latin music industry event in the world!

Program Highlights

NEW! A FULL DAY PROGRAM DEDICATED TO LATIN RADIO FEATURING...

JUST ANNOUNCED!



GARY STONE
COO, UNIVISION RADIO



EL CHULO Y LA BOLA



ENRIQUE SANTOS & JOE FERRERO



JAVIER CERIANI

Plus...

4 DAYS OF COMPELLING PANEL SESSIONS

THE BILLBOARD SUPERSTAR Q&A WITH **ENRIQUE IGLESIAS** Presented by Heineken

A CASE STUDY WITH REGGAETÓN'S TOP SELLING DUO **WISIN & YANDEL**

THE BILLBOARD BASH WITH LIVE PERFORMANCES BY **BLACK GUAYABA, DIANA REYES & JUAN**

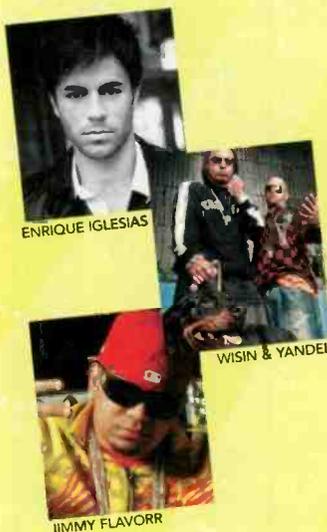
A RADIO MIXER FEATURING **JIMMY FLAVORR** Hosted by Lindoro Entertainment

The Billboard Latin Music Awards

THURSDAY, APRIL 10

Honoring the Biggest and Brightest Stars in the Industry! Produced and Broadcast Live by 

EXPLORE A NEW WAY OF DOING BUSINESS!



Register Today!

\$599
Pre-Registration
REGISTER BY
APR 6

Registration: 646.654.7254
Sponsorships: 646.654.4648
Hotel: 954.327.7625

www.BillboardEvents.com

PRESENTING SPONSOR:



IN ASSOCIATION SPONSOR:



COMMUNICATIONS SPONSOR:



CELEBRITY SUITE SPONSOR:



MOBILE TV SPONSOR:



CORPORATE SPONSORS:



MEDIA PARTNERS:



EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: So So Def/Island Def Jam names **Jerry Clark** VP. He was president at SRC South/Universal.

PUBLISHING: Sony/ATV Music Publishing appoints **Ruud Kooijman** managing director for the publisher's Belgium, Netherlands and Luxembourg region. He was head of A&R at EMI Music Publishing in Holland.

The board of directors for the National Music Publishers' Assn. elects Paramount Allegra Music chairman **Irwin Robinson** chairman. The four VPs are Sony/ATV Music Publishing chairman/CEO **Martin Bandier**, Major Bob Music president **Bob Doyle**, MPL Communications executive VP/legal counsel **John Eastman** and peermusic chairman/CEO **Ralph Peer II**.



CLARK

SHUHART

GUERRA

RILEY

TOURING: Nederlander Concerts in Los Angeles appoints **Shane Shuhart** director of talent. He was territorial agent for the Agency for the Performing Arts' north-east region.

Philadelphia-based arena management firm Global Spectrum, a division of Comcast-Spectacor, names **Lorenzo Muniz** GM of the James L. Knight International Center in Miami. He was director at Klass-Ex Entertainment, a New York-based concert and event promotions company.

The Agency Group in London taps **James Rubin** and **Jules DeLattre** as agents. They were booking agents at multipurpose music company Best Kept Secret.

RETAIL: Vivendi Entertainment, formerly Vivendi Visual Entertainment, promotes **Tom O'Malley** to president. He was GM at VVE.

MEDIA: MTV Networks Argentina ups **Paula Guerra** to senior VP/managing director. She was GM.

RELATED FIELDS: Word Entertainment, a Christian music product development/marketing company, elevates **Rod Riley** to COO. He was senior VP of marketing at Word Label Group.

—Edited by Mitchell Peters

GOODWORKS

ROLLING STONES, KRAVITZ, BEDINGFIELD CHIP IN FOR THE KIDS

The Rolling Stones, Lenny Kravitz and Natasha Bedingfield will participate in a series of events throughout the spring to benefit the VH1 Save the Music Foundation's effort to bring more musical instruments to public schools across the United States. More than \$25,000 was recently raised via an online fan auction to attend a March 30 press conference in New York for the Stones' Martin Scorsese-directed film "Shine a Light."

Meanwhile, Kravitz and Bedingfield, along with a number of other celebrities, will appear at the VH1 Save the Music Foundation's third annual Big Shopping Day presented by Bakers April 26 in Los Angeles. Tickets for the event are available at vhsavethemusic.com. Additionally, in-school concerts will be held at VH1 Save the Music Foundation grant-recipient schools in Indianapolis, Houston and Philadelphia.

Since 1997, the foundation has aided approximately 1,500 schools with more than \$40 million worth of new musical equipment.



BILLBOARD MUSIC & MONEY SYMPOSIUM

The seventh annual Billboard Music & Money Symposium in association with Loeb & Loeb took place March 6 at the St. Regis in New York. This intimate one-day event brought together the best minds from the music, legal and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. PHOTOS: COURTESY OF GARY HE/AP IMAGES

1 From left are Nielsen Business Media's newly appointed senior VP of the Entertainment Group **Gerry Byrne**, newly appointed publisher of Billboard **Howard Appelbaum**, group editorial director **Tamara Conniff**, BMG Label Group chairman/CEO **Clive Davis** and BMG Label Group president/COO **Charles Goldstuck**.

2 Sony/ATV Music Publishing chairman/CEO **Martin Bandier** speaks during the "Money Is in the Song: The Economics of Music Publishing" panel.

3 Attending Music & Money's closing cocktail reception sponsored by Loeb & Loeb are, from left, Loeb & Loeb Corporate Media and Entertainment Practice Group partner/co-chairman **Harold Flegelman**, Billboard executive editor **Bill Werde**, Loeb & Loeb co-chairman **John Frankenheimer** and Christman Peters & Madden partner **Geoffrey Madden**.

4 From left are Music Nation/Original Signal Recordings co-founder/CEO **Daniel Klaus**, Wind-up Records COO/executive VP of business and legal affairs **Jim Cooperman**, Billboard indies correspondent **Cortney Harding**, American Assn. of Independent Music president **Rich Bengloff**, Warner Music Group VP of business development **Nat Pastor** and Koch Entertainment CEO **Michael Koch**.

5 Leaders from the digital entertainment and investment communities discuss the state of mergers and acquisitions. From left are L.E.K. consulting VP **Larry Miller**, Arney attorney **Mark Levinsohn**, Greycroft partner **Andrew Lipsher**, Digital Media Assn. executive director **Jonathan Potter** and the Orchard president/CEO **Greg Scholl**.

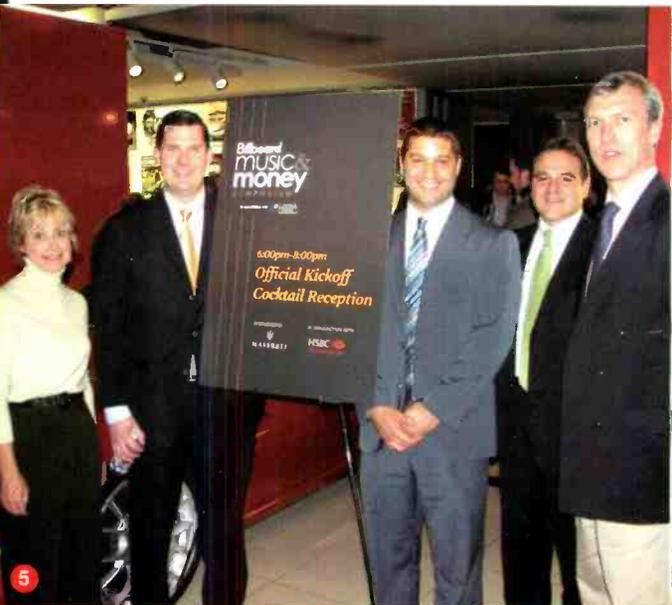
continued on page 90





'Apart from the "American Idol" franchise, we've probably had 14, 15 or 16 artists under 26 years old who are multiplatinum around the world. That is the strength of our company, and we've been able to accomplish that over very few years.'

—Davis during his keynote Q&A at Music & Money



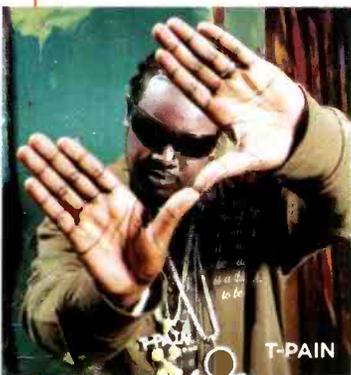
INSIDE TRACK

T-PAIN, MARY J. RE-UP WITH UMPG

Universal Music Publishing Group is hanging onto its hitmakers. Track hears that the publisher has re-upped worldwide co-publishing deals with T-Pain and Mary J. Blige.

Artist/songwriter/producer T-Pain is the first artist to have four singles simultaneously in the top 10 of the

Billboard Hot 100. He's featured on Baby Bash's "Cyclone," Kanye West's "Good Life," Chris Brown's "Kiss Kiss" and Flo Rida's "Low." T-Pain also has upcoming singles with Mariah Carey, Lil Wayne, Omarion, Lil Mama and Charlie Wilson, and is working on albums with Usher,



Missy Elliott, Beyoncé, Michael Jackson, Jamie Foxx, Jennifer Hudson and Mike Jones.

Six-time Grammy Award winner Blige has had seven No. 1 hits and sold more than 18 million albums worldwide. "Be Without You," from her 2006 album "The Breakthrough," was the biggest hit of her career, spending 15 weeks on the Hot R&B/Hip-Hop Songs chart. Her latest album is "Growing Pains."

BILLBOARD MUSIC & MONEY SYMPOSIUM

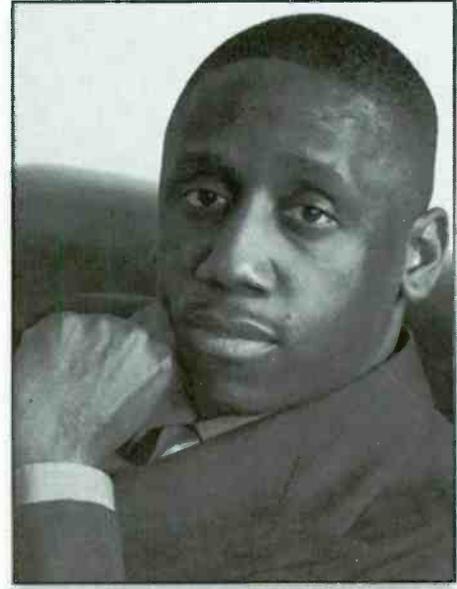
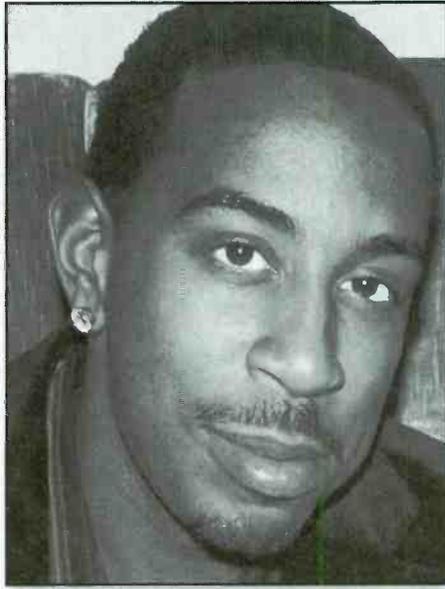
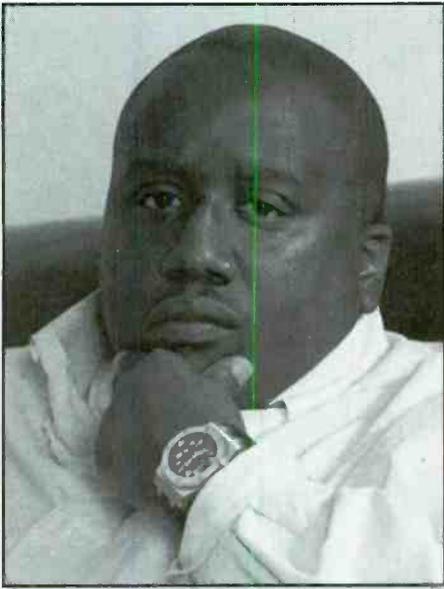
continued from page 89

- From left are Anschutz Investment managing director **Steven A. Cohen**, C3 Presents partner **Charlie Walker**, Billboard executive director of content and programming for touring and live entertainment **Ray Waddell** and Madison Square Garden president **Jay Marciano**.
- BMG Label Group chairman/CEO **Clive Davis** speaks during a keynote Q&A session.
- Ticketmaster CEO **Sean Moriarty** speaks during a keynote Q&A session.
- From left are Primary Wave Music Publishing partner/CEO **Larry Mestel**, Loeb & Loeb co-chairman/panel moderator **John Frankenheimer** and Bug Music CEO **John Rudolph**.
- Music & Money's kickoff cocktail reception sponsored by Maserati in conjunction with HSBC was held at the Maserati Showroom in New York. From left are HSBC Private Bank senior VP of the entertainment and media division/California **Joanna Lucchesi**, senior VP of the entertainment and media division/New York **Michael MacIntyre**, assistant VP of the entertainment and media division/New York **Elias Scoropanos**, first VP of the entertainment and media division/New York **Kevin Fitze** and director of the entertainment and media division/Great Britain **Nick Price**.
- At the closing cocktail reception sponsored by Loeb & Loeb are, from left, **David Rezak**, director of Syracuse University's Bandier Program for Music and the Entertainment Industries; Syracuse student **Kyra Zeller**; Billboard group editorial director **Tamara Conniff**, and Syracuse student **Andrew Beyda**.
- From left: Billboard senior correspondent/legal and publishing **Susan Butler** moderates a panel featuring Crossroads Media founder/senior managing director **Tom McGrath**, International Media Services president **Helen Murphy**, Sony Entertainment chief strategy officer/Sony Corp. of America executive VP/CFO **Robert Wiesenthal** and ZelnickMedia partner **Strauss Zelnick**.



T-PAIN: UNIVERSAL MUSIC PUBLISHING

© Copyright 2008 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Nancy M. Rothman, nrothman@fosterreprints.com, 1-866-879-9144. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 120 Issue 12. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S.: 818-487-4582) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.



HAPPY 75TH BIRTHDAY TO MR. QUINCY JONES,
A TRUE ICON. THANK YOU FOR DISTURBING THA PEACE
FOR SO MANY YEARS AND MAKING HISTORY IN MUSIC,
TELEVISION & MOVIES.

MUCH LOVE,

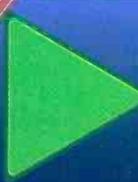
JEFF DIXON, CHRIS "LUDACRIS" BRIDGES,
AND CHAKA ZULU

P.S., THANKS FOR ALL THE KNOWLEDGE
AND WISDOM THAT YOU HAVE GIVEN US.



Making WAVs from any browser

erless Downloads

PLAY  **MPE™**

Secure Media Delivery System

Play MPE now offers you the ability to download
full quality WAV files right from any browser...
without the player!

Login and give true playerless downloading a try.

Go Play.

www.PlayMPE.com

MEDIABASE

Play MPE is a registered trademark of Destiny Media Technologies Inc.

**ALL ACCESS
MUSIC
GROUP**