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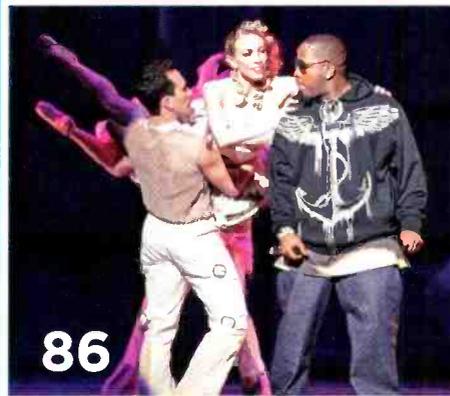
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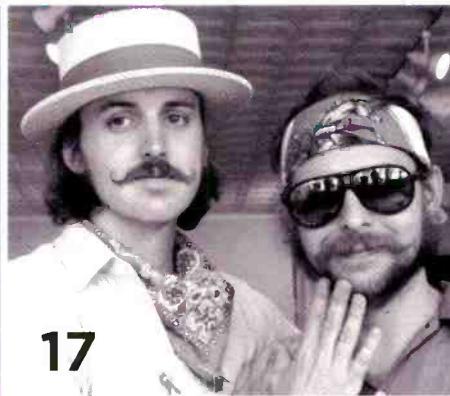
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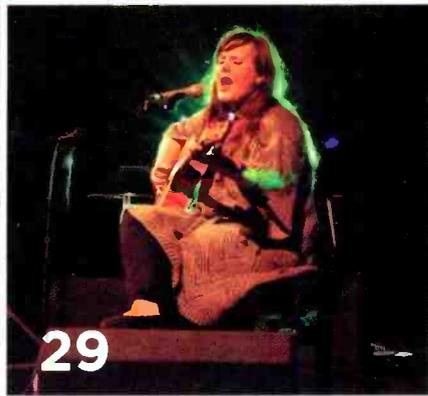
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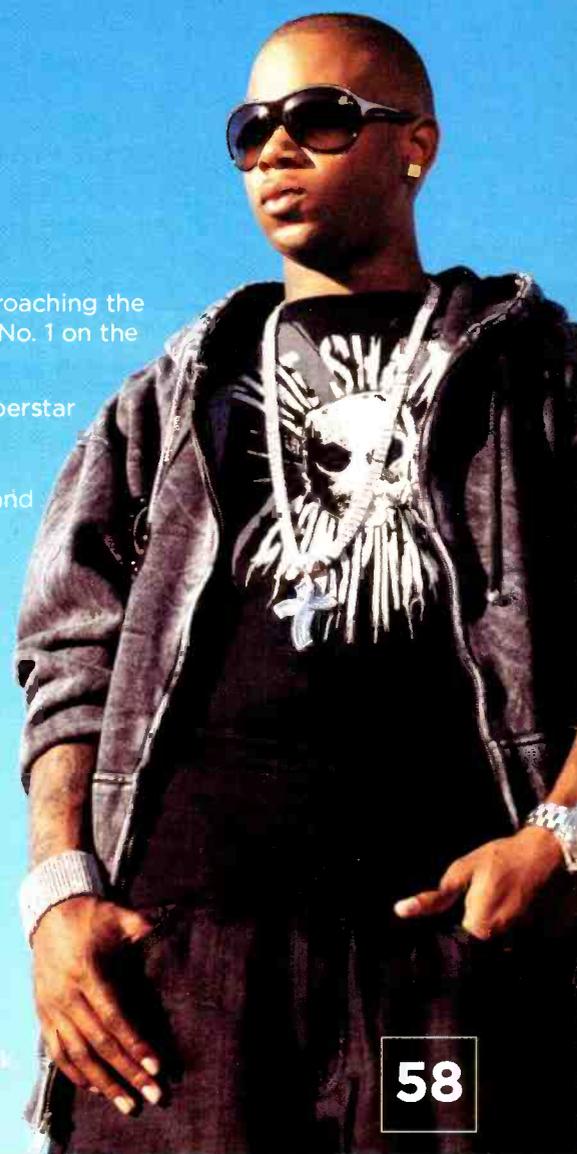
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Prince, the Verve, My Morning Jacket and Portishead raged in the California desert at this year's Coachella festival, and Billboard was there to soak it all in. For full Coachella coverage, visit jadedinsider.com.

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TOURING

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

FILM & TV MUSIC CONFERENCE

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

WHAT TEENS WANT

Hosted by AdweekMedia, Billboard and the Hollywood Reporter, What Teens Want discusses how to target teens through social networking, fashion, music, movies, sports and videogames. More at whateenswant.com.

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Record Store Say

Contemplations And Lessons Learned From Retail's Big Day

BY ERIC LEVIN

The image that opened last week's Billboard article on Record Store Day was of the Black Keys' Dan Auerbach DJ'ing with a couple of iPods placed conspicuously on top of unused turntables, which Courtney Harding turned into a "monumental"—and somewhat damning—statement that "even on Record Store Day, the record had been supplanted." That might be an appropriate analogy to draw up for Vinyl Record Day (which isn't until Aug. 12). But to me and to many other retailers, the image that truly represents Record Store Day (which is the third Saturday in April from here on out) is the scene that Harding describes in the second paragraph: "The shop was crowded and the register lines were long." People in record stores. That was the ticket.

Many of us indie retailers across the country are still riding the high from the inaugural Record Store Day. And why not? According to Streetpulse, the response to the event increased music sales more than 33% from the same Saturday last year, and, compared with the Saturday prior to Record Store Day, the increase was 47%. In fact, April 19 was the largest day of music sales for 2008 so far.

But Record Store Day is about more than tracking segmented sales. The modern indie record store—the type of retailer that would fully benefit from an organized promotion like Record Store Day—is about more than just music sales. Aside from the tangible product lines (used product, vinyl, video, magazines, etc.) that are not included in the SoundScan data, there's so much more that makes our stores unique, and that "more" isn't any-

thing that can be tracked.

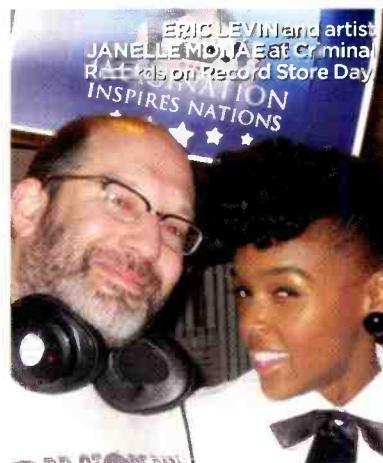
Down here behind the counter, we're looking at a different reality. We're talking to our customers. We don't care how our sales are measured or analyzed, our landlords don't care, and, most important, our customers don't care.

The focus on sales, percentages and increased or decreased this-and-that cheapens the whole thing. Sure, the "extra Christmas" in April was certainly a welcome boost for most of us but, really, that was just a fringe benefit. The opportunity to remind people (or to introduce them to the idea) that indie record stores are still relevant in this day and age was first and foremost our goal. That's what it's about, showing our community that an indie record store is a viable, fun, enthusiastic and enduring business that's worth supporting. Creating a great experience in a record store and leaving customers with positive memories of their visit, this is the lasting effect.

We learned lessons from Record Store Day that are worth recounting. For starters, when we prepare for next year's big day, we'll be asking supporting labels for even more promotional items to give away. In January we asked labels for a minimum of 10,000 promo units of whatever they wanted to give, expecting that we'd have 150 participating stores. By the time it got to 400 stores, we simply didn't have enough to give away. Next time, we may ask for 50,000 units, and an even greater diversity of product: country, urban, avant-garde, reggae and more.

Perhaps most important, it became clear that there were stores in each community that really stepped up and did well on Record Store Day because they really

put the effort out. But we can't stop just because Record Store Day is over. Some folks say they are working twice as hard for less money, but that's today's market and today's economy. We all also have more tools now to engage with customers. How's your MySpace page? How's your YouTube page? Are you selling off-site? Are you taking every opportunity—a contest, a sale—to make your store better?



At my store, we had free beer and food—we did what we always do, which is to go above and beyond. And so did Grimey's in Nashville. And Sonic Boom in Seattle. And Shake It in Cincinnati. And on it goes. That's the every day lesson of Record Store Day. We captured interest, and we did it by paying attention to the details.

My hope is that next year—and for the next 11 months—even more retailers step it up.

Eric Levin is owner of Criminal Records in Atlanta and president of the Alliance of Independent Media Stores.

Jazz Hands

Finding Ways To Help Troubled Youth

BY RAMSEY LEWIS

As we move through the history of jazz and look to the future, we must find ways to reach into our local communities to expose youth to this music. If not, jazz will continue to be America's classic music, but not popular.

Across the world, in Europe, in Japan, and even here in the United States, we find jazz festivals that once ran three and four days with all jazz musicians now having to include pop and rock'n'roll musicians to pay the bills. Well, that music was also born on our soil so we need not be ashamed of that. But I think jazz can stand on its own two feet with our help—

help from the music industry, help from music educators, help from jazz lovers across the nation.

About five years ago I realized that Chicago's inner-city public school system is not what it once was. Back in the day when I was at Wales High School in the middle of Chicago's inner city, we had a symphony orchestra, among other creative and musical classes.

The highlight of our lives was when these classes came together once a year to put on community performances. Musicians played. The fine arts classes designed the scenery. The industrial arts classes built the sets. The whole school got involved.

I personally saw what having a purpose-

ful focus and a place to belong can do to motivate kids. So my wife Jan and I decided to do our part for youth today. We started a foundation to contribute to Chicago organizations already established to give music back to inner-city youth through music lessons, instruments and voice.

I'm sure that if you put your mind to it, every one of us can think of some way to support young people in music. By acting locally with love and conviction, we can honor and nurture this national treasure called jazz.

Composer, pianist and jazz legend Ramsey Lewis was a key part of the Smithsonian Jazz Appreciation Month in April.

FOR THE RECORD

In the May 3 story "Wax On, Wax Off," Dresden Dolls member Amanda Palmer's name was misstated.

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FREE LOVE
Crunching the costs of Coldplay's free show



PLAYLIST POPPED
Considering contenders for the next lawsuit



KNIGHT'S HORSE?
Koch aims to lead bids for Death Row



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An exclusive look at the top 20 accounts



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>>>BURGER KING BACKS RINGTONES

Burger King is subsidizing ringtones of Warner Music Group artists on Virgin Mobile phones in an effort to reach more tech-savvy consumers, the company says. Ringtones will be priced at \$1, substantially less than the \$2.50 most Virgin Mobile ringtones sell for. Acts include Buckcherry, Casa de Leones, Danity Kane, Estelle, War, Group 1 Crew, James Otto and Plies.

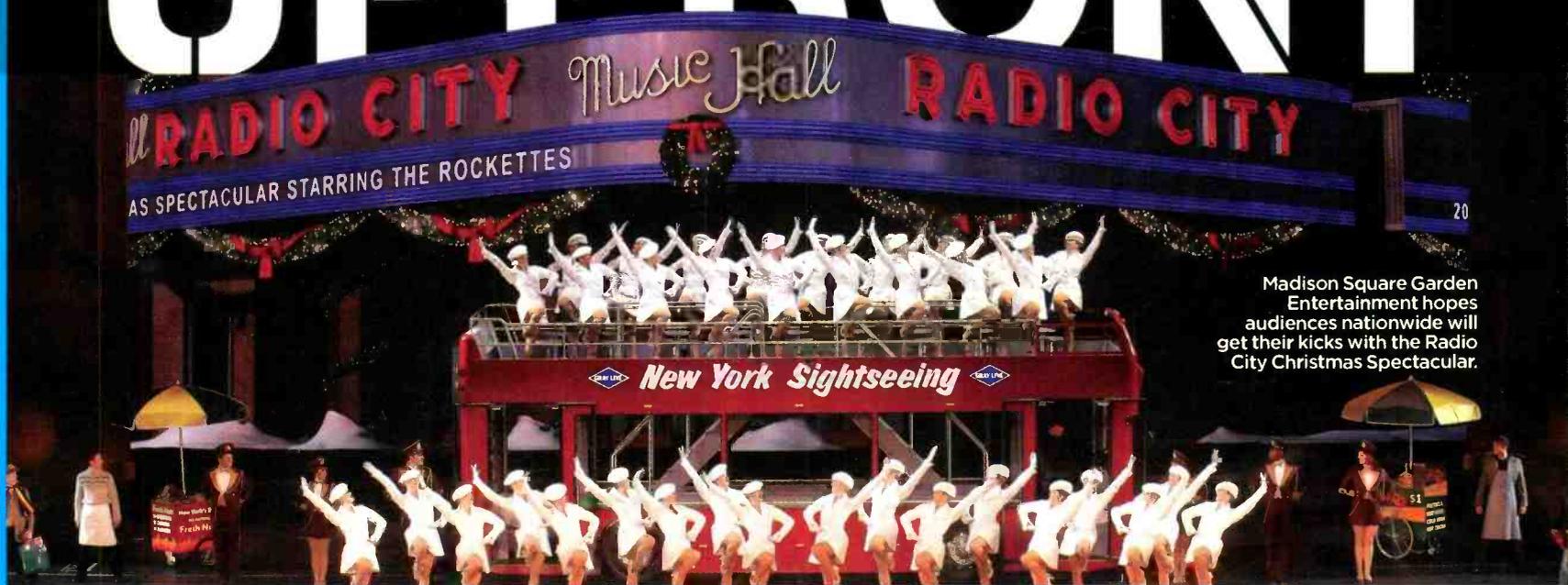
>>>ACM VOTING HITS THE WEB

Voting for the Academy of Country Music entertainer of the year award started May 1 at voteacm.com. Nominees Kenny Chesney, Brad Paisley, George Strait, Keith Urban and Rascal Flatts will perform on the 43rd edition of the ACM Awards, which will be held May 18 at the MGM Grand Garden Arena in Las Vegas. Voting will run through the last hour of the show.

>>>PHOENIX SUNS ENTER EPIC DEAL

The NBA's Phoenix Suns and Epic Records have entered a Web partnership that will see a customized jukebox player added to the Suns' Web site, official social network and virtual behind-the-scenes tour. The player will feature music from such artists as Jennifer Lopez, Jessica Simpson and Natasha Bedingfield, among others.

UPPER FRONT



Madison Square Garden Entertainment hopes audiences nationwide will get their kicks with the Radio City Christmas Spectacular.

TOURING BY RAY WADDELL

ON THE MOVE

BILLBOARD EXCLUSIVE

MSGE's Christmas Spectacular Sets The Stage For More National Tours

Madison Square Garden Entertainment's plan to launch a touring arena version of its Radio City Christmas Spectacular (billboard.biz, April 30) is the latest move in an increasingly aggressive posture that will see the company launch other tours in the next few years.

The Spectacular tour marks the most ambitious national project for MSGE, a division of Cablevision, which owns and operates New York's Madison Square Garden, the WaMu Theatre at MSG, the Beacon Theatre and Radio City Music Hall—and recently completed a transaction to acquire the Chicago Theatre.

"We're big believers in the big spectacle. We like this business, we think there is a lot of opportunity for us to work in this space," MSGE president Jay Marciano says. "We are in pretty advanced stages of pre-development on at least two productions now that are on this [Spectacular] scale." If the Spectacular tour

reaches projections north of \$30 million, it is likely MSGE will remain bullish in this market. In fact, a touring version of the MSGE/Cirque du Soleil production "Wintuk," which debuted in 2007 at the WaMu Theatre at MSG, will mount a national tour in 2010.

"We believe what our friends at Cirque du Soleil have done for the circus genre can be applied to other presentations," Marciano says. "All venues are always on the lookout for new content."

With more than \$25 million in startup costs, not including marketing and promotion, the Spectacular tour certainly shows MSGE is jumping in with both feet. "We're in it for the long haul," Marciano says. "And it's not like we're working with a show that's untested. We're working with one of the biggest live entertainment draws in the world—we're just re-creating it for the arena space."

The Spectacular production will play 18 cities across the Mid-

west and South, beginning Nov. 8-9 at the Brown County Arena in Green Bay, Wis. The plan is to hit more than 60 markets in the next three years and then repeat the cycle. Marciano projects that between 650,000 and 700,000 tickets will be sold the first year.

The touring Spectacular will boast all the elements of the much-heralded 75th edition of the Christmas Spectacular at Radio City last year, when MSGE simultaneously launched "Wintuk." In a 10-week span, the two shows were attended by more than 2.4 million people and grossed more than \$150 million.

While the Spectacular has enjoyed theater residencies in some 30 markets since 1994 (including up to nine in 2008), the upcoming tour is unique in that it is a multimillion-dollar production conceived specifically to travel to venues in the 7,000-12,000 capacity range.

"If we're successful in the U.S., we'll start to think about it in the context of international

opportunities," Marciano says.

The arena tour has been in the works for two years, he says, with the 75th production acting as a springboard for the idea to tour the Spectacular. "The limitations of most theaters didn't allow for presenting the Christmas Spectacular on a scale that we do at Radio City," he says. "We turned to the arenas, which allowed us to provide a family show the size of which has never been seen outside of Radio City Music Hall."

The show is produced by MSGE executive VP of productions Jonathan Hochwald and directed and choreographed by Linda Haberman, who conceived and directed last year's 75th anniversary show at Radio City.

The production is bigger than many major rock tours, moving on 30 trucks and 16 buses, with a cast of 56, including the famous Rockettes.

Artist renderings and schematics show production elements include a massive LED screen, "flying" cast members and a secondary stage.

The top ticket price will be \$65-\$75, but the average is in the low \$50s, according to Marciano. That ticket price is higher than most family shows, but well below Broadway show tickets, Marciano notes.

Still, the market is already flush with a wealth of annual holiday events—like Trans-Siberian Orchestra's tour and local productions—which may present challenges. It's a lucrative window, but consumers will be forced to make choices, particularly in an iffy economy. But the springtime announcement of the tour and route, along with the Radio City show's legacy, should give the Spectacular early front-runner status in the minds of consumers.

"We're always cognizant of what's out there, but that didn't really play much of a role in how we were able to route this," Hochwald says.

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>>> **JEWEL, PAISLEY TO TOUR TOGETHER**

Jewel and Brad Paisley are teaming up for a concert tour this summer, set to kick off June 11 in Albuquerque, N.M., as the former continues her transition into the country music market. Jewel, who's sold 30 million albums and scored such pop hits as "Who Will Save Your Soul," "You Were Meant for Me" and "Foolish Games," is set to release her first country album, "Perfectly Clear," June 3 via Valory. She's slated to join Paisley for 36 dates, with the tour concluding Oct. 18 in Selma, Texas.

>>> **McGRAW FRAGRANCE TO DEBUT THIS SUMMER**

Country superstar Tim McGraw and Coty Beauty are prepping the launch of McGraw's first fragrance, McGraw by Tim McGraw, which will debut in stores this August. McGraw worked closely with Coty to develop the scent and recently shot the advertising campaign in Los Angeles with photographer Michel Comte. Celine Dion, Kylie Minogue and Shania Twain also have Coty Beauty fragrances.

>>> **GABRIEL INKS DEALS WITH UNIVERSAL**

Mexican superstar Juan Gabriel, one of the leading names in Latin Mexican and pop music, signed global recording and publishing agreements with Universal. New recordings by Gabriel will now be released worldwide through Universal Music Latin America while his publishing catalog, among the most prolific and recorded in Latin music, will be represented exclusively by Universal Music Publishing Group worldwide.

ROCK BY LARS BRANDLE and RAY WADDELL

Free For All?

Inside The Costs Of Coldplay's Campaign Launch

Coldplay's decision to give away the lead track from its new album has paid off, with huge demand for the free download of "Violet Hill."

According to the band's label EMI, fans downloaded the track more than 600,000 times in the 24 hours after it went live just after midday U.K. time on April 29. By (imperfect) comparison, the first-week sales for "Speed of Sound," the lead track from the band's last album, "X&Y," yielded 44,000 digital units in the United States and 9,000 in the United Kingdom in 2005, according to Nielsen SoundScan and the Official U.K. Charts Co.

The process has had its glitches. Following several attempts, Billboard managed to download a copy, after handing over e-mail and ZIP code particulars. For some users, the site ground to a halt, while others found that the automatically generated e-mail arrived well after

the six-hour time limit had expired.

Computer users weren't the only ones to tap into "Violet Hill." The track premiered on U.K. top 40 network BBC Radio 1 then was simultaneously serviced to radio across Europe, earning 300 plays within 24 hours, according to Nielsen Music Control data, for a combined estimated listenership of more than 33 million. In the United States, the song netted 307 plays, according to Nielsen BDS, across all its monitored stations—accounting for 3 million audience impressions. At modern rock, the song ranked as the ninth most-played song at the format (162 spins) for the day.

Last.fm says "Violet Hill" clocked up 33,000 listens on its service in slightly less than 24 hours from launch, a rate of around one play every two seconds.

"'Violet Hill' could be the most popular song ever tracked on Last.fm in terms of amount of listens in a specific period of time," a spokesman says.

The giveaway doesn't end there. Coldplay's fourth studio album, "Viva La



COLDPLAY

Vida or Death and All His Friends"—due June 12 internationally and June 17 in the States—will be promoted by free concerts June 16 at London's 4,900-capacity Brixton Academy and June 23 at the 15,000-plus Madison Square Garden in New York. Frontman Chris Martin told Radio 1 that the band would also play a free concert in Barcelona.

During his Radio 1 interview, Martin claimed the Garden gig would cost the band \$2 million, but well-placed sources suggest it will actually cost around \$300,000 to produce, with the band absorbing show costs as a marketing exercise. Manager Dave Holmes confirms that there would not be any sponsors, at least for the Garden show.

Merch sales would help cover that outlay. Based on historical accounts, a capacity crowd at the Garden would be likely to cough up at least \$10 per head

for a special event such as this, especially on a free ticket, generating around \$150,000. On a £10 (\$20) average spend, the smaller Academy could reasonably ring up £50,000 (\$100,000) at the merch tills.

With attendant publicity, plus the marketing worth of the consumer data gathered, insiders say the shows will easily pay for themselves, particularly with the potential \$100 million-plus gross the band's full tour is likely to pull. Coldplay's "X&Y" tour grossed close to \$60 million in 2005-06.

Holmes says he "wasn't sure" if a free Garden show might dilute a future play in the market. "I don't think so," he says. "It's not going to be a full set. It's not a full production. It's very scaled down, almost a 'buzz gig.' It just happens to be a buzz gig in an arena. Really, it's just about giving back to the fans."



DIGITAL BY ANTONY BRUNO and CORTNEY HARDING

D-LISTED

Playlist Is The Latest Digital Music Suit—Who's Next?

The most effective business card shared between today's innovative new online music services and the music industry seems to be a lawsuit.

The recently filed action against Project Playlist—by the RIAA representing nine major labels—is just the latest in a string of legal activity against online music services building their businesses outside of formal licensing relationships with record labels, dating all the way back to YouTube.

Project Playlist, as its name implies, allows users to build and share playlists of their favorite music. The service is fast, easy and very popular. It claims more than 24 million users, with around 600,000 unique visitors per day.

It does not host any of this music itself. Instead, Project Playlist links to music posted on thousands of third-party sites and allows users to stream from them all as a sort of aggregator. It only pays royalties to the performing rights organizations. As such, labels don't make a dime.

Other services playing a sim-

ilar game of chicken include MP3Tunes, a digital locker service; and SeeqPod, a music search engine. Both are also being sued.

Whether Project Playlist, SeeqPod or MP3Tunes are breaking any laws has yet to be determined. To date, none of the music industry's lawsuits against enterprising digital services have reached a verdict, and as such there is no precedent. Instead, the industry and the service either reach a licensing agreement or the service goes out of business.

Labels involved in these lawsuits insist they have no desire to shut such services down. They only want to get paid for the activity. And the services, primarily startups, have no desire or ability to sustain a lengthy court battle.

Of the three currently being sued, only MP3Tunes—led by MP3.com founder Michael Robertson, who has never shied away from a court battle—will likely proceed fully to trial and answer this question once and for all. Project Playlist at least seems open to dealing with labels. Sources say it is in early talks with Sony BMG—which is not a party to the lawsuit. Representatives from Sony BMG declined to comment.

Until then, there are a number of other music services

growing in popularity while avoiding label licensing deals:

■ **Muxtape** has a simple interface and is based on the time-honored concept of the personal mixtape. Users upload tracks from the personal libraries to build digital mixes, which can then be listened to by anyone who visits the site. While Muxtape does offer a "click here to buy" link for each track that leads to an Amazon page, and does not allow listeners to download songs for free directly, it also operates outside the confines of any agreements with labels or artists. The site instead tells users that "by uploading a song you agree that you have permission to let Muxtape use it." A sample mix on the site's front page contains tracks by Common, Radiohead and Neil Young & Crazy Horse; the curator, if he or she is sticking to the site's legal mandate, must be an extraordinarily prolific rights holder. An e-mail sent to Muxtape seeking comment was not returned at press time.

■ **Qloud** makes the "My Music" application for Facebook, which has 1.8 million installed users as of March, according to Developer Analytics. The plug-in lets users stream the entire digital music libraries of others by linking to a given song's video on

YouTube. This allows listeners to hear a song without seeing the ads that often accompany a legal YouTube clip. The site has cachet and cash, as AOL co-founder Steve Case is a director and investor, and rumors have circulated that Buzznet is interested in purchasing the service. What it doesn't have is a legal agreement with any labels, and that has some labels concerned, according to sources.

■ **Social.fm** was once known as Mercora, and allows users to stream music from other members' hard drives to computers and mobile phones. The site pays statutory licenses to SoundExchange for noninteractive webcasting and fees for performance rights to performance rights organizations, but it is unclear what, if any, deals they have with labels. There were reports in February 2007 of deals with a number of prominent indies like Sugar Hill, Definitive Jux, Yep Roc and Record Collection, as well as a project with Web site Popmatters. The Popmatters link has not been updated since 2007 and an e-mail inquiring about the status of the deals was not returned at press time. Major-label sources say that they have complained in the past and are still considering legal action.

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>>>LATV
EXPANDS REACH

Bilingual entertainment channel LATV has struck a deal with Tribune Broadcasting to distribute the Latin youth-focused channel in New York, Chicago and Dallas. LATV says the deal, which will distribute the network to New York's WPIX, Chicago's WGN and Dallas' KDAF, will add 9 million households to its viewer base. LATV puts its total household figure at 32 million, with 8.2 million of those Hispanic.

>>>COUNTRY
STARS JOIN
CHARITY RIDE

Little Big Town, Craig Morgan, James Otto and Lady Antebellum are among the 25 country acts that will join hosts Eddie Montgomery and Troy Gentry for the Academy of Country Music's fifth annual Charity Motorcycle Ride May 17 in Las Vegas. The event culminates in a live concert that is free and open to the public.

>>>EMUSIC
LAUNCHES IN
CANADA

Online retailer eMusic has launched a Canadian site that features content from 33,000 indie labels and audiobook publishers. The site offers tracks in digital rights management-free MP3 format and includes such Canadian acts as Arcade Fire, Feist, Destroyer, Sarah McLachlan and Tegan & Sara. The basic service for 30 downloads per month costs \$11.99 Canadian (\$11.88); an audiobook download is priced at \$11.99.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Leila Cobo, Gary Graff, Kamau High, Robert Thompson, Ken Tucker and Chris M. Walsh.

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UPFRONT

RETAIL BY ED CHRISTMAN

AUCTION ACTION

Entertainment One Vies For Death Row Assets

Entertainment One, parent of Koch Entertainment, has filed a motion to become the stalking-horse bidder in Death Row Records' Chapter 11 auction of assets from the label and estate of Marion "Suge" Knight Jr. related to recorded music and music publishing.

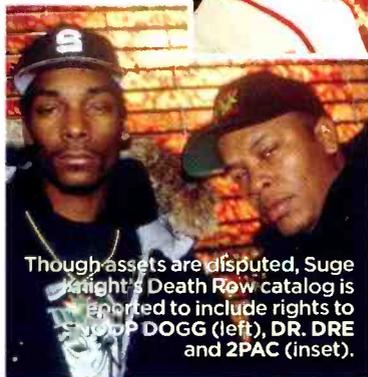
As the lead bidder, Koch, which has distributed Death Row since 2001, bid \$23 million, setting the bottom price for which the assets will be sold. The motion was filed April 24 with the U.S. Bankruptcy Court in Los Angeles by the Chapter 11 trustee for the estate of Death Row Records.

Earlier this year, Warner Music Group was named as the stalking-horse bidder, with a \$25 million bid to buy the assets. But it withdrew, thus, the new motion naming Koch.

All other bids for the assets must be in by June 10 and need to include such documentation as a signed asset purchasing agreement and a 5% deposit on the bid. The court and the Death Row estate trustee will determine which bids are qualified by June 17. If there is more than one qualified bid, the auction will take place June 24, although bidders must top the Koch bid by \$1 million in order to pay off certain fees, including a breakup fee of \$500,000 to Koch.

The auction includes recorded-music assets, such as masters and video and merchandising rights; the music publishing business; and all copyrights, inventory and digital recording rights. It also contains 10,000 tracks and a catalog of about 30 albums by such artists as Dr. Dre, Snoop Dogg and 2Pac.

The buyer will assume certain liabilities related to use of the assets after the closing and all assigned contracts incurred after assuming ownership. But the buyer won't assume any royalty payments or other amounts due to any obli-



Though assets are disputed, Suge Knight's Death Row catalog is reported to include rights to SNOOP DOGG (left), DR. DRE and 2PAC (inset).

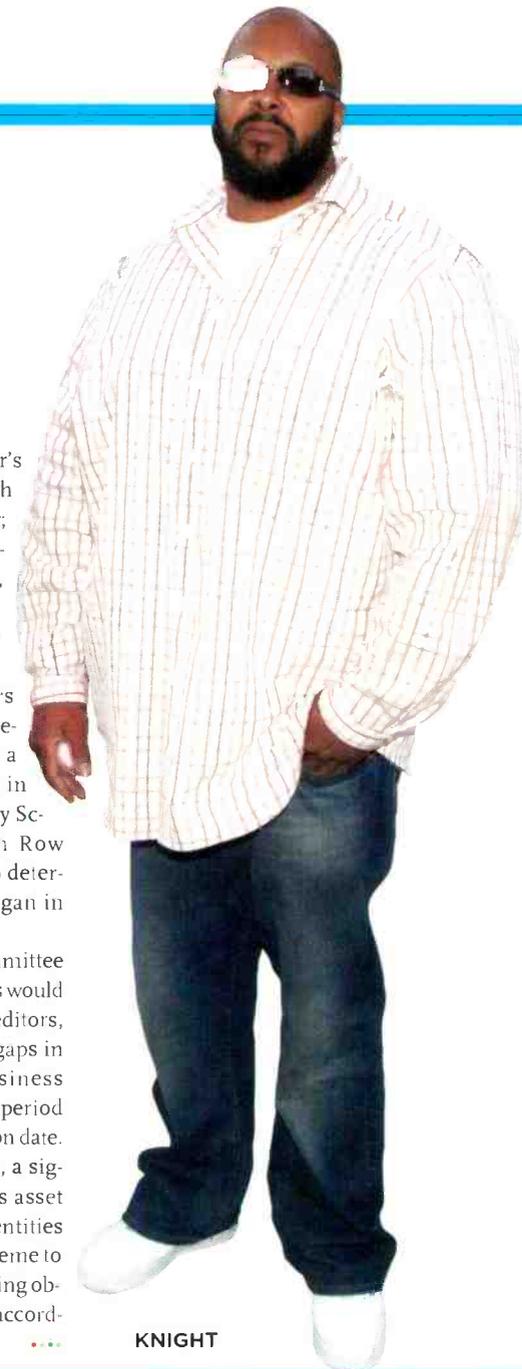
gee prior to the closing.

The assets don't include debtor's cash; distribution agreements with Koch, Eagle Rock and Ron Winter; or equipment, supplies and furniture. Certain assets are disputed, and there will be additional hearings on those assets as part of the bankruptcy proceeding.

Twenty-six potential bidders have signed nondisclosure agreements to look at the assets, and a due diligence room was set up in May 2007 at the law offices of Kay Scholer, counsel for the Death Row Records trustee. The process to determine the stalking-horse bid began in July 2007.

The trustees and creditor committee determined that a sale of the assets would achieve the best recovery for creditors, given that there are significant gaps in the debtor's financial and business records, especially for the time period immediately preceding the petition date.

Moreover, beginning in 2000, a significant portion of Death Row's asset base was moved to third-party entities and "may have been part of a scheme to avoid creditor obligations, including obligations to taxing authorities," according to court documents.



KNIGHT

RETAIL BY SUSAN BUTLER

Millions From The Top

ASCAP Wins Gross-Revenue Rates

While it only takes seconds for music to stream from computer server to listener through a digital service, it's taken several years for a federal court to settle a license fee dispute between ASCAP and three digital services—AOL, RealNetworks and Yahoo. But now, a federal judge has set up an unprecedented formula for determining how much the digital services must pay to perform (i.e., stream) the music of ASCAP members through 2009. And it all starts from the top: the gross revenue the services generate each year.

District Court Judge William Conner, who resolves ASCAP license fee disputes under a 67-year-old Department of Justice antitrust consent decree, adopted ASCAP's proposed top-down calculation of royalties, even though he did not believe ASCAP's proposed fees were reasonable. This means that the calculation begins with the U.S. gross revenue of those business units of each service that performs music, which is reduced to reflect the amount of music streamed. This "music-use-adjusted revenue" is then multiplied by the fee of 2.5%.

Although most of the revenue and percentage figures were redacted from the 153-page order made public April 30, the judge did note that for 2006, AOL owes about \$5.95 million and Yahoo owes about \$6.76 million to ASCAP. No figures were listed for RealNetworks, but the judge wrote that the service had

not provided music-usage data to ASCAP for the last two years even though requested to do so.

The fees will cover AOL for 2005-09, RealNetworks for 2004-09 and Yahoo for July 2002-09. ASCAP CEO John LoFrumento figures that if each service owes at least the 2006 amounts for each of those years, ASCAP could be collecting more than \$70 million—and perhaps up to \$100 million.

"This was a godsend because, in the United States, the performance right payments by Internet users was dismal," LoFrumento says. "This at least gives fair value to songwriters, composers and publishers."

The three services requested blanket licenses, which ASCAP must grant per its consent decree. The licenses permit the services to perform any song of any ASCAP member as often as they wish and through any type of service.

The services stream music in myriad ways. Users can listen to Internet radio programs, click on songs they want to hear on demand, listen to music as they browse a site, watch music videos or TV programs that include music, hear commercials with music, listen to ringtones, etc.

The services generate revenue from subscriptions and through many types of advertiser deals. Had the services requested a per-segment license, they would have to negotiate uses and rates for each type of service they offer.

The music-use-adjusted revenue is determined by first calculating the net revenue (gross revenue less customary deductions for advertising sales commissions and traffic acquisition costs). Then, the net revenue is reduced by using a "music-use-adjustment factor" (a fraction) to represent the portion of revenue attributable to the value of music on the site. The numerator of the fraction is the total number of hours music is streamed to users (as currently measured by each service), and the denominator is the total number of hours that visitors are using the Web site (as estimated by comScore).

Digital services objected to using comScore estimates, but the judge noted that the services do not maintain this information on a regular basis and use comScore data for their internal business purposes. Under the order, the services may use their own total visitor hours data if, in another proceeding before the court, the services can establish this information with their own data.

The services proposed 2.5% of revenue calculated from the "bottom up," i.e., revenue directly attributable to certain types of music use. The judge wrote that this approach is too complex, difficult to verify and subject to potential manipulation.

Now, ASCAP and the services must cooperate to compute the royalties so the judge can prepare his final court order.



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RETAIL BY ED CHRISTMAN

SLUGGING IT OUT

Apple, Wal-Mart Flip-Flop At The Peak Of Our Top 20 Retailers List, While Finances Raise Questions For Others

As the industry heads into the NARM convention, the U.S. music account base appears healthy enough that no one is missing product payments despite the precipitous two-year decline in CD sales. But questions remain.

Label and distribution executives see troubling changes on the horizon for at least half of the top 10 largest music accounts (see rankings, below).

For one, the fate of Handleman—one of two rackjobbers that supply Wal-Mart with music—remains up in the air short term until its loan issues are resolved. It is working against a May 31 deadline to produce a budget and cash-flow projections for the next year in order to make its lender, Silver Point Finance, feel comfortable enough to put in place a traditional revolving credit facility for at least the next year.

But even if Handleman lands a revolving credit facility that allows the Troy, Mich.-based company some flexibility, most label executives believe it eventually will be sold or merged into another wholesaler, something that Handleman CEO Al Koch admits is a possibility.

Also, two other top 10 accounts offer uncertain futures because they are up for sale. Last month, Borders, which has been trying to enact a turnaround for two years, put itself up for sale. Likewise, Circuit City is on the block. The company declines to comment on press reports that it has hired Goldman Sachs to shop it; meanwhile, Blockbuster Video made an unsolicited mid-April bid of \$6-\$8 per share, in a deal that would value the consumer electronics chain at \$1 billion-\$1.35 billion.

Finally, Trans World Entertainment and Alliance Entertainment Corp. have or will have debt issues that could worry suppliers. AEC is performing admirably: Sales are up 4.8% to \$1.02 billion in a down market, and it even managed to generate \$52 million in earnings before interest, taxes, depreciation and amortization (EBITDA) for the year ended Jan. 31. But its parent company, Source Interlink, is laden with debt from buying the Primedia magazine publishing company in August.

Last year, Source Interlink generated \$128 million in EBITDA, and this year with a full 12 months of magazine ownership under its belt, the company estimates that it will reach \$180 million-\$200 million. But Billboard estimates it will have about \$110 million in interest payments this year, which means that even if AEC hits its EBITDA goal, the parent company will still be below the 2-to-1 EBITDA-to-interest payment ratio that make institutional investors feel comfortable. At the end of the day, AEC's credit with suppliers could be hurt by its parent's debt load.

As for Trans World, founder/chairman Bob Higgins, with the aid of institutional investor Riley Investment Management, is trying to do a leveraged buy-out to take the company private. The two, which own 57% of outstanding shares, have offered to pay \$5 per share for the remainder, which comes out to \$75 million.

Sources with experience doing such deals say this one will likely be financed by raising debt, collateralized by the chain's in-

ventory. While Trans World's balance sheet will be able to sustain the debt load, music manufacturers would like to see the company's turnaround efforts stop the red ink and begin to produce a profitable company. Last year, Trans World lost \$99.4 million on sales of \$1.27 billion for the 12-month period ended Feb. 2.

Amid these worries, retail brick-and-mortar accounts—whether stable or not—continue to draw down music SKUs to make room for other product lines, although the decline in music space is not occurring as fast as most executives feared. Many executives worried that Best Buy and Target would reduce their music space, but vendor sources have heard from both chains, saying they have no plans to do so at this time. Wal-Mart is in the midst of cutting music by as much as 20% in stores where the product line is weak, with some degree of cuts in all stores. When all is said and done, music inventory overall in Wal-Mart will be reduced by 8%, according to major-label distribution executives.

Circuit City has reduced its

music space since it switched from buying direct to being supplied by AEC, label executives say. But the largest reduction in music has happened at Borders. Borders' music SKUs have steadily declined, from 50,000 titles in 2000 to 29,000 by 2003, to 14,000 in 2006 to 11,500 in February of this year, according to its 10-K reports.

With shelf space being depleted in the physical world—either through store closures or the downsizing of music departments—Universal Music Group Distribution president/CEO Jim Urie says he is concerned about some of the traditional retailers' hesitance to get into digital. "There are so many easy ways to slide into digital,"

Urie says. "Now, with most labels supplying music in MP3, it allows for interoperability, so I wish more traditional retailers would move into digital."

Digital merchants aren't shy to stake out their turf in the U.S. market. So far this year, eight of the top 20 accounts are digital and/or mobile, Billboard estimates, led by iTunes, which has nearly an 18% market share, based on purchases from labels.

But that's because most brick-and-mortar market shares are generally smaller at this time of the year due to large first-quarter returns to vendors of product bought too optimistically during the holiday selling season. Last year at this time, iTunes was the No. 1 account too, but by the end of the year, Wal-Mart ranked No. 1 with a 16.7% share (of its two racks, Anderson Merchandisers had an 11.74% share, all from sales to Wal-Mart; and Handleman, which derives 70% of its 7.05% U.S. market share—which equals 4.94%—from sales to Wal-Mart), followed by No. 2 iTunes at 12.7% and No. 3 Best Buy with 12%. For first-quarter 2008, Billboard estimates Wal-Mart to have a 15.1% share, ranking second. Best Buy's 13.1% ranks it as No. 3.

It's unclear if Wal-Mart will be able to reclaim the No. 1 spot from Apple by the end of this year, due to a combination of factors: iTunes' dominance is expected to grow as digital sales further eat into physical sales; the discount department stores' reduction in store space for music and Handleman's market share lagging last year due to returns and credit issues.

Amazon's market share is up to 4.7% this year from the 3.6% it had last year. So far, its digital download store may be still growing, but it has yet to gener-

ate anything in the way of significant sales: Its downloads represent less than 1% of the total music market.

On the other hand, the growth to 4.7% market share this year based on label net purchases doesn't accurately reflect Amazon's strength in the overall marketplace. Amazon also buys product from wholesalers, and those purchases don't appear in its market share. And the sales of the Amazon marketplace, which the merchant says accounts for one-third of all its physical sales, also aren't reflected in its market share. Given those two factors, Billboard loosely estimates Amazon's market share at 7% currently.

Behind iTunes, there is a considerable drop in the overall market rankings before the next digital merchant, Verizon. With a 2% market share, Verizon has the largest music market share of all mobile carriers. Last year, its market share was 1.7%, a total that reflects all mobile products, including ringtones and ringbacks.

Other digital players now in the top 20 include Sprint, with a 0.93% market share that has a slight edge on the No. 14-ranked Hastings Entertainment, with 0.87%; Rhapsody/RealNetworks, 0.7%; AT&T/Cingular, 0.66%; Napster, 0.6%; and T-Mobile and eMusic, both at 0.58%.

The market shares in the chart reveal another challenge—and potential opportunity—for the majors. Only 11 accounts this year have more than a 1% market share. "This is the big issue of the day," one senior distribution executive says. "We don't have enough [account] breadth in the market. So we are just hoping to hold the fort with the traditional accounts and are searching everywhere to find and bolster nontraditional accounts." •••



PULLING RANK

These account market shares are Billboard estimates based on interviews with key distribution executives in the major and independent sectors, representing close to 90% of the total market. The share for each retailer was then weighted by the supplier's own market share. Because many independent labels work directly with digital retailers, a sampling of indie-label executives provided digital account market-share data. Market share for 2008 represents the first quarter, while last year's data is for the full 12-month period. —EC

2008 RANK	ACCOUNT	2008 MARKET SHARE	2007 RANK	2007 MARKET SHARE	MERCHANTISER TYPE
1	iTunes	17.83%	2	12.7%	Digital download store
2	Wal-Mart*	15.14%	1	16.7%	Discount department store
3	Best Buy	13.14%	3	12.01%	Consumer electronics store
4	Target	10.22%	4	8.94%	Discount department store
5	Alliance Entertainment Corp.	9.72%	5	8.07%	A one-stop/Internet fulfillment/rackjobber of Kmart and Circuit City
6	Amazon	4.57%	8	3.64%	Online retailer of CDs and, beginning last September, digital downloads
7	Borders	4.52%	9	3.2%	Multimedia store
8	Trans World	3.20%	7	4.16%	Music specialty store
9	Verizon	2.0%	10	1.7%	Wireless carrier that sells ringtones and songs
10	Handleman	1.39%	6	7.05%	This equals the 30% of its 4.64% market share not sold to Wal-Mart
11	Baker & Taylor	1.18%	11	1.53%	A one-stop with an Internet fulfillment business
12	Super D	0.95%	13	0.78%	A one-stop with an Internet fulfillment business
13	Sprint	0.93%	15	0.66%	Wireless carrier that sells ringtones and songs
14	Hastings Entertainment	0.869%	12	1.05%	A multimedia store
15	Virgin	0.868%	14	0.72%	A multimedia store
16	Rhapsody	0.70%	18	0.564%	A digital subscription service
17	AT&T	0.66%	17	0.561%	Wireless carrier that sells ringtones and songs
18	Costco	0.599%	NA**	NA	A retail membership club
19	Napster	0.598%	NA	0.24%	A digital subscription service
20	T-Mobile	0.58%	NA	NA	A wireless carrier that sells ringtones
20	eMusic	0.58%	NA	NA	A subscription service

*Wal-Mart is racked by two rackjobbers Handleman and Anderson Merchandisers. Handleman's total market share is 4.64%. Wal-Mart represents 70% of Handleman's business, or 3.2 percentage points counted in the retail chain's 15.14% first-quarter share. Anderson's 11.9% market share is sold entirely through Wal-Mart. **Not available

Yahoo Music is the second-biggest online music destination with 20.8 million monthly visitors, trailing only AOL Music, which has 21.9 million.

That's a 6% drop in traffic for the same month a year ago (1% for AOL) but since then there have been some big changes at Yahoo Music. First, the company shuttered its music subscription service and outsourced it to competitor Rhapsody. Soon after, Yahoo Music GM Ian Rogers left the company to lead a startup digital music service. Michael Spiegelman is now at the music helm, but a recent reorganization puts the service under the guidance of VP/GM of entertainment Karin Gilford, who hinted at big changes in Yahoo Music's future. They include the free streaming of full-length songs supported by ads, the possible outsourcing of other music services and an emphasis on blogging and cross-format social networking.



GILFORD

1 With Rhapsody now managing the premium music tier, what is the focus for the rest of Yahoo Music going forward?

We're going back to the stuff we know we can do best and

fits into Yahoo's wheelhouse. I don't think taking money from consumers for media premium services is really Yahoo's strong point, especially when there's very low margins to be had. My focus

6 QUESTIONS

with **KARIN GILFORD**
by **ANTONY BRUNO**

in the short term is to clean that up and look at other areas where perhaps we can forge partners with people who do those things best. And then go back to some of our programming and packaging roots and make sure we stay relevant with the record labels in a mass-market way.

2 Is ad-supported free music the future of online music?

There definitely needs to be an ad-supported model the labels need to invest in, as well as continue to collect money directly from the consumer. Our strength is our audience and our brand, but we'll let the iTuneses and the Rhapsodys of the world fulfill that premium music service.

3 The margins are getting tight on some other music services as well, particularly

Internet radio. Any plans to outsource other music elements?

Just like any other business in the Yahoo portfolio, we constantly have to look at how the products we have in the marketplace fit into the overall business objectives of the company. We're going to keep looking for partnerships and evaluating the marketplace. You have to constantly look out on the horizon to see who is winning the investments they're making, and do a gut check by asking, "Can we really compete in this, or am I better off partnering?"

4 So what new areas of service and functionality do you see as growth opportunities?

The music blog space is really interesting. They're a great way for people to discover music. I

want to move those up to get the attention of the more mainstream consumer. It's always exciting for us in the music industry to have a place to talk about bands that are playing the Troubadour, but how do you use blogs to get people who live in the middle of the country as a tool to get them exposed to either what's going on with their favorite artists or help them discover others?

5 Many others are trying to do that, such as MySpace, Buzznet and now AOL with the acquisition of Bebo. Are you planning to offer full-song freestreaming like they do?

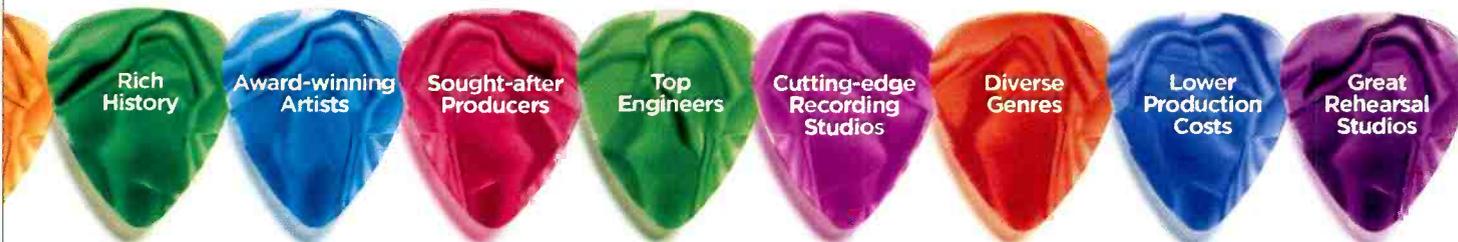
We already have the building blocks in place to execute against that strategy and you'll see the first steps on that path in a few weeks.

6 How will having all entertainment properties

under one division going to affect how Yahoo handles entertainment?

It's the first time in the history of the company the entire entertainment portfolio has been under one leader. Music is a tremendous anchor and the most mature media category on the Internet. So there are so many lessons to be learned there for all the other properties—like movies, TV and up-and-comers like OMG [Yahoo's gossip site].

It liberates you to be willing to let go of some old-fashioned notions, such as doing everything in-house. We're taking a lighter-touch approach to programming and packaging content. We're doing a much better job of cross-promoting across formats. When we start flowing users between these properties in a meaningful way, we're going to really up the game. ...



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DIGITAL BY EVIE NAGY

PODDING ALONG

Podcast Growth Creating Viable Marketing Route For Artists

In the early part of the decade, Boston-based independent musician Munk spent several years trying to promote tracks from his two albums through traditional PR and college radio. In 2004, he sold scarcely 100 single downloads, according to a CD Baby digital sales report. That number reached 2,500 in 2005, and by the end of 2007, after not releasing an album since 2003, his paid downloads totaled more than 12,000. Munk has now also found success with publishing deals, and he is unequivocal about how he gained exposure: "I know that it was all driven by podcast plays," he says.

Indeed, while the media attention devoted to podcasts in 2005 and 2006 may have waned, Munk is one of many musicians and companies finding that the opportunities around them are steadily growing.

When iTunes launched its platform for free podcast distribution in June 2005, the directory included 3,000 audio programs, most independently produced. Today, there are 125,000 podcasts available on iTunes, 35,000 of them video, with increasing numbers coming from major media companies. Consumption is keeping pace—about six million Americans listened to podcasts in 2005, and a

February eMarketer report estimates that the total U.S. podcast audience reached 18.5 million in 2007. That same report predicts an increase to 65 million by 2012.

And with so many potential customers, advertisers and sponsors are flocking to the format—revenue for ad-supported podcasts more than doubled from an estimated \$80 million in 2006 to \$165 million in 2007, and eMarketer projects growth to \$435 million by 2012.

A major player in the monetization of podcasts is online media network Mevio (formerly Podshow), founded by Ron Bloom and former MTV VJ Adam Curry, sometimes known as the "Podfather" for his role in developing and promoting the format. Mevio markets and brokers advertising for thousands of podcasts, and since March 2007 has seen a 781% growth in unique visitors, reaching more than 5 million in March 2008, according to ComScore MediaMetrix. Curry says that because podcasts are episodic and available to subscribers on demand, they earn a level of audience engagement and loyalty that makes the medium increasingly valuable to advertisers looking for reliable properties.

"Brand advertisers want to move online, but aren't interested in showing up on a video of

someone shooting a firecracker out of his butt," Curry says. "But we can say, 'OK, Dove, you want to have 50 million views of women's programming? Here are the five shows and 15 episodes your commercial will be featured on.' And we can guarantee the views because we'll spend money to market it." Mevio's biggest growth is in video podcasts, reflecting advances in production and portable player technology.

VoloMedia is another advertising and media services company that has grown in the past year because of its focus on episodic, downloadable media. Thanks to proprietary technology that tracks user information and stitches ads to podcasts, "we can follow an advertising campaign all the way through the iPod and bring back the measurement that makes a viable business proposition for advertisers," VoloMedia CEO Brian Steel says. "Last year we spent a lot of time in evangelism mode, where people were saying, 'I'm hearing about this growth but I don't get it.' This year we're in the ordering mode."

One such well-matched order was with Timex, which launched a campaign for its iCon-

rol sports watch (which wirelessly controls an iPod). Ads were integrated with Podrunner, a weekly podcast of fixed-BPM dance music mixes for workouts.

"We're just at the tip of the iceberg," says Steel, who predicts the biggest growth in monetization will be among major media companies that are repurposing episodic content for podcasts. "These companies are going to start looking at their archives and realize, 'Wow, we're sitting on a gold mine here.'"

SAFETY FIRST

For artists and labels, the promotional value of reaching podcasting's growing, discovery-hungry audience has now started to outweigh concerns about giving away music for a downloadable format.

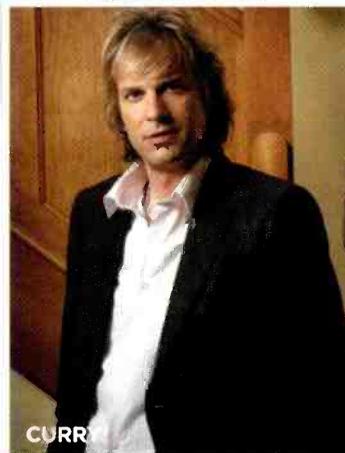
With approximately 130,000 tracks from 25,000 artists and labels, Mevio's Podsafe Music Network is the largest source of pre-cleared music for podcasters, which counts Munk as an early guinea pig. Because most podcasts are consumed after download, the performing rights organizations charge much higher royalties for music played on podcasts than for traditional broadcasting; this is prohibitive for most podcasters, so PMN

gives copyright owners a way to license their music for all registered podcasts at once.

Curry says that before he co-founded PMN in 2005, early podcasters stayed away from playing music on their shows, many of which were technology focused. "We all agreed that the last thing we needed while we were messing around was for the RIAA or anyone to start calling us pirates," he says. But after years in broadcasting, he knew that the promotional value to artists could be huge.

"We view it as an artist development tool," says Jason Spiewak, president of Rock Ridge Marketing, which uses PMN to promote tracks from acts including Collective Soul and Buckcherry. "It's directed file-sharing, it's a calculated risk. Research has proven that giving away music doesn't inhibit sales, if anything it's the opposite."

Spiewak adds that indie labels were initially more open to releasing promo tracks, but majors are coming around. "We used to work with major label people on the DL, but the work is becoming less subversive," he says.



MAKE IT WORK Five Smart Approaches To Marketing With Podcasts

MAKE FRIENDS

After John Taglieri posted his first songs to the Podsafe Music Network, he spent several days e-mailing podcasters to get a few spins. "I did that in the beginning, and now I get added to more and more shows that I've never contacted," he says. If you find a good match, offer an exclusive, as the Gin Blossoms did with podcast Pacific Coast Hellway.

LEVERAGE YOUR HISTORY

For the 40th anniversary of the Monterey International Pop Festival in 2007, Razor & Tie and Starbucks Entertainment teased the festival and a compilation album by releasing licensed tracks from the Who, Buffalo Springfield, Jefferson Airplane and Otis Redding to podcasters.

PIMP YOUR RIDE

In addition to producing his own series of regular podcasts, '80s icon Howard Jones released four tracks, including a live interview, to the Podsafe Music Network to promote the U.K. Hitmakers tour in 2006 and his world tour in 2007. Podcasters were free to play the tracks with the request that they direct listeners to tour information online.

TAKE CONTROL

For They Might Be Giants' "Here Come the 123s," Disney Sound launched a weekly family video podcast containing footage from the DVD and prior album "Here Come the ABCs," hosted by sock puppets of the two band members. The idea was to create marketing that is also quality content, which parents could, for example, hand to kids in the back seat of the car.

FIGHT THE POWER

On March 22, 2007, a group of podcasters held Bum Rush the Charts, an effort to see how far they could "move the needle" for an unsigned artist up the iTunes charts by rallying their listeners to purchase Black Lab's "Mine Again" on the same day. (It reached No. 11 in the United States on iTunes' rock chart.) —EN



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DIGITAL BY ANTONY BRUNO

Shooting For Sales

'Grand Theft Auto IV' Simplifies Song Purchasing For Gamers

The emerging effort to use videogames as a channel for selling music is entering its next phase with the recent release of "Grand Theft Auto IV."

Phase I has proved a phenomenal success, with "Rock Band" and "Guitar Hero III" selling millions of songs through their respective platforms. But it's been a limited victory.

Both are music-based rhythm games that use master recordings and cover songs to let gamers "play" along to the tunes using special controllers shaped like musical instruments. Purchased songs can only be used as elements of the game itself. They can't be transferred to an MP3 player or stored in users' digital music libraries.

But "GTA IV" includes a feature that lets players tag any song in the soundtrack in order to receive more information about the title and artist, as well as store tagged tracks in a custom playlist on the Amazon digital music store for later purchase.

"GTA IV" is not a rhythm game. It's a story-driven interactive "film" with plenty of side missions that add up to 100 hours of gameplay and features a soundtrack of more than 200 songs—the largest in videogame history.

It's been well-established how TV shows, ads and videogames are growing areas of music discovery and promotion. But until "GTA IV," there's been no construct that allows for the immediate identification and purchase of those songs from videogames. "GTA IV" has added that "buy" but-

It's not all carjacking. 'Grand Theft Auto IV' gives users the ability to buy in-game music.



ton, and labels are psyched.

"It's a very big deal for us," says Cynthia Sexton, senior VP of marketing and licensing for EMI Music North America. "We're continually looking for new ways to sell our music. There are millions of people buying 'Grand Theft Auto' and we hope they will enjoy the music and in turn buy those tracks."

With this in mind, the music industry could have no better ally than Rockstar. The outfit is one of the few game developers that actually creates and licenses its own soundtracks—a task often left to the game publisher—and the company approaches it with an almost music geek-like obsession.

Consider the back story on how the 1979 cult classic "Walk the Night" by the Skatt Bros. came to appear on the soundtrack. Skatt Bros. member Sean Delaney—also known as the "fifth member of Kiss" for his writing and pro-

duction work with the rock icons—died in 2003, leaving his publishing share to a brother, a sister and a nephew living somewhere in Utah. They proved so hard to find that Rockstar went through the trouble of hiring a private investigator who flew to Orum, Utah, to locate them.

"It was just one of those songs we just couldn't let go of," Rockstar music supervisor Ivan Pavlovich says. "It fit the game perfectly, so we were obviously determined to track them down."

It is this resolve to create the best entertainment experience for its fans, regardless of the circumstances—including postponing the game's release by almost six months due to quality concerns, weathering persistent criticism from politicians over the game's violent content and fighting a hostile takeover bid for parent company Take-Two Interactive from

Electronic Arts—that has earned Rockstar and the "GTA" franchise a rabidly loyal following within the gaming community. As a result, the company may be the ultimate tastemaker for the hardcore gamer set.

"The 'GTA' developers have gotten a really good reputation for having really good taste because of the choices they've made," GameSpot editor Ricardo Torres says. "They're really focused on the quality of the experience for the player... [so] there's a lot of anticipation to see what they've deemed as cool enough to include in the new 'GTA.'"

The soundtrack is dominated by the kind of obscure tracks only the hippest DJs know to spin, much of which may find new sales life as a result of Rockstar's partnership with Amazon. According to Pavlovich, the Amazon music service didn't even have 40% of the soundtrack in its inventory when the deal was made. Rockstar gathered them from its many licensees so the store could be fully stocked by launch. This separates "GTA IV" from other videogame franchises like the "Madden" football series or "Guitar Hero" and "Rock Band." These are more casual games generally featuring mainstream hits with the occasional emerging act thrown in.

"That's fine for the masses," Torres says. "But when you're dealing with a finicky crowd like gamers, it has to be really cool and really different."

How that translates to sales will take time to determine. It will be months before any meaningful data is collected on the Rockstar/Amazon partnership, and it would be unfair to compare music sales from "GTA IV" with that of "Rock Band" or "Guitar Hero" because the latter two release new music almost weekly, making them a much more effective marketing platform.

But if successful technically and financially, it will be only a matter of time before other games—perhaps even "Guitar Hero" and "Rock Band"—include a similar digital music service link.

BITS & BRIEFS

HAVE IT YOUR WAY

Not all game developers focus so closely on their soundtrack as "Grand Theft Auto" maker Rockstar Games. For instance, Criterion Games will allow players of its upcoming "Burnout Paradise" racing game to build custom soundtracks from their own private music libraries on the PlayStation 3. While today's new-generation consoles let users import their own music from the console menu, few incorporate the feature into the game's internal setup menu. "Burnout Paradise" will do exactly this, adding the custom soundtrack controls directly into the menu accessible from the pause screen, meaning users won't have to exit the game.

LOCK IT UP

Despite facing a copyright infringement lawsuit from EMI Music Group, MP3Tunes is showing no signs of slowing down efforts to incorporate its online digital music locker with a wide variety of music devices. The latest

to announce support is the Reciva-powered line of Internet radios. These include the Tangent Quattro, Revo Pico WiFi, OXX Digital Classic 600 and the Grace Wireless Internet Radio. Support will expand to more than 40 other products across the United Kingdom and Europe in the next two months. The addition of the locker access allows users to stream their entire digital music collection through the supported devices.

START THEM UP

HD digital music service MusicGiants has teamed with Qsonix to deliver a large selection of new and catalog music from the Rolling Stones to Qsonix-made digital music storage systems. The deal includes 418 tracks dating back to 1961, with music as recent as the "Shine a Light" soundtrack. MusicGiants exclusively offers CD-quality, high-bitrate digital music files, while Qsonix features high-fidelity audio components.

BUILT TO LAST

For the butterfingers among us who have broken countless mobile phones, iPods and other expensive gadgets by carelessly letting them careen into the hard concrete, there is an almost shatterproof solution available.

The Construction Radio and iPod dock is built to withstand "Cloverfield"-like destruction. Weighing in at 10 pounds, this rugged bad boy also features an AM/FM radio, SD card slot, USB jack that can charge connected items, two power outlets and, you know, a spotlight (in case you want to change tracks in the dark).

It'll set you back \$130 and is available at SkyMall and other outlets.



—AB

AOL Music

TOTAL MONTHLY STREAMS

MAY 10 2008

Top Songs

1	VANESSA HUGGINS	Sneakernight HOLLYWOOD	380,300
2	CHRIS BROWN	With You JIVE	205,563
3	TAYLOR SWIFT	Teardrops On My Guitar BIG MACHINE	93,282
4	BRITNEY SPEARS	Break the Ice JIVE	82,870
5	CLAY AIKEN	On My Way Here RCA	80,841
6	CHRIS BROWN	Kiss Kiss JIVE	73,933
7	ALICIA KEYS	No One J	71,500
8	MOTLEY CRUE	Saints of Los Angeles MOTLEY	62,747
9	SCARLETT JOHANSSON	Falling Down ATCO/RHINO	60,250
10	TAYLOR SWIFT	Picture to Burn BIG MACHINE	53,738

Top Videos

1	MARIAH CAREY	Touch My Body ISLAND	787,222
2	LIL WAYNE	Lollipop CASH MONEY/UNIVERSAL MOTOWN	382,416
3	JORDIN SPARKS	No Air JIVE	343,476
4	LEONA LEWIS	Bleeding Love SYCO/J	313,861
5	DANITY KANE	Damaged BAD BOY	305,051
6	RAY J	Sexy Can I KNOCKOUT	182,116
7	CHRIS BROWN	With You JIVE	162,390
8	MADONNA	4 Minutes WARNER BROS.	155,531
9	TAYLOR SWIFT	Picture to Burn BIG MACHINE	140,053
10	TAYLOR SWIFT	Our Song BIG MACHINE	117,276



It's the first offering from her second album, "Identified," due out later this year.



While "Touch My Body" is still red hot on the Web, her latest single, "Bye Bye," is floating in the top 40 of the Billboard Hot 100 this week.

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

* First Listen/First View ** Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending April 24.



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Publish Or Perish

Indies Ramp Up Forays Into Book Publishing

Indie labels win plenty of awards. PLUG Awards, BRIT Awards and even Grammys have become fairly commonplace among the independent music community in recent years. But as far as I know, only one indie label has ever won an Oregon Book Award.

That label, Portland-based Marriage Records, not only releases records by **Drakkar Sauna** and **Valet**, but last year it issued "The Sky Position," a collection by noted poet **Tom Blood**, and ended up with the Literary Arts 2007 Oregon Book Award for poetry. The book is not Marriage's first foray into the territory of the printed word—the label's publishing

such albums as "Halleuwah LP," a collection of exclusive tracks from artists who played the Halleuwah arts festival last year. "I'm working on projects with Mississippi Records for some forthcoming albums and releasing a **Jon Langford** book-plus-disc that features him being backed by a Welsh choir," McGonigal says. He also has several books in the pipeline and hopes to expand Yeti magazine to three issues per year.

"I'd say the income right now for Yeti is about 30% from music and 70% from books and the magazine," says **Steve Connell**, who runs Verse Chorus Press and is partnering with McGonigal on Yeti. "We are able to sell ads in Yeti, and thus it can supplement the rest of the projects."

In the case of Marriage Records and Veneer magazine, Marriage founder **Curtis Knapp** says that a subscriber base has helped keep the publication alive. "We hope to be at the point where each retail copy is getting us closer to breaking even," he says. "In terms of the revenue from music versus the revenue from publishing, the music is what allows us to keep the publishing going."

Some publishers and labels have chosen to invest in specific music or publishing projects, rather than founding whole new divisions. Thrill Jockey Records has released a series of discs that are accompanied by books, also created by the performers, that are meant to be companion pieces. "A lot of our recording artists are also visual artists or very crafty people, and we wanted to create an outlet for them," director of national press **David Halstead** says. "We did a limited-edition

Daniel Higgs record, and the entire run sold out." On the flip side, Macmillan Publishing is releasing the audiobook of **Augusten Burroughs'** new book, "A Wolf at the Table," with four exclusive music tracks, two of which are performed by indie acts **Ingrid Michaelson** and **Sea Wolf**.

In an age when so much music and media is consumed digitally, those going against the grain say they reap the rewards from fans who value tactile products. "All the industry problems don't really bother me because what Yeti is doing is such a niche thing," McGonigal says. "I'm one of the last people still doing a physical zine, and I get a great response. People still appreciate the sensory experience."

Halstead points out that Thrill Jockey's records-with-books are not that much more expensive to consumers than traditional CDs, but "you get so much more. There are all the elements of looking and listening that create a really full experience you don't get from just downloading some files." ...

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DRAKKAR SAUNA

arm, Marriage Publishing House, also puts out Veneer magazine, an experimental literary quarterly.

It's no secret that indies are focused on expanding beyond merely releasing records these days, with labels launching touring, merchandise and branding companies to supplement their business. A growing number are also choosing to enter the literary world, publishing books as either companions to records or stand-alone ventures that fall within the broader artistic vision of the label. Conversely, some publishing houses are also choosing to enter the indie music world.

"There are lots of people who are just as much writers or artists as they are musicians," says Yeti Publishing founder **Mike McGonigal**, who releases a mix of zines, books and records. "With someone like **Tara Jane O'Neill**, for example, we did a book of her artwork with a companion CD, because we felt she was equally known for both."

Originally founded as a zine that was accompanied by a CD, Yeti has recently expanded to publish books like **Luc Sante's** essay collection "Kill All Your Darlings" and release

Call for Submissions

Design the program logo and a musical theme for "Connections, with Jennie Saunders" a new series produced by Plum and Jennie Saunders/CORE:, debuting summer 2008.

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On The Road

RAY WADDELL rwaddell@billboard.com

In Memoriam

Bruce Kapp's Death Stuns Touring Industry

"It's gonna be huge."

That's what **Bruce Kapp** always told me. That's what promoters say. And Bruce Kapp was a promoter.

Word that Kapp had died suddenly April 21 of a suspected heart attack shocked the entire touring industry. He was an Energizer Bunny kind of guy, indefatigable in putting together the next deal, tour, show. He had complete and unbridled enthusiasm for whatever project he was immersed in. If Kapp was working on it, then it was gonna be huge.

At the time of his death, he was senior VP of touring at Live Nation, where he oversaw tours by **Aerosmith**, **Jimmy Buffett**, **Def Leppard**, **Jonas Brothers** and others. But his résumé shows what a survivor this guy was in a business where you don't survive if you don't do what you say you're going to do; if you aren't a winner. Kapp's final tour was the current **Van Halen** reunion, no doubt a challenge, but one he was built for. The tour was rerouted and rescheduled more than once

where many players moved on or dropped out, Kapp survived.

Kapp was one of those guys who was so

good for so long, it was easy to take him for granted. You just knew he was going to be around forever, working a big tour, available on the phone (often with dogs barking in the background), touting creative marketing plans, savvy routing, effective sponsorships, powerful performances. He was a reliable source of information, on or off the record. He was candid, truthful, enthusiastic and sharp.

At Live Nation, Kapp was competing in an ever-tougher game and winning often. "Bruce was a tenacious worker who was thriving in his career," says agent **Dennis Arfa** of Artists Group International, another guy who worked with Kapp for decades. "He had finally earned the respect of his peers."

Kapp's temperament and skill set made him a vital dealmaker at Live Nation. "Bruce helped make Live Nation a better company with his creative buying and packaging," says veteran agent **Howard Rose**, whose acts include **Buffett** and **Elton John**. "His word was his bond."

Through his own tour of life, Kapp influenced countless careers, Live Nation Texas president **Bob Roux** among them. "Bruce Kapp was a dear friend and mentor," Roux says. "I had the great privilege of knowing Bruce for over 25 years. If it was not for Bruce Kapp, I may not have had the good fortune to participate in a business I truly love."

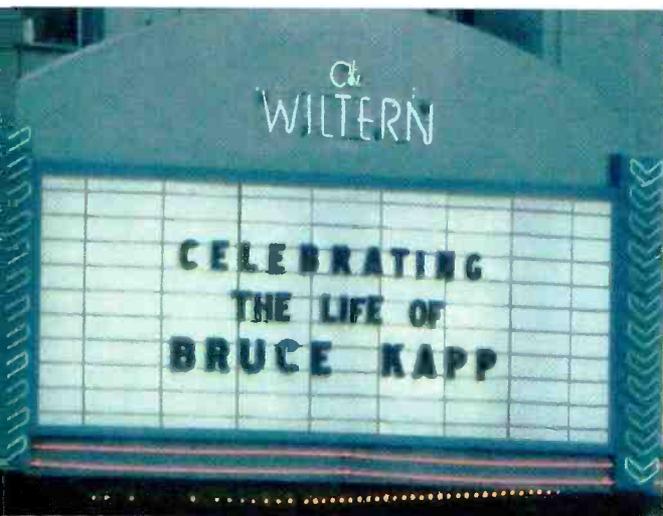
Among those Kapp mentored was his own daughter, **Kelly**, also a Live Nation touring executive. "I am lucky that not only was my dad my Daddy and someone I could count on in good times and bad, but he was also my mentor, as he was to many other people," she says.

Azoff sat with Kapp at the latter's final show, Van Halen's April 19 performance in Las Vegas. "He was in his element and had that sparkle in his eye of a guy who really loved life," Azoff says. "He was the happiest I had ever seen him recently, both personally and professionally. He was at the top of his game."

Services were held April 24 at Mount Sinai Hollywood Hills in Los Angeles, followed by a memorial at the Wiltern Theatre. Hundreds paid their respects. "The industry turnout to Bruce's memorial service and reception yesterday reflected just how very much loved and admired Bruce was in our business," Live Nation CEO **Michael Rapino** says. "Promoters, agents and managers from all over the country came to Los Angeles to remember him and celebrate his life, telling great stories about his adventures in the concert business. I personally will miss his enthusiasm, passion and humor around the office. He was very good man."

Nice life, Bruce. It was huge. ☺☺☺

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



Hundreds attended **BRUCE KAPP'S** memorial service, which was held April 24 at the Wiltern Theatre in Los Angeles.

during the past year. Van Halen's manager **Irving Azoff** knew the tour was in good hands because Azoff and Kapp had history. "I worked with Bruce all the way back to my college days in Illinois," Azoff says. "We booked bands together when we were kids."

Kapp began his music career booking bands while still in high school in his hometown of Chicago. He formed Celebration Concerts in the early 1970s, joined PACE Concerts in 1984 and spent a decade there helping shape the modern-day amphitheater circuit. He moved around a bit, and as a journalist covering the live business, I never knew where he would show up next. I just knew he would show up.

One stop was Magic Works where, with current Live Nation touring VP **Brad Wavra**, Kapp booked such tours as **New Kids on the Block**. (It was huge.) That was good experience for later tours with Wavra, including **Backstreet Boys**, **'N Sync** and **Britney Spears**. SFX Entertainment acquired Magic Works in 1998. In those tumultuous times,

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$873,199 \$68.50/\$9	KEITH URBAN, CARRIE UNDERWOOD Rupp Arena, Lexington, Ky., April 26	16,210 sellout	Outback Concerts, The Messina Group/ AEG Live
2	\$643,949 (\$324,550) \$99.21	CIRQUE DU SOLEIL'S 'DELIRIUM' National Indoor Arena, Birmingham, England, March 22-23	6,491 8,500 two shows	Live Nation-U.K.
3	\$519,632 \$79.50/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Qwest Center, Omaha, Neb., April 27	7,375 sellout	Beaver Productions
4	\$477,142 \$85/\$49.50	MICHAEL BUBLÉ, NATURALLY 7 Bradley Center, Milwaukee, April 22	6,479 sellout	Beaver Productions
5	\$466,575 \$75/\$45	MICHAEL BUBLÉ, NATURALLY 7 Wells Fargo Arena, Des Moines, Iowa, April 25	6,915 sellout	Beaver Productions
6	\$376,445 \$45/\$35	SUGARLAND, ZAC BROWN BAND Fox Theatre, Atlanta, April 3-4	8,621 two sellouts	The Messina Group/AEG Live
7	\$370,248 \$78/\$63/\$48	JUANES Patriot Center, Fairfax, Va., March 30	6,691 7,675	Cardenas Marketing Network
8	\$362,817 (\$371,358 Canadian) \$56.18/\$38.59	CARRIE UNDERWOOD, JOSH TURNER Copps Coliseum, Hamilton, Ontario, March 22	7,456 sellout	AEG Live
9	\$361,072 \$73.65/\$33.65	JUANES AT&T Center, San Antonio, April 5	6,225 14,186	Live Nation
10	\$358,925 \$70/\$24	MATCHBOX TWENTY, ALANIS MORISSETTE, MUTEMATH Cricket Wireless Pavilion, Phoenix, March 17	9,399 sellout	Live Nation
11	\$354,944 \$87.75/\$52.25	BLUE MAN GROUP St. Pete Times Forum, Tampa, Fla., March 9	4,812 7,547	Emercy Entertainment, Tampa Bay PAC
12	\$351,912 \$87/\$77/\$67/\$37	JUANES Arena at Gwinnett Center, Duluth, Ga., April 9	5,905 7,851	Cardenas Marketing Network
13	\$348,860 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Van Andel Arena, Grand Rapids, Mich., March 31	7,428 sellout	AEG Live
14	\$348,070 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Resch Center, Green Bay, Wis., April 1	7,458 sellout	AEG Live
15	\$345,947 \$47.25/\$27.25	JONAS BROTHERS, ROONEY St. Pete Times Forum, Tampa, Fla., March 8	7,990 8,852	Live Nation, In-house
16	\$344,670 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Allen County Coliseum, Fort Wayne, Ind., March 25	7,392 sellout	AEG Live
17	\$343,863 (\$350,502 Canadian) \$56.41/\$38.75	CARRIE UNDERWOOD, JOSH TURNER Scotiabank Place, Ottawa, March 21	6,832 sellout	AEG Live
18	\$343,487 \$49.50/\$29.50	JONAS BROTHERS, ROONEY Patriot Center, Fairfax, Va., March 14	7,289 sellout	Live Nation
19	\$334,401 \$49.75/\$39.75	CARRIE UNDERWOOD, JOSH TURNER Ervin J. Nutter Center, Dayton, Ohio, March 27	6,913 sellout	Outback Concerts
20	\$333,970 \$32.50	DROPKICK MURPHYS, BIG D AND THE KIDS TABLE & OTHERS Paul E. Tsongas Arena, Lowell, Mass., March 15	11,110 13,007 two shows one sellout	Live Nation
21	\$333,208 \$67/\$47	ROBERT PLANT, ALISON KRAUSS, T-BONE BURNETT, SHARON LITTLE Louisville Palace, Louisville, Ky., April 19-20	5,224 two sellouts	Outback Concerts, A.C. Entertainment
22	\$330,711 \$95/\$35	RBD, LA NUEVA BANDA TIMBIRICHE Allstate Arena, Rosemont, Ill., March 16	5,750 6,000	Roptus
23	\$324,615 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Schottenstein Center, Columbus, Ohio, April 4	6,869 sellout	AEG Live
24	\$321,681 \$70/\$39.50	KATT WILLIAMS Agganis Arena, Boston, April 6	6,848 6,851	Live Nation
25	\$321,595 \$70/\$45	DEF LEPPARD, REO SPEEDWAGON Mohegan Sun Arena, Uncasville, Conn., April 8	7,248 7,455	Live Nation, in-house
26	\$318,645 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Verizon Wireless Arena, Manchester, N.H., March 19	6,843 6,924	AEG Live
27	\$316,595 \$65/\$49.50	KATT WILLIAMS Wolstein Center, Cleveland, March 13	6,241 6,722	Live Nation
28	\$314,956 \$68/\$48	SANTANA, DEREK TRUCKS BAND Mohegan Sun Arena, Uncasville, Conn., April 5	7,691 sellout	Live Nation, in-house
29	\$311,375 \$75/\$65/\$55/ \$45	HOT 97 APRIL FOOL'S COMEDY SHOW: D.L. HUGHLEY & OTHERS WaMu Theater at Madison Square Garden, New York, April 1	5,489 sellout	Marquee Concerts
30	\$307,950 \$55/\$35	CARRIE UNDERWOOD, JOSH TURNER Breslin Center, East Lansing, Mich., April 3	6,470 sellout	AEG Live
31	\$306,215 \$49.75/\$39.75	CARRIE UNDERWOOD, JOSH TURNER Roberts Stadium, Evansville, Ind., March 26	6,339 sellout	Outback Concerts
32	\$305,060 \$50/\$30	JONAS BROTHERS, ROONEY Agganis Arena, Boston, March 20	6,736 sellout	Live Nation
33	\$305,039 (\$308,385 Canadian) \$48.96	LARRY THE CABLE GUY, RENO COLLIER John Labatt Centre, London, Ontario, April 17	6,411 6,680	Live Nation
34	\$304,490 \$75.50/\$45.50	CHRIS ROCK, MARIO JOYNER Nokia Theatre, Grand Prairie, Texas, March 27	5,339 sellout	Live Nation, AEG Live
35	\$302,130 \$67/\$47	ROBERT PLANT, ALISON KRAUSS, T-BONE BURNETT, SHARON LITTLE BJCC Arena, Birmingham, Ala., April 26	5,068 sellout	Outback Concerts, A.C. Entertainment, Red Mountain Entertainment



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Just Think Music

Primary Wave Teams With Pulse Music

Far from the doom-and-gloom record company reports of revenue drops and corporate restructuring is the excitement building among music publishers. Now is likely the most interesting time to work in music publishing, as companies—big and small—are becoming more creative with their business models. The latest twist comes from indie publisher Primary Wave, which formed a new joint venture called Think Music with production music house Pulse Music.

Think Music is bringing together the in-house producer/songwriter staff of Pulse—and its contacts with the advertising, TV and film communities—with some of the high-

tial licensee will be able to load its audiovisual material into the application and automatically sync it to music offered by Think Music to test the compatibility of the visual to the music. The licensee could then e-mail that file to others working on the project.

There are thousands of music production houses in business today—many set up as one-person shops or companies using leftover music that producers couldn't get on a record. The largest offerings of high-quality music come from Universal Music Publishing Group and Sony/ATV Music Publishing, which have successful production music divisions.

But Kipnis sees Think Music as different from the others.

"We are marrying our cultures as smaller companies," he says. "There aren't 10 layers to go through, no disconnect between a corporate hierarchy and actually getting things done."

One example is that the venture will be able to customize music in-house at a price point that works for the user and on short notice, he says.

Think Music won't likely offer top hits from Primary Wave's biggest artists: the publisher doesn't control all rights in the catalogs of Nirvana, Aerosmith and Hall & Oates. Its interests vary with the artist, songwriter and catalog.

For example, Primary Wave acquired an interest in Tyler's share of copyrights (about 160 songs) and made a deal with him to market songs he's written and co-written. EMI Music Publishing is handling worldwide administration of Primary Wave's interest in the Cobain catalog, while many of the Hall & Oates songs are co-published by either Warner/Chappell Music or Universal. And Primary Wave holds rights in only the writer's share of songs White wrote for Earth, Wind & Fire and his publishing rights in other songs.

As Primary Wave continues to offer its catalog for more traditional licensing opportunities and works with the artists and other publishers to market their songs, this venture simply adds another potential revenue stream for the indie publisher.

"There has never been a music house and [and indie] publisher who have joined forces like this," Kipnis says. "We've created a solution to getting high-end music not as a library, but as original music to support and service world-class companies."

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MÖTLEY CRÜE

LEWD, CRÜED & TATTOOED



In advance of Mötley Crüe's upcoming album, *The Dirt*, Billboard will be taking an in-depth look at the band's ongoing popularity as a live touring act as well as what's in store for their future. Our June 21st STARS issue will also profile digital initiatives the band has taken to reach their fan base via online, mobile platforms and their S.I.N. fan club.

Don't miss this opportunity to congratulate this legendary band on their worldwide success!

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SOUTH-OF-THE-BORDER BUZZ

Disney Teen Sensation Takes Flight In Mexico

Beginning with cable TV and catapulted by radio, the Jonas Brothers' massive mid-April promotional blitz in Mexico is likely to reverberate in sales for the rest of the year.



THE JONAS BROTHERS, here at an in-store at Mixup in Cuicuilco, N.M., are riding a new wave of success in Mexico.

The Jonas Brothers had already gone gold in Mexico for sales of more than 50,000 copies of their self-titled album. By the time the group came for concerts, TV tapings and meet-and-greets. The band played the 40 Principales radio festival, which was broadcast live on Ritmoson to 30 countries; played its own showcase and concert to air on

Disney Channel; taped a special for MTV to air May 13; and greeted fans at a Mixup in-store.

The phenomenon began late last year on the Disney Channel, which claims 20 million households in Latin America. Jonas Brothers videos for Disney movie songs rotated lightly on the channel until January, when videos for the group's own singles began playing in earnest. Segments featuring the group talking about brotherhood, songwriting and other

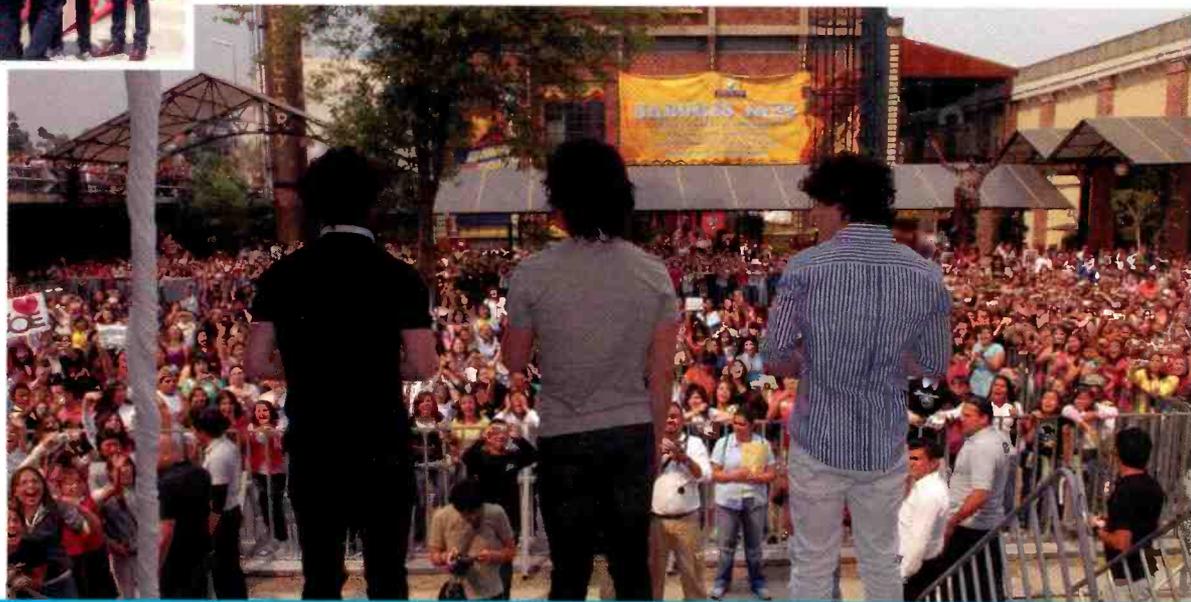
topics dubbed in Spanish began to air as well.

Broadcasting giant Televisa, which launched tween sensation RBD via soap opera, claims a 70% audience share in Mexico alone. But cable viewership "goes to a high-income range," says Robbie Lear, VP of marketing and A&R for Universal Music Mexico, which distributes the Hollywood Records act locally.

And though the Jonas Brothers will have their own Disney Channel series, "it's been their music first and foremost" that launched them, says Cary Prince, VP of international for Walt Disney Music Group.

The album was released the first week of February in Latin America. MTV Latin America picked up the single "S.O.S.," and Universal Mexico bought a TV campaign and pushed the song at mainstream radio in March, Lear says.

The trio's movie and soundtrack, "Camp Rock," will be released in late summer in Mexico, followed quickly by a new studio album in August. The band is also exploring festival opportunities in Latin America and perhaps a tour at the end of the year, Prince says. —Ayala Ben-Yehuda



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Latin Notas

LEILA COBO lcobo@billboard.com

Viva Reality?

VH1 Ventures Into Latin Content With 'Viva Hollywood'

It's trashy. It's racy. It's deliciously over-the-top, with lots of bare-chested hunks, bikini-clad women and plenty of catfights, fistfights and dramatic deaths.

Welcome to "Viva Hollywood," the first Latin-themed show on music channel VH1.

A reality show where contestants vie for a role in a Telemundo soap opera as well as a cash prize, "Viva" is a loud celebration of soap opera culture, featuring singer/actors **Maria Conchita Alonso** (dressed in brazenly provocative outfits) and **Carlos Ponce** as hosts and Latin fortune-telling icon **Walter Mercado** (who is known to Latinos everywhere for his flowing cape and lipstick) as sidekick.

Although the soundtrack to "Viva" is mostly reggaeton, and its theme song has Span-

ish lyrics, it is not a music-themed show. But its absolute Latin-ness is compelling and noteworthy for a music and culture channel that has traditionally been very closed to Latin content in general and Spanish-language fare in particular. In the past decade, VH1 has played only a handful of Spanish-language videos in its rotation.

"We realize that every time we tap into an audience that hasn't seen themselves in mainstream television, we win," VH1 executive VP of programming and development **Jeff Olde** says. "And there were 12 million viewers that didn't see themselves in the network. We were looking for something."

"Viva" was developed by Miami-based entertainment company Latin World Enter-

tainment, which reps stars like **Sofía Vergara**, and Los Angeles-based production company World of Wonder, whose productions include "The RuPaul Show."

"We're obsessed with pop culture and very much in love with Latin culture and the intersection of the two," says **Randy Barbato**, a partner in World of Wonder and executive producer of "Viva." "And we're very aware that while so much of Latin television is hugely popular in America, it isn't always translated into mainstream channels."

Barbato hooked up with Latin World and originally developed "Viva" for the Oxygen network as a reality show for actors with crossover aspirations. But its content changed dramatically when producers



VH1's entry into the Latin entertainment market, 'Viva Hollywood,' is a reality show where contestants vie for a role on a soap opera.

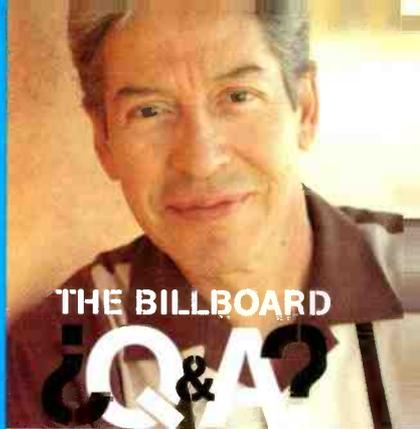
MTV/VH1 audience that has grown up watching telenovelas at home and can feel them and identify," Balaguer says.

But, perhaps because it reflects an increasingly culturally diverse American mainstream, the show manages to strike a balance, attracting viewers who aren't Latin and who've never seen a soap. According to Olde, "Viva," which airs Sundays at 10 p.m. and has entered its third week, has already garnered a 21% jump in viewership.

If the audience for "Viva" continues to build, Barbato says, "the hope is to begin a franchise that not only celebrates telenovelas and Latin stars but most specifically Latin music."

Already in the works is a reality show based on **Jenni Rivera's** life. "She's fabulous," Barbato says.

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THE BILLBOARD

Q&A

They don't make 'em like Homero Patrón anymore. A master of contemporary mariachi production and arrangements, Patrón has worked with such giants as Juan Gabriel and Rocío Durcal; his career goes back to playing piano for President Kennedy during a state dinner as a child. A classically trained musician, Patrón still writes arrangements by hand and derives his style from what sounds good live. With his latest Pedro Fernández production, "Dime Mi Amor," hitting shelves recently, Patrón spoke to Billboard during a break from co-producing Marco Antonio Solís' next album.

After working with Pedro Fernández for so many years, how do you refresh his sound?

Basically it's a question of putting in more contemporary things in the orchestration. In the beginning, he told me, "It will sound very complicated with a big orchestra." I told him, "I know how to accompany you. I'll never put the orchestra over you. I'll put a little carpet there for you to walk over."

What's the story behind the David Bisbal duet?

Pedro wants to look for the Spanish market, and David is an excellent singer. The same way, David needs to get into Mexico strongly. It's an exchange of, "You help me, I'll help you," with the audiences.

You've recently worked with Luis Fonsi on a ranchera version of one of his songs. Do pop acts want to get into regional Mexican because it's a relatively strong business?

They're looking to do a ranchera version or a contemporary mariachi album with an orchestra, because people really like it. It's like a painter. The more colors he has to work with, the more accessible his work will be.

You're not a fan of ProTools.

Every musician is going to play in agreement with how he feels—that's the human factor in the orchestra. A computer will never give you that. What I need to do is protect the song and the album and give the best [so] it's pleasant for people to listen to. —ABY



With The Brand

JOSH RABINOWITZ joshabinowitz@grey.com

Jazzed

Branding Lessons Amid New Orleans' Biggest Music Fest

It was the first Saturday of the 39th annual New Orleans Jazz & Heritage Festival, and as I stood in a torrential rain, sans hat, poncho and umbrella, watching **Terence Blanchard** sit in with **Dr. John** on the Acura stage, I admit a thought occurred to me: Should I stay?

My feet were submerged several inches under mud, which was several inches under water. This was terribly uncomfortable, but somehow also symbolized New Orleans' music in so many ways: deep and ever-flowing like the Mississippi; true American roots, embraced as much by Americans as by the globe; a true survivor of the elements; and a brand/a sound/an aura that's as engrained in the ground's core as anything. So, like so many others (imagining my-

self at Woodstock), I hunkered down and hung hard.

Thus is the attitude of the "music purists" in attendance year after year at Jazz Fest, as it is for so many other great live music festivals such as Coachella in the desert of Southern California or at the Bonnaroo Music and Arts Festival in the Tennessee Valley. Devotees and enthusiasts galore will undoubtedly be at this year's newcomer festivals like Pemberton in British Columbia; All Points West in Jersey City, N.J.; and Outside Lands in San Francisco. These attendees are willing to confront extreme weather and spend considerable amounts of money on flights, tickets, hotels, food, merch and the like to be a part of it all.

Even as the Internet levels the playing field for those who

want to get their music heard, giving them equal access to potential fans, music critics still wonder why there aren't any new movements in music, a fresh musical zeitgeist that's captivating people as it did with the birth of hip-hop, or electronica, or grunge, or even early rock'n'roll.

But the zeitgeist today is the performance, not the song; it's the show, not what's necessarily playing; it's the experience, not just the sound. And if you're with the brand, take notice—I certainly did.

As brand-backed music develops from a novelty to a sustainable sector of the music business, brands may want to tap into musical purists' psyche, evaluate the mistakes that the record labels have made and take a really sound look at what's engaging so many fans



Music lovers (including this columnist) endured mud at the 2008 New Orleans Jazz & Heritage Festival. Inset: **DR. JOHN** performs in the rain.



of live music these days. It's the lifestyle. It's the experience.

Music strategists often lose sight of the essence of what is purely musical, or at least have to shelve that aesthetic and ethos and vibe, oftentimes to accomplish what needs to be done in the complex world of music marketing.

I'm certainly guilty at times, thus as personal equalizer and reminder, each and every year I make a pilgrimage to Jazz Fest.

As we all (should) know, New Orleans is a distinguished birth center and fertile crescent of American music, and many of those influencers and "influencees" have made their home there, from jazz legends like **Louis Armstrong** and **Jelly Roll Morton** to rhythm and blues greats **Fats Domino** and

Allen Toussaint; funk practitioners like **the Neville Brothers**, **the Meters** and **Dr. John**; brass bands like the **Dirty Dozen** and **ReBirth**; and newcomers like **Papa Grows Funk** and **Bonerama**, to name a few. Local studios have pumped out so many important records. And the music is potent and varied, yet distinctive, creating a deep mix of R&B, soul, funky funk, Cajun, zydeco, rock, jazz, country, blues, gospel and world beat flavor.

If you've been to the Big Easy, you may have experienced its aura, which originates from a combo of this musical gumbo, the flavorful food, the sweltering heat, the unique geography, the fascinating history, the diverse culture, the racial tensions, the pain

from hurricanes past, Southern charm and the fact that the bars and clubs at times stay open 24 hours.

As brands go, New Orleans is certainly sui generis—and I entreat brand music practitioners, who play to consumers' music perceptions, to look to the live music, music festivals and especially, the Crescent City's music aesthetic, for pure inspiration, with their feet firmly planted in 4 inches of mud under 6 inches of water. ♦♦♦

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

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DAVE MARTIN/AP IMAGES

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GLOBAL BY HAZEL DAVIS

UPDATING THE CLASSICS

Classical BRITs Hope Star Power Translates To Ratings

LONDON—Labels body the BPI has instigated a star-studded revamp for this year's Classical BRIT Awards, with Josh Groban, Andrea Bocelli, Nigel Kennedy and Sarah Brightman all per-



forming at the May 8 event, hosted by high-profile EMI Classics pianist/TV presenter Myleene Klass.

"We wanted to make this the biggest and best show ever," says Universal Classics & Jazz managing director Dickon Stainer, who co-chairs the awards committee with the head of EMI Classics U.K. Thomas Kaurich. "We've had more media coverage than we have ever had for another show at this stage."

The show will air May 15 on ITV1, and Kaurich suggests the big names will "get that entry-level audience tuning in. They

already know Bocelli and Brightman; that's a window to get to the developing core artists."

Tony Shaw, head of classical and specialities at market-leading music merchant HMV, says the store always see a sales boost after the broadcast. Winning or performing artists, he adds, "can see a doubling in sales [across] their catalog."

Kaurich points to the exposure a Classical BRIT win can give developing artists, citing EMI Classics' trumpeter Alison Balsom. According to the BPI, Balsom's 2006 victory in the young British classical performer category led to a 334% album sales jump in the week following the show's broadcast. The 2007 recipient of the award, Quartz Music-signed violinist Ruth Palmer, had her week-on-week sales lift 2,150%.

Average viewing figures for last year's show hit 1.1 million, up from the previous year's 1 million, but some way behind the 6.1 million average of the main BRIT Awards in February.

ITV controller of music and events Guy Freeman says that previous Classical BRITs "tended to appeal to an older-than-average audience for ITV1, which has made it harder for us to attract advertisers."

He adds, "The casting of Myleene, some great performances, plus a more contemporary set are



Far left, classical 'boy band' BLAKE; inset: HAYLEY WESTENRA; left, MYLEENE KLASS

all designed to broaden the show's appeal."

Performer Kennedy, however, remains skeptical. "I'm probably one of the few artists there without a backing track," he says. "There is an assumption that audiences can't cope with 'real' classical music."

But Stainer insists the awards "needed to be closer to what ITV conceived it as," noting that, since their conception, "classical crossover has gone huge."

To illustrate his point, in 1999—the year before the awards' launch—the BPI top 20 list of best-selling classical albums was dominated by full-blown classical repertoire. In contrast, soprano Katherine Jenkins—who has spearheaded the classical crossover surge alongside the likes of Hayley Westenra and classical "boy band" Blake—had four albums on the 2007 list, while Fron Male Voice Choir's pop-orientated output claimed two spots in the top five.

According to the BPI, classical album sales actually fell to 4.7 million in 2007, down 8.1% from 2006. However, that decline was less than the 10.8% that the overall U.K. market experienced and, as a result, classical accounted for 3.5% of overall sales volumes—its high share since 2003.

Kennedy, however, remains disgruntled that classical music has no place in the main BRITs show. "It's still in this ghetto," he says. "The main [show] incorporates folk, jazz and world—there is no reason to have a separate classical ceremony."

"It's not realistic to say the Classical BRITs will ever be as big as the BRITs," Kaurich says. "That is an enormous media event driven by some of the biggest artists in the world. But we can get better and bigger every year."

Additional reporting by Tom Ferguson.

GLOBAL BY ROBERT THOMPSON and STEVE McCLURE

Asian Markets Beckon Canadian Labels

China Mission Aims To Establish Working Relationships

TORONTO—Canada's independent music sector is looking to establish a bridgehead in Asia.

Following a November 2007 trade mission to Tokyo organized by the Canadian Independent Record Production Assn., indie companies and acts are being lined up for a similar trip to Beijing, set up by Tyl van Toorn, developer/co-producer of Vancouver-based music conference Transmission.

The May 29-June 1 event, dubbed Transmit China, will connect Canadian execs and acts with Chinese labels, concert promoters and telcos. Like the CIRPA event, it benefits from public funding, with British Columbia's provincial government and the Canadian federal government committing upwards of \$200,000 Canadian (\$197,000).

CIRPA claims Canadian participants who initiated deals from the Japan visit can expect to share around \$1.4 million Canadian (\$1.38 million) of new business—from music

licensing to touring—in 2008.

One such company was Toronto-based Paper Bag Records, which sealed a distribution deal for alt-rock act Uncut with Tokyo-based BM.3 Music. Paper Bag co-founder Enrique Soissa says he found the Japanese approach to doing business "extremely fair."

"I'm not saying [they were] overly generous," he adds, "but they seem to begin at the compromise point that we'd aim to reach with anyone else."

Tokyo-based Fujipacific Music international division GM Aki Mor-

ishita says the publisher signed a subpublishing deal for Japan with Toronto-based Arts & Crafts Music, while Toronto-based Marquis Classics held discussions with JVC-owned Victor Entertainment about issuing repertoire in JVC's high-end audiophile format XRCD.

Victor Entertainment deputy GM for international repertoire Aya Ohi says discussions also included the possibility of making Victor repertoire available in the format in Canada through Marquis.

The top-selling international album in Japan in 2007 was Avril Lavigne's "The Best Damn Thing" (BMG Japan), with more than 1 million units sold, according to the Recording Industry Assn. of Japan, while fellow Canadian Daniel Powter's self-titled Warner Music Japan debut took that accolade in 2006 (719,000 copies). The RIAJ says international repertoire ac-



MCBRIDE (above) and VAN TOORN



counted for 23% of all shipments (volume and value) during 2007.

But van Toorn cautions that finding similar success in China will take longer.

"If you are a company that needs a return on investment right now," he says, "then China is probably not for you."

He expects to showcase 14 Canadian acts, including Montreal rapper Buck 65 (signed to Warner Music Canada but on indie Strange Famous Records in the United States) and dance-punk band You Say Party! We Say Die! (Paper Bag).

There has been industry speculation that the May event could be postponed in the wake of Björk's pro-Tibet comments in China (billboard.biz, March 4) and the demonstrations that have followed the Olympic flame around the world. But van Toorn insists Transmit China is going ahead, although final approval for all the acts has yet to be received.

Netwerk Music Group CEO

Terry McBride says he will attend, having gained direct experience of the Chinese market as Lavigne's manager; she played six shows there in 2007.

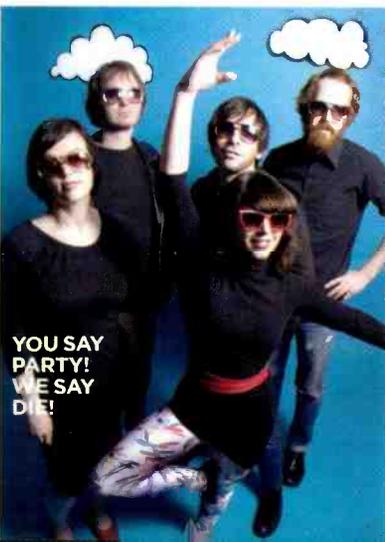
"All record labels in China are [owned/co-owned by] the government," he says. "So you've got to establish relationships with the key people before you can move forward."

"This will help bring additional Canadian bands to China," says Lu Zhongqiang, CEO of Beijing-based indie Thirteenth Month Records and a keynote speaker at Transmit China. "But I also hope to make connections that will allow me to bring acts overseas."

And McBride insists the country has huge potential in a number of music industry outlets, citing China Mobile's 392 million subscribers.

"The bottom line is you can't apply Western laws surrounding intellectual property to China because they don't exist," he says. "But there are plenty of opportunities for Western music companies."

Additional reporting by Berwin Song in Beijing.



No Breaks On Levies

Taxing Times For Mobile Music In France

PARIS—Cell phone manufacturers and consumer groups in France are up in arms after the government instituted a levy on audio/video-enabled handsets.

The levy took effect May 1. It will cover all handsets with a memory larger than 128 MB and music/video-dedicated functions. Those specifications mean it covers such handsets as Apple's iPhone, Nokia's XpressMusic, Sony Ericsson's Walkman series, Motorola's Razr2 and Samsung's F300.

The levy, intended to compensate rights holders for unauthorized private copying, ranges from €1 (\$1.57) to €50 (\$78.34) depending on the phone's specification.

According to manufacturing sources, the levy on the 8 GB iPhone is €7 (\$10.97).

Consumer groups are particularly aggrieved that manufacturers and carriers have indicated the levy will be passed on to customers. "We are still looking into it," Nokia France communication director Xavier des Horts says, "but it is likely that we won't take it on ourselves."

For an iPhone retailing for €399 (\$625.15), an additional €7 might seem fairly painless, but in the case of much cheaper handsets, insiders fear it could prove daunting.

Marc Guez, director-general of record labels' collecting society SCPP, claims the extension is justified, as "these phones are actually music players with the ability to make calls."

Des Horts says, "We produce mobile multimedia computers, which are multi-usage. The content on the phones is often generated by the users themselves."

The recommendation to impose the levy was voted on Feb. 27 by the Private Copying Commission, headed by Tristan d'Albis. The government approved the recommendation April 3.

D'Albis oversaw negotiations among 12 rights-holders representatives, six manufacturers and six consumer organization representatives. However, in February—before the final vote was held—the manufacturers refused to attend further meetings, protesting what they claimed was an unfair extension of the levy.

In recent years, European levies have been increasingly applied to new

\$256M
The amount the private-copying levy raised in France during 2007

media, including blank CDs/DVDs, digital music players and PCs. In France the current Copie Privée levy on a 4 GB iPod is €51 (\$79.91).

In 1986, the French government created two nonprofit companies, Sorecop and Copie France, to respectively collect levies for the audio and audiovisual sectors and distribute them via the appropriate collecting societies. For music, 50% of the levy is distributed to authors and composers, 25% to artists and 25% to labels.

According to Guez, income from the existing levies represents an average 16% of French labels' annual profit. Guez estimates that the levy on phones could initially generate €5 million (\$7.83 million) per year for rights holders.

Copie France and Sorecop collected a total of €164 million (\$256 million) in 2007, although the companies' joint secretary-general, Charles-Henri Lonjon, predicts that as sales of blank CDs and DVDs decline, private-copying income will shrink in the long term. Most sources agree that the levy is unlikely to affect the growth of the legal download market in France.

The latest levy has not yet been appealed by manufacturers or consumer groups; appeals are already under way against a previous extension of the levy to external disks and USB drives.

Rulings on those appeals, lodged with France's highest administrative court the Conseil d'Etat in November 2007 and January 2008, are expected shortly but could not delay the May 1 introduction of the cell phone levy.

The central plank of the appeals is that the levy extension financially penalizes consumers who acquire music legitimately. UFC Que Choisir public affairs director Julien Dourgnon claims the levy could be halved if legally acquired music was taken into account. "On one hand," he says, rights holders "want to control illegal distribution of music. But on the other, they want to extend a levy to it."



GUEZ



'These phones are actually music players with the ability to make calls.'

—MARC GUEZ, SCPP

GLOBAL NEWSLINE

>>> WARNER OPENS ODESSA FILE

Warner Music International has struck an exclusive licensing agreement with Odessa, Ukraine-based distributor Odyssey that will have the latter import, manufacture and distribute the major's CD and DVD product domestically. Through the agreement, effective immediately, Odyssey will press Cyrillic versions of Warner's physical product at IFPI-approved local factories and will also import premium-priced international DVD and CD product from WMI's range. In a statement, WMI vice chairman/Warner Music Europe president John Reid said the partnership would "become a key part of our efforts to offer consumers legal, quality product and to aggressively combat piracy in the region." The structure of the deal is similar to a licensing arrangement WMI announced in February with Russian independent music firm Nikitin.

—Lars Brandle

>>> BUZZ BUILDS FOR M1 JUKEBOX

M1 Jukebox, Singapore's first mobile-based music-subscription service, has signed up more than 8,000 subscribers since its March 19 launch by leading local mobile carrier M1 and digital music services provider Soundbuzz. According to Soundbuzz CEO Sudhanshu Saranwala, "The response to date has been very encouraging, and we expect a 30% growth rate month on month for the first six months." M1 Jukebox offers users unlimited streams from more than 10,000 tracks covering a variety of genres licensed from the major labels plus independents; users pay a monthly \$3.40 subscription fee. The service is expected to roll out to other countries in the Asia-Pacific region within the next six months.

—Christie Leo

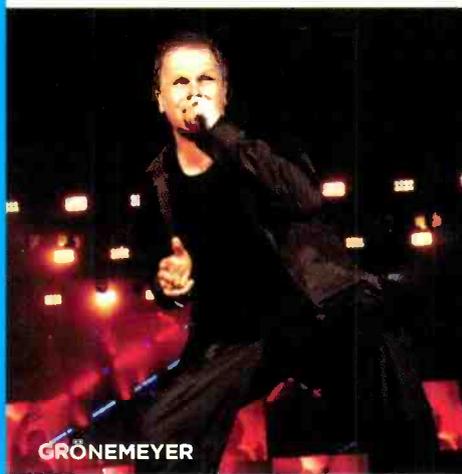
>>> HMV MP3 SERVICE COMING TO U.K.

HMV will launch an MP3 digital download store in the United Kingdom later this year. During the summer, the market-leading music retailer's revamped digital music store will be integrated into its hmv.com Web site (currently at hmv.co.uk) to enable physical and digital purchases in one "basket." The initiative was revealed at a presentation to its product suppliers held April 25 in London. According to product director Gary Warren, "We see a real gap in the market for linking physical and digital product." The iPod-compatible download service will be linked to HMV's "social discovery" site getcloser.com, which is in beta testing mode with a soft launch planned for this summer, ahead of a full consumer rollout by year's end. Warren also pledged a review of store layouts ahead of the Christmas period, allocating greater front-of-store space for campaigns and promos across its key areas of music, film and games.

—LB

>>> GERMAN ACTS SIGN IP PETITION

German acts Herbert Grönemeyer, Peter Dinklage, Udo Jürgens, Rosenstolz and Tokio Hotel are among the 200-plus signatories for a national campaign calling for greater government support for intellectual property. Other prominent German artists, authors and producers have signed the open letter, published April 25, in which they appeal to federal chancellor Angela Merkel to give top priority to protecting IP. The project was initiated by various creative industry associations, including German labels body Bundesverband Musikindustrie. The letter says that creators do not receive fair remuneration for millions of music



GRÖNEMEYER

tracks, films and audiobooks that are shared over the Internet and also calls upon Internet service providers to join forces with the music and film industries, consumers and data protection experts to develop equitable systems balancing the interests of all parties.

—Wolfgang Spahr

>>> UMPG ADDS BIG LIFE

Universal Music Publishing Group has acquired U.K.-based independent publisher Big Life Music for an undisclosed sum. The deal, structured by Edge Group, gives UMPG worldwide publishing rights to alternative rock act Snow Patrol's past and future works. Manager Jazz Summers and musician Tim Parry established the publisher in 1987, and it now boasts a catalog containing more than 2,000 copyrights, including works by Badly Drawn Boy, the Futureheads and Gabriela Montero. To date, Big Life has been self-administered in the United Kingdom and subpublished by a number of third parties elsewhere. Summers and Parry's respective label and management divisions, Big Life Records and Big Life Management, are unaffected by the new arrangement.

—LB

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A&M/OCTONE
PRESIDENT

James Diener

The label exec has two things on his mind: Bring on the hits and bring on the branding. From Maroon 5 to rocking out with milk, outside-the-box ideas find their place.

Ask A&M/Octone president James Diener the specific strategies behind breaking acts like Maroon 5, Gavin DeGraw and Flyleaf and you get the same answer again and again: Artist development.

That might be easier said than done when considering the ongoing industry consolidation and the corporate eye toward hitting quarterly numbers. But that's why everyone from Harvard University, which recently did an in-depth analysis of his Octone business, to execs at Universal Music Group, which inked a deal to bring the label under the UMG umbrella last year, have taken notice of Diener's strategy. He's proving that it makes sense financially.

Take rock quintet Flyleaf, for instance. Two-and-a-half years and counting into the marketing of the band's self-titled debut and there are no signs of slowing down. In fact, things are continuing to gain momentum. The band will get a major boost this summer via an unlikely partnership that will put its face in front of 45 million people—on cartons of milk. The initiative is through a deal with Milk Rocks, which will have Flyleaf cartons hitting 98,000 U.S. schools in late May through the end of the year.

Diener sat down with Billboard to discuss the Milk Rocks initiative, the A&M/Octone approach to artist development and Harvard's in-depth look at his business.

How did the Harvard Business Review case study come about?

The Harvard Business Review approached the label about doing a case study on what was then Octone Records, that was before our shift and the launch of A&M/Octone. They came in and they interviewed the senior executive team at the company and we discussed the whole inception of Octone and the business model and how it was built and it all culminated with myself and Dave Boxenbaum, who's the GM of the label, being asked to go up to Harvard and teach the actual case study in class.

What are some of the lessons that can be taken out of the study and applied to the industry?

The Harvard professors came down and said, "If you were to draw out the landscape of record labels, where would you find A&M/Octone?" and it was a very interesting process because over the six months that they interviewed us, it really forced me to remind myself, in an academic way, that we're segmented in an area that's very, very unusual. And pretty unique in the climate of the music business. A&M Octone is an artist development label, which is not an indie—because we're a joint venture with a huge major-label family—but is specifically earmarked as an artist development boutique. It is the thing that major labels, in my opinion, used to be more successful doing and may have a more difficult time going forward doing.

How has the company changed with the move to UMG?

I think what Jimmy [Jovine, chairman of Interscope Geffen A&M/Octone] was seeing was some really fantastic artist development being done at Octone through Sony BMG and said, "If you can do this, can you do more of this?" So now what you have is building out of the roster; not only did we take our existing artists in the Sony BMG phase, but part of the arrangement is that if there are Interscope acts that are great artist development possibilities, that we could lend a hand to, he's encouraged us to help. So the first one of those actually was the Hives and the next one is an artist called the Hollywood Undead.

You're talking a lot about artist development and how your strategy is different and more successful than other labels.

They are doing well, I'm just doing it a different way.

What is the key to success? Specifically, is it the time that you have to work an artist?

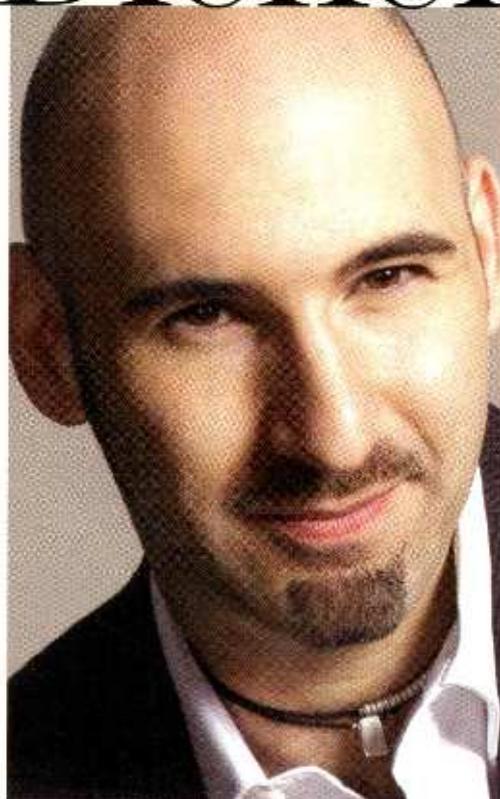
Maroon 5 took five years on the first album cycle. Gavin DeGraw took pretty much four to five, and Flyleaf is two-and-a-half in, maybe three-and-a-half in if you consider an EP phase which was set up before the first album. So, time is a factor, and having a permissive environment to do it in, but that's not it alone. It's an attitude toward how the process works. Some metaphors that I like to use, because I like to try and ex-

plain this to the bands too: You're going to win by decision in the 15th round. If you're looking for a knockout punch in the first couple of rounds, it's not how it's done. Our approach to marketing these artist starts with, first of all, great music. Because if you don't have a great record, it doesn't matter how much marketing is involved. But in the A&R process, we are always looking for almost tween artists. If people say that this is going to be tough because it doesn't fit a certain format of radio or a certain type of definition, we love that because chances are the act is doing something that is more interesting than a more conventional act.

And the methodology we employ for this type of artist development is infused in everyone at the company. I have an incredibly strong team around me—David Boxenbaum our GM, Ben Berkman the executive VP/head of promotion, and Rome Thomas, head of sales and artist development. And from the head of the company to the support team—it's a small team of about 15 people—we do this as good or better than anyone in the business right now.

How did Flyleaf's opportunity with Milk Rocks evolve, and what impact will it have?

We're always looking for marketing in three capacities: One is touring and personal appearance, two is online and making use of all of the fantastic possibilities that the Internet now provides. The third component are these



types of nontraditional marketing opportunities. The Milk Rocks initiative is exactly what we thrive on. Here you have a campaign where we're promoting our artist, in this case Flyleaf, literally around the country for what I think is a two-month window. Think about how many milk cartons are sitting there on breakfast tables or sitting there being looked at for minutes and minutes and minutes. This came through Scoop Marketing.

This image is going in front of all these people. How do you convert them to act on something?

We're highly tuned into the dynamic that music consumers do not want to be hard-sold music. To be too needy and to try and push people immediately to a sale... kids are so sensitive today to being marketed to by record companies. Milk Rocks translates into sales when it's combined into the tapestry of other things going on with Flyleaf: airplay, video play, touring, press, etc. On its own, it probably wouldn't yield too much without the other drivers.

What's coming down the pike that you're excited about?

Three things. First is K'naan, he's a hip-hop artist from Somalia who's based in Canada. He's won several awards and toured extensively with people like Nelly Furtado, the Roots, Mos Def. He's got an independent album coming out through Fontana to set him up, produced by Track & Field, Damian and Stephen Marley, and Tony Kanal from No Doubt. That will be out at the end of June, early July.

Michael Tolcher we're very committed to. We worked his first record for three years, we've sold 100,000. We weren't able to connect the dots with an airplay hit, but the next record he's going into the studio with Glen Ballard producing. We expect that record as well for July or August.

And the Hollywood Undead is one of the biggest MySpace stories of the past year-and-a-half, two years. They're sort of a mixture of Eminem, Limp Bizkit, early Guns N' Roses and also an element of the Beastie Boys. And the record is coming at the end of May, early June. ...

If you're looking for a knockout punch in the first couple of rounds, it's not how it's done. Our approach to marketing starts with great music.

**Want
chart history
on your
favorite band?**

**How many
Top 10s has your
label scored on the
Billboard Hot 100
in the last
five years?**

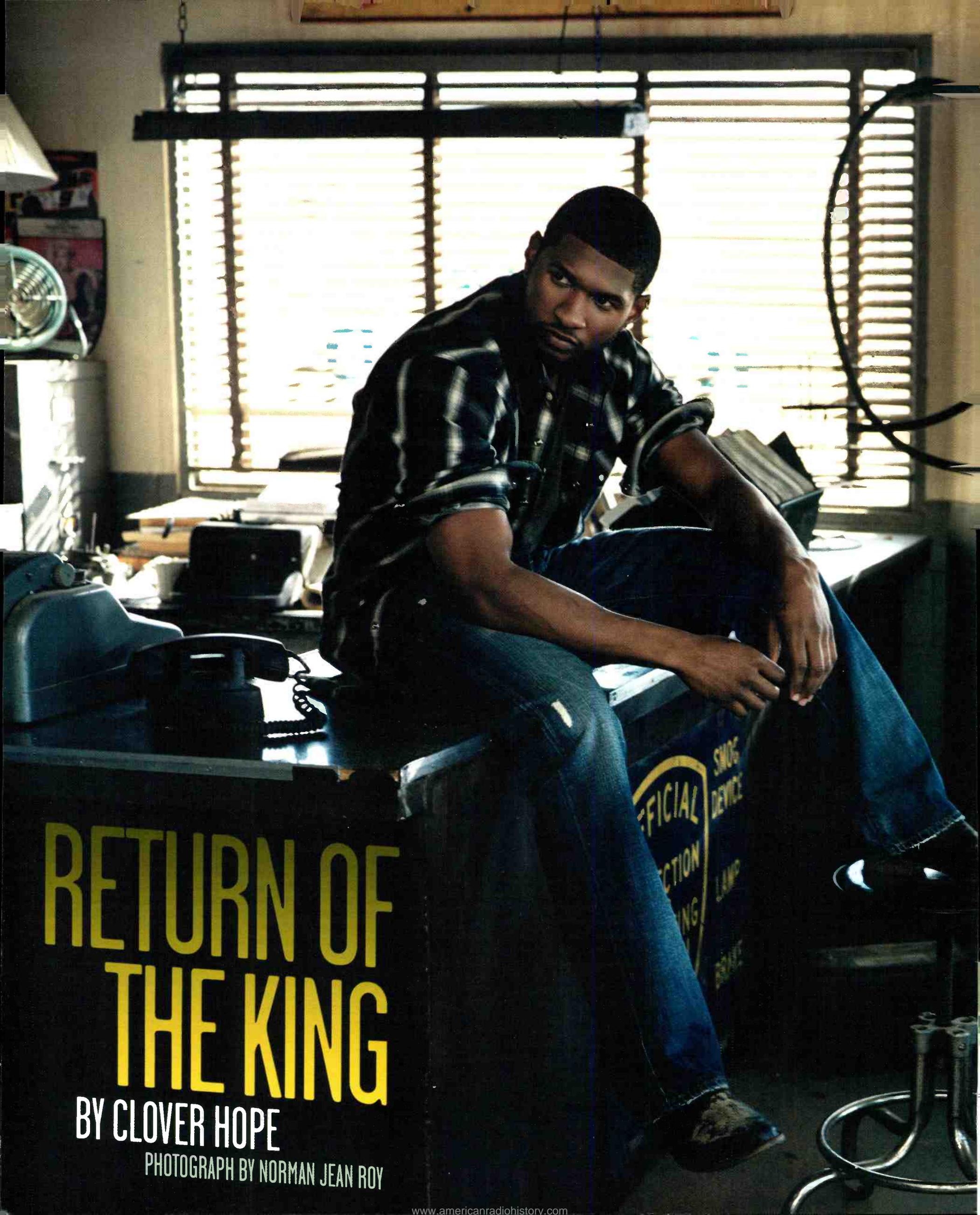
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RETURN OF THE KING

BY CLOVER HOPE

PHOTOGRAPH BY NORMAN JEAN ROY



HIS LAST ALBUM IS APPROACHING THE 10 MILLION SALES MARK, AND HE JUST ROCKETED 50 SPOTS TO NO. 1 ON THE BILLBOARD HOT 100. FOR USHER, THE THRILL STILL ISN'T GONE

OUTSIDE THE WINDOWS of a 36th-floor conference-room suite at New York's Mandarin Oriental Hotel, the morning is gray and befit for April showers. Always the trendsetter, Usher has plucked from his wardrobe a navy blue military-style button-up adorned with gold clasps to complete his jeans-and-sneaker ensemble. He is in town to promote his fifth album, "Here I Stand," due May 27 via Jive, and to premiere, later today, the video for his Polow Da Don-produced hit single, "Love in This Club."

The synthy club track rocketed from No. 51 to No. 1 in its third week on the Billboard Hot 100 in March—the third-highest leap to No. 1 in Hot 100 history and his eighth chart-topper. "This is the 'Design of a Decade' and then some," Usher says of his new disc, referencing Janet Jackson's compilation of classics. "I'm more excited about this album than I was about the last."

Usher is a tough act to follow, though, even for Usher himself. After all, his last album, 2004's "Confessions," has shifted more than 9.5 million units in the United States, according to Nielsen SoundScan. As with the latest albums from Justin Timberlake and Britney Spears, the marketing team at Jive recognizes the challenge of matching this prior dominance amid today's depressed sales climate. "The market is our biggest challenge right now," Jive VP of marketing/product manager Lisa Cambridge says. "When an artist of his stature and his significance comes out, you try to raise the bar every time and hopefully you get there. For us, the single jumping from 51 to 1 was a great way to set the tone."

The success showed that Usher retains his core fan base among the other triple-threat stars that have reigned in his absence. "That's an outstanding performance considering he hasn't had anything new to release for four years," radio analyst Guy Zapoleon says of "Love in This Club." "A lot of new music fans have grown up with Chris Brown and Ne-Yo as their examples of great pop R&B music." Zapoleon further points out that Usher remains a leader in the urban and rhythmic formats. "Usher, because of his huge track record of No. 1s at top 40 rhythm, R&B/hip-hop radio, as well as hot AC and AC, is known to a wider group of music fans."

In the span since "Confessions," the 29-year-old entertainer has stayed active, but without new music to promote. He starred in a Broadway musical (as Billy Flynn in "Chicago"). He changed publicists and talent agencies. (He is now at Creative Artists Agency.) In May 2007, he fired his mom, Jonetta Patton, as his manager and replaced her with Benny Medina (Mariah Carey, Jennifer Lopez). He married stylist Tameka Foster and had his first child, Usher Raymond V, events that have placed his personal life under the microscope more than ever.

Usher admits to having anxiety over all the back-end changes, as well as his recording for the first time without former Arista CEO Antonio "L.A." Reid, who is now heading Island Def Jam. "Working with Benny Medina [and] new attorneys would definitely be something that you would be nervous about," Usher says. "It's new people. It's a new team, so you're only hoping for the best. But we're off to a great start, [with] a No. 1 single that's widely been accepted and excited about the prospect of another hit record."

"It's always a challenge with someone who was so established with various types of representatives," Medina adds. "The thing that excited me most is the intense commitment to his art, his incredible professionalism and the fact that I feel as though he's just hitting a stride."

In that time, too, the music business has taken a big hit. Though file-sharing is largely blamed for the downturn, Usher also cites a lack of quality material. "This industry is not producing an awful lot of substance-filled records," he says. "You'll get a Justin, a Kanye West, a Jay-Z that'll come out with a bang-



In good company: USHER, third from left, on the set for his "Love in This Club" video with ROBIN THICKE, YOUNG JEEZY and KANYE WEST.

ing album, or a Chris Brown, but every so often you need to have a big monster like Alicia Keys or somebody like that. So [live] was like, 'We got to get you back in.' And I wanted to."

Amid all the business and non-music distractions of the past two years, Usher kept creating new material in his home studio in Atlanta. Early last year, he reconnected with longtime collaborator Jermaine Dupri, who co-produced several "Confessions" tracks, including "Burn" and "Confessions Part II." "The most important part to me is to make sure that I'm always creating something new, giving you a new sound," Usher says. "That's why I work with Jermaine Dupri before I work with anybody else. And I put emphasis on making sure that this album was more musical than anything, because I wanted it to step outside the norm."

But the homecoming hasn't entirely been smooth. The behind-the-scenes shifts led to an unstructured launch for "Here I Stand," starting with the leak of the club track "Dat Girl Right There" featuring Ludacris late last year. Jive had yet to secure a lead single when the Young Jeezy-featured "Love in This Club" leaked in February. But the enormous chart climb quickly eased concerns. "The greater part about it," Usher says, "is the fact that people are antsy for a record, so they're going to grab onto it."

Realistic about the chances of topping "Confessions," Jive is setting up new partnerships that include a Sony Ericsson deal comprising domestic and international print campaigns, TV and promotional concerts. "What we're really looking to do is find success across the board," Cambridge says. "One of the things we really try to do is pursue partnerships that are kind of Usher-worthy that would offer us a direct line to consumers."

The label is also banking on Usher's worldwide tour this fall to further drive sales. ("I have a lot of great concepts and am known for setting the trends always," he says without elaboration.) But more than retail figures as a measure of the album's success, Medina is seeking other opportunities and sources of revenue in the mobile and global arenas. "The reality is that the business has been sliced and diced in several different forms now, so between the online initiatives and the actual classic form of record sales. I still know that we can, with this music, achieve greater, although the numbers will be slightly different only because of the marketplace," Medina says. "My goal would be if you could make a sliding scale of what 15 million records of yesteryear is to whatever that number is today to still achieve that number."

GROWING PAINS

When Usher Raymond started out, he was still a boy. L.A. Reid signed him to Arista when he was just 13. Throughout his decade-plus career, his sales and popularity have risen on a steady gradient. Released in 1994, his self-titled LaFace debut has sold nearly 300,000 copies, according to Nielsen SoundScan. Its follow-up, "My Way," went gold. Then in 2001, the six-times-platinum "8701" all but solidified his superstar status before "Confessions" hit three years later.

Usher insists that it's his compelling tales that have kept registers ringing. "It's like an autobiographical experience every time you hear an Usher album," he says. "I don't just release records. I don't put things out and just allow them to fly. There's always a story."

More often than not, those stories have become hits, from the "U Remind Me"/"U Got It Bad"/"U Don't Have to Call" se-

ries of No. 1 singles off "8701" to the "Yeah!"/"Burn"/"Confessions Part II" narrative of "Confessions." This time, again, Usher's game plan is simple: Tell a story. "The premise of my story is, 'You truly aren't a king until you really find your queen,' and I felt like I found someone who's the foundation for my life," he says. "I married her and had a child with her, so that's going to definitely raise a lot of eyebrows, but I don't really listen to the negativity. I hear it, but at the same time this is my story and you can't tear it down if I don't let you."

"Here I Stand" represents, to many involved in the project, a portrait of the artist as a grown man. In conversations about the album, the term "manhood" often arises. "The manhood is symbolic of a type of independence, as well as a desire to communicate with his fans on a different emotional level," Medina says. "This isn't just a record for him. This is a component and an extension of a personal journey."

Cambridge, who has worked with Usher since his days at LaFace, adds, "One of the biggest assets Usher has, just as a man, is he had a rocky beginning in the industry. So once he found his footing and his comfort zone as an artist, he appre-

ciates it and he gets it and he knows how much hard work it took for him to get from point A to point B."

This transition is reflected in songs like the soaring Tricky Stewart-produced ballad "Moving Mountains" and the discoesque dance cut "This Ain't Sex." Another Stewart track, "His Mistake," finds Usher being blamed for another man's follies ("Always guilty before the sin/I can't win"), and on the Dre & Vidal-crafted title track, the singer channels Stevie Wonder.

"My initial objective was to create a record that was just full of hits from the beginning to the end, nonstop. I really wanted it to have different levels," Usher says. "I think that it does. I think that it speaks for the intimate settings. I think it speaks for the good times that you have. It speaks at times for the temptation that you may approach as a man who is in more of a stable situation, the decisions that you make and ramifications for making a bad decision. Then also ultimately, those major steps in your life, the ones that really matter."

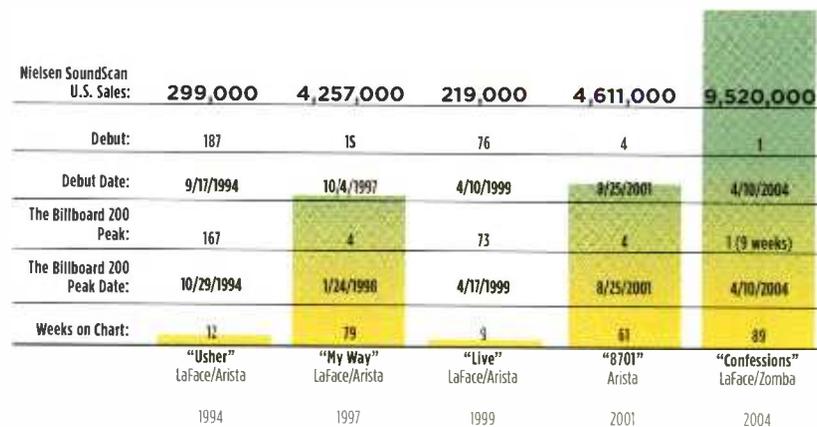
With the new album ramping up, Usher remains busy with other pursuits. Last summer, he launched his eponymous fragrance line, and he still runs his label Us Records, whose roster includes One Chance and Rico Love. Next, he plans on starting his own consulting company to help develop artists. "I really want to go into these record companies and become the builder of different projects," Usher says. "It's not necessarily my hands, but it's my expertise where the right artist has the right choreographer. The right artist has the right stylist, the right marketing plan to help introduce what they're doing."

As major companies start compensating for dwindling record sales by focusing more on the artist-as-brand, Usher wants in on that, too. Medina stresses the importance of focusing on the music first. "The best all have a certain creative ADD, and he certainly has that. He is a musician, artist, businessman and entrepreneur," Medina says. "More than anything else, that's the greatest challenge—how to manage all the creative opportunities that comes with diversification and still manage to deliver greatness." ...

For a video discussion with Usher, go to billboard.com/usher.

TOP DOG

On the Billboard Hot 100, Usher has scored eight No. 1s in the past decade, four of them coming in 2004 alone. His last album, "Confessions," has sold a mind-boggling 9.52 million copies, more than double the performance of its 2001 predecessor, "8701."

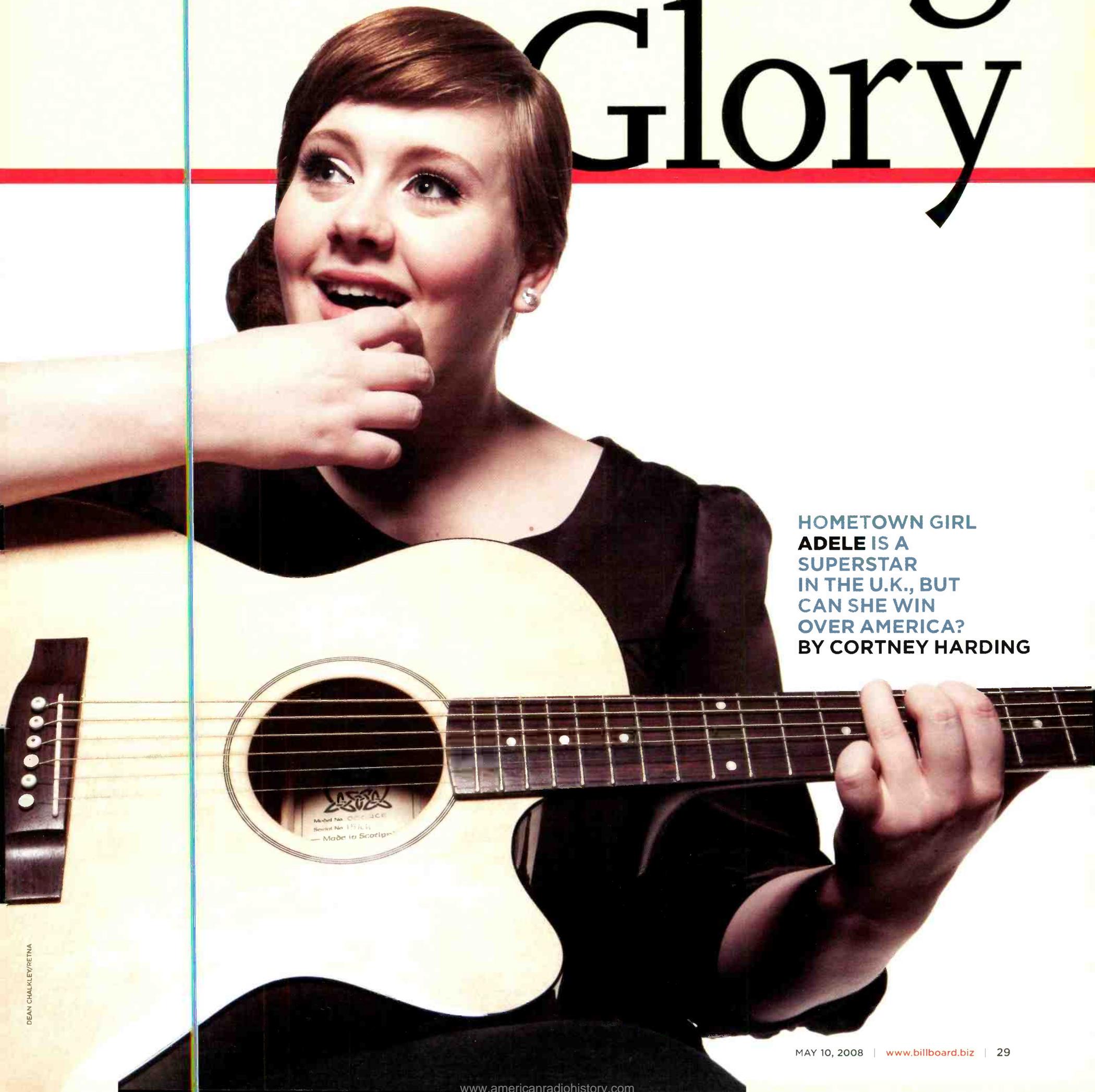


SOURCE: The Billboard 200 through the May 3 chart. Sales through the week ending April 13.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Nice & Slow"	9	1/24/1998	1 (2 weeks)	2/14/1998	23	LaFace/Arista
"My Way"	13	6/20/1998	2 (3)	8/15/1998	24	LaFace/Arista
"Pop Ya Collar"	68	11/4/2000	60	11/18/2000	7	LaFace/Arista
"U Remind Me"	53	6/16/2001	1 (4)	7/7/2001	24	Arista
"U Got It Bad"	93	9/22/2001	1 (6)	12/15/2001	32	Arista
"U Don't Have to Call"	65	2/9/2002	3	5/4/2002	26	Arista
"I Need a Girl (Part One)" (P. Diddy featuring Usher and Loon)	74	3/16/2002	2 (4)	5/25/2002	23	Bad Boy/Arista
"Yeah!" (featuring Lil Jon and Ludacris)	53	1/10/2004	1 (12)	2/28/2004	45	LaFace/Zomba
"Burn"	65	3/13/2004	1 (8)	5/22/2004	30	LaFace/Zomba
"Confessions Part II"	48	5/1/2004	1 (2)	7/24/2004	25	LaFace/Zomba
"My Boo" (Usher and Alicia Keys)	29	9/11/2004	1 (6)	10/30/2004	26	LaFace/Zomba
"Lovers & Friends" (Lil Jon & the East Side Boyz featuring Usher and Ludacris)	36	11/27/2004	3	1/22/2005	22	BME/TVT
"Caught Up"	76	12/11/2004	8	3/26/2005	27	LaFace/Zomba
"Same Girl" (R. Kelly duet with Usher)	79	5/26/2007	20	8/11/2007	20	Jive/Zomba
"Love in This Club" (featuring Young Jeezy)	83	3/1/2008	1 (3)	3/15/2008	11	LaFace/Zomba

SOURCE: The Billboard Hot 100 through the May 10 chart

Chasing Glory



HOMETOWN GIRL
ADELE IS A
SUPERSTAR
IN THE U.K., BUT
CAN SHE WIN
OVER AMERICA?
BY CORTNEY HARDING



‘XL e-mailed me. But I ignored them to finish school and plan my 18th birthday party.’

At first viewing, 19-year-old Adele Laurie Blue Adkins' performance last August on popular U.K. music program "Later... With Jools Holland" is the picture of composure and grace. Only after repeated viewings can a viewer catch the occasional glances of awe and panic in the young woman's eyes, as well as the palpable sense of relief as she finishes the song to loud applause. Her slightly tangled nerves are understandable; after all, how many teenagers would be cool and collected sharing a stage with Björk and Paul McCartney, let alone a teenager who had just signed a record deal a few months before? The way Adele tells it, her rise to the top of the U.K. charts was a rather charmed experience. "I went to the BRIT School [a performing arts magnet school that boasts alums like Amy Winehouse, Leona Lewis and Kate Nash] because I was bored at my regular school and wanted to be productive," she says. "I recorded some songs and my friend set up a MySpace page for me in early 2005. At that point, MySpace wasn't that big of a deal in the U.K., but about a year later, all the record companies got on there to look for the next Lily Allen."

One of those record companies was XL, whose overtures Adele—as she is known—initially ignored. "XL e-mailed me and invited me for a meeting, but I ignored them to focus on finishing school and planning my 18th birthday party," she says with a giggle. "They just kept hassling me, and so I finally talked to them, and they offered me a deal."

Deal in place, Adele ran into a snag: writer's block. For eight months, she says, she had nothing to write about. "I was overwhelmed by the deal, because it came out of nowhere," she says. "Then I met and broke up with my ex, and the songs just poured out."

"Adele was certainly a different kind of artist for XL," her London-based manager Jonathan Dickins says. "She's much more mainstream than some of their other artists. But she is friends with Jack Penate, who is also on XL, and he has really helped her and encouraged her."

Once the record was finished, XL started the promotion process by pushing her first single, "Hometown Glory," to U.K. radio. "We had a number of BBC programmers who really liked her, and their support helped get her onto regional radio," XL senior VP of A&R Kris Chen says. "Having champions at regional stations is key to making a No. 1 single happen." National stations Radio 1 and Radio 2 also played a big role in making her second single, "Chasing Pavements," peak at No. 2 on the U.K. singles chart.

Another early adopter was TV host Jools Holland, who brought her on his show before her record was even released. The buzz around Adele continued growing throughout the fall of 2007, and on Dec. 10 she was awarded the first BRIT Awards Critics' Choice prize.

With all the acclaim came one name that Adele couldn't seem to shake: Amy Winehouse. The famously troubled singer seemed to follow Adele, as many of the articles written about her contained some form of the phrase "the next Amy Winehouse." A few members of the press even took to lumping Adele in with Duffy and Kate Nash, calling the young women "the next Amys."

Adele and her entourage are taking the comparisons in stride. "Winehouse is incredible, but Adele sounds nothing like her or any of the others," Dickins says. "People like to pigeonhole, and it's an easy comparison to make. In this situation, it becomes important for us to set her apart visually. We've got her on tour with a very stripped-down sound, just an acoustic guitar, and we want to set her up as an individual."

To establish that persona, XL and Adele's management have steered clear of trying to sell the artist as a personality or build a brand around her. "I only want to be known as a singer," Adele says. "I'm not interested in writing columns for the Guardian or being a star with my own TV show." Adele's album has sold approximately 300,000 copies in the United Kingdom since it was released Jan. 28, according to the Official U.K. Charts Co.

"Adele is first and foremost a singer," Chen says. "That's not to say that if the right opportunity came along we would pass it up, but it would have to be the right fit. People need to be aware of her as an artist before we start with anything else."

Building awareness of Adele in the United States has only been ongoing for a short period of time; she played her first shows here in March, the same month she signed to her U.S. label, Columbia. Columbia and XL will release her album as a joint venture in the States, while XL will retain the rights in the remainder of the world.

"Nick Huggett, who was in A&R at XL, is the head of A&R at Columbia U.K. now," Dickins says. "We met with them, and we decided not to meet with anyone else. Adele is a great fit on their roster; she loves Jeff Buckley and Bruce Springsteen. We also liked that they do things without overthinking, that they make decisions on a gut level."

While Dickins praises Columbia for avoiding overthinking, the label does have a long-term and thoughtful plan to break Adele in the States. The first part of this plan will be to release her record digitally more

than two months before it will be released physically (see story, right). XL has the rights to the release state-side until the album's physical street date, when it will become a joint venture between the two labels.

"The decision to delay the physical release was due to touring constraints," Columbia VP of marketing Doneen Lombardi says. "But XL wanted to make sure the record was available to people who wanted it. It seemed right to make it available."

Part of the demand stemmed from mentions on Perez Hilton's gossip blog and in a blog post by Kanye West. "There was all this demand because of those posts, and I felt bad making people pay all that money for shipping to buy it from the U.K.," Adele says. "The growth in the States so far has all been word-of-mouth."

"She's the type of artist where people love her after one listen," Lombardi says. "Our goal now is to set her up as a brand, on the basis of everything that she's done so far. Her live performances are a cornerstone of that strategy, and capturing them is a big part of the campaign." When the physical version of the record is released June 10, the initial run will contain a bonus disc with recordings of live performances from her shows at Joe's Pub in New York, the Hotel Cafe in Los Angeles and a session she recorded at noncommercial station KCRW Santa Monica, Calif.

The KCRW taping was only the start of Adele's radio campaign. "XL sent out some vinyl copies of 'Hometown Glory' after the track was iTunes' song of the week, but we're going to make a very focused push at triple A and noncomm to start," Lombardi says. "We're planning on following that with an impact date at hot AC in May."

May also brings appearances on "Today," "Late Show With David Letterman" and "The CBS Early Show" and marks the start of Adele's tenure as a Starbucks Pick of the Week, a stint as part of VH1's You Oughta Know campaign and her first real tour, which will kick off May 21, according to promoter Kirk Sommer of the William Morris Agency. "For this tour, she'll be playing intimate theaters, like the Queen Elizabeth in Toronto. She'll be with a three-piece band for most of the dates, and our goal is to make these dates feel like special engagements."

Sommer says that when ticket presales began for the May dates, "they sold out instantly," and that plans are already under way to bring Adele back stateside in August and do bigger shows, like the Bumbershoot and Austin City Limits festivals.

"Adele appeals to a very broad range of people, and this campaign is going to try to reach multiple audiences," Lombardi says. "For instance, young girls love her and see her as a very positive role model; she's very sweet and confident and comfortable in her own skin. But there is an older crowd that really connects to her, too."

Columbia is banking on those same crowds sticking with her for several more albums. "I still believe you can build careers for the long term," Dickens says. "Too many people these days think a career is a race. Look at how much Amy Winehouse developed between 'Frank' and 'Back to Black.' We all want to make sure Adele has slow and steady growth in order to get the best long-term gain."

"I'm so excited to see what we're going to be doing for her subsequent albums," Lombardi says. "We're trying to grow her slowly in the States; for her first tour, she'll be doing stripped-down sets in smaller venues with a three-piece, and then the next tours will be bigger and bigger. We want to make sure people get multiple impressions of her, and we think that people will go to all the shows in their markets."

"I don't think you come into your own until your second or third record," Adele says. "I don't want to get too big too fast and then have to deal with the sophomore curse. It's more important for me to be able to make a lot of good records than to just have one hit and be forgotten."



Digital Days

Sometimes Physical Just Isn't (Soon) Enough

Although indies have been staggering digital and physical release dates for almost two years, the major labels are just now picking up the strategy. While Reprise tried it in 2004 with the Secret Machines' debut, it has not become commonplace among the big four. Columbia seems to be at the forefront of the trend on the major side, with three recent releases all going or slated to go live digitally before the physical product was made widely available in stores.

MGMT was the first Columbia act to release its album in this manner, with its debut, "Oracular Spectacular," going online Oct. 2, 2007, and the physical version being made widely available Jan. 22, 2008. (A physical version of the album was released to members of the Coalition of Independent Music Stores concurrently with the digital release.) The album sold 6,000 copies between the two release dates; it has gone on to sell 49,000 copies, with 41% of those sales being digital, according to Nielsen SoundScan.

According to MGMT's co-manager Mark Kates, "The band had a tour booked and people were starting to talk about them, but there wasn't time to set up a full release before they went on the road. We thought that the record should be available to people who wanted it, and I think we sold some digital copies to people who would not have paid for it otherwise."



SUPER FURRY ANIMALS, top, are one of a handful of indie bands to release their album digitally prior to a physical release. MGMT was the first Columbia act to use this approach.

In the cases of Adele and the Ting Tings, another Columbia act that will be staggering its release dates, the inability to tour stateside drives the digital-first, physical-later strategy. A source at Columbia says that the growing buzz around the Ting Tings led the label to make the record available online on the same day as the U.K. release date in May. While Columbia says that it would continue the practice if it feels it yields positive results, it would not share specific measurement metrics for success.

Indies that have employed the strategy say they have been pleased with the results. Wind-up Records released the debut album by rock band Stars of Track and Field digitally five months before the physical release, and senior VP of sales Derek Graham says he's pleased

with results so far. "It's certainly not a one-size-fits-all strategy," he says. "But we would be open to trying it again with the right band."

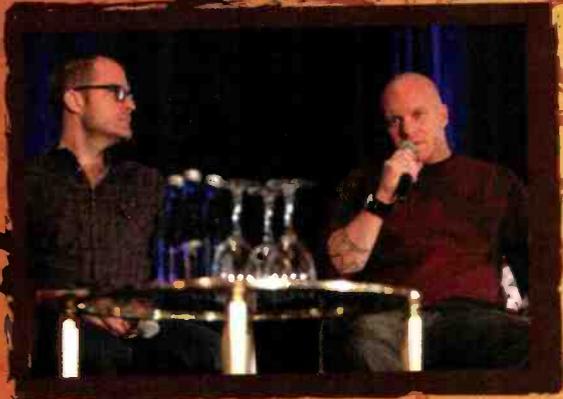
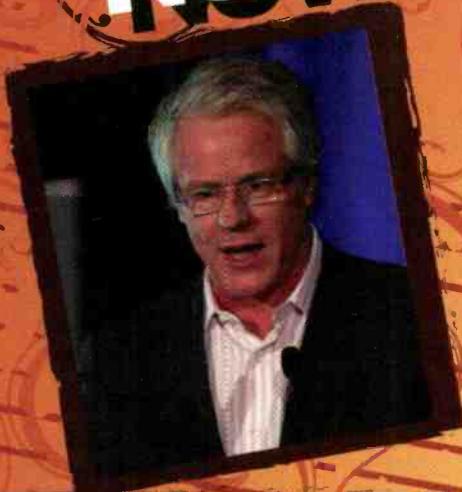
To date, the Stars of Track and Field album has sold 18,000 units, according to Nielsen SoundScan. Of those, 6,000 were digital, more than 3,000 were the indie store-only release and more than 7,000 copies have been sold since January 2007.

More recently, Super Furry Animals released their album online in August 2007 and in stores Jan. 22. The album sold roughly 2,000 copies digitally before January, and has sold about 8,000 total.

"I still think the original decision was the right one," Beggars Banquet CEO Lesley Bleakley says. "We would have been flooded with imports from the U.K. if we had left the release dates six months apart, and having the digital up there for the early adopters didn't [make an] impact on promo or ticket sales when the band came over in February." —CH

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FOR AN ARRAY OF HITMAKERS

AHEAD

BY JIM BESSMAN

HE MAY BE "DANGEROUS," but Nate "Danjahandz" Hills—or just plain "Danja"—is "a huge talent," according to none other than Madonna. ■ A self-proclaimed "big fan of his work," Madonna tapped Hills' production skills most recently for her hit "4 Minutes," featuring Justin Timberlake. ■ But she's just the latest in a long line of big-name production clients—also including Timberlake, Nelly Furtado, Sean "Diddy" Combs, Snoop Dogg, Katherine McPhee, Duran Duran, Britney Spears and Jennifer Lopez—that have made this Timbaland protégé the go-to guy on a wide range of recording projects.

"What sets Danja apart is his rare ability to not just make records, but create records—building brilliant sonic landscapes that make his production style singularly unique," Atlantic Records chairman/CEO Craig Kallman says.

"Far more than a fantastic beat-maker, he takes a hands-on role at every step of the recording process. At the same time, he has the gift of being able to adapt his sound and approach to the individual artist, bringing out their personal style rather than imposing one sound on everyone.

"He also spans many genres, and has done fantastic work recently for a range of Atlantic artists from T.I. to Simple Plan to Missy Elliott," Kallman adds. "We're looking forward to a long future of making hit records together."

Zomba Music Group executive VP Peter Thea concurs: "He's an extraordinary producer who we can thank for many recent hits from many artists on our roster. His beats are incredible and he always seems to outdo himself on each successive record. He's that rare producer whose sonic flair and amazing sense of rhythm are matched by his gift of melody, and it all comes together in the song."

BMG Label Group president/CEO Barry Weiss likewise lauds Hills as "one of the premier producers/creative forces in the world today," citing "his production flair and innovative but commercial sounds coupled with his calm demeanor and great artist sensitivity [that] make him a rare entity in today's musical landscape."

Chris Hicks, Atlantic Records senior VP of A&R and head of urban music at Warner/Chappell Music, who signed Hills to Warner/Chappell, observes that Hills is "very quick to step outside the box and not live by any rules creatively."

Pointing to Hills' effect on projects by Timberlake, Furtado, T.I. and Usher, Hicks adds, "He just wants to reinvent every time he goes in the studio and be groundbreaking."

Indeed, Hills is inspired by the Foo Fighters as much as T.I., as his attorney David Ehrlich notes.

"He's open-minded and doesn't like to be categorized, and draws influences from a vast variety of creative sources. And he plays piano, drums and guitar, and can explore a lot of different musical areas and opportunities. He's always evolving, but currently his uptempo, danceable beats are unique and fresh-sounding, and have proven inspirational to a lot of different artists.

"And in the last two years," Ehrlich adds, "you can't have turned on the radio without hearing a Danja record that he did with Timbaland, from Justin Timberlake's 'SexyBack' and 'My Love' to Nelly Furtado's 'Promiscuous' or 'Say It Right' to Britney Spears' 'Gimme More' and now to Madonna's '4 Minutes.'"

For his part, Hills agrees that the beat is much of what makes his sound.

"I have a very bright and exciting sound, and it's because of the beat—the groove, the sound of the drums," he says. "I might not be doing a lot of drum rolling and double-timing, but I pick one rhythm and make patterns as melodic as my lead lines, so you can hear the rhythm one time and remember it—and it builds over and over again, just like melody."

Not a lyricist, Hills notes that he is in fact known as "the Melody Man."

"That's what they call me," he continues. "I hear it all the time."

Hardly anything that might be construed as "dangerous." So where did that nickname come from?

"A long time ago me and some friends were hanging around making music—a lot of freestyling stuff on the keyboard, and I was playing so fast with my hands," Hills recalls. "That's where it came from—'Danjahandz.' 'Danja.' I just spelled it like how I see it."

The 27-year-old native of Virginia Beach, Va., played drums in church at age 12 before switching to keyboards.

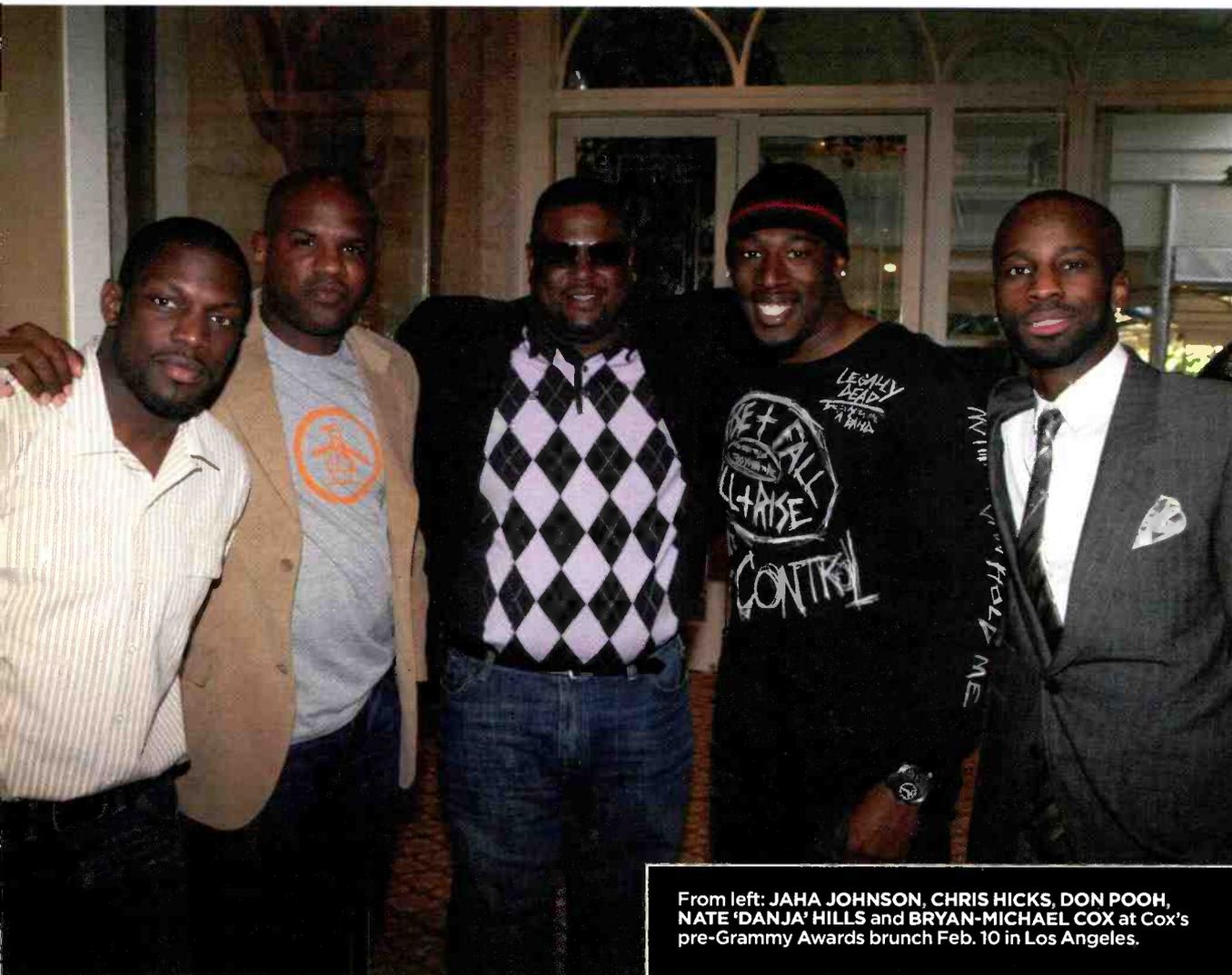
"I was always playing instruments at home and church," he says, "but I never practiced. I'd just seen how drummers played and hopped right on to the set and picked it up. And I'm self-taught on keyboards, too. I played by ear, listening to songs on the radio or learning in choir and teaching myself the chords."

His influences included gospel music, of course, "R&B, some hip-hop and anything else that caught my ear. I just kept playing in church, but I was always interested in how can I create music: I was always trying to figure it out but never had the proper equipment until I eventually got a keyboard with a six-track sequencer when I was in high school and could lay down beats and melodies on two tracks."

Hills gained some studio experience around Virginia Beach, "again basically teaching myself how to use a professional keyboard, microphone and computer. But I was always only a producer, making multiple tracks of all kinds for different types of artists—rock, pop, hip-hop, R&B—all at the same time and nothing sounding alike. I look back and see where I was being prepared for what I am now."

Among producers, Hills

continued on >>p36



From left: JAHA JOHNSON, CHRIS HICKS, DON POOH, NATE 'DANJA' HILLS and BRYAN-MICHAEL COX at Cox's pre-Grammy Awards brunch Feb. 10 in Los Angeles.

Every now & again a songwriter comes along who changes the sound of radio

NATE "DANJA" HILLS

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from >>p34

cites such role models as Dr. Dre, Rodney Jerkins, the Neptunes, Jimmy Jam and Terry Lewis, "of course" Quincy Jones, Timbaland and Teddy Riley.

Working with Natural Blend, an R&B group from the Virginia Beach area, Hills met Leon Sylvers, who introduced him to Riley.

True to his "studio rat" form, Danja began hanging out at Riley's studio in Virginia Beach and co-produced a track on Riley's group Blackstreet's 2003 album "Level II."

But the real career turning point came when a CD containing 30 of Hills' beats was passed on to his idol Timbaland, who was duly impressed. Hills later had the opportunity to play more tracks for Timbaland personally on his tour bus.

"He didn't even listen to three seconds of each track and just knew where I was going," Hills says. "That was enough for him—and that was it."

Still, six months passed. Hills recalls "scraping by, breaking concrete with a sledgehammer doing construction work" during the day while "working and working and working" in the studio at night.

Then Timbaland invited Hills to work with him down in Miami.

"I had played some music for Scott Storch, Irv Gotti, Ja Rule, Fat Joe, all these dudes, and nothing came of it," Hills says. "But Tim recognized my talent level and potential from the start. It just goes to show that when it's your time it's your time."

The Hills/Timbaland partnership then commenced in earnest in early 2004.

"Tim was hard on me, not in the sense of being a tyrant but musically very critical of what I was doing and pushing me to develop, develop, develop, push, push, push," Hills says. "We

worked on a lot of different projects together including the Game, Black Eyed Peas, Jennifer Lopez, but nothing major happened. Then we did 'I'm So Fly' for Lloyd Banks, and it was really the first thing that people heard from me and Tim."

Then the floodgates opened.

"Nelly [Furtado] came along with some songs, but Tim had a different vision and we just started making music together," Hills says. "The first day we did 'Maneater.'"

Furtado's 2006 hit from "Loose" flowed directly into Timbaland's "FutureSex/LoveSounds" project, the first session of which yielded "What Goes Around . . . Comes Around."

"We were sitting on those two albums and nothing had dropped yet, but Tim felt really good about it, and I didn't have any choice but to feel good and excited because he was," Hills says. "Then in May of '06, 'Maneater' dropped overseas and started killing, and then the States. The rest is history."

That history now also includes the likes of Madonna, Missy Elliott, Ciara and Fat Joe.

"Respect," along with "fearless" and "brilliant," are just some of the words colleagues use in assessing Hills' meteoric rise.

"Danja is brilliant," Universal Motown president/executive VP Sylvia Rhone says. "He has a keen passion for his craft, takes great pride in his

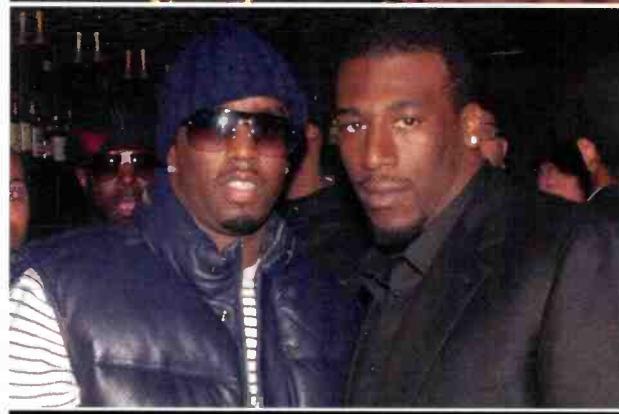
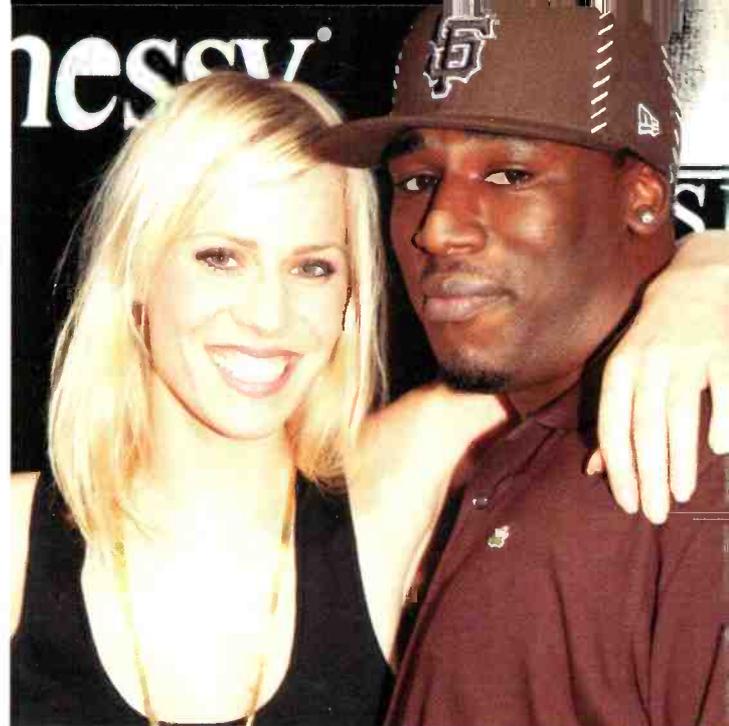
work and is the consummate perfectionist. I have watched him emerge from the shadows of his peers to become a major player in his own right—an accomplished producer, composer and musician, a triple-threat in the studio and a genius hitmaker."

Elliott adds, "Danja is not only just a hot producer: He is fearless. That's what makes him hot. His music speaks for itself: When you listen to his beats you hear confidence in the track—hard-hitting, cutting-

continued on >>p6

'Timbaland recognized my talent level and potential from the start. It just goes to show that when it's your time, it's your time.'

—NATE 'DANJAHANDZ' HILLS



Top: NATASHA BEDINGFIELD and NATE 'DANJA' HILLS at an Entertainment Weekly pre-Grammy Awards celebration for Timbaland Feb. 8, 2007, in Los Angeles; bottom: Hills with SEAN 'DIDDY' COMBS in January in New York.

TOP: JESSICA MILLER/CORBIS; BOTTOM: JOHNNY NUÑEZ/WIREIMAGE.COM

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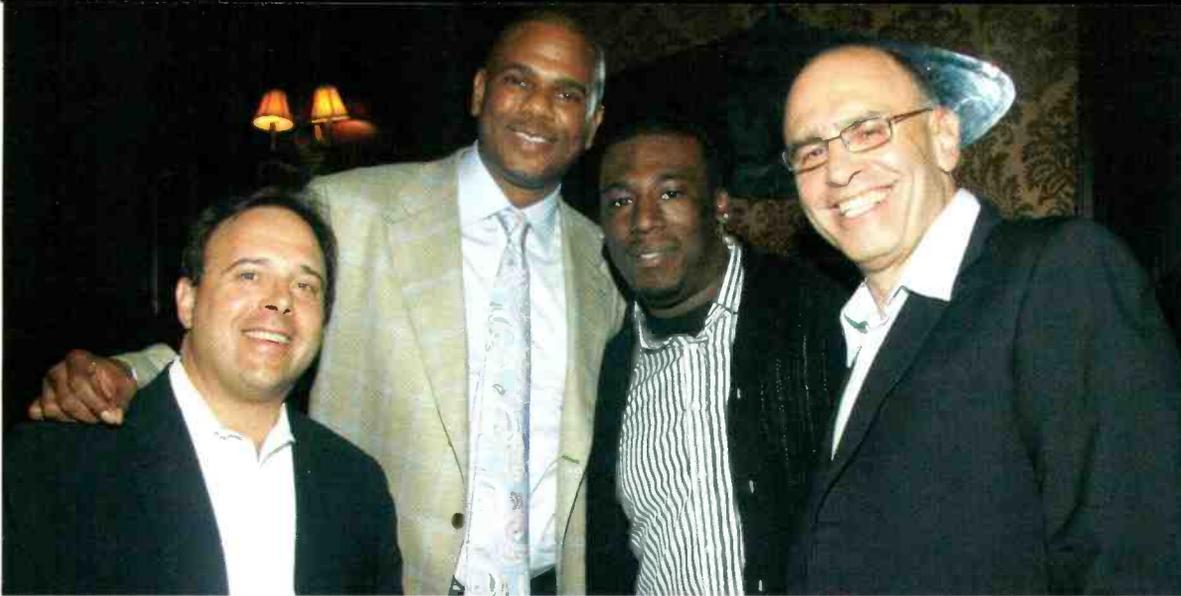
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From left: Attorney DAVID EHRLICH, EMI Music Publishing president of West Coast creative BIG JON PLATT, NATE 'DANJA' HILLS and Zomba Label Group A&R rep JEFF FENSTER at a May 2007 dinner honoring Hills' Grammy wins at Gin Lane in New York.

from >>p36 edge confidence. He's not scared to take chances—no matter what sound may be hot on the radio, he's going to give you what moves him. And that's what makes Danja dangerous."

Furtado says, "Nate is an oddity because he possesses so much natural talent, combined with real musical focus at such a young age. He is invested in the original, constantly chasing musical risk—and he is a stoic presence in the studio. He lives in his own beat-driven, keyboard-adoring world."

Future endeavors for Hills, according to Ehrlich, involve "expanding his brand and getting into other areas of commerce utilizing the brand." To this end, Ehrlich notes Hills' music work on the film "Step Up 2: The Streets."

Hills says he looks forward to "stepping off as a solo entity" with a new company in the works and a new artist that he's "very excited about" to kick it off.

He notes that his goal is "to match or top what me and Tim did together," adding that "the good thing about it is

that I still feel like that guy breaking up the concrete: I never forget what I'm out there doing, and I'm grateful for what I am. But to get that No. 1 record and then do it over and over again just to prove to myself that I can really do this, I want to continue that."

But Hills' creative talents and accomplishments aside, he's also "a wonderful person," Ehrlich says. "He always does the right thing and strives to do the right thing. He's always sensitive to the feelings of others and tries to act ethically in business—where sometimes you're challenged to not do so. One of the greatest joys is working with him."

Offering a last word, Epic Records president Charlie Walk echoes Ehrlich.

"In this business you try to work with people who are great creatively, and Danja represents that from the purest place," he says. "He comes in with an impassioned willingness to be exceptional, but no drama, no ego. He's pure, which makes it different for him and for us."

DANJA'S FAVES

As he builds his own reputation as a hitmaking producer, Nate "Danja" Hills was asked by Billboard to drop the needle on five favorite tracks by producers that he admires.

TIMBALAND'S "ONE IN A MILLION":

"It was the start of a new age in music and is the very reason why I wanted to do what I'm doing."

RICK JAMES' "SUPER FREAK":

"It's hypnotizing. I love the funk in it, and it's very eclectic: The way all the melodies of the instruments fall together is genius."

RODNEY JERKINS' "ANGEL IN DISGUISE":

"All he did with Brandy was classic but this one I still listen to till this day. It's a constant inspiration."

DR. DRE'S "BEEN THERE, DONE THAT":

"That was a glimpse of the new Dr. Dre that no one got until he came with 'The Chronic 2001.' I love that it was before its time."

DJ PREMIER'S "NAS IS LIKE":

"Love this one because it made me feel like I can rap . . . All of Premier's tracks do."

—Jim Bessman

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'I HAVE TO COMPETE WITH MYSELF'

NATE 'DANJA' HILLS
ON THE ART OF THE
MUSIC BUSINESS

WHEN ASPIRING YOUNG producer Nate "Danja" Hills began working alongside studio wizard Timbaland in 2004, it was the breakthrough he had been waiting for. Now emerging as a powerhouse hitmaker in his own right, Hills has produced tracks for an impressive array of stars, including Nelly Furtado, Justin Timberlake, Sean "Diddy" Combs, Snoop Dogg, Katharine McPhee, Duran Duran, Britney Spears, Jennifer Lopez and most recently Madonna. ■ And he's just begun. Billboard recently spoke with the 27-year-old native of Virginia Beach, Va.

Let's start with your thoughts on the music business today.

It has switched to songs, songs, songs—hit records, and not albums and artists. I don't think people care about artists or artistry too much in this day.

Let's take "Low" [from Flo Rida and T-Pain], for instance. People just want to download on iTunes or the ringtone and that's it. They don't really care about who the artist is. It's just a hooky song.

So a producer like me who came into the game with Tim [Timbaland], we will suffer because nobody listens to the album and we're just trying to draw attention back to the artist again. But it's so

easy to get one record.

Even though I use iTunes, it's a horrible idea: You can click on an album and listen to every song and just buy the one you like instead of the whole album.

So no one is telling their story anymore on an album; they're just trying to do that hot single. It's so important right now to look at the [Billboard] Hot 100 [that] the No. 1 album doesn't even matter because record sales are so low.

How does this affect you?

My style of approach-

continued on >>p42

JOSH MOORE

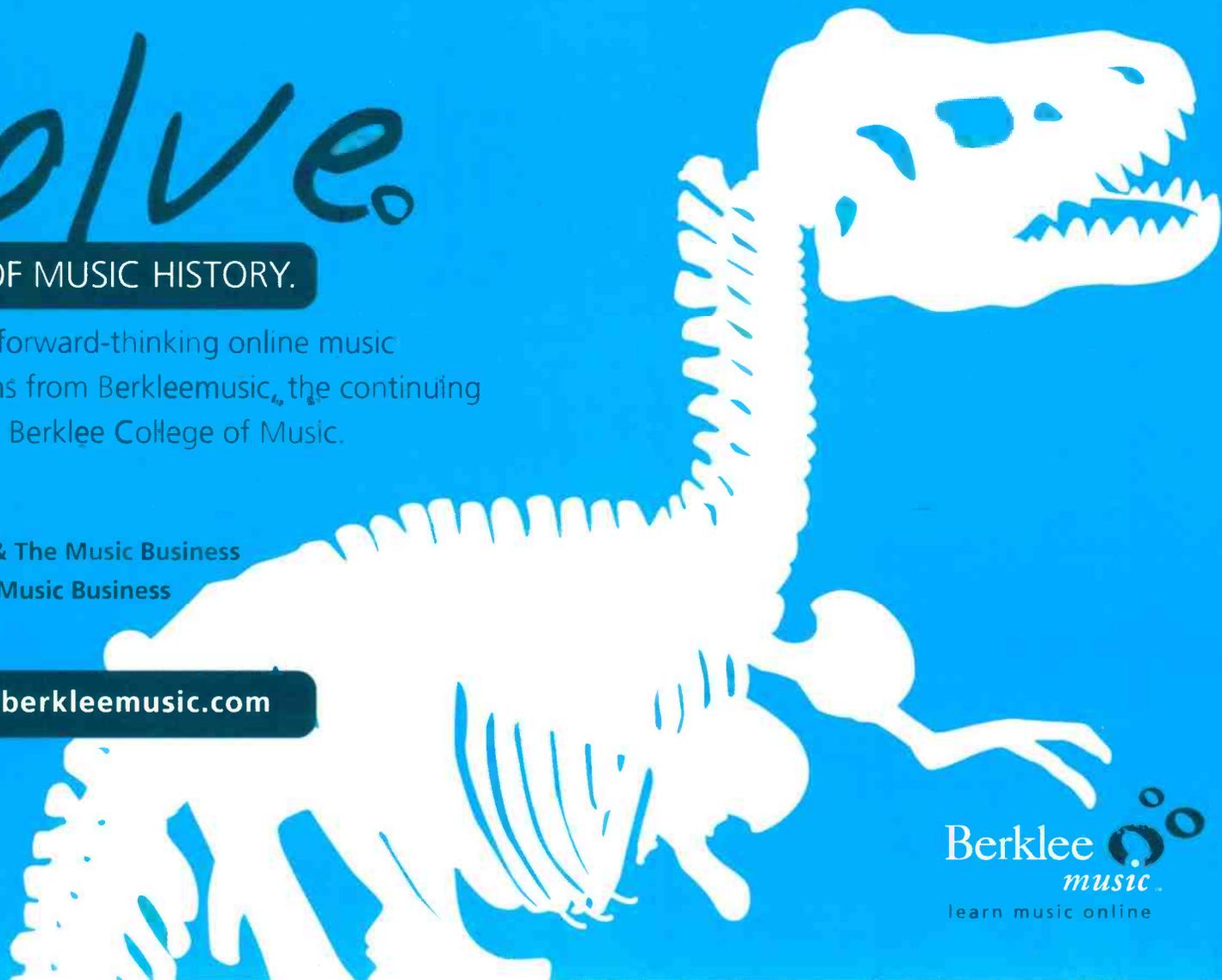
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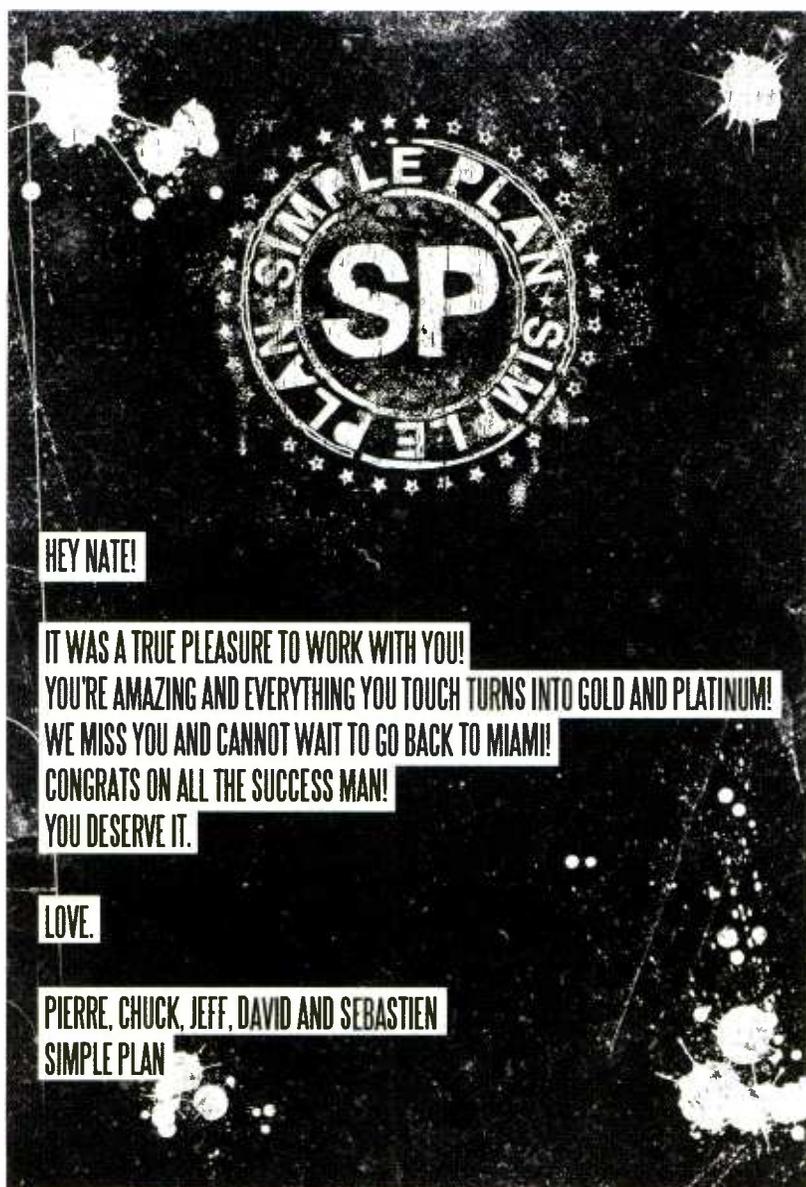
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S D A

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from >>p40 ing the business is, "Let me do the album. I will give you a hot single, but I want to do the album." You can't make any money without album sales, so in order for me to make money I need to do six or seven songs, and hopefully it will go platinum so there are some kind of residuals.

Is there any way to change the situation?

It's hard to pinpoint the problem. Maybe the artist and producer just need to step up and make hotter albums.

But the reason why Justin's album worked, Nelly's album worked, Tim's, is that the same core of people worked on them—me, Tim, Nelly; me, Tim, Justin; Timbaland and whatever artist he wanted to feature on his album and me.

Most successful albums have one producer or one set of producers. Take it back to [Dr.] Dre and Snoop Dogg, DMX, even from hip-hop to rock to pop: One producer producing an album sounds like a body of work, but [the music business is] not selling a body of work [now]. We're selling songs.

What can the business do?

The thing we have no control over is technology and the Internet. It makes it accessible for a 6-year-old—if they want to—to download every song they want and not pay. But that's out of our control.

There needs to be some sort of law . . . to control who has the music, when it leaves the studio. I don't even leave the studio with my music [on a CD] anymore. If you want to hear it, hear it in the studio.

You have to limit the amount of hands that touch the music, and that needs to be enforced by the record companies. There should be fines to control the leaks. I hear some say it's a good thing [when] a record leaks, to show how many people want it. But what sense does that make? If they got their hands on it, they're not going to by it.

How would you characterize your experiences in dealing with the artists, labels, managers, attorneys and other music business personnel?

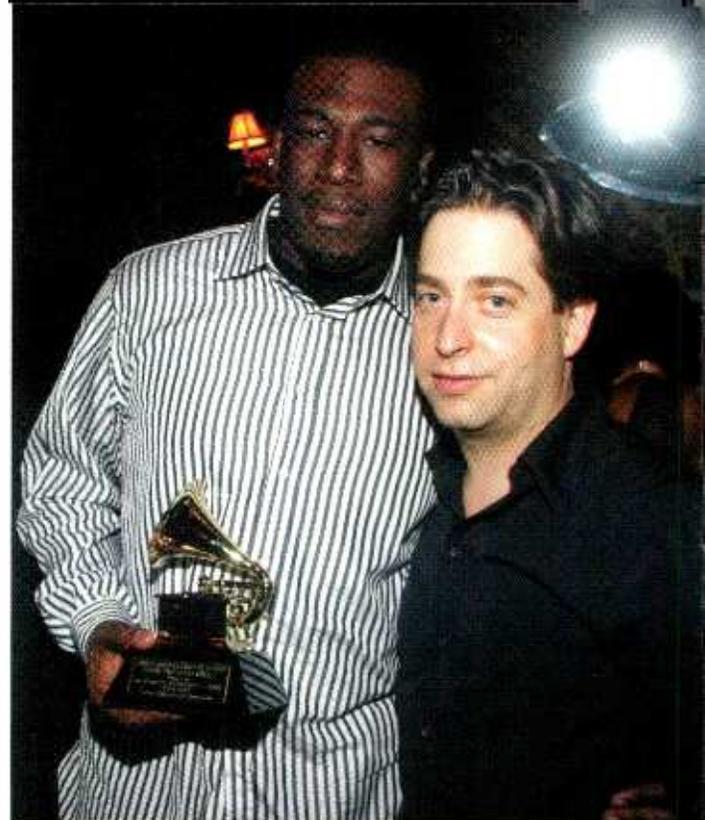
Everything's been pretty smooth. I've been totally blessed with the way my business has been arranged, so I have no complaints with anything.

What are your thoughts on contemporary pop music and the related opportunities and perils?

Any record can turn pop—become popular. When it crosses over, all sorts of opportunities can come from a hit record—movies, TV shows. And that's a good thing and necessary because record sales aren't that good. So there are many other ways for your music to be exploited.

What is the best thing, for you, about the music business today?

It allows me to sleep in late—and party when I want to! But it's a great opportunity to reach the world, once you get successful. It all goes back to a No. 1 record: Once you have a hit all these doors open to every state in the U.S., every country in the globe. It puts you in a place where



NATE 'DANJA' HILLS, left, and Epic Records president CHARLIE WALK celebrate at a May 2007 dinner honoring Hills' Grammy Award wins held at Gin Lane in New York.

the world becomes your market.

It takes a lot of push and preparation sometimes. But once you make it, it's kind of limitless. And like I said, in today's time there are so many different ways [to create revenue]. I don't have to be a mega-hit producer: I can still do movie scores and TV shows and still make as much as I make from selling records. Being able to create music and do what I love doing is always going to be fun, and I come across a lot of people in the business and artists who are good people.

So to me it's like high school, your senior year all over again. For 10 or 15 years—or however long I get—it's just a big high school. Just fun. And it's real good if you want to be famous, but I'm not that type.

Is there anything you know now that you wish you had known when you started out?

That it's so political. It's very, very, very political. You hear the saying, "Ninety percent business, 10% music"? It's absolutely true. But that 10% music has to be smash—hot music. It can't be just something to get by or mediocre because that 10% music makes the whole business run. But there is a lot of business. I had meetings in New York and completely forgot I was a producer at one point. I thought I was an executive.

What advice would you offer to young people getting into the business?

I'd first ask, "What would be your reason for getting in?" You can say because you love it, but once the first check rolls in and you're making money, [you then say], "This is what I'm doing it for." But you don't want to cross the line and do it just for the check. It ends up just fizzling away anyway, because then your music is not good anymore. Becoming wealthy or making out good in your lifestyle is definitely a plus and is easy for me because I love what I do. But whenever I feel I'm doing too much business I tell everybody, "Leave me alone. I'm going to do what I'm going to do."

Hire a team of people who have your best interests, from your business manager to your lawyer to your manager. Please don't try to walk through the business blind, because then you end up on "Where Are They Now?"

—Jim Bessman

DANJIJA

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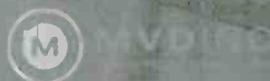
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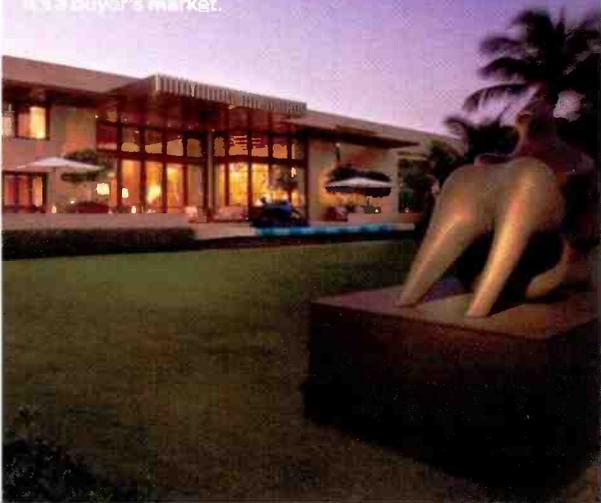
Nate "Danja" Hills

On your phenomenal career, remarkable humility, and undeniable talent.
It is truly an honor to represent you.
Here's to much more success to come!





Kimme! Mansion in Palm Beach, Fla., recently sold for a record-breaking \$82 million, but outside that ultra-high end in the region, it's a buyer's market.



As The Credit Mess Takes A Toll On The Realty Market, Demand Stays High For Ultra Luxury Homes

BY CATHERINE
APPLEFELD OLSON

During his speech to induct John Mellencamp into the Rock and Roll Hall of Fame in March, Billy Joel made a self-effacing crack about his recent ride in the tumultuous real estate market. Discussing his involvement with Farm Aid, he joked, "I figured this might work out for me. With all the real estate I've been buying, I just might take up farming soon."

Joel may be laughing, but many homeowners are closer to tears. Dreams of little pink houses and grand mansions alike have come tumbling down in recent months as homeowners default on their mortgages in lemming-like fashion. An Associated Press/AOL poll in April revealed growing anxiety, finding that one of seven mortgage holders fear they won't be able to make their monthly payments on time during the next six months.

For the metropolitan areas where music industry artists and executives flock—New York, Los Angeles, Nashville and Miami—and the high-end properties many seek, the current climate is actually only partly cloudy.

In fact, the housing market in the ultra upper echelons is booming. In many cases homes are selling for figures that well

overshadow those from this time a year ago, which is no small feat given the sums of money bandied about on real estate in early 2007.

"We are talking about an affluent group and the high-end market has maintained itself to a degree," L.A. Mortgage senior loan officer Harvey Friedson says of the entertainment crowd. "They are doing much better than the middle area of, say, \$650,000-\$1 million, which has been hit much harder. We've generally had very little trouble with the bigger loans."

Indeed the distressed economy is clearly taking a toll on the middle market and even the lower high-end. Industry players who've grown used to calling the shots in real estate deals are finding it's a whole different ballgame today.

"Most of them don't really understand the financial world," says Christine Lloyd Maddocks, a Los Angeles-based realtor who specializes in homes that contain recording studios and as such has a heavy music industry client base. "They are in the entertainment industry, and their world lives big."

Lloyd Maddocks recalls working with a composer client recently who wanted to sell his

continued on >>p48

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LONDON W1, ENGLAND Nightingale House, Harley Street: 6,000+ sq. ft. £12,000,000. WEB: BB0121559. *London Brokerage, Sophie Allen, +44.444.495.9584*



GREENWICH, CT Masterfully Crafted Georgian-Style Manor: 4.65 lush acres. Pool, tennis. WEB: BB0064215. *Greenwich Brokerage, Fran Ehrlich, 203.869.4343*



GREENWICH, CT Nature Lover's Dream: Spectacular Colonial-style. 5+ acres. \$6,495,000. WEB: BB0371647. *Old Greenwich Brokerage, Liz Johnson, 203.637.9333*



NEW ROCHELLE, NY Waterfront Estate: 7 bedrooms, 5½ baths, pool, sports court, gated community. WEB: BB0681205. *Larchmont Brokerage, 914.833.8480*



RYE, NY Understated Elegance: 10,487 sq. ft., 2.49 acres, golf course views, pool, pool house. \$9,900,000. WEB: BB0652037. *Rye Brokerage, 914.967.4600*



HARRISON, NY 1928 Tudor-Style: 7,704 sq. ft. home redefines tradition. Beautiful property. \$5,995,000. WEB: BB0651133. *Rye Brokerage, 914.967.4600*



BEDFORD, NY 8+ Acre Estate: Elegant 11,000 sq. ft. Pond, 2 paddocks, access to riding lanes. \$5,950,000. WEB: BB0721207. *Katonah Brokerage, 914.767.9669*



BRONXVILLE, NY Exceptional: Designed by renowned architects. Lush gardens, sensational pool. \$3,950,000. WEB: BB0662319. *Scarsdale Brokerage, 914.713.2148*



SCARSDALE, NY Mid-Century Home: Quality built. Amazing space, bright light. Prime location. \$2,895,000. WEB: BB0662273. *Scarsdale Brokerage, 914.713.2148*



LARCHMONT, NY Larchmont Manor Colonial-Style: Sun-filled 5-bedroom home. Circular flow. \$2,395,000. WEB: BB0681906. *Larchmont Brokerage, 914.833.8480*



YORKTOWN, NY Sophisticated Entertainer: 5,700 sq. ft. home. Resort-style pool, outdoor kitchen. \$2,325,000. WEB: BB0711386. *Chappaqua Brokerage, 914.861.9625*



NEW YORK, NY Sedona Penthouse: 2-bedroom condo. \$2,595,000. WEB: BB0134229. *Downtown Manhattan Brokerage, Keith Copley, Robson Zanetti, 212.431.2469*



NEW YORK, NY Village Glamour in Prewar Condo: 3 bedrooms, 3½ baths. \$5,995,000. WEB: BB0134245. *Downtown Manhattan Brokerage, T. Cooper, 212.431.2474*



JACKSON HOLE, WY Extraordinary Estate: 100-acre estate on Snake River. Teton views. WEB: BB0147396. *Jackson Hole Brokerage, Ken Gangwer, 307.739.8142*



JACKSON HOLE, WY Teton and Snake River Views: Spacious log home. \$6,500,000. WEB: BB0147254. *Jackson Hole Brokerage, Dave Spackman, 307.739.8132*



JACKSON HOLE, WY Little Horsethief Canyon: Newly constructed. \$2,450,000. WEB: BB0147285. *Jackson Hole Brokerage, The Neville Group, 307.739.8046*



STANLEY, ID Own Harrah's Town of Stanley: 54 acres. \$14,500,000. WEB: BB0412260. *Sun Valley Brokerage, C. Oclassen, 208.720.1196, J. Holcomb, 208.720.4434*



SUN VALLEY, ID Ranch on Silver Creek: 1,444 acres. \$19,995,000. WEB: BB0411577. *Sun Valley Brokerage, J. Holcomb, 208.720.4434, B. Bourgette, 208.720.8547*



SUN VALLEY, ID Sun Valley Atelier Condo: Large plan. 2 combined units. \$495,000. WEB: BB0412521. *Sun Valley Brokerage, Bill Norris, 208.720.0724*



SUN VALLEY, ID Magical Views: Riding trails. 21 acres. 13,000 sq. ft. villa. \$6,500,000. WEB: BB0412254. *Sun Valley Brokerage, Al Luray, 208.720.9969*



SUN VALLEY, ID True Art Studio: 4 bedrooms, 4 baths. \$1,285,000. WEB: BB0412547. *Sun Valley Brokerage, A. Luray, 208.720.9969, G. Wilson-Norgren 208.721.0494*



SANTA BARBARA, CA Upper Riviera: Mediterranean style. \$6,500,000. WEB: BB0112810. *Montecito Coast Village Road Brokerage, Harry Kolb, 805.565.8633*



MONTECITO, CA Ocean-View Rental: Historic Tudor-style. \$35,000/mo. WEB: BB0112850. *Montecito Coast Village Road Brokerage, Harry Kolb, 805.565.8633*



SANTA BARBARA, CA Islay Commons: 5 bungalows. \$675,000-\$925,000. WEB: BB0112835. *Montecito Coast Village Road Brokerage, Nick Svensson, 805.895.2957*



SELECTED PROPERTIES

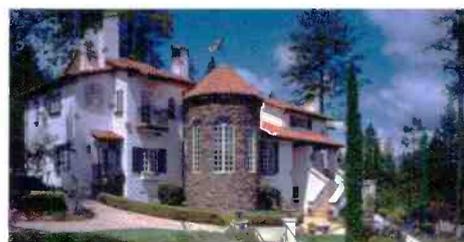
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LOS ANGELES, CA Cecil B. Demille Estate: Landmark. 2 acres. 9,500+ sq. ft. \$26,250,000. WEB: BB0305034. *Sunset Strip Brokerage, Brett Lawyer, 310.888.3808*



MALIBU, CA Villa Versailles: World-class ocean-view compound. \$23,750,000. WEB: BB0353408. *Brentwood Brokerage, Shamon and Sara Shamanki, 310.713.4492*



OAKHURST, CA Chateau Du Sureau: European-flavor inn, French-style villa, restaurant, spa. WEB: BB1040001. *Sotheby's International Realty, Ron Lipstone, 310.724.7000*



BRENTWOOD, CA Trophy Property: Rare and special compound. \$9,999,999. WEB: BB0353235. *Brentwood Brokerage, Lisa Kirshner, Kacy O'Brien, 310.481.6255*



STUDIO CITY, CA Italian Renaissance-Style: In enclave of Fryman Estates. \$9,995,000. WEB: BB0305022. *Sunset Strip Brokerage, Tracey D. Clarke, 310.888.3828*



TOLUCA LAKE, CA Tuscan-Style Masterpiece: Expertly built. 1± acre. \$8,500,000. WEB: BB0274310. *Pasadena Brokerage, Tamara Sheldon, 626.396.3944*



WESTLAKE VILLAGE, CA Luxurious: 2007 island residence. \$3,995,000. WEB: BB0422051. *Westlake Village Brokerage, Renee Chandler, 818.865.1161*



MOORPARK, CA Equestrian Estate: 20± acres, custom barn, arenas. 6,750± sq. ft. \$3,450,000. WEB: BB0422262. *Westlake Village Brokerage, T. DeFranco, 310.425.5509*



MANHATTAN BEACH, CA 27th Street: 5-bedroom celebrity contemporary. \$2,299,000. WEB: BB0353373. *Brentwood Brokerage, Darlene Hutton, 310.481.4351*



FILLMORE, CA 4.6± Secluded Acres: Unique ranch home. Horse pasture. \$1,995,000. WEB: BB0421976. *Westlake Village Brokerage, P. McWaid, 805.377.7221*



PLAYA DEL REY, CA Vista Del Mar: Beachfront living. \$1,850,000-\$1,925,000. WEB: BB0312324. *Santa Monica Brokerage, L. Brooks, G. James, 310.560.7411*



THOUSAND OAKS, CA 30,000 Sq. Ft. Lot: Recording room, extensive upgrades. \$1,775,000. WEB: BB0422210. *Westlake Village Brokerage, T. DeFranco, 310.425.5509*



SUNSET STRIP, CA Bonnie Hill Views: City lights. 4 bedrooms, 3 baths. \$1,749,000. WEB: BB0353424. *Brentwood Brokerage, J. and C. Shogren, 310.481.4304*



WESTWOOD, CA Wilshire Corridor: New York-inspired loft. \$899,000. WEB: BB0353448. *Brentwood Brokerage, Lisa Kirshner, Kacy O'Brien, 310.481.6255*



PASADENA, CA Granada Court: Wallace Neff-inspired architecture. \$795,000-\$1,155,000. WEB: BB0272891. *Pasadena Brokerage, Mark Ogden, 626.396.3908*



PASADENA, CA Great Location: Desirable S. Orange Grove Blvd. Townhouse. \$750,000. WEB: BB0274404. *Pasadena Brokerage, Deborah Maxson, 626.688.7857*



BEVERLY HILLS, CA Seasonal Furnished Lease: 1920s classic Spanish-style. \$23,500/mo. WEB: BB0305060. *Sunset Strip Brokerage, Lisa Arden, 310.913.9339*



WEST HOLLYWOOD, CA Penthouse Views: Prewar French Chateau-style. \$10,000/mo. WEB: BB0312309. *Santa Monica Brokerage, E. Ricciardelli, 310.260.8275*



LOWER LAKE, CA Perini Road: Serene 240± acre ranch. Lake, corrals. \$5,650,000. WEB: BB0242616. *Sonoma Brokerage, Robert Powell, 707.939.3627*



FORESTVILLE, CA 360° View: 20± acres. 7,000 sq. ft. Smart Home. \$5,000,000. WEB: BB0242610. *Sonoma Brokerage, Jerome Clifford, 707.975.4588*



SEBASTOPOL, CA 10± Acre Estate: 5,000± sq. ft. timber and glass home. \$3,195,000. WEB: BB0242634. *Sonoma Brokerage, Jerome Clifford, 707.975.4588*



MIDDLETOWN, CA Oat Hill Road: Architecturally designed. 72± acres. \$2,450,000. WEB: BB0242417. *Sonoma Brokerage, Linda Thompson, 707.935.2280*



POTTER VALLEY, CA Eel River Road: Vineyard with income. 119± acres. \$2,200,000. WEB: BB0242638. *Sonoma Brokerage, Robert Powell, 707.939.3627*



LOWER LAKE, CA Cantwell Ranch Road: Home, pond, and 38± acres. Stunning. \$775,000. WEB: BB0242642. *Sonoma Brokerage, Linda Thompson, 707.935.2280*

from >>p44

Woodland Hills home and relocate to Santa Monica, Calif.

"He said he wanted to get 100% financing and take some money over that amount, so basically refinance at 110%," she says. "I had to explain to him, 'They just don't do that anymore.' What was in vogue five, six years ago is not happening right now."

As a way to lay down the payment necessary to purchase a home these days, some music artists are taking cash advances on their royalties and using that money to pay down the 20% or other requirement, Lloyd Maddocks says. "Of course it's all hinged on how much they are going to be paid over what period of time, but it's an option I've seen used lately."

Though much of the world looks to the New York skyline as a beacon of the U.S. market, the truth is there aren't any real bargains to be found here in the luxury market.

The number of apartments that closed for more than \$10 million in the city rose by 318% in first-quarter 2008 compared with the same period in 2007, says Silvana Malpelli, senior VP/director of relocation and business development at Brown Harris Stevens. During that same period, the average price for a Manhattan apartment rose 47%, she adds.

"Our market has stayed pretty strong because there are still more people who can afford to have it all than apartments that actually have it all," Malpelli says.

"All cash doesn't matter so much because most deals at the high end are all cash," she adds. "And with respect to co-ops, many of the top ones now require two to three times the [purchase price in] liquid assets as well."

Many big music and film names are eschewing staid co-ops for the allure of downtown living. Jon Bon Jovi reportedly paid \$25 million for new Soho digs last year. Such gleaming new high-rises as 40 Mercer and 15 Central Park West, where Sting and Denzel Washington recently bought homes, are attracting celebrities in droves.

"These buildings are tailor-made for that crowd," Corcoran Group president/CEO Pam Liebman says. "Entertainment people love their architecture, their cool factor, the amenities, the privacy. A lot of the typical co-ops have not seen the same sales phenomenon this year. But the entertainment crowd is not necessarily interested in co-ops. The co-ops wouldn't let them in, and they don't really want to live there anyway. It's not their lifestyle."

Of course, not every entertainment denizen dwells downtown. A townhouse on the Upper East Side, home to former Viacom president/CEO Tom Freston, is on the market for a cool \$38.5 million. The six-and-a-half-story home, which was owned by Andy Warhol from 1974 to 1987, has been completely updated and includes a roof-top terrace and seven wood-burning fireplaces.

Another new building of interest to the music industry is the Hit Factory. The famed studio where luminaries from John Lennon to the Rolling Stones to Madonna laid down platinum tracks has been converted into 27 upscale loft-like residences ranging in size from 1,542 to 3,400 square feet. At press time, only four units were still on the market.

Yet while the "trophy listings" are booming, "when you get into the more 'normal' stratosphere, that's where we're seeing more caution from the buyer," Liebman says. "They better feel there's some value or else they walk away."

In Los Angeles, the concept of value is a little more fluid. The entertainment industry was hit big-time with the double assault of a nose-diving economy and the writers' strike. The uncertainty has definitely given more buyers pause, Lloyd Maddocks says.

"My clients are slower to move and a lot more careful," she says. "What's affected them more than anything is the Hollywood [writers] strike. A lot of people went back to work when the strike ended, but a lot also didn't. And they've had to take some time to see what the needs are for music for the series and movies. We are still feeling the fallout."

Lloyd Maddocks estimates that in prize ZIP codes including Beverly Hills and Bel Air, Calif., housing prices are down 10% from last year this time. In Malibu, where fires recently swept through, price tags have been cut even more. "It is most defi-

nitely a buyer's market," she says.

Sitting pretty amid the turmoil is Nashville, where property values are holding their own and the term "high end" has escalated from describing \$1 million-\$2 million homes to \$4 million and beyond, Lura Bainbridge Realty owner Lura Bainbridge says.

"We haven't seen any downturn in the market here. Nashville has been insulated because it's so diversified and so many entertainers and movie stars are moving here," she says. "It's like all of a sudden in the past few years they've discovered Nashville is a great place to live."

Helping raise Music City's "it" factor are Nicole Kidman and Keith Urban, who recently upgraded their digs, and "American Idol" creator Simon Fuller, who purchased a penthouse condominium in downtown Nashville.

"We've expanded way beyond the singer/songwriter and country genres in terms of entertainers who are here," Bainbridge says. "There's always a hot spot, and Nashville has just become a very savvy place to live."

Down in Miami, although the Kimmel Mansion in Palm Beach just pulled in a record-setting \$82 million, that city and south Florida remain strong buyer's markets for residences outside the ultra high end.

"If you want to try to get into this market, especially on the waterfront, now's the time to do it," John Paul Rosser and Associates principal John Paul Rosser says. "There's been some price movement already and if this spring fails like last spring, then there will be even more."

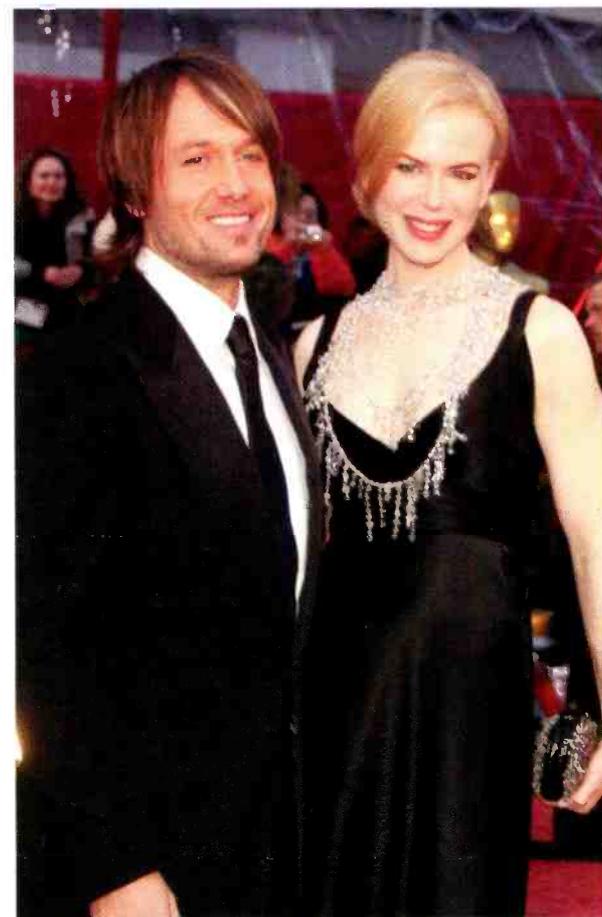
In a sign of a continued depressed market, two top agencies—Sotheby's Realty and Coldwell Banker—recently began working with real estate auction homes to help unload luxury properties.

"There just aren't as many buyers right now," Rosser says. "Everyone's waiting for the last shoe to drop and the government keeps propping it up."

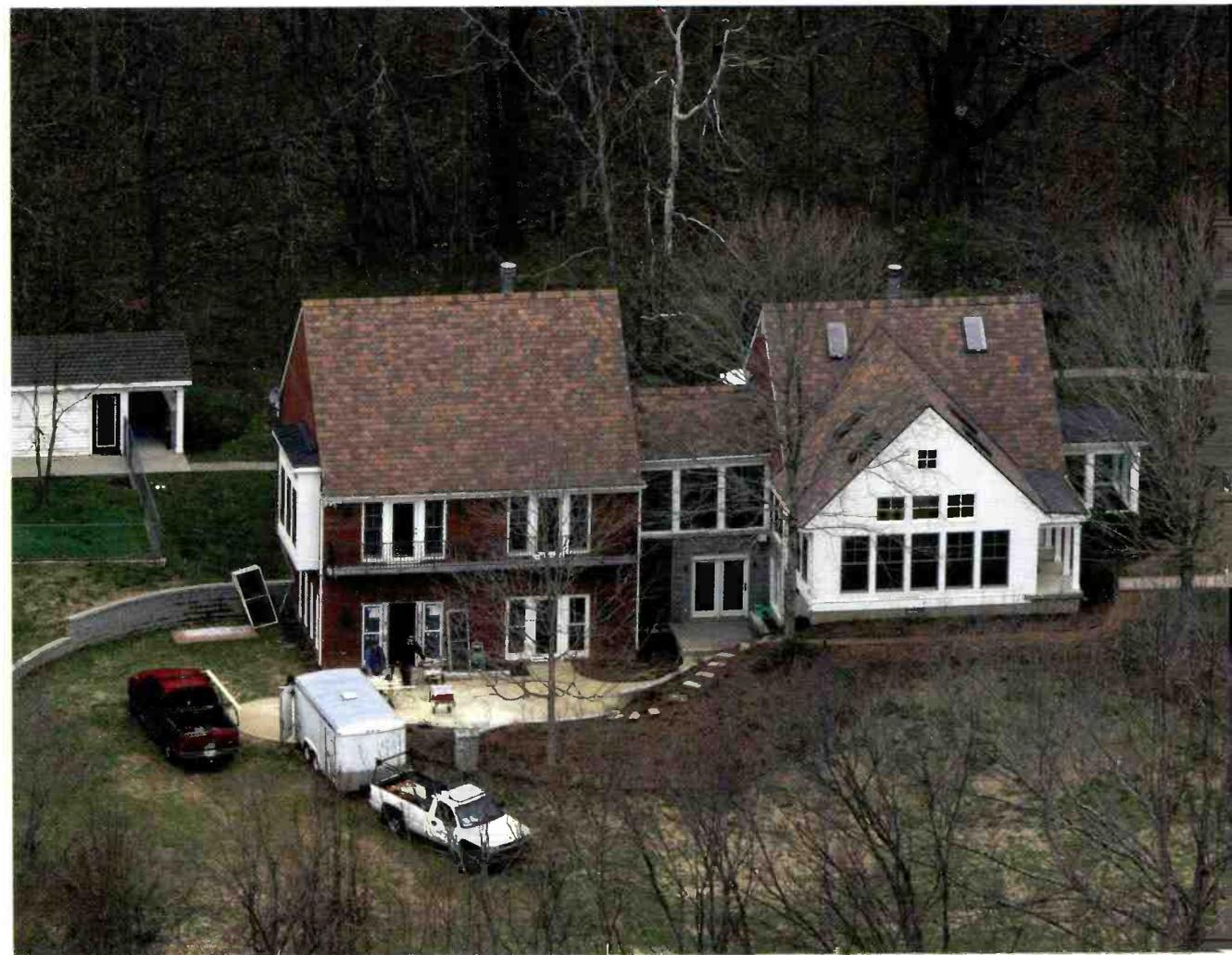
In star-studded Key Biscayne, Fla., alone, there were 119 single homes listed at press time and another 350-plus condos on the market, Rosser says. "The last time I saw those numbers," he adds, "was 20 years ago."

Prices are down in prize areas like Bel Air, Beverly Hills and Malibu.

KEITH URBAN and NICOLE KIDMAN, seen here at this year's Academy Awards, may walk the red carpet in Los Angeles. But this residence in Nashville is the place they call home.



TOP: LUCAS JACKSON/REUTERS. BOTTOM: MACPHERSON/AMBLER/SPLASH NEWS



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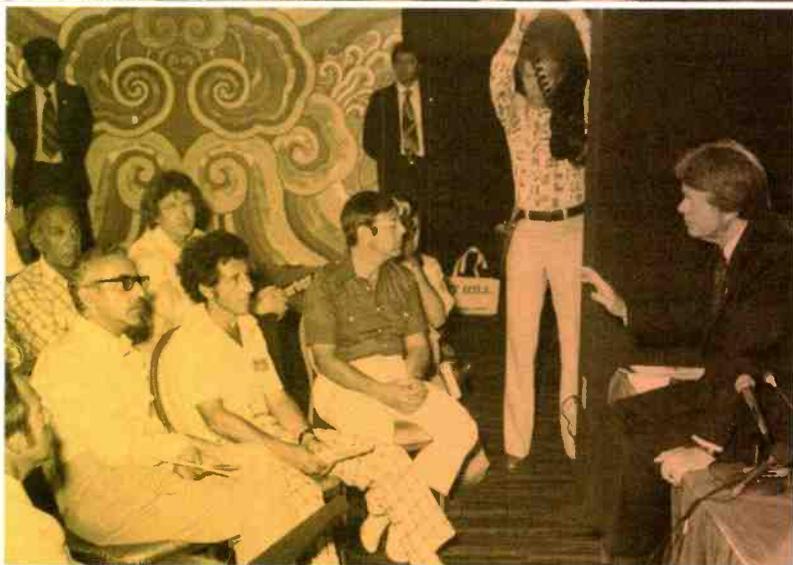
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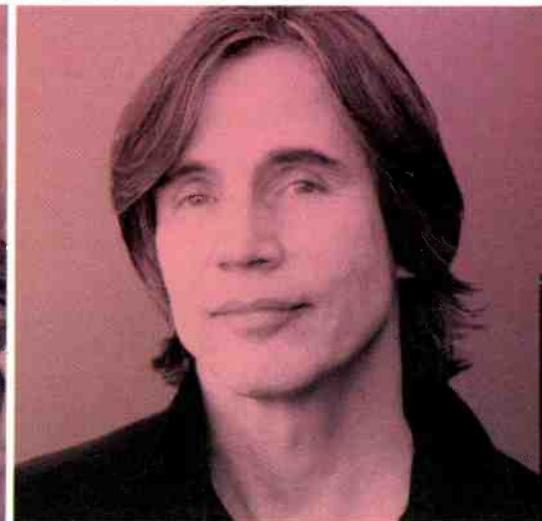
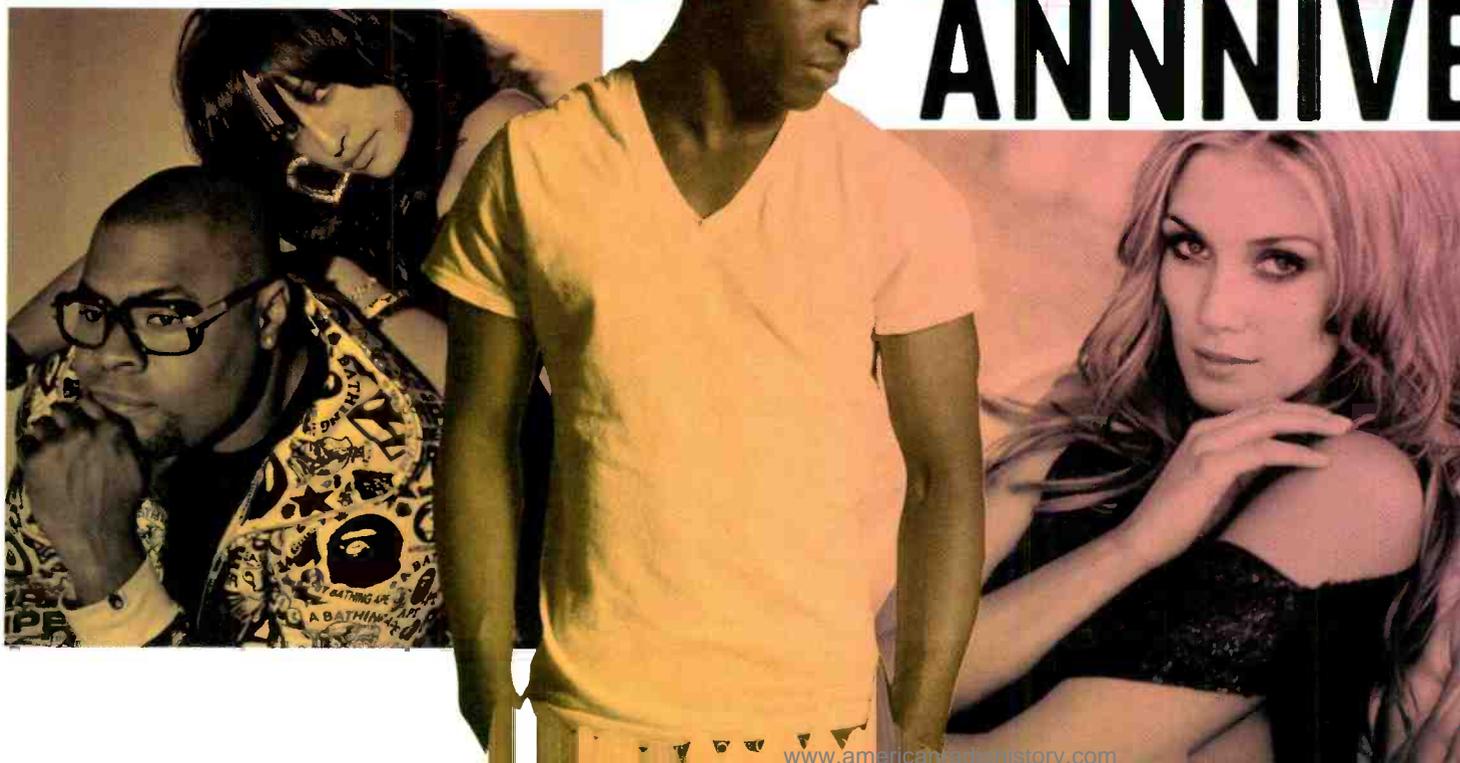


Inaugural NARM attendees, top, from left: JULES MALAMUD, BILL GALLAGHER, GENE WEISS, CY LESLIE, LEE HARTSTONE and BOB AUSTIN. Far left, presidential candidate JIMMY CARTER stops by in 1976. Near left, DIONNE WARWICK and NARM's first president, JIM TIEDJENS. Appearing this year, below, from left: JUPITER RISING, ELIJAH KELLEY, DELTA GOODREM and JACKSON BROWNE.



As NARM
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Achievement
Amid Turmoil,
We Look
Ahead At
The Future Of
Music Retailing

NARM 50TH ANNIVERSARY





RETAIL TRACK

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FULL CIRCLE

Retail Execs Forecast The Future Of Record Stores

As it was in the beginning, so shall it be in the end. ● While some may think Retail Track is going biblical, the first sentence of this column is actually the answer to the question, What will the record store landscape look like five years from now? ● As retailers and label executives gather in San Francisco for NARM's 50th-anniversary convention, I asked a bunch of industry executives that very question. ● And while I was collecting answers, I was also reading through the 1958 bound volumes of the Billboard, as this magazine was known back then. Through that research I found that 50 years ago, there were two kinds of retailers—independent retailers, which were called dealers, and the racked accounts—typically stores like Sears, Woolworth's and supermarkets. ● Through my survey, I found that is also how industry participants believe the evolution of retail will play out in the next five years, at least in the physical realm. **continued on >>p54**



ERIC LEVIN inset, DJs for crowds at Criminal Records in Atlanta on Record Store Day, staged April 19.

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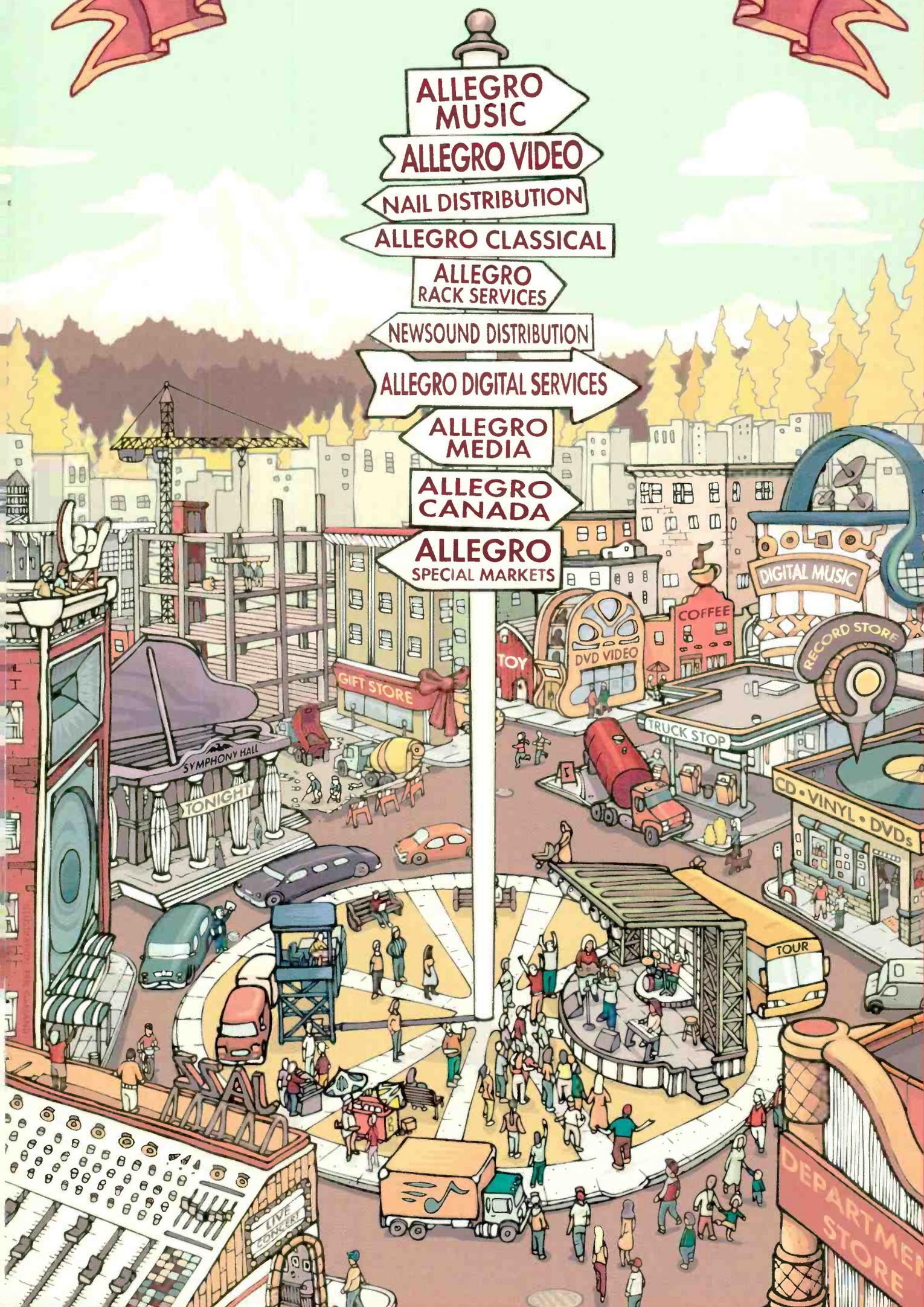
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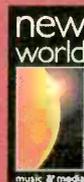
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from >>p52

"The [physical] retail landscape will be two ends of the spectrum and nothing in the middle," Universal Music Group Distribution president **Jim Urie** says. "It will be the big boxes and the great indies. I don't think we will have a lot of midsized chains like we had 10 years ago. I don't see that ever coming back."

Although big boxes are not interested in music, in the future they will carry music, but just as a traffic builder, Coalition of Independent Music Stores president **Michael Kurtz** says. On the other hand, it should come as no surprise that he believes that the future of indie retailers is assured.

Independent stores in urban areas will "superserve" their customers' cultural entertainment needs, he says.

Likewise, Bull Moose VP of operations and marketing **Chris Brown** says, "I can't predict what we will look like in five years. What I do know is that there will be things on our shelves that people will want to buy."

Even with the drop in music sales, "a lot of indies are growing and opening stores, so our future is bright," he adds. "But we still need to find our path through the chaos."

Eric Levin, owner of Criminal Records and leader of the Alliance of Independent Media Stores coalition, says that if you are betting whether there will be physical stores selling music five years from now, then that's "safe money."

On the other hand, he concedes that the

way record stores sell music may shift due to the digital channel, but not the way most people expect.

"Five years from now, 'online' won't even be a term because music will be everywhere and all you can eat at all times in all media will be available," he says. But, he adds, that will turn out to be the radio of the future.

Kurtz argues that digital is already acting as ready. "Digital is easily accessible, convenient, with good selection but low quality," he says. "It's almost like we have gone full circle and are back to AM radio."

Having said that, he thinks subscription is a much better model than iTunes' a la carte downloads because you can try new stuff before buying at places like RealNetworks' Rhapsody.

When the companies offering subscription services finally get their act together and consumers finally understand the subscription music business, that "will alter the landscape," Kurtz says. "Rhapsody is a great service; I left Apple a year ago."

But **Ben Morse**, who oversees Interpunk, a Web site that specializes in lifestyle music and merchandise for punk and indie rockers, foresees more competition as online retail becomes easier to get into. But for now, the barriers to entry to sell downloads is too high, Bull Moose's Brown says.

"Someday, somebody will figure how to set it up so that digital can be smoothly and cheaply integrated into indie stores' Web sites, then you will have an explosion of retailers selling all types of merchandise over the Web," Brown predicts.

Some merchants even see service improving online. One merchant notes that already there is a service that online stores can sign up for that will call a customer who is at a site for a certain period of time, but hasn't made a purchase, to see if he or she needs help.

But even then, Web stores can't provide the same service levels as a good indie merchant, brick-and-mortar retailers say.

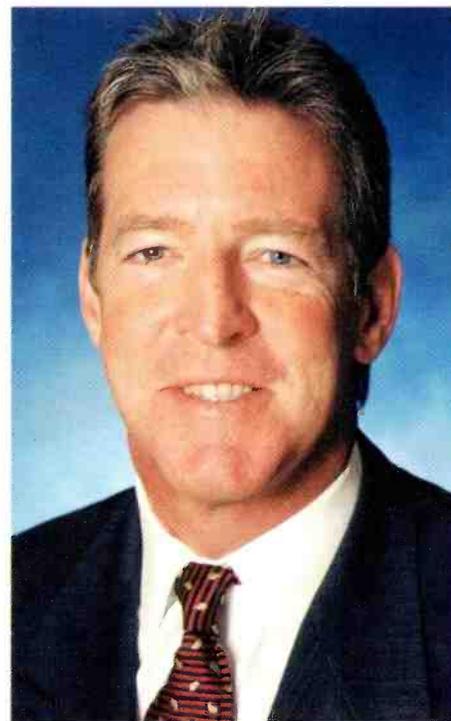
"iTunes can't help the customers like my associate who loves bluegrass and can tell you everything about it," Value Music head of purchasing **Brian Poehner** says. And after he knows the customer, he can "fix them up with recommendations."

While stores like Amazon can make recommendations to its regular customers, that feature becomes a problem for people who use the site for product research. Amazon recommended music to me that I despise, just because I check the site for my job. And when it's not doing that, it is recommending music or books that I already have, thank you very much.

But that's no wonder, according to Poehner. After all, "iTunes is just a relationship with a machine."

Meanwhile, the physical retailer will always have "wonderful items" to sell to people, Criminal's Levin assures. "We will always sell cool things for cool people, and that includes selling physical ownership of music to the collectors," he says. "There is always room for stores that sell to niches and the avant-garde."

"Think about stores like Shake It Records or Grimey's or Waterloo, and the list goes on. Do you think people will suddenly stop shopping in stores like that?"



'I DON'T SEE
MIDSIZED
CHAINS
COMING
BACK.'

—JIM URIE, UMGD



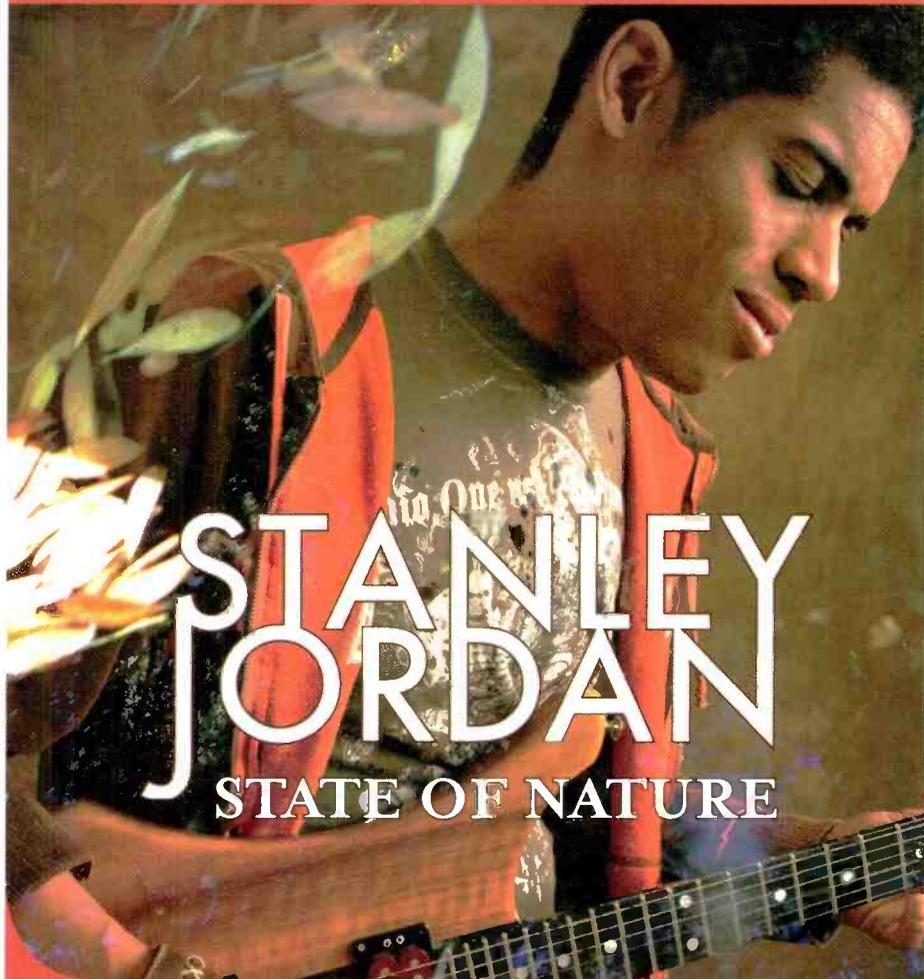
NARM is still relevant amid the challenges facing retailers, NARM president JIM DONIO says.

NARM President Jim Donio On Embracing Change In The Record Industry

LOOKING UP

Jim Donio has been NARM president since 2004, during a time when album sales have plummeted 23.7% from 656 million units in 2003 to 500 million units in 2007. Despite these turbulent times, NARM conventions have been remarkably upbeat and constructive in the past few years. ● “Last year, I was shocked at the positive spirit at the NARM convention amidst a negative marketplace,” Interscope head of sales Candace Berry says. “I am giving a lot of credit to that upbeat feeling to Jim Donio.” ● Donio, who joined NARM in 1988, says he expects this year’s convention (May 4-7 in San Francisco), which will celebrate the trade association’s 50th anniversary, to be every bit as relevant as the industry continues to wrestle through a jarring transformation.

continued on >>p56



‘State Of Nature’, Stanley Jordan’s first major release in over a decade and his debut for Mack Avenue Records, shines with Jordan’s pioneering techniques - including simultaneous playing of both guitar and piano. Backed by charismatic bassist Charnett Moffett and anchored by the soulful rhythm of drummers David Haynes and Kenwood Dennard, Jordan’s writing and playing express and embrace evolution, talent and change – his own and that of the world around him.

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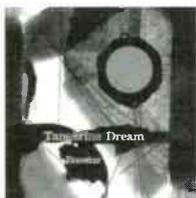
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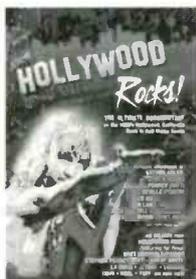
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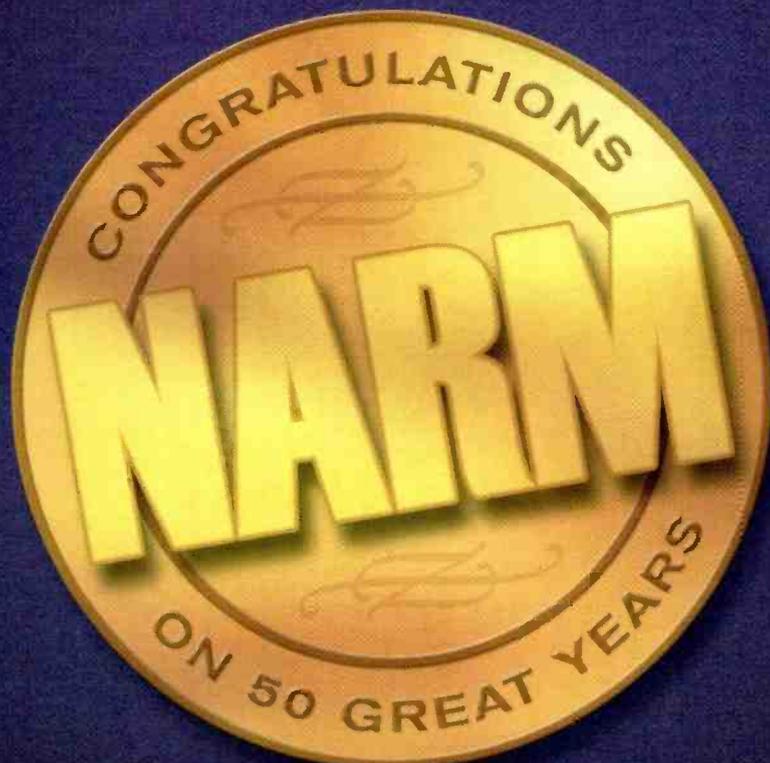
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from >>p55

How would you assess the health of NARM and the industry?

NARM is very fortunate in that it's been a lean and mean organization for all of its existence. We have been able to weather the myriad changes we have seen over the past five decades. We have shown that we could change and adjust to meet the needs of the members—the types of which also change—and the industry during the pivotal times.

The industry will continue to undergo a transformation, and during that period of time some segments will be more vibrant than others. The whole industry is experiencing some element of pain.

I don't want to be trite and say, "No pain, no gain," but we will have to continue working through this period to come out on the other side. When we do, it will be new and different, and probably be unlike anything that we have seen for the past 50 years.

But has NARM and the industry been through a period like this before?

Look at what the industry was like in the late 1970s and 1980s. It was definitely a Chicken Little period with everyone claiming the sky is falling. Yet, they worked their way through the malaise and then the CD came about, and next you had tremendous growth.

Today, looking back at five decades of activity, no one knows what is coming, but we have seen that we can always change and be there to dig in to find new opportunities, new resources and manage some pretty challenging issues.

What will be the main topics at this year's NARM?

The new formats will spur some good healthy dialogue. The seeds were planted at last year's convention, and maybe the ringle hasn't come to fruition, but here we are now a year later. That led us to realize that some research on the formats was important, and so we worked with [market research firm] NPD.

We decided to take a step back and see what the consumer thinks, which is why we had the summit in early March to discuss the findings. We think the study will help the industry to take another step forward at the convention.

What about digital issues?

The other thing that I think will be a topic is all this dialogue and speculation about subscription models and "all you can eat," and the catchphrase that "it has to feel like it's free even if it's not free."

The myriad speculative models out there will be talked about both publicly and privately at NARM. I can't imagine that this won't be the primary topic at the convention.

That's why a couple of new sessions will be a part of the digital NARM phase of the convention. We will bring the artists' and managers' perspective into it this year, something we didn't have last year.

There is a lot of discussion about licensing and fees and royalties happening now, and it's important that our members understand these issues because these talks will help form the underpinning of the new models as they come forward.

Is there any other issue that might come

to the fore this year at NARM?

The evergreen topic about the release schedule will be there. This year it looks like the second quarter will have some strong releases between R.E.M., Leona Lewis, Mariah Carey and Madonna, and Usher may move up from June to May. And that's all good because it creates excitement.

How will you mark NARM's 50th anniversary?

One of the things that I am very excited about is that three of the main architects of NARM, James J. Tiedejens [who owned Milwaukee rack Musical Isle Record], who was the first NARM president, will be here, as will Ed Snyder [who ran the Edge rack in Washington, D.C.], who went on to become the owner of the Philadelphia Flyers hockey team. Two other founders, George Berry and [Tower founder] Russ Solomon, will be here.

[Former Musicland chairman] Jack Eugster, [former Spec's president] Ann Loeff, [former wholesaler One-Way head] David Schlang and [former rack operation Sight & Sound head] Bill Hall will all be coming. I better stop now because if I keep on going, I will forget somebody and get in trouble.

We will have a gallery of memories with 50 black-and-white photographs of past conventions and we will have memorabilia from the past 50 years.

Last year we asked members to share memories, and we will use the highlights as sound bites in our video on NARM's history. But we will have the longer interviews looping and playing continuously so that as members move about the convention, they can stop and watch them.

We will also have a compendium of all the great performances that have occurred here at NARM, from the superstar acts to the newcomers who began here and returned later as a superstar.

—Ed Christman

NARM

WHAT: The 50th-anniversary convention of NARM

WHERE: San Francisco Marriott

WHEN: May 4-7

WEB: narm.com

WHO: Executives from music retailers, wholesalers, record companies and more. NARM's retail members account for 85% of the music sold in the U.S. market while its supplier members represent almost 90% of the music produced for the U.S. market.

SHOWCASES: Algebra (Kedar Entertainment), Anna's Brother (MFA), Blind Melon (Adrenaline), Mikal Blue (Immergent), the Crystal Method (Adrenaline), Delta Goodrem (Decca), Will Hoge (Ryko), Stanley Jordan (Mack Avenue), Elijah Kelley (New Line), Lisa Loeb (Furious Rose), Michael McDonald (Universal Motown), Hilary McRae (Hear Music/Stone Road), Janelle Monáe (Atlantic/Bad Boy), Morning Benders (Highwire Music/+1), Naturally 7 (Festplatte/EMI Music Marketing), Parlor Mob (Roadrunner), Randy Travis (Warner Bros. Nashville) and the Vowels (self-released)



GUNNING FOR A WIN
Promoter 2 Pistols
shoots up the chart



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GOING PLACES
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cracks Christian chart



GOOD 'BYE'
Strong second Mariah
single already a hit



Hootie Who?
Darius Rucker eyes
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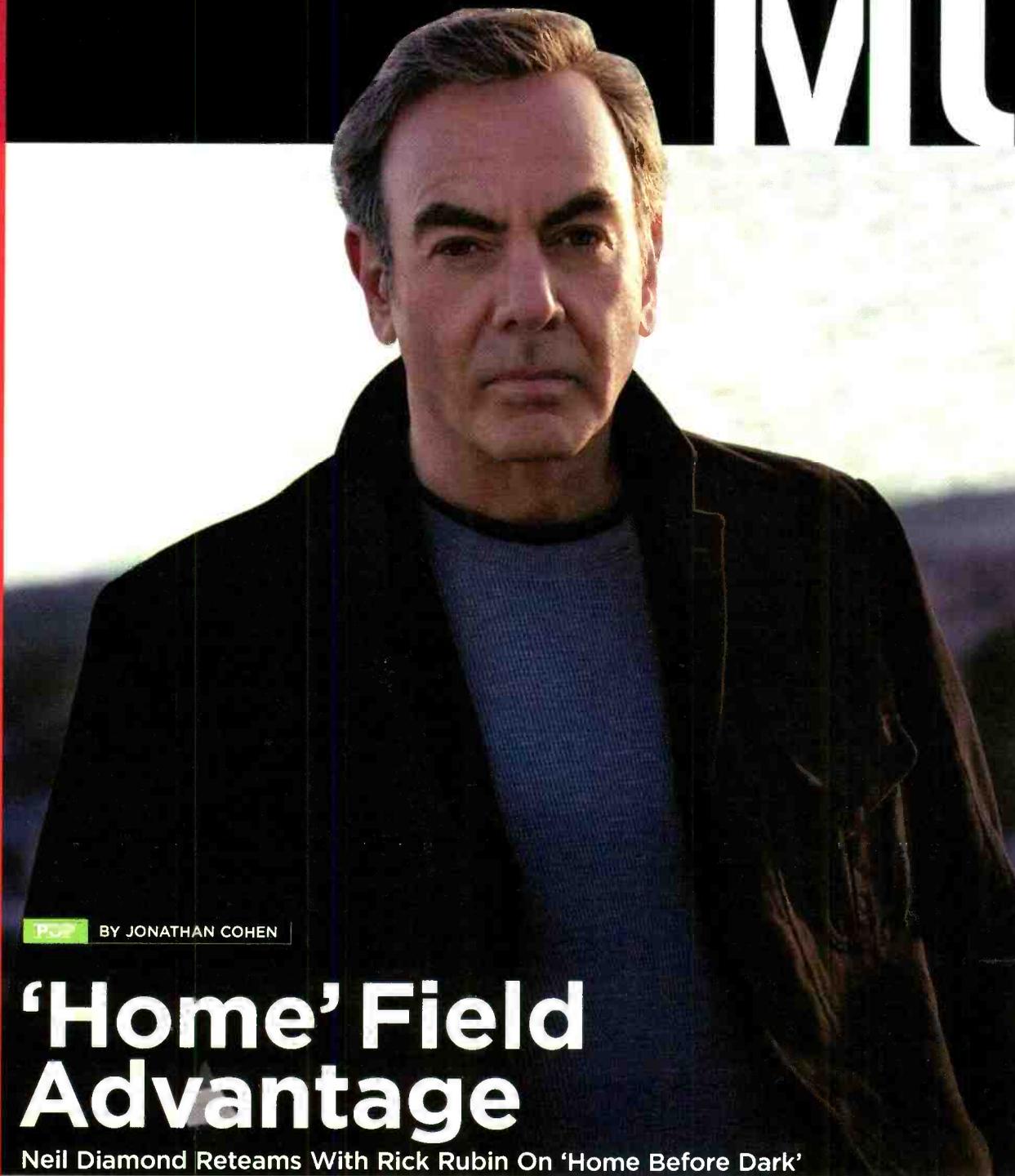
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MUSIC



enthusiasm of the band, and their consent, in a way. When I played them a new song, I wanted them to love it and feel where they belonged in it. I was lucky enough to receive that on all of these songs. They'd be playing along and looking for their places even before I'd finish the first run-through. It was magic, in a way."

Columbia has translated Diamond's enthusiasm to its marketing partners, which include everyone from Amazon (which premiered a live-in-the-studio video for first single "Pretty Amazing Grace" April 7) to "American Idol" (on which Diamond appeared April 29-30) to indie blog havens like Stereogum and Brooklyn Vegan.

"[Manager] Katie McNeil came in last fall just to play the music," Columbia marketing executive Chris Poppe says. "We had all these separate, small meetings with promo, publicity, marketing and online, and I watched these people drift away. We used that everywhere else we went—'Just sit and listen to it.' You don't need to say a lot more."

Diamond scored a No. 27 Adult Contemporary chart hit last time around with "Delirious Love," featuring Brian Wilson, and Columbia is working "Pretty Amazing Grace" to AC as well as triple A, public radio, XM and Sirius. Sirius is also planning a dedicated Diamond channel to launch in the coming weeks.

At retail, a deluxe edition of the album will be available, featuring four live-in-the-studio videos, including a non-album cover of Simon & Garfunkel's "The Boxer."

And although Diamond now has a MySpace page (with nearly 50,000 friends), the bulk of the promo focus will be on his summer tour, which starts May 24 in Rotterdam, Netherlands, and touches down in North America July 19 in St. Paul, Minn. Included in the itinerary is an Aug. 23 date at Boston's Fenway Park, which Diamond announced with a surprise video appearance on the scoreboard during an April 8 Red Sox game.

Diamond's last tour in 2005 grossed nearly \$80 million from 86 shows that drew 1.2 million people, according to Billboard Boxscore.

"I always like to include songs I haven't done in the show in a while," he says, declining to reveal specifics but promising that material from "12 Songs" and "Home Before Dark" will be included. "We just took out one of the songs we'd been using in the show as part of the rehearsals and replaced it with something that was better-suited and I had definitely wanted to do but couldn't find a place for."

To ensure concertgoers will be aware of "Home Before Dark," Columbia is working on contests at indie retail featuring ticket tie-ins and will have signage in venues about the new album, according to senior VP of digital sales and marketing Glenn Frese.

In the time since Diamond and Rubin worked on "12 Songs," the latter became co-head of Columbia, but Diamond insists the conversation never turned toward business.

"We talk about the music and the recordings, and that's what our relationship is about," he says. "His work with Columbia is his own challenge, and I wish him well with it. But my relationship with him is all about the art of making great records." ●●●

POP BY JONATHAN COHEN

'Home' Field Advantage

Neil Diamond Reteams With Rick Rubin On 'Home Before Dark'

Neil Diamond doesn't mess with success. That's why he "never doubted" he'd work again with producer Rick Rubin, who steered their 2005 collaboration, "12 Songs," to a No. 4 debut on the Billboard 200, Diamond's best since "The Jazz Singer" in 1982. The album has sold 571,000 copies in the United States, according to Nielsen SoundScan.

Indeed, Diamond, 67, says he and Rubin began working on "Home Before Dark," due May 6 via Columbia, "within weeks after '12 Songs' was finished. All of those questions you have when you work with somebody new were yesterday's news. We knew what we wanted to do."

So after "14 or 15 months" of writing, Diamond hit the studio with Rubin and an improvisationally leaning band featuring guitarists Mike Campbell, Matt Sweeney and Smokey Hormel and

keyboardist Benmont Tench. Dixie Chicks vocalist Natalie Maines chipped in on "Another Day (That Time Forgot)," Diamond's first major duet with a female voice since "You Don't Bring Me Flowers" with Barbra Streisand in 1978.

As with "12 Songs," the material on "Home Before Dark" is drumless, with Diamond's still-commanding voice front-and-center and his rhythm guitar, which he went three decades without playing in the studio, guiding the way for the other instrumentalists. On "Whose Hands Are These" and the title track, Diamond hammered out the final arrangements (with Tench and Sweeney, respectively) after the regular session was over for the day.

"Working with these guys, and having Rick's ear, made it a great deal of fun," Diamond says. "Of course, I had to have the

JESSE DIAMOND

LATEST BUZZ

>>>RADIOHEAD REWIND

It was a pivotal moment for the music industry, one that many feared sounded the death knell for recorded music sales. But Radiohead won't be repeating its decision to let fans choose what to pay for their downloads, frontman Thom Yorke says. "I think it was a one-off response to a particular situation," Yorke says of the band's decision last October to let buyers pay what they wanted for digital downloads of the album "In Rainbows."

>>>VIRGIN FEST EXPANDS

Bob Dylan, Iggy & the Stooges, Paramore, Chuck Berry (backed by the Silver Beats), the Black Keys and Wilco will join previously announced headliners Foo Fighters, Jack Johnson, Kanye West, Nine Inch Nails and Stone Temple Pilots for the third annual Virgin Mobile Festival Aug. 9-10 at Pimlico Race Course in Baltimore. In addition to two main stages, there will be a dance tent dedicated to electronic music, including a Moby DJ set.

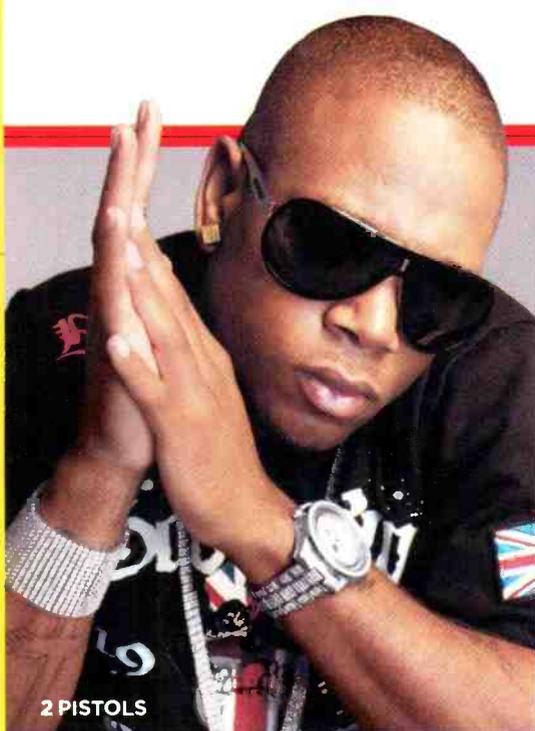
>>>'FACE' TIME

Rihanna and Maroon 5 have joined forces on a remix of "If I Never See Your Face Again," the lead single from the latter's 2007 effort, "It Won't Be Soon Before Long." The track will appear in June on rereleases of both acts' most recent albums. Rihanna's "Good Girl Gone Bad" will reach stores June 17, while Maroon 5's set will be released in late June.

>>>MONOLITH'S BIG NAMES

Justice, Devotchka, Silverstein Pickups, Band of Horses, TV on the Radio, Sharon Jones & the Dap-Kings and Vampire Weekend are scheduled to appear at the second annual Monolith Festival Sept. 13-14 at Red Rocks Amphitheatre outside Denver. Also on the bill are the Avett Brothers, Neko Case, Del Tha Funky Homosapien, Cut Copy, Mickey Avalon, CSS, the Fratellis, the Kills, Tokyo Police Club and the Ting Tings.

Reporting by Mariel Concepcion, Mitchell Peters, Mimi Turner and Ray Waddell.



2 PISTOLS

HIP-HOP BY GAIL MITCHELL

HE'S GOT IT

Newcomer 2 Pistols Builds From The Ground Up

In the words of Universal Republic senior VP of urban music Elise Wright, Jeremy "2 Pistols" Saunders is a "go-getter."

To put stronger wings beneath his fledgling rap

career, the Tampa, Fla.-area native began promoting club dates. In the course of bringing such hip-hop artists as Plies, Rick Ross and Lil Boosie to town, 2 Pistols would put himself on the bill as the opening act. That also gave him a chance to network and establish beneficial business relationships.

"I connect with a lot of people I meet," an engaging 2 Pistols says during a visit to Billboard's Los Angeles office. "They see me hustling like them and conversation gets started."

One such conversation in 2007 launched his first top 10-poised crossover hit, "She Got It," featuring T-Pain and Tay Dizm. The bass-heavy, infectious track—paired with 2 Pistols' authoritative flow—is No. 9 on Hot R&B/Hip-Hop Songs and No. 28 on the Hot Billboard 100 this issue.

"I didn't know T-Pain," 2 Pistols recalls of his Florida counterpart. "I met him at a radio event and began politicking with him about doing a show in Tampa. Then I mentioned I had a record I wanted him to hear. After I sent it to him, he jumped on it."

Another fortuitous conversation occurred at a music conference last year when 2 Pistols reconnected with J.U.S.T.I.C.E. League member Colione. The Tampa-based production trio (Mary J. Blige, Rick Ross) signed 2 Pistols as its first artist and reworked his original T-Pain-assisted effort.

Taking notice of the sweetened track's growing buzz in Tampa, Universal Republic came calling last October. Now 2 Pistols' major-label debut, "Death Before Dishonor," is set to arrive June 17.

The newcomer's drive is heavily influenced by what Wright calls his "colorful past." Without boasting or dwelling on his circumstances, 2 Pistols acknowledges his parents spent much of his Tarpon Springs, Fla., childhood in jail for drug trafficking.

Despite a promising high school football career, the former running back ended up following in their footsteps at 17 to help care for his baby daughter.

It was while under house arrest after an eight-month jail stint in 2005 that the 24-year-old picked up the lyric writing he'd dabbled with in high school.

"After being in jail, music became a way for me to connect with people," says the rapper, who shares Keyshia Cole's manager, Manny Halley of Imani Entertainment Group.

The autobiographical "Death Before Dishonor" opens with a re-enactment of his sentencing hearing. From there, the set—produced by the J.U.S.T.I.C.E. League—integrates radio-friendly fare ("Let's Ride," "Blinded") with harder-edged tracks ("From the Bottom," "We Run It"). Besides 2 Pistols' Blood Money Union crew, the album sports cameos by Ray J and Trey Songz.

Wright is determined—as is 2 Pistols—to prove the rapper is not another link on the one-hit hip-hop chain.

"He's not a guy who came out of the clouds with just one song," she says. "And his name doesn't mean his music is violent; it doesn't dictate where he is now."

Between coast-to-coast label promo stops, the rapper is sharing a bill with Ludacris, Lloyd, DJ Khaled and others on the 2008 DUB Car Show/MySpace Concert tour.

Webisodes featuring the rapper will air shortly via YouTube, MySpace and MTV, and 2 Pistols will team promotionally with iTunes the week of release.

"The game is built on new talent," T-Pain says. "People who have talent, work hard and do good business should eventually get their shot. This is his and he's on his grind." ■■■

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>PRAISE BE

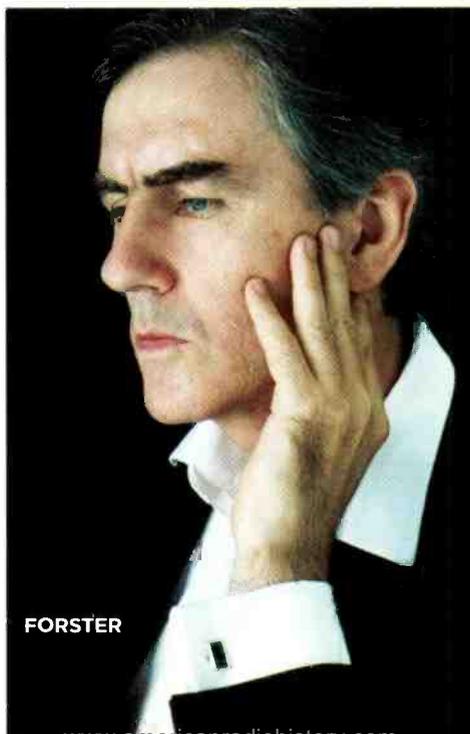
Australian singer/songwriter Robert Forster's latest album "The Evangelist"—released April 29 on Yep Roc in North America—wasn't intended to be a solo record. He'd just begun writing songs for the 10th Go-Betweens studio album with Grant McLennan, his long-time partner in the Brisbane-based pop-rock act, when McLennan died of a heart attack in May 2006 at age 48.

Forster's initial reaction was to quit music. "I thought Robert might not record again," says Bernard MacMahon, head of A&R at the band's U.K. label Lo-Max Records. "[But] before Grant died [Forster] had started writing articles for a prestigious Australian magazine called the Monthly. I think doing that gave him the space to think about making another record from a clearer perspective. He just called me one day and said, 'I'm ready to record.'"

Forster has said one reason for returning to music was to record "Demon Days," a song McLennan was working on when he died and one of the album's three posthumous co-writes. While London-based Lo-Max has international rights to the Go-Betweens catalog, the new album appeared April 21 on Forster's own Vital-distributed Tag5

imprint in the United Kingdom, with Lo-Max handling promotion/marketing. Mainz, Germany-based Tuition Records released "The Evangelist" April 4 in mainland Europe; EMI issued it April 26 in Australia.

Live dates are being scheduled for Europe, Australia (through X-Ray Touring) and North America (via Ground Control). Forster's publishing is with Union Square Music. —Steve Adams



FORSTER

>>>HEY TONIGHT

Seven years after its last album, English alt-rock band James is back on the U.K. charts.

James' 11th studio set, "Hey Ma" (Fontana/Mercury), entered the Official U.K. Charts Co.'s albums survey at No. 10 one week after its April 7 release.

Formed in 1981 in Manchester, James had eight U.K. top 10 albums, but ceased activity in December 2001. The band reformed last year for U.K./European live dates and will play further U.K. shows Dec. 11-19, booked by London-based X-Ray Touring.

"We knew there was a hardcore constituency of fans that would welcome them back," says manager Peter Rudge of London-/New York-based Octagon Music.

A U.S. release for "Hey Ma" is scheduled for late August through Universal, with September North American dates planned through New York-based Paradigm. "We want to grow James internationally," Rudge says, citing an upcoming U.S. TV ad campaign featuring album

track "Whiteboy" for an as-yet-unnamed major car manufacturer as a strong platform to reintroduce the band. James is published by Chrysalis Music.

—Richard Smirke

>>>HOUSE HUNTERS

British DJ duo Copyright helped London-based house music label Defected Records introduce its brand to Indian clubbers in April.

Mumbai-based club promoter Submerge organized four shows April 9-13 in Mumbai, New Delhi, Kolkatta and Bangalore, sponsored by Smirnoff vodka. They featured performances by Copyright and Bangalore-born Defected signing DJ Nikhil Chinapa, along with DJ Pearl, who, like Chinapa, is a leading Indian house DJ and a co-founder of Submerge.

Copyright will release its first album of original material May 26 in the United Kingdom, distributed through Vital. Defected, established in 1998, also plans to release an India-only two-CD compilation, "Submerge in the House," via Sony BMG by the end of May. The release date is not yet finalized, but Chinapa, a VJ with MTV India, says the set will be similarly styled to the label's existing 25-album series "Defected in the House." One disc will have a set by Copyright, while the other will feature DJ Pearl's mixes of tracks from the Defected catalog.

"House music is catching on here," Chinapa says, "and this would be a good way to gauge the market."

—Nyay Bhushan



Rock Radio Titan Back To No. 1 In No 'Time'

The difference between 3 Doors Down's self-titled new album, due May 20 on Universal Republic, and its last, the appropriately named "Seventeen Days," is day and night. Or more appropriately, months and days.

After selling 1.4 million copies of "Seventeen Days," far less than the 9.2 million combined that it tallied on its first two Universal Republic releases, band and label decided to slow the process down. "The record company just said, 'Guys, go write, and when you've got it done, we'll be here,'" lead singer Brad Arnold says.

Unlike its last album, which as its title indicated was recorded in 17 days, the new set was a months-long labor of love that was written and recorded while the band hunkered down in Franklin, Tenn., and Orlando, Fla. In both locations 3 Doors Down rented homes into studios and moved in. Only when mixing the set did the band enter an actual studio.

Reminded that he once told *Billboard* "I like having pressure" when referring to the quick turnaround on the band's last album, Arnold

laughs. "Maybe it just seemed like I liked having pressure, because it sure was nice having all that time this time around," he says.

Longtime observers will notice a more positive tone on the new set, the first single from which, "It's Not My Time," is already No. 1 on *Billboard*'s Mainstream Rock chart. "Besides the time issue, I think the biggest difference is where we all are in our personal lives," Arnold says. "I always mean for it to be positive but sometimes it comes out in a bit of a negative way. This time it's staring into the light rather than staring into the dark."

Johnny K, who produced the band's last set, took the reins again. "He didn't get a fair shot to really make '17 Days,' because of deadlines," guitarist Chris Henderson says. "We literally marathoned it—four or five 24-hour days for him and the band. It was a grueling process. This time he got his shot."

The new album campaign began during the holiday season, when the track "Citizen Soldier" appeared in a National Guard campaign that was shown in movie theaters. The cut managed to debut at No. 99 on the *Billboard* Hot 100 thanks to digital sales.

Now, the quick success of "It's Not My Time" has 3 Doors Down teed up for another platinum release. The song is also No. 15 at adult top 40 and No. 29 at top 40.

"We have had great success with every single they have released thus far," alternative WEND (the End) Charlotte, N.C., PD Jack Daniel says. "We put 'It's Not My Time' right into rotation the moment we got our hands on it."

Active rock KZRQ Springfield, Mo., PD Simon Nytes calls 3 Doors Down "the Lynyrd Skynyrd for the new millennium" and says the group appeals equally to older and younger listeners. "It's mainstream [and] it's highly familiar," he says. "Almost as soon as you hear it, you know it's 3 Doors Down."

"We get a lot of airplay on this band, so it's about connecting the dots," Universal senior VP of marketing and artist development Kim Garner says, adding that advertising campaigns are under way at print, radio and TV.

And thanks to 3 Doors Down's strong military support, Garner says the label will also advertise in military newspapers and at base music kiosks. "That's definitely their audience," she says.

The band was featured in a TV spot for Coke Zero during the NCAA Final Four weekend, and will have a sponsored car in NASCAR's All-Star Shootout May 17 in Charlotte, N.C. 3 Doors Down is also video blogging from the road, sharing content on 3doorsdown.com, MySpace and YouTube.

"There are a lot of more opportunities for us that weren't available for us the last time this band had a record out," Garner says.

Extensive touring is key to the album campaign. 3 Doors Down is currently playing headlining and radio station festival dates in the South and Midwest. The band then visits the United Kingdom for five shows (May 30-June 4) booked by the Agency Group, including one night at the 2,200-capacity O2 Indigo in London, and will play the Arrow Rock Festival in the Netherlands June 15 with Kiss, Whitesnake, Def Leppard and Journey. After returning from Europe, the band will head out with Staind and Hinder July 8, starting in St. Louis and wrapping Sept. 9 in West Palm Beach, Fla., according to the band's agent Ken Fermaglich at the Agency Group.

The new album will be issued May 19 in the United Kingdom and rolls out that week in Continental Europe. As yet, 3 Doors Down has not impacted the Official U.K. Charts Co. weekly sales listing. Its biggest U.K. hit to date was the single "Here Without You" in May 2004, which peaked just outside the chart at No. 77. According to the OCC, the band's biggest-selling album in the United Kingdom is "Away From the Sun" with 32,000 copies sold. (The band's highest entry on the European albums chart was the No. 20 peak of "Seventeen Days" in 2005.)

"At the end of the first six years on the road, we were worn out, so we took some time off," Arnold says. "It's done us a lot of good to go home and get hungry for music again." ■■■

LATIN BY LEILA COBO

Career Builder

Willy Chirino Strikes Out On His Own For 'Algarabía'

For many years, Willy Chirino was an artist with a defined regional base, signed to a major multinational label.

Now, the Cuban-born, Miami-based salsero hopes to expand his national and international reach with a fledgling independent outfit.

Chirino's new album, "Algarabía," streets May 20 as a partnership between Chirino's own label, Latinum, and Eventus, the new label launched last year by Eventus Marketing. The album will be distributed by Sony BMG, Chirino's label for 15 years.

Chirino's move sounds daring, but he is expanding a model he took up seven years ago when he left Sony and created his own label, which was

distributed by indie Delanuca.

"I realized my records were in the hands of people that really didn't vibrate with the music," Chirino says. "So I decided to take the reins of my career. If you have the capacity to do that, it's the best possible move."

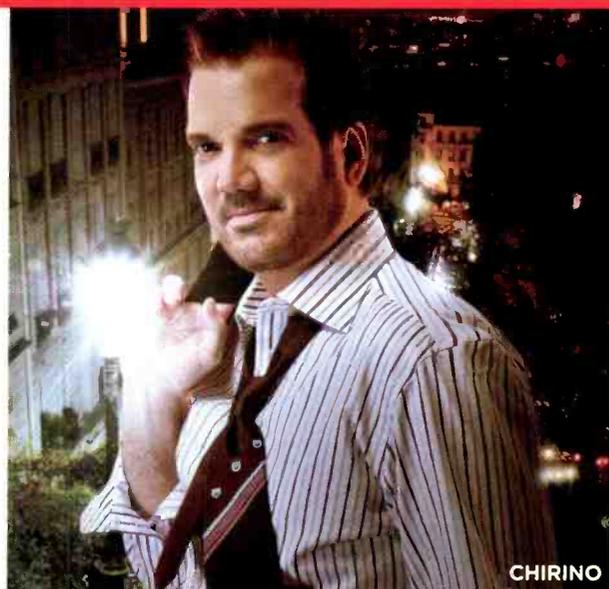
Now, with Eventus, Chirino has found a partner he can lean on. The company produced and marketed Chirino's two 35th-anniversary concerts last year with such success that Chirino approached the company for management. Now Chirino, along with Eventus owner/president Nelson Albareda, is a partner in the company's label and management arms. Omer Pardillo, Celia Cruz's former manager, is also a partner.

The Eventus test drive was a

Chirino live CD/DVD set—"En Vivo: 35 Aniversario"—taped during the show and later sold as a PBS special.

The sales have been a meager 2,000 copies via independent distribution, according to Nielsen SoundScan, but with "Algarabía" and its major support, sales should rise substantially. Still, the success of the model is not so much in the label, Albareda says, but in shows and sponsorships.

Chirino's anniversary set, for example, will be sold during PBS pledge drives in New York and Florida cities Orlando, Tampa and Miami in June, when stations in those cities will air his special. Those who call and pledge can also purchase "Algarabía."



The more traditional Latin audience will be reached via radio and standard promotion. Standout events include Chirino—a Cuban—being chosen as the grand marshal of this year's Puerto Rican Day parade in June in New York.

Produced in Miami and New York, "Algarabía" features duets with a wide assortment of names, including

Brazilian singer Daniela Mercury and Venezuelan sonero Oscar D'León. The single, "Pa'lante," is a duet with Chilean troubadour Alberto Plaza that's being promoted to tropical stations. This week, the track is No. 19 on *Billboard*'s Tropical Airplay chart.

"My music is music to dance to," Chirino says. "Of course, I also have social commentary—

but it has to be danceable. And from that point on, creativity can be applied." Several songs are politically charged, and many deal with Cuba.

"Algarabía" is predominantly salsa, albeit with touches of reggaeton and rock guitars, as well as a couple of romantic boleros. The album features 13 tracks, and on top of that Chirino recorded two iTunes exclusives.

Following promotion in May and June, dates are being set for Chirino to perform in the United States, Mexico and Europe, finishing with a concert at the American Airlines Arena in Miami in the fall, his first arena solo date in the city.

But as important as the tour is, Chirino says, his immediate concern is his album.

"I always, always have considered the album to be the single most important project in a career," he says. "It's what remains for other generations to listen to. The true purpose of an artist is to become immortal through his work." ■■■

6 QUESTIONS

with T-BONE BURNETT
by GARY GRAFF



BURNETT

It's not your imagination—T-Bone Burnett is everywhere you look these days. He's on the road with Robert Plant and Alison Krauss after producing their Grammy Award-winning 2007 release "Raising Sand." He also has production credits on upcoming albums by John Mellencamp ("Life, Death, Love and Freedom") and B.B. King (title TBA), and he was just tapped by the Who to produce an album of covers expected to be released in 2009.

Oh, yeah—he makes his own music, too. After breaking a 14-year recording hiatus, Burnett released "The True False Identity" in 2006, along with the compilation set "Twenty Twenty—The Essential T-Bone Burnett." And this month he emerges with "Tooth of Crime," a companion album to Sam Shepherd's revision of his 1972 play of the same name (now called "Tooth of Crime [Second Dance]") 10 years after the two began collaborating on it.

The album features the same dry, hollow sound that's become associated with the Texas-born Burnett in recent years, along with the same corps of musicians—including guitarist Marc Ribot and drummer Jim Keltner—that Burnett considers his team. One song, "Kill Zone," hails from a late-'80s collaboration with Roy Orbison.

These are all welcome additions to a career that includes such landmark works as Los Lobos' "How Will the Wolf Survive?," Elvis Costello's "King of America" and the Grammy-winning soundtrack to "O Brother, Where Art Thou?"

1 You're on tour now with Robert Plant and Alison Krauss. Did you feel a need to personally shepherd "Raising Sand" onto the road—and will there be a sequel?

Well, yeah. When Robert first talked about this he said he wanted to do it as a band rather than as a duet album. And it really turned into a band—and this is an incredible band. Every musician is great, and the two singers are just ridiculous, so it was an irresistible project. And once again I'm the worst player in the band, keeping with my standard operating procedure. [laughs] [As for a sequel], I hope so. I really do, because I feel like we're just starting to know what we can do with this thing. The two of them are so

incredibly good that I would hate to not continue to work with both of them.

2 You're reactivating your label, DMZ.

It's morphing into a new company called Code, which is spelled X-O-Delta-E. We'll be able to function as a record company if we want to, but first of all it's an artist-driven initiative.

We're going to do something similar to THX where there's going to be a fairly large group of artists who have already signed on and who are going to say, "This is the way we want our music heard now." We're going to put out high-resolution audio, and we can come in at any point of the process; there's production, manufacturing

and distribution—only now it's "delivery"—and we can do all three of those things. We don't need record companies at all anymore—that's the reality. They've just done themselves out of business with their own greed. They've taken themselves out of the game and they don't know how to do it anymore, so we're just going to take control of our own work and deliver it to people the way we want it delivered.

3 What do you have planned for the Who covers album?

Well, that is exciting. I've been a High Numbers fan [a name the Who took during its mod phase] for some time because I love that [song] "I'm the Face"; I love the Slim Harpo song "Got Love If You Want It" that it came from—but I loved the way they did it. Roger [Daltrey] is a really great singer, and we've started going through material. We've picked out about five or six [songs] that we've all said, "Yeah, let's do these"—I'm not going to say what they are because that might take some of the fun out of it. And I'm sure we'll find more as we go on. We'll probably do about 15 [songs].

4 What did you want to accomplish with B.B. King on his album?

I saw B.B. at the Central Forest Ballroom in Dallas in '65 or something like that. I remembered exactly how that felt and how that sounded, so I wanted to go back and sort of recreate that very live sound. We all cut it just sit-

ting around in a circle. I tried to be very true to who [King] was when I first heard him and that energy—in other words, not try to update him in any way.

5 How did you find working with John Mellencamp?

I love John Mellencamp. He is a powerful musician and he rocks like crazy and he's a really great singer. He's salty as all get-out, there's no doubt about that, but I enjoy that. I'm at a great time in my life now where everybody I work with is so good you just sort of turn on the tape and they do it—and that's how it was with him, too.

He's a great storyteller and a great artist. I didn't offer much direction, really, but he was certainly open. He encouraged me to play guitar a lot on the record, which I enjoyed. For years and years I stayed away from playing on the records I produced because I wanted to stay outside of the songs; I just wanted to be able to absorb them. But he wanted me to play, so I did, and he's got a great band. It was a terrific experience.

6 You're an artist, songwriter, producer, musical director—do you like any one better than the other?

The best job in show business is a free-standing artist. I shied away from it because I was, I don't know . . . embarrassed? Kind of, "I know I'm not good enough in the face of Ray Charles." you know? I wasn't good enough for myself. And for a long time I haven't known what I wanted to say, at least on my own records.

I didn't really feel like I had to be a record artist. I had to learn to accept who I am and let it be that . . . I have things I want to say now. I've got a whole bunch of songs I've written, and I'm going to just keep working as much as I can to get this stuff down.

CHRISTIAN BY DEBORAH EVANS PRICE

Praising 'Love'

Tenth Avenue North's Debut Single Gets Momentum From Radio, Church Tour

NASHVILLE—Sometimes, bands get a "That Thing You Do!" moment—the glee of a burgeoning band's success as captured in Tom Hanks' 1996 film.

For Tenth Avenue North, it happened when it first heard its debut single, "Love Is Here," on the radio when it was coming back from lunch.

"We were all running around the van screaming," lead vocalist/songwriter Mike Donehey says.

But Tenth Avenue North should get used to the attention. "Love Is Here" has hit the top 10 of Billboard's Christian AC chart as the band has made the leap from regional favorite to national success.

The single is the first off the band's May 20 Reunion Records debut, "Over and Underneath." Tenth Avenue North has a refreshing, melodic pop sound, but it's the depth of Donehey's lyrics that is distinguish-

ing it from other new bands. Songs like "Times" and "Hold My Heart" are musically inventive and lyrically serve up poignant, thought-provoking questions. "We want to present truth and the struggle to believe it," Donehey says. "All the songs were forged out of that collision with what we believe is the truth of God's word and our struggle to live up to it and believe it."

Tenth Avenue North is Donehey, drummer Jason Jamison, bassist Scott Sanders and guitarist Jeff Owen. The foursome met at Palm Beach Atlantic University in West Palm Beach, Fla. "The band started with Mike and I playing music in college," Jamison says, recalling the group's early days leading worship on campus and at its church.

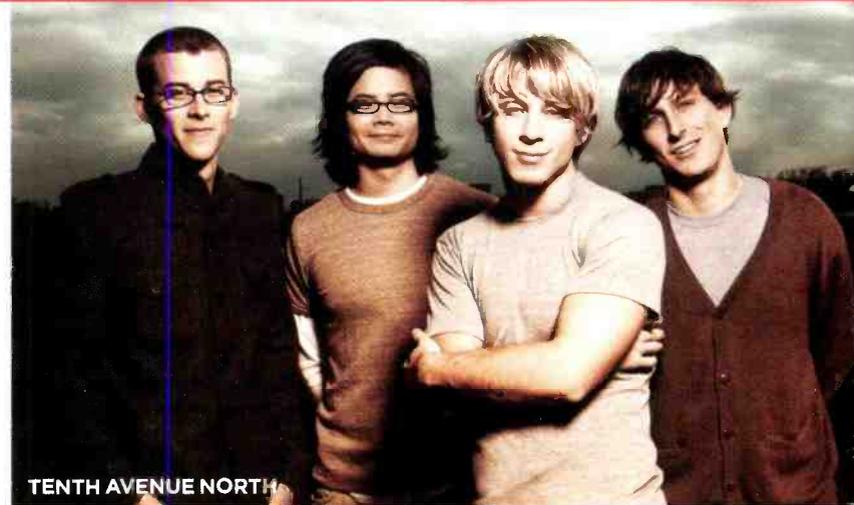
Deciding to expand its reach, the band booked itself in churches and

youth camps across the country. Early indie recordings caught the attention of executives at Provident Music Group, Sony BMG's Christian music arm, which signed the band to a deal on the Reunion label.

To set up the record, the band has been on an extensive radio tour and is targeting churches and youth camps in Orlando, Fla.; West Palm Beach, Fla.; Atlanta; and other markets. "It's going to be a very celebratory tour," Owen says. "We're finally here. I think the fans that have known us for a long time have been more excited about our song being on the radio than we have."

"What's really cool is we're still doing worship for a student camp right in the middle of street week, and the label is OK with that," Sanders adds.

Tenth Avenue North will also open



TENTH AVENUE NORTH

dates this summer for major acts like MercyMe and Jeremy Camp. "They are really an in-demand band," Provident senior VP of marketing and sales Ben Howard says. "Established artists are seeking them out. So we are working to put them on as many high-profile events as possible."

The label has placed a display at all Family Christian Stores locations featuring a tear-off card for a free download of the single. "The band has a signature sound, and it's an incredible song," Howard says. "We really believe when people hear it, they

will want to buy the record. We're on a number of Web sites, offering free downloads. You can pre-purchase the record online and are immediately able to download the single. We're looking for any avenue possible to put that song in people's hands."

The label is also seeking opportunities for Donehey to speak. "He is 27, but he has wisdom beyond his years," Howard says. "We believe as he gets an opportunity to connect [with] people, people will want to come back for that music. They will want to hear the band."

THE BILLBOARD REVIEWS

ALBUMS

POP

GAVIN DeGRAW

Gavin DeGraw

Producer: Howard Benson
J Records

Release Date: May 6

On his sophomore album—the follow-up to 2003's slow-building platinum smash "Chariot"—Gavin DeGraw deftly weaves together rock, pop and soul influences without letting the seams show. Courtesy of producer Howard Benson (Daughtry, P.O.D., My Chemical Romance), this 12-song set leans more on its rock muscle than anything else, with biting guitar chords punctuating DeGraw's taut and tuneful melodies in the opening track and first single, "In Love With a Girl," to such classic rock-aping pieces as "Relative." DeGraw's soulful vocal swoops stand out on "I Have You to Thank," while his balladeer side emotes on "Young Love" and "Let It Go." "We Belong Together" moves from an anthemic start into a delicate dynamic build that provides a master class in DeGraw's deft straddle between craft and passion.—GG

CRAIG DAVID

Trust Me

Producer: Martin Terefe
Reprise

Release Date: May 6

This London-based crooner emerged in the early '00s as the face of Britain's 2-step scene, but on his fourth full-length Craig

David doesn't sound tethered to any one sound in particular: In opener "Hot Stuff" he channels disco-era Michael Jackson over a sizable sample of David Bowie's "Let's Dance"; "Friday" has an old-school funk flavor; "Don't Play With Our Love" rides a tasty Latin-jazz groove, in a nod to Havana, where the album was recorded. Though Martin Terefe's production features loads of ear-tickling detail—check out the furious horn chart in "6 of 1 Thing"—David's strongest vocal performance comes in the CD's most stripped-down cut, "Just a Reminder." It's perfect for Robin Thicke fans worried that Thicke's upcoming disc won't include another "Lost Without U."—MW

NEIL DIAMOND

Home Before Dark

Producer: Rick Rubin
Sony

Release Date: May 6

Though Neil Diamond is riding the good will created by 2005's Rick Rubin-produced "12 Songs," there is a song on "Home Before Dark" called "Don't Go There," and the danger of overemotive "Heartlight"-ness always looms. While not quite as revealing and rewarding as its 2005 cousin, the new album will certainly please fans of Rubin and Diamond's stark-yet-comfy acoustic direction. The sprawling opener "If I Don't See You Again" has the right sprinkling of epic; "Another Day (That Time Forgot)"

ROBYN

Robyn

Producers: various
Konichiwa/Cherrytree/Interscope

Release Date: April 29

She's a two-time recipient of the Nobel Prize for Super-Foxiest Female Ever. Does stunt-doubles for Jackie Chan on the weekends. Out super-freaked Rick James. Is there anything Robyn can't do? While these accomplishments intoned by the booming voice in the intro to "Robyn" might be a stretch, there's no contesting the Swedish singer's pop music power. "Robyn" finally sees its U.S. release: From the cheeky hip-hop of "Konichiwa Bitches" and the warped bass underpinning her cover of Teddybears' "Cobra Style" to the Kylie Minogue-esque "With Every Heartbeat" and sweeping strings carrying "Be Mine," the album holds 14 sassy and sweet dance pop gems. So when that thunderous voice instructs you to "Please, turn it the fuck up," you best listen.—JM



vocals are pushed to the back, overshadowed by indie riffs and lush but catatonic instrumental production. It's possible that they could alienate listeners looking for something harder or more committed from them, but just as likely that they will pick up some fans with their newfound symphonic sensibilities. "Nouns" is a more likable and less abrasive version of No Age, with a little something for everyone and a little nothing for no one as well.—LJW

AC

CLAY AIKEN

On My Way Here

Producers: Kipper, Jaymes Foster

RCA

Release Date: May 6

In the Broadway show that is Clay Aiken's public life, he is, of course, the leading man. His fourth full-length progresses just like the Original Cast Recording, with character development songs early ("On My Way Here"), beatific love songs in the middle ("Something About Us") and a dénouement of regret and lessons learned ("Lover All Alone"). Aiken, who debuted on the Great White Way this year in "Spamalot," sings like a theater veteran: almost too perfect, with a self-aware showmanship. But that doesn't make pop-rock nuggets like "Ashes" any less catchy, or the ballads—on which Aiken's breathy tenor could

break housewife hearts—ring any less true. With big American melodies, stock AC production and general inoffensiveness throughout, this should satisfy his army of self-dubbed Claymates.—KM

R&B

MINT CONDITION

E-Life

Producer: Mint Condition
Caged Bird Records/Image Entertainment

Release Date: May 6

Best-known for such '90s-era hits as "Breakin' My Heart (Pretty Brown Eyes)" and "U Send Me Swingin'," Minneapolis-bred Mint Condition returns with a studio follow-up to its last outing—2006's tasty performance set "Live From the 9:30 Club." It's a treatise on life in the digital age with a principal lesson: The issues predating our computerized world—love, trust, family concerns—still remain. Mint Condition couches its perspectives in catchy R&B, hip-hop, funk and jazz rhythms and meaningful lyrics that resonate after the CD stops playing. A case in point is "Baby Boy Baby Girl," an ode to fatherhood fashioned around an infectious downbeat and Anthony Hamilton's down-home vocals. At a time when self-contained bands are a rarity, Mint Condition shows it still has the goods.—GM

ESTELLE

Shine

Producers: various
HomeSchool/Atlantic

Release Date: April 29

London-bred singer Estelle's stateside debut, "Shine," is heaving with catchy, instantly likable hip-hop/R&B/pop songs produced by the likes of Will.i.am, Wyclef Jean and Mark Ronson, to list a few, and featuring Kanye West and Cee-Lo, among others. "No Substitute Love" samples George Michael's "Faith" and features the 28-year-old songstress belting out about dumping a mischievous boyfriend: she croons about wanting to formalize a relationship with a part-time lover on the piano-laden "More Than Friends." "So many search to find love that's as good as mine," a confident Estelle sings on the reggae-tinged "Come Over."

is a gorgeous duet with Natalie Maines. It's hard to shake the feeling that "Home" sounds like the younger brother of "12 Songs," but it's a warm, supremely confident next step in Diamond's unlikely renaissance. Best of all, there's not a seagull to be found.—JV

ROCK

TOKIO HOTEL

Scream

Producers: Patrick Benzner, Dave Roth, Peter Hoffmann, David Jost

Cherry Tree/Interscope

Release Date: May 6

Europe's answer to emo, Tokio Hotel is a platinum-selling teen-pop band from Germany with a penchant for heavy guitars, big choruses and spectacular hair. Now the youthful foursome, led by the wildly androgynous 18-year-old Bill Kaulitz, takes on America with "Scream," which features English versions of material from their two studio albums, "Schrei" and "Zimmer 483." Tokio Hotel's forte are über-anthem power ballads, delivered in a Teutonic accent with heartbreaking sincerity ("Rescue Me," "Sacred"). Kaulitz's gender-bending vocals make "On the Edge" sound like Nena covering Nirvana, and the soaring slow dance "By Your Side," from the movie "Prom Night," couldn't be more arena-ready. Emo kids will flock to German class when they hear the original version of "Monsoon," the band's biggest hit, which closes

this strangely fascinating Euro-glam effort.—SP

NO AGE

Nouns

Producers: Pete Lyman, Harvey Birrell

Sub Pop

Release Date: May 6

For their first Sub Pop release, Los Angeles minimalists Dean Spunt and Randy Randall distort and drone in their signature style. But unlike the raft of singles they have released sporadically during the past few years, "Nouns" is a cleaner and more all-encompassing effort. As the duo's name suggests, No Age resists being shuffled into a genre or time; the punk-style

THE LAST SHADOW PUPPETS

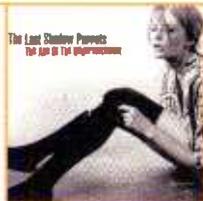
The Age of the Understatement

Producer: James Ford

Domino

Release Date: May 6

Given that he finds regular employment as frontman of alt-rock phenomenon Arctic Monkeys, it's unlikely that Alex Turner has any immediate plans to give up the day job. But should he ever decide he's finished with Monkey business, he could do a lot worse than concentrate on this extracurricular collaboration with Miles Kane of rising U.K. band the Rascals. Already No. 1 in Britain, "Understatement" is a far cry from the Monkeys' stock-in-trade of grubby urban realism, instead resembling a long-lost Scott Walker album or James Bond soundtrack. Songs like "Calm Like You" and "Black Plant" positively swing, and despite the presence of a 22-piece orchestra, the lyrical bite and brisk pacing mean things never topple into cheesy pastiche. Moonlighting hasn't been this much fun since Bruce Willis had hair.—MS



JOSH GROBAN

Awake Live

Producer: Ian Stewart

Director: Hamish Hamilton

Reprise

Release Date: May 6

Josh Groban's third live DVD chronicles one stop during his 2007 tour in support of 2006 set "Awake," with a host of creatively retouched arrangements, world music instruments and towering vocals, testifying again that the tenor-tainer is far from your average pop star. "Awake Live" features 20 visual performances, with an accompanying audio CD sampling nine of them. The CD tracks demonstrate Groban's far-reaching versatility: "Machine" verges on raucous with its driving jazzy template, anti-apartheid anthem "Weeping" makes a dramatic call for global peace, and an extended version of latest hit "Awake" turns lyrical morning dew into a pounding thunderstorm of emotion. The album's highlight, a five-minute take on 2007's "February Song," somersaults with one soaring build after another—as frenzied as a ballad could ever be. A dazzling display.—CT



THE BILLBOARD REVIEWS

SINGLES

And then there's "American Boy," the best-known track at this point, a charming duet with West in which she pays tribute to the North American XY chromosome.—MC

LATIN

BOSTICH + FUSSIBLE

Tijuana Sound Machine

Producers: Ramón Amezcua, Pepe Mogt
Nacional Records

Release Date: May 6

★ Nortec Collective, the group of Tijuana master fusionists of electronica and traditional Mexican instrumentation, presents two of its member DJs in a demented new session. What starts out as a cute do-si-do of accordion and bass moves into pleasantly eerie raver territory, with chopped-up brass providing the beat... and then we go to a hayride on speed. Bostich and Fussible have a perhaps unparalleled ability to show off what an accordion can do: provide a percussive background, a furious dance melody or a meditative jam. Ditto for tubas and trumpets, which build joyously from New Orleans marching band-style to dancefloor anthem. This is one party you don't want to miss.—ABY

GOSPEL

GAITHER VOCAL BAND

Lovin' Life

Producer: Gaither Vocal Band
Spring House Music

Release Date: April 15

Through the years, the Gaither Vocal Band has remained a dominant force in the Southern gospel community by consistently giving the audience what it has come to expect—great songs and soul-stirring harmonies. The act hits the mark

again on this fine collection. Patriarch Bill Gaither takes lead on the poignant ballad "Go Ask," which he penned with his wife, Gloria. "Jesus and John Wayne" provides longtime GVB member Guy Penrod a chance to tap into his country roots. Each member gets a turn in the spotlight, with Marshall Hall serving up the beautiful ballad "When I Cry," which he co-wrote with Benji Gaither. Wes Hampton shines on "There's Always Room at the Table" and "The Diff'rence Is in Me." A thoroughly satisfying effort from one of Southern gospel's most consistent quartets.—DEP

CHILDREN'S MUSIC

BARENAKED LADIES

Snacktime!

Producer: Michael Phillip Wojewoda

Desperation Records

Release Date: May 6

A Barenaked Ladies children's album is about as inevitable as gas prices climbing above the \$4 mark. BNL is uniquely suited with its proper balance of whimsy, heart, silliness and songcraft. It would be hard to find anyone who can't relate to the insightful empathy of Stephen Page's "Bad Day" or the plain-spoken desires ("I wish I could speak with my dog... 'cause right now it's a monologue") of Ed Robertson's breezy "Wishing." Page and Robertson echo their humorous, "If I Had \$1000000" dialogue style on "I Don't Like" and "Crazy ABC's," while multi-instrumentalist Kevin Hearn steps up with a variety of such genially oddball tracks as "Humongous Tree," "What a Wild Tune" and "Allergies." With BNL's vocal harmonies intact, "Snacktime!" is a musical munch worth having at just about any time of the day.—GG

POP

ACE YOUNG

Addicted (3:43)

Producers: Desmond Child, Andreas Carlsson, Jon Vella, Kalle Engström

Writers: A. Young, D. Child, A. Carlsson, K. Engström

Publishers: various
Pazzo

★ "American Idol" season-five finalist Ace Young was among the prettiest, but also most capable vocalists, with understated charm. That makes enthralling first single "Addicted" a bit of a shock—there's nothing laid-back about this TNT-ignited, full-on pop opus, so plump with production elements that Phil Spector would wink. Boasting heavyweight super-producer Desmond Child and Swede hitmaker Andreas Carlsson, the song's mass of strings, horns, percussion, a gritty guitar solo and craftily layered vocals pound home one hook after another. Reminiscent of Savage Garden or any other cherished melodic fave, Young delivers quite the ace. "Addicted" has every element to break this talent wide open.—CT

R&B

RYAN SHAW

Do the 45 (2:15)

Producers: Jimmy Bralower, Johnny Gale

Writers: A. McKinney, E. Silvers

Publisher: Jobete, ASCAP
Razor & Tie

★ Fresh off the smooth jazz success of first single "We Got Love" and a Grammy Award nod for Ashford & Simpson-penned "I Am Your Man" from debut "This Is Ryan Shaw," the soul singer cranks the funk on "Do the 45." Originally recorded by Brit blues/rock guitar band the Sharpee's, what's old is new again. The song pays homage to the golden era of R&B, and Shaw's rich vocals, mature delivery and 'tude are primed to shake up adult R&B playlists. The Decatur, Ga.-born crooner will tour North America through the summer, satiating spirits with a dance craze that touched a whole generation.—MM

COUNTRY

JIMMY WAYNE

Do You Believe Me Now? (3:25)

Producers: Joe West, Dave Pahanish

Writers: J. West, D. Pahanish, T. Johnson

Publishers: various
Valory Music

▶ During his tenure on DreamWorks' now-defunct country label, Jimmy Wayne got off to an impressive start with early hits "Stay Gone" and "I Love You This Much." Now on Big Machine sister Valory, he puts his expressive voice to good use on this well-crafted single about a man whose suspicions that a rival is after his girl are realized. He infuses the lyric with a haunting sense of loss and regret. This strong song previews his forthcoming Valory debut and should earn a lot of believers at country radio.—DEP

TRIPLE A

JARBOE & JUSTIN K. BROADRICK

8mmsweetbitter (6:00)

Producer: Justin Broadrick
Writers: J. Broadrick, Jarboe
Publisher: Jarboe, ASCAP
The End Records

Track "8mmsweetbitter" is one of the more accessible selections from "J2" (pronounced "joul"), the union of former Swans keyboardist/vocalist

MARIAH CAREY

Bye Bye (4:27)

Producers: Stargate, Mariah Carey

Writers: M. Carey, J. Austin, M. Eriksen, T. Hermansen

Publishers: various
Island

One "Touch" was enough to convince the masses that at 38, Mariah Carey is as much a chart tigress as anyone half her age. Sure enough, "E=MC²" launch single "Touch My Body" became her 18th No. 1 Billboard Hot 100 single. That playful romp is followed by a reminder that Mimi is as capable of putting a weighty message in front without sacrificing melodic juice. "Bye Bye" offers comfort for anyone suffering loss: "This is for my peoples who just lost somebody, your best friend, your baby, your man or your lady/Lift your head to the sky, cos we will never say bye." A tinkly piano-driven groove escorts the lyrical embrace, with oozy synths, a flush of R&B via male shout-outs of "Eh!" and a vocal that builds to a fitting tour-de-force crescendo, though pushed down in the mix to maintain decorum. "Bye" seems poised to have Carey greet the top of the pops for a 19th time.—CT



and experimental singer Jarboe and Godflesh/Jesu alumnus Justin K. Broadrick. The instrumental relies on piano, scratchy drum programming, bare synths and Jarboe's wordless callings with a repetitive eight-count measure to imprint the listener's brain. An electronica loop is too lively to be chill-out and too soothing to be a club banger. Its appeal lies in its ambiguity; "8mmsweetbitter" could nudge the party into fruition or wind it down, de-

pending on the crowd's whim. Best absorbed with a cocktail in hand and a night of possibilities ahead.—CLT

DANCE

SEAL

The Right Life (5:05)

Producer: Stuart Price
Writers: Seal, S. Price
Publishers: Perfect, BMI; Warner/Chappell, PRS
Remixers: Tiësto, Eddie Amador, Sebastian Arocha Morton
Warner Bros.

▶ The second release from Seal's dance-focused opus "System" parades the singer/songwriter's signature soft, sensual voice, accompanied by an inspirational message: "Just when you thought you were lonely, they put you under the right spell/Wake up tomorrow, you're gonna be living the right life." A multitude of remixes repurpose every conceivable beat. Tiësto blurs vocals, ups tempo and adds synths; Eddie Amador permeates an old-school house beat with retro beats; Josh Harris drops scratchy electric guitar loops; and Trent Cantrelle contributes a heavier, darker vibe. "Life" is a long way from "Kiss From a Rose," but reminds twirlers that the consummate singer's origins in danceland remain firmly rooted.—SB



NELLY FEATURING FERGIE

Party People (4:05)

Producer: Polow Da Don
Writers: C. Haynes, J. Jones, S. Garrett, S. Ferguson
Publishers: various
Derty/Universal

With a consistent style and energy all his own, Nelly has delivered 11 top 10 dance jams at R&B, including No. 1s "Hot in Herre," "Dilemma" with Kelly Rowland and "Call On Me" with Janet Jackson. On "Party People," the second single from upcoming "Brass Knuckles," he sticks to the winning formula, with an upbeat track from Polow Da Don, guest vocals from Fergie and verses effectively chopped and screwed. But the standout here, aside from his usual slang and charisma, is Nelly's clever double-time flow with a single rhyme scheme in the third verse. Fergie's accompanying rap hardly measures up alongside Nelly's, but radio's indefatigable devotion to her will help propel the track at pop. An imminent remixed version featuring Lil Kim will better convince the streets. Either way, Nelly's mass-appeal invitation will rally all sides to this "Party."—SR

LEGEND & CREDITS

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

CONTRIBUTORS: Sophia Baratta, Ayala Ben-Yehuda, Mariel Concepcion, Gary Graff, Kerri Mason, Michael Menachem, Jill Menze, Gail Mitchell, Seven Philipp, Deborah Evans Price, Shad Reed, Mark Sutherland, Chuck Taylor, Christa L. Titus, Jeff Vrabel, Mikael Wood, Lavinia Jones Wright

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.

ROCK BY KAMAU HIGH and MARK SUTHERLAND

AD ROCK

Apple Taps The Ting Tings For New iPod Commercial

Feist. Yael Naim. The Ting Tings? Get ready for the latest band to be featured in an Apple commercial, the U.K.-based, Sony BMG-signed Ting Tings. Their single, "Shut Up and Let Me Go," plays throughout the newest iPod ad, which made its debut April 27 on the CW's "Everybody Hates Chris," ABC's "Desperate Housewives" and Fox's "Family Guy."

Artists typically see a large bump in sales and profile after being featured in Apple ads; Naim's single "New Soul" (Tot ou Tard/Atlantic) sold 134,000 copies during the first two weeks it was featured in a commercial for the MacBook Air. Her self-titled album containing the song had yet to be released in the United States.

After an iPod ad featuring her "1234" (Cherrytree/Polydor) debuted, Feist saw single sales jump 586%, from 7,000 the week ending Sept. 16, 2007, to 41,000 the following week, according to Nielsen SoundScan.

The Ting Tings' manager, London-based Stephen Taverner of Out There Management, says the deal came out of South by Southwest in March. "Several people from Apple/iTunes attended the band's showcases at South by Southwest," he says. "They all seemed to really enjoy the band live. A lot of them were talking about 'Shut Up and Let Me Go' but we had no idea we were being considered for a commercial at that stage."

Apple declined to comment on the use of the Ting Tings' music in

their marketing, as did agency TBWA\Media Arts Lab.

The Ting Tings' album, "We Started Nothing," will be released May 19 in the United Kingdom, the day before it becomes available digitally in the United States; both through Columbia. A physical release in the States follows June 3. Taverner predicts a top five entry in the United Kingdom, with a "slower build" stateside.

The Ting Tings began their U.K. career as alternative darlings, with a slot on the NME Awards tour earlier this year. In the States, the duo will kick off a 12-date mini-tour of North America with an appearance June 6

on "Jimmy Kimmel Live." Later that month, according to Columbia's Benny Tarantini, they will play New York's Apple store.

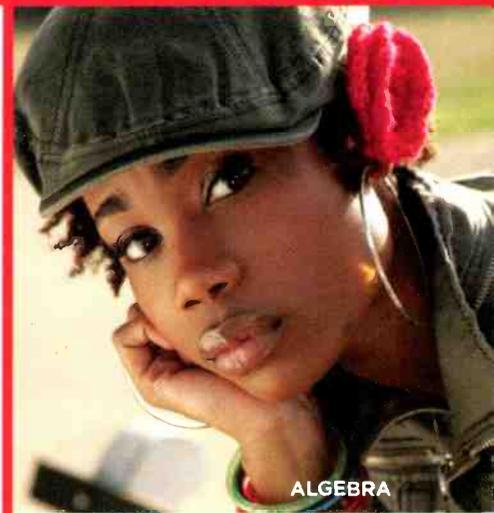
And the Apple deal is not the Ting Tings' first time working with a big-name brand. Earlier this year the video for "Great DJ" was one of 24 shown in Mercedes-Benz's Mixtape Music magazine, a monthly online showcase that highlights artists.

In fact, the placement of "Shut Up" in the iPod ad comes amid "Great DJ" being worked to various outlets. Modern rock radio, including KROQ Los Angeles, has been spinning "Great DJ," which also is available as a free download as iTunes' single of the week. ("Shut Up" is on sale at iTunes.) "It's a nice problem to have," Taverner says.

Meanwhile, in the United Kingdom, the band is about to break with a third track, "That's Not My Name." Not available to download until May 11, with physical formats in stores the following day, "That's Not My Name" is No. 10 on Nielsen Music Control's Top 10 Radio Growers list, with support from stations ranging from national top 40 network BBC Radio 1 to modern rock regional network Xfm.

"Ever since we put that track on MySpace last February, everyone across the board reacted well," Taverner says. "It's one of those songs that translates well across commercial pop stations and alternative formats. But the album is full of great songs—we're looking at [releasing] seven singles from it in the U.K. We want to beat [Michael Jackson's] 'Thriller.'" ■■■

THE TING TINGS



ALGEBRA'S EQUATION

R&B Singer's Patience Pays Off On Charts

From "patiently waiting for the right guy" on her lead single, "Run and Hide," to anticipating the release of her oft-delayed debut album, "Purpose," via Kedar Entertainment Group, R&B singer Algebra knows a thing or two about forbearance.

The Atlanta native signed to former Universal Motown head Kedar Massenburg's indie label more than two years ago and has been bouncing around since, working with the likes of Monica, Bilal and India.Arie while mastering her own project.

After an initial release on Feb. 26, "Purpose" will be reissued May 20. The revamped set features new tracks and production from the likes of Bryan-Michael Cox, Kwame and the Unit.

"Instead of going the traditional route and putting another single out and attempting to go to radio after the first go-around, we decided to put the album out there first and let Algebra's fans spread the word and see what the feedback was from that," senior director of marketing Kierstan Tucker says.

The strategy has worked. Since February, the album has steadily sold about 1,000 copies per week (45% digital, 55% physical) for a total of 11,000, according to Nielsen SoundScan. "Purpose" is No. 62 on Billboard's Top R&B/Hip-Hop Albums chart.

In addition, the set was one of iTunes' "Next Big Things" album recommendations for the month of April; "Run and Hide" was the digital music store's single of the week the same month, and Algebra was labeled the "Independent Artist to Watch."

Algebra also recently signed a distribution deal with Sony BMG Japan, which released her album at the end of March. That version features a duet with singer Joe, although the stateside version features no collaborations.

After two years of waiting, her chart success is sweet, she says.

"I think I missed the emotion of it on the day of the release. It had been so long," Algebra says. "But, I'm happy it's out. I've been waiting on this for a long time and I'm ready to work now." —Mariel Concepcion

INTOCABLE ON TOP

Intocable's "Tu Adios No Mata" debuts at No. 1 on Billboard's Regional Mexican Airplay chart this week, a feat that hasn't been accomplished since Los Tigres del Norte's "Lágrimas" debuted in the top spot in 1999.

Intocable's two-year absence from the recording studio may mean there's a pent-up demand at radio for the group's signature mix of norteño with rock and country touches.

Lead singer Ricky Muñoz says Intocable's "2C" album, due June 10 on EMI Televisa, does contain "futuristic" elements—but unlike the strong country feel of Intocable's last album, this one "retakes a little more of the style we started." "Tu Adios No Mata," by com-

poser Oswaldo Villarreal, arrived as a demo with nothing more than piano behind it. Muñoz and bandmate René Martínez co-produced the album, creating arrangements as they recorded in the studio. The single starts with a pop-rock intro, then kicks in with the accordion; at

the end of the song, it comes back to a spare, modern arrangement.

"You could say all the music we listen to is in that song," Muñoz says, citing '80s rock from Van Halen and Def Leppard as just as much of an influence on the group as norteño legend Ramón Ayala.

Muñoz also credits the team working the single for its powerhouse debut. Martin Fabian, a leading regional Mexican radio promoter, was brought in for the project.

Musically, "the guys take care of all the details," Fabian says. "When you listen to the song it doesn't sound like it was made in a hurry."

Fabian is putting together a tour for Intocable, starting in June, in which the band will headline about 40 shows nationwide with duranguense group Los Horoscopos de Durango and soloist El Gringo. (Fabian manages the latter two acts.)

Zapata, Texas-based Intocable is currently touring Mexico. On the Hot Latin Songs chart, its single debuts at No. 10. —Ayala Ben-Yehuda

INTOCABLE



TING TINGS: MATT IRWIN; ALGEBRA: ROBERT MONROE



COUNTRY BY KEN TUCKER

GENRE-BENDER

Darius Rucker Makes A Jump To Country

In the last year, country radio has played songs by the Eagles, Bon Jovi and Jewel. And before year's end, it'll likely play a new single from Jessica Simpson.

The latest artist to make the jump from pop to country is Darius Rucker, singer for Hootie & the Blowfish—and so far, so good.

His first single, "Don't Think I Don't Think About It," is No. 47 on Billboard's Hot Country Songs chart after two weeks on the list. The regret-

filled cut, which Rucker co-wrote with songwriter Clay Mills ("Beautiful Mess"), is garnering airplay support on stations in Minneapolis, San Diego, San Antonio and Salt Lake City.

Country KEGA Salt Lake City PD Cody Alan embraces the idea of cross-genre pollination. "I'm not much of an 'in-the-box' thinker, so I love the crossover acts, particularly those with instant pop-culture familiarity like Darius."

But Alan is adamant that the song has to be right. "Aside from it being Darius Rucker, it's a great country song and lyric. I could hear George Strait sing it."

It's an easy out for artists both country and otherwise to try to gain credibility by name-dropping Patsy Cline and Willie Nelson, for example, but Rucker has a genuine affection for the music. "I think my biggest country influence is Radney Foster," Rucker says, citing Lyle Lovett, New Grass Revival and Dwight Yoakam as other examples. "The first time I heard Foster & Lloyd's 'Crazy Over You' on TV, I went into the record store where I worked early so that I could open the album and hear it."

Still, he understands if there's skepticism about his intentions. "You see a lot of people doing a one-off, saying, 'This is my country record.' But this is a career I'm trying to build. The people that say that they don't get it, I'll let the music speak for itself. I plan to do a lot of country records."

Currently on a radio tour, Rucker says, "It's fun seeing people's reactions to the songs. The music is changing everyone's mind."

George King, PD for country KAJA San Antonio, says that when Rucker stopped by the station the staff was "blown away by how country it sounded."

"We had no problem adding a familiar voice with a great song that sounds like nothing else we're playing," he adds.

Mike O'Brian, PD at country KUSS San Diego, says that when Rucker performed for an intimate audience, listeners responded. "Leading up to the show, the buzz was tremendous. People were calling 'round the clock trying to win tickets."

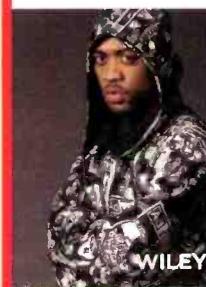
Country KEEY Minneapolis PD Gregg Swedberg says that he estimates half his audience knows Rucker from Hootie & the Blowfish. "They're loving the fact that Darius is back on the air, and since many of them are now country PIs, I think the marriage could work out well."

Produced by Frank Rogers (Brad Paisley), Rucker's as-yet-unnamed album is tentatively scheduled for fall release on Capitol Nashville. After Hootie & the Blowfish finishes touring this August, Rucker hopes to hit the road with his own band.

The Grime Is Right

LONDON—Rapper/producer Wiley has long been the nearly man of U.K. urban music. But after several years as an underground artist and mentor to such U.K. rappers as Dizzee Rascal, London-born Wiley has taken grime—the distinctive, faster, British version of hip-hop—into the charts.

"Wearing My Rolex" (Asylum/Atlantic) entered the Official U.K. Charts Co.'s singles listing at No. 4 on April 27 based on download sales alone. Sales totaled 25,000 during its first week, when the track



became the third most-played track on national top 40 station BBC Radio 1, according to Nielsen Music Control.

Asylum U.K. managing director Ben Cook says "Wearing My Rolex" has genuine crossover appeal as "a cutting-edge piece of music that defies genre."

The track is also airing on a string of dance or pop-formatted commercial radio stations, including Kiss, Choice FM, Galaxy and Capital FM and attracted Asylum's attention after Wiley's independently issued promos reached specialist urban radio.

"It happened very quickly," Cook says. "There were a couple of tastemaker plays, we heard about it, and within days we had a deal done [with Wiley]."

Asylum will release the single physically May 5—the first single on the new incarnation of the label since it was relaunched in February in the United Kingdom.

"I'm happy that 'Wearing My Rolex' has connected with people like it has," Wiley says. "The fact that [it] was the first music from the Asylum label, and that the result has been more than I expected—it's all just a lot. It's a good feeling for me and for grime."

Wiley had originally followed Dizzee Rascal to XL Recordings in 2004, although his debut "Treddin' on Thin Ice" did not match his protégé's sales. "Wot Do U Call It" was his only previous hit, reaching No. 31 in the United Kingdom that year. Wiley has released two further solo albums, in 2006 and 2007. He is also a member of East London collective Roll Deep.

Wiley will release new album "Grimewave" May 26 in the United Kingdom on his own independent Eskibeat Recordings label, although "Wearing My Rolex" is not included. While Cook declines to comment on the extent of Wiley's Asylum deal, he insists that "we'd love to continue working with him." —Andre Paine

CRY ME A WINNER

The Weepies have no reason to cry this week as their album "Hideaway" cracks the top 40 of the Billboard 200, their first ink on that tally. The Nettwerk set moved 14,000 copies in the United States, according to Nielsen SoundScan, 82% of which were from digital sales.

The album comes on the heels of slow-burner "Say I Am You," which peaked at No. 41 on Billboard's Top Heatseekers chart but has sold 63,000 copies since its March 2006 release.

Part of the singer/songwriter duo's success has to do with film and TV synch licenses—and a lot of them. According to Nettwerk Music Group head of promotion Rae Cline, the California-by-way-of-Boston band has secured more than 40 deals. One particularly helpful push came during the 2007 holiday season, when the track "All I Want" was placed in

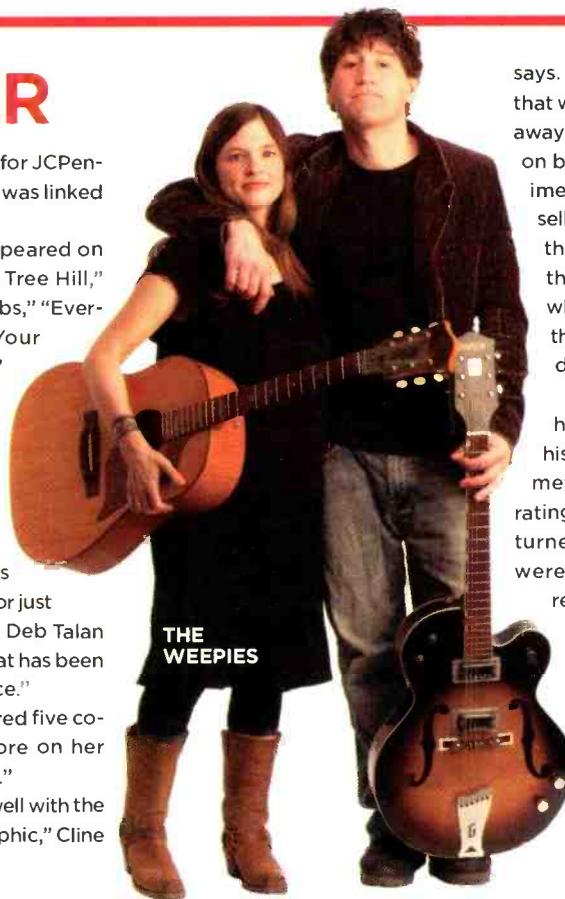
a prominent commercial for JCPenney and another, "Stars," was linked with an Old Navy ad.

The Weepies have appeared on such TV shows as "One Tree Hill," "Grey's Anatomy," "Scrubs," "Everwood," "How I Met Your Mother," "Laguna Beach" and "Men in Trees." They're also slated to be included on the soundtrack to the forthcoming "Sex & the City" movie.

"We do say 'no' to lots of stuff—usually if it's evil or just plain old bad," the duo's Deb Talan says. "But mostly all of that has been a very positive experience."

The Weepies also shared five co-writes with Mandy Moore on her 2007 album "Wild Hope."

"They resonate really well with the 30-plus female demographic," Cline



says. "The fascinating thing to me is that we gave the new single ["Hideaway"] away for free everywhere—on blogs, social networking, iLike, imeem—yet we still managed to sell the track online anyway. I think those digital downloads means that it's not only young people who buy music online." Indeed, the title track has totaled 13,000 digital sales.

Also part of the magic behind the pair are their personal histories. Talan and Steve Tannen met in 2001 and began collaborating—eventually, the partnership turned into romance and the two were married in the middle of recording "Hideaway" last year. They gave birth to a baby boy in December.

The Weepies' love story "was a big focus in the media features. You can hear the love in their songs. Each record is a continuation of it," Cline says. —Katie Hasty

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'LOVE' AGAIN

>> Leona Lewis' "Bleeding Love" is the first single in nearly 30 years to reach No. 1 on the Billboard Hot 100 three different times in the same chart run. In late 1978, Chic's "Le Freak" led the list in two nonconsecutive weeks, then made its third trip to No. 1 in January 1979.

HEY, HEY ADA

>> Alternative Distribution Alliance owns the top three titles on Top Independent Albums, sets that arrive at Nos. 3, 5 and 18 on the Billboard 200. It's the first time one indie seller holds three of the top 20 since Aug. 5, 2006—when ADA did so.



ALL-TIME HIGH

>> Marvin Sapp's "Never Would Have Made It" leads Hot Gospel Songs for a 31st week. That ties Palomo's run for "No Me Conoces Aun" atop Regional Mexican Airplay for the longest reign on any radio chart during Billboard's 18-year era of Nielsen BDS data.

CHART BEAT

>> Chris Brown hits his second triple, as he has three titles in the top 10 of the Billboard Hot 100 for the second time in a month. His "With You" and his duet with Jordln Sparks on "No Air" are joined by the No. 9 debut of "Forever." Five weeks ago, Brown was in the top 10 with those first two songs as well as "Shawty Get Loose" by Lil Mama featuring Chris Brown & T-Pain.

>> Whitesnake is back with its first album to chart on the Billboard 200 since 1994. "Good to Be Bad" bows at No. 62, making it the band's highest-ranking set since "Slip of the Tongue" hit No. 10 in 1989.

>> Where does Colbie Caillat's 18-week run atop the AC list with "Bubbly" place her among all solo female artists? Fred Bronson has the answer at Chart Beat online.

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

Billboard

CHARTS



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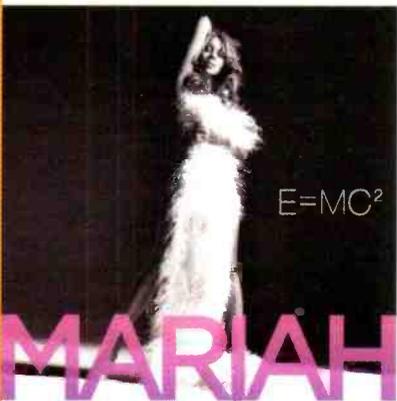
M2M: Mariah Holds The Fort, Madonna On Deck

You might have motion sickness if you've been watching the No. 1 slot on the Billboard 200 for the last two months, with new albums bowing atop the chart for each of the last eight weeks. Leave it to Mariah Carey to

2008 releases to rule the big chart for more than one frame.

The eight-week churn that Carey ends marks the longest turnover streak the big chart has seen since last summer, when albums by Linkin Park, Maroon 5, R. Kelly, T-Pain, Toby Keith, Bon Jovi, Miley Cyrus and T.I. played Hot Potato with the chart's top rung.

In the seven weeks leading to the entrance of "E=MC²," sets by Janet Jackson, Alan Jackson, Rick Ross, Danity Kane, DAY26, George Strait and Leona Lewis each bowed at No. 1.



calm down the pace—until next week, when another veteran chart queen will rule the roost.

Despite a second-week slide of 61%, the sum that keeps Carey's "E=MC²" at No. 1 is respectable at 182,000 copies. That exceeds the 179,000-unit total that Jack Johnson's "Sleep Through the Static" scored in the second of its three chart-topping weeks. His and Carey's albums are the only

DIVA JUNCTION: Topping Nielsen SoundScan's April 30 Building chart with 100,000 copies, Madonna is on course to notch her seventh No. 1 album. And, "Hard Candy" will be her fourth to start on the top shelf.

That total reflects unweighted first-day sales from nine accounts—Trans World Entertainment, Best Buy, Circuit City, iTunes, Starbucks, Borders, Target, Anderson Merchandisers and Handleman—that Billboard estimates to account for about 80% of U.S. album sales.

So, where will a start like that put her at the end of the week?

Since September, when Nielsen SoundScan introduced its Wednesday

and Friday Building lists, four other albums clocked first-day sales in that neighborhood, with starts of 107,000 each for Chris Brown's "Exclusive" and Kenny Chesney's "Just Who I Am: Poets & Pirates." On the lower end of that range, Bruce Springsteen's "Magic" started with 89,000 while Danity Kane's "Welcome to the Dollhouse" tracked an opening day of 92,000.

Of those four titles, the older-skewing Springsteen and Chesney surpassed 300,000 copies by week's end, the former at 335,000, the latter at 375,000. The younger-appealing Brown and Danity each ended up with sub-300,000 weeks: Brown at 294,000, Danity at 236,000.

Before you assume that the 49-year-old Madonna courts an older crowd, bear in mind that she recruited youth magnets Justin Timberlake and Timbaland to craft lead single "4 Minutes." Consequently, a source close to the album says iTunes downloads drove first-day sales for "Hard Candy," which suggests her opening week will settle in the range of 225,000-250,000.

That would mark a decline from the start for two of her last three No. 1 albums—350,000 copies for 2005's "Confessions on a Dance Floor" and

420,000 for 2000's "Music"—and more in line with the 241,000 that put "American Life" on top in 2003.

Considering that as diverse a list of veteran acts as Radiohead, Alan Jackson and Janet Jackson each led the big chart in 2008 with smaller opening weeks than each had in earlier years, I tend to think a start of 225,000 or more would be fairly handsome. But, just two weeks removed from Mariah Carey's career-best start of 463,000, expect consumer media to play the comparison as a diva smackdown.

'IDOL' WORSHIP: Pundits wondered if composer Andrew Lloyd Webber was an astute booking for "American Idol." But ratings didn't buckle, and some sales ensued.

Combined versions of Sarah Brightman's "Think of Me" sell 4,000 digital downloads (up 753%), Michael Crawford's "Music of the Night" tallies 3,500 (up 855%), and Madonna's original take of "You Must Love Me" moves 2,000 downloads (up 836%).

On Top Cast Albums at billboard.biz, "The Phantom of the Opera: High-lights" zips 10-5 (up 99%), while that show's Original London Cast Recording gallops 14-7 (up 176%).

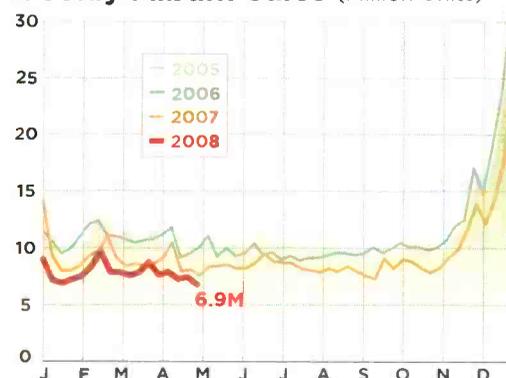
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,869,000	1,129,000	19,032,000
Last Week	7,504,000	1,208,000	19,329,000
Change	-8.5%	-6.5%	-1.5%
This Week Last Year	7,693,000	820,000	15,128,000
Change	-10.7%	37.7%	25.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	151,609,000	134,263,000	-11.4%
Digital Tracks	280,767,000	360,228,000	28.3%
Store Singles	705,000	509,000	-27.8%
Total	433,081,000	495,000,000	14.3%
Albums w/TEA*	179,685,700	170,285,800	-5.2%

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

ALBUM SALES

'07	151.6 million
'08	134.3 million

SALES BY ALBUM FORMAT

CD	136,040,000	113,262,000	-16.7%
Digital	15,121,000	20,442,000	35.2%
Cassette	131,000	38,000	-71.0%
Other	317,000	521,000	64.4%

For week ending April 27, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2007	2008	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	90,576,000	74,621,000	-17.6%
Catalog	61,033,000	59,643,000	-2.3%
Deep Catalog	43,222,000	42,478,000	-1.7%

CURRENT ALBUM SALES

'07	90.6 million
'08	74.6 million

CATALOG ALBUM SALES

'07	61.0 million
'08	59.6 million

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

MAY 10 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	MARIAH CAREY SLAND 010272/IDJMG (13.98)	E=MC2		1
2	2	1	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		4
3	HOT SHOT DEBUT	1	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		3
4	NEW	1	ASHLEE SIMPSON Geffen 010221/IGA (13.98) +	Bittersweet World		4
5	NEW	1	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) ±	When Life Gives You Lemons, You Paint That Shit Gold		4
6	5	4	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		4
7	8	46	SOUNDTRACK FOX RHINO 410236*/AG (13.98)	Juno		1
8	6	2	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		4
9	10	13	TAYLOR SWIFT BIG MACHINE 79012 (18.98) ±	Taylor Swift		2
10	NEW	1	PHIL VASSAR UNIVERSAL SOUTH 008907 (11.98)	Prayer Of A Common Man		10
11	3	31	MILEY CYRUS Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001250 WALT DISNEY (18.98 CD/DVD) +			3
12	7	6	SOUNDTRACK FOX 82986/RAZOR & TIG (16.98)	Alvin And The Chipmunks		1
13	12	3	JAMES OTTO RAYBAM WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		3
14	13	15	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		1
15	11	8	RICK ROSS SLIP-N-SLIDE DEF JAM 009536*/IDJMG (13.98)	Trilla		4
16	4	2	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		3
17	9	5	R.E.M. WARNER BROS. 418620* (18.98) +	Accelerate		4
18	NEW	1	STORY OF THE YEAR EPITAPH 86926 (16.98)	The Black Swan		18
19	46	60	GREATEST GAINER MICHAEL BUBLE 143 REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
20	16	17	JORDIN SPARKS 19 JIVE 18752/UMBA (18.98)	Jordin Sparks		10
21	24	23	JONAS BROTHERS HOLLYWOOD 000782 (18.98) +	Jonas Brothers		4
22	26	32	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		4
23	15	16	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		4
24	30	24	ALICIA KEYS MBK J 11513*/RMG (18.98) ±	As I Am		1
25	14	10	DANITY KANE BAD 001 444604/AG (18.98)	Welcome To The Dollhouse		1
26	33	26	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
27	31	22	FLO RIDA POE BOY/ATLANTIC 44374/AG (18.98)	Mail On Sunday		4
28	32	33	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 11921/RMG/SBN (18.98)	Carnival Ride		2
29	19	21	SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice		4
30	39	35	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
31	NEW	1	THE WEEPIES NETTWERK 30777 (17.98)	Hideaway		31
32	28	20	THE RACONTEURS THIRD MAN 456060*/WARNER BROS. (18.98)	Consolers Of The Lonely		4
33	25	12	PANIC AT THE DISCO DECAYDANCE-FUELED BY RAMEN 430524/AG (18.98)	Pretty Odd.		4
34	34	25	MILEY CYRUS Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus HOLLYWOOD 000465 WALT DISNEY (22.98)			3
35	37	30	SNOOP DOGG DOGGYSTYLE GEFEN 010835*/IGA (13.98)	Ego Trippin		4
36	NEW	1	PRODIGY AAD 40701/VOX (17.98) +	H.N.I.C. Pt. 2		36
37	36	39	MARY J. BLIGE MATRIARCHY GEFEN 010313*/IGA (13.98) ±	Growing Pains		4
38	29	19	COUNTING CROWS DGC GEFEN 010212/IGA (13.98)	Saturday Nights & Sunday Mornings		4
39	38	37	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ±	Exclusive		4
40	40	42	KEYSHIA COLE CONFIDENTIAL/UMI GEFEN 009475*/IGA (13.98)	Just Like You		4
41	23	2	THE NAKED BROTHERS BAND I Don't Want To Go To School (Soundtrack) NICKELBOEN COLUMBIA 28580/SONY MUSIC (11.98)			23
42	60	61	KID ROCK TOP DCG ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus		1
43	56	45	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) ±	95/08		18
44	50	44	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ±	The Ultimate Hits		5
45	48	49	TRACE ADKINS CAPITOL NASHVILLE 16927 (18.98)	American Man: Greatest Hits Volume II		22
46	61	72	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		3
47	20	27	GNARLS BARKLEY DOWNTOWN ATLANTIC 450236*/AG (18.98)	The Odd Couple		12
48	43	47	LINKIN PARK MACHINE SHOP 44471*/WARNER BROS. (18.98) ±	Minutes To Midnight		2
49	54	51	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		1
50	47	58	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride		4


A 47,000-unit bow greets her third album. Her first two sets, released in 2004 and 2005, both began at No. 1 with 398,000 and 220,000, respectively.


Promotion of the album, timed to the upcoming Mother's Day holiday, pushes a 65% gain for the set.


At No. 5, the hip-hop act, and its label, Rhymesayers, each score their best sales week and chart peak ever.


Prime placement in the iTunes store, along with an attractive low price, push a gain of 397% for the set. Of its total sales last week, 88% were digital downloads.


Two former Maverick/Warner Bros. bands return this week as indie acts: Story of the Year (No. 18, 21,000) and Tantric (7,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	53	48	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)		15	39
52	21	18	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
53	87	136	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ±	Para Siempre		53
54	51	41	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud		14
55	35	7	RAY J DEJA 34-KNOCKOUT EPIC 5041/KOCH (17.98)	All I Feel		14
56	75	81	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend		17
57	65	59	RIHANNA SRP DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
58	63	75	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good		1
59	67	68	BRAD PAISLEY ARISTA NASHVILLE 01171/SBN (18.98)	5th Gear		3
60	68	50	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!		15
61	71	65	NICKELBACK ROADRUNNER 618300 (18.98) ±	All The Right Reasons		7
62	NEW	1	WHITESNAKE STEAMHAMMER 9813*/SPV (17.98)	Good To Be Bad		62
63	42	28	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
64	62	63	FERGIE WILL I AM A&M INTERSCOPE 007490/IGA (13.98)	The Dutchess		3
65	66	53	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
66	69	54	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 711921/RMG (18.98)	Some Hearts		7
67	82	77	MARVIN SAPP VERITY 00433/ZOMBA (17.98)	Thirsty		55
68	74	67	THE-DREAM RADIO KILLA DEF JAM 009872*/IDJMG (13.98)	Love/Hate		30
69	85	88	RAHEEM DEVAUGHN JIVE 19080/ZOMBA 117.98)	Love Behind The Melody		5
70	70	52	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		20
71	55	40	THE BLACK KEYS NONESUCH 292476*/WARNER BROS. (15.98)	Attack & Release		14
72	83	78	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		5
73	80	73	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		14
74	44	9	P.O.D. INO COLUMBIA 09255*/SONY MUSIC (15.98)	When Angels & Serpents Dance		9
75	81	69	RADIOHEAD TBD 1622*/ATO (13.98)	In Rainbows		1
76	57	34	THE ROLLING STONES Martin Scorsese: Shine A Light (Soundtrack) ROLLING STONES/POLYDOR INTERSCOPE 010960/IGA (13.98) ±			11
77	49	14	NINE INCH NAILS THE NULL CORPORATION 26* (16.98)	Ghosts I-IV		14
78	77	85	FLEX ASTERISCO/ROAD 15221/EMI TELEVISION (13.98)	Te Quiero		70
79	84	84	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		1
80	RE-ENTRY	1	HEATSEEKER GRADUATE MELODY GARDOT VERVE 010468/AG (6.98)	Worrisome Heart		80
81	76	71	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ±	Once		7
82	93	89	FLYLEAF A&M/OCTONE 650005/IGA (12.98) ±	Flyleaf		57
83	64	38	VAN MORRISON EXILE POLYDOR 010658*/LOST HIGHWAY (13.98)	Keep It Simple		10
84	58	62	JANET ISLAND 010735*/IDJMG (13.98) ±	Discipline		4
85	78	55	SOUNDTRACK SONY MUSIC SOUNDTRAX/COLUMBIA 87796/SONY MUSIC (16.98)	August Rush		33
86	72	66	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World)		4
87	22	2	CHILDREN OF BODOM SPINEFARM 310/FONTANA INTERNATIONAL (14.98) ±	Blooddrunk		22
88	92	91	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		4
89	89	79	EDDIE VEDDER MONKEY WRENCH/J 15944*/RMG (18.98)	Into The Wild (Soundtrack)		11
90	59	2	APOCALYPTICA 20-20 ENT 21580/JIVE (13.98) ±	Worlds Collide		59
91	NEW	1	TANTRIC SILENT MAJORITY 30844/ILG (15.98)	The End Begins		91
92	88	56	SHERYL CROW A&M INTERSCOPE 010599/IGA (13.98) ±	Detours		3
93	90	74	VARIOUS ARTISTS SONY BMG/EMI UNIVERSAL ZOMBA 22784/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW That's What I Call The 80s		11
94	115	108	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		2
95	79	2	VARIOUS ARTISTS EMI SPECIAL MARKETS 89339 EX/STARBUCKS (13.98)	Songs Of The Siren		79
96	101	117	JOHN MAYER AWARE COLUMBIA 21976*/SONY MUSIC (18.98)	Continuum		2
97	86	100	NATASHA BEDINGFIELD PHONOGENIC EPIC 11748/SONY MUSIC (17.98)	Pocketful Of Sunshine		14
98	91	82	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL ZOMBA 10765/CAPITOL (18.98)	NOW 26		1
99	27	2	TRISTAN PRETTYMAN VIRGIN 66637 (12.98)	Hello...X		27
100	99	99	PUDDLE OF MUDD FLAWLESS/GEFFEN 009377/IGA (13.98)	Famous		27

THE BILLBOARD 200 ARTIST INDEX		BUCKCHERRY		DAY26		FERGIE		FLOPOTS		GODSMACK		J		KID ROCK		LIFEHOUSE	
TRACE ADKINS	45	BULLET FOR MY VALENTINE	170	RAYHEEM DEVAUGHN	89	FLO RIDA	27	FLOPOTS	196	JOSH GRACIN	175	ALAN JACKSON	26	KIDZ BOP KIDS	171	LINKIN PARK	48
GARY ALLAN	181	THE B-52S	102	MARIE DIGBY	154	FLYLEAF	82	FLOPOTS	196	JOSH GRACIN	175	JANEHIM	123	SEAN KINGSTON	179	LYRICS BORN	192
APOCALYPTICA	90	ANDREA BOCELLI	124	CELINE DION	184	FLYLEAF	82	FLYLEAF	82	HERBIE HANCOCK	199	JAY-Z	165	THE KODKS	107	M83	189
ASHES DIVIDE	178	BON JOVI	198	TONY DIZE	195	FOO FIGHTERS	135	HERBIE HANCOCK	199	JAY-Z	165	JAY-Z	165	JACK JOHNSON	14	MARID	144
A'REYU	115	BOYS LIKE GIRLS	182	THE-DREAM	68	FINGER E. EVEN	132	HILLSONG	161	JAY-Z	165	JACK JOHNSON	14	MIRANDA LAMBERT	113	MAROON 5	79
RJONEY ATKINS	167	TEDDY BRENT	147	CASTING CROWNS	94	FIVE FINGER DEATH PUNCH	187	IN FLAMES	163	JAY-Z	165	JACK JOHNSON	14	LEDISI	159	MATCHBOX TWENTY	157
ATMOSPHERE	5	GARTH BROOKS	34	NICK CAVE & THE BAD SEEDS	174	PUNCH	187	ENRIQUE IGLESIAS	43	JONAS BROTHERS	21	JACK JOHNSON	14	LED ZEPPELIN	105	JOHN MAYER	96
AVENGED SEVENFOLD	149	CHRIS BROWN	39	DAUGHTRY	23	TIFFANY EVANS	134	IN FLAMES	163	JONAS BROTHERS	21	JACK JOHNSON	14	JOHN LEGEND	191	REBA MCKENTRE	145
		MICHAEL BUBLE	19	CELTIC THUNDER	162							JACK JOHNSON	14	LEONA LEWIS	2		

Billboard HOT 100

MAY
10
2008

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
2	2	13	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19 JIVE/ZOMBA)
3	5	6	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
4	4	13	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
5	6	8	BLEEDING LOVE	LEONA LEWIS (SYCO/J RMG)
6	3	11	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)
7	8	16	LOVE SONG	SARA BAREILLES (EPIC)
8	7	21	WITH YOU	CHRIS BROWN (JIVE ZOMBA)
9	10	9	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/DJMG)
10	9	28	LOW	FLO RIDA FEAT. T-PAIN (POE BOY ATLANTIC)
11	12	16	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
12	11	33	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY BLACKGROUND/INTERSCOPE)
13	16	6	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
14	14	15	STOP AND STARE	ONEREPUBLIC (MOSLEY INTERSCOPE)
15	25	5	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
16	23	8	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
17	17	11	I SAW GOD TODAY	GEORGE STRAIT (CAPITOL NASHVILLE)
18	20	10	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBOW WARNER BROS. (NASHVILLE) WRN)
19	13	34	NO ONE	ALICIA KEYS (MBK/J RMG)
20	18	10	SHE GOT IT	2 PISTOLS (UNIVERSAL REPUBLIC)
21	19	12	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
22	15	20	DON'T STOP THE MUSIC	RIHANNA (SRP DEF JAM/DJMG)
23	27	6	THE WAY THAT I LOVE YOU	ASHANTI (THE INC./UNIVERSAL MOTOWN)
24	21	19	SORRY	BUCKCHERRY (ELEVEN SEVEN ATLANTIC/RRP)
25	39	4	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES SLIP-N-SLIDE/ATLANTIC)

1,292 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	36	#1 LOVE SONG	SARA BAREILLES (EPIC)	
2	2	16	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
3	4	20	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M OCTONE/INTERSCOPE)	
4	5	25	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
5	3	29	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
6	6	19	SAY	JOHN MAYER (AWARE/COLUMBIA)	
7	7	19	THESE HARD TIMES	MATCHBOX TWENTY (MELISSA ATLANTIC)	☆
8	10	15	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
9	8	15	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
10	11	11	IN LOVE WITH A GIRL	GAVIN DEGRAW (J RMG)	☆
11	9	40	PARALYZER	FINGER ELEVEN (WIND-UP)	
12	16	4	BLEEDING LOVE	LEONA LEWIS (SYCO/J RMG)	☆
13	12	30	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY BLACKGROUND/INTERSCOPE)	☆
14	13	27	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
15	18	6	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
16	17	9	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)	☆
17	19	12	IF I HAD EYES	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
18	21	9	STAY BEAUTIFUL	THE LAST GOODNIGHT (VIRGIN/CAPITOL)	
19	25	5	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19 JIVE/ZOMBA)	
20	23	6	NEW SOUT	Yael Naim (TOT OU TARD ATLANTIC)	☆
21	22	13	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
22	20	15	LOVE IS FREE	SHERYL CROW (A&M/INTERSCOPE)	
23	24	11	SAY IT AGAIN	MARIE DOLY (HOLLYWOOD)	
24	28	7	MERCY	DUFFY (MERCURY/DJMG)	
25	26	12	BELIEVE	THE BRAVERY (ISLAND/DJMG)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	39	#1 BUBBL Y	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
2	2	16	LOVE SONG	SARA BAREILLES (EPIC)	☆
3	3	16	LOST	MICHAEL BUBLE (113 REPRISE)	☆
4	4	44	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
5	5	26	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY BLACKGROUND/INTERSCOPE)	☆
6	7	18	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
7	6	51	HOME	DAUGHTRY (RCA/RMG)	☆
8	8	38	WHO KNEW	PINK (LAFACE ZOMBA)	☆
9	11	17	TATTOO	JORDIN SPARKS (19 JIVE/ZOMBA)	☆
10	10	18	NO ONE	ALICIA KEYS (MBK/J RMG)	☆
11	9	16	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
12	12	13	IN MY ARMS	PLUMB (CUBB REPRISE)	☆
13	14	12	BUSY BEING FABULOUS	EAGLES (EPIC)	☆
14	13	11	FALLING IN LOVE AT A COFFEE SHOP	LONDON PIGG (RCA/RMG)	
15	18	3	BLEEDING LOVE	LEONA LEWIS (SYCO/J RMG)	
16	15	10	FORGIVE ME	CHLOE (KJH ENT)	
17	16	9	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
18	19	8	SAY	JOHN MAYER (AWARE/COLUMBIA)	
19	17	8	FALL	KIMBERLEY LOCKE (CURB/REPRISE)	
20	20	3	AWAKE	JOSH GROBAN (113 REPRISE)	
21	21	5	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M OCTONE/INTERSCOPE)	
22	22	3	IN GOD'S HANDS	NELLY FURTADO FEAT. KETH URBAN (MOSLEY/GEFFEN/INTERSCOPE)	
23	24	5	FIND YOUR OWN WAY HOME	RED SPEEDWAGON (SPEEDWAGON MAILBOAT)	
24	23	3	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
25	28	14	THE WAY I AM	INGRID MICHAELSON (CABIN 24 ORIGINAL SIGNAL/RED)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	3	10	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J RMG)	■
2	1	5	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
3	2	6	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
4	4	16	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE ZOMBA)	■
5	5	11	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	●
6	-	1	FOREVER	CHRIS BROWN (JIVE ZOMBA)	
7	7	9	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	■
8	6	5	TOUCH MY BODY	MARIAH CAREY (ISLAND/DJMG)	
9	-	1	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
10	8	17	SAY	JOHN MAYER (AWARE/COLUMBIA)	
11	10	10	POCKETFUL OF SUNSHINE	NATASHA BEINGFIELD (PHONOGENIC EPIC)	
12	9	21	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	
13	12	7	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
14	14	25	LOW	FLO RIDA FEAT. T-PAIN (POE BOY ATLANTIC)	3
15	15	25	LOVE SONG	SARA BAREILLES (EPIC)	2
16	26	4	SHAKE IT	METRO STATION (RED INK RED COLUMBIA)	
17	22	14	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
18	19	18	STOP AND STARE	ONEREPUBLIC (MOSLEY INTERSCOPE)	
19	17	10	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY ATLANTIC)	
20	16	21	DON'T STOP THE MUSIC	RIHANNA (SRP DEF JAM/DJMG)	
21	21	5	PARTY PEOPLE	NELLY FEAT. FERGIE (DEBTRTY/UNIVERSAL MOTOWN)	
22	11	2	BYE BYE	MARIAH CAREY (ISLAND/DJMG)	■
23	18	22	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	
24	25	5	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES SLIP-N-SLIDE/ATLANTIC)	
25	-	1	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
51	-	1	#1 LITTLE MISS OBSESSIVE	ASHLEE SIMPSON WITH TOM HENIGSON (GEFFEN/INTERSCOPE)	
52	52	8	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	
53	44	14	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	
54	54	33	NO ONE	ALICIA KEYS (MBK/J RMG)	2
55	-	1	LIKE ME	GIRLICIOUS (AMARU/GEFFEN/INTERSCOPE)	
56	46	53	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	●
57	-	1	CLOSER	NE-YO (DEF JAM/DJMG)	
58	56	4	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBOW WARNER BROS. (NASHVILLE) WRN)	
59	50	42	PARALYZER	FINGER ELEVEN (WIND-UP)	■
60	37	12	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
61	57	20	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M OCTONE/INTERSCOPE)	
62	53	24	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	●
63	-	1	MERCY	DUFFY (MERCURY/DJMG)	
64	60	42	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)	
65	49	13	YAH!!!	SOULJA BOY TELLEEM FEAT. ANAB (COLLIPARK/INTERSCOPE)	
66	66	2	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (5-CURVE)	
67	47	14	SOMEWHERE OVER THE RAINBOW	ISRAEL IZ KAMAKAWIYO OLE (BIG BOY MOUNTAIN APPLE)	
68	71	40	DON'T STOP BELIEVIN'	JOURNEY (LIBRARY/COLUMBIA)	
69	-	1	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	
70	58	2	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)	
71	-	1	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	
72	69	28	FAKE IT	SEETHER (WIND-UP)	
73	72	41	BUBBL Y	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	■
74	-	1	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHA COLE (1120 UNIVERSAL REPUBLIC)	
75	-	1	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 RISE ABOVE THIS	SEETHER (WIND-UP)	
2	2	26	PSYCHO	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
3	19	2	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
4	3	14	FALLING DOWN	ATREYU (HOLLYWOOD)	☆
5	7	4	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
6	4	5	SALUTE YOUR SOLUTION	THE RAconteURS (THIRD MAN/WARNER BROS.)	☆
7	5	10	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
8	8	8	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
9	9	6	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)	
10	6	30	BELIEVE	THE BRAVERY (ISLAND/DJMG)	
11	10	5	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
12	13	39	THE PRETENDER	FOO FIGHTERS (ROSWELL RCA/RMG)	☆
13	11	13	NINE IN THE AFTERNOON	PANIC AT THE DISC (GUNSHIP/REPRISE)	☆
14	15	11	BEAUTIFUL	10 YEARS (UNIVERSAL REPUBLIC)	
15	21	4	LET IT DIE	FOO FIGHTERS (ROSWELL RCA/RMG)	☆
16	17	11	I'M NOT JESUS	APOCALYPTICA FEAT. COREY TAYLOR (20 20 ENT./JIVE/ZOMBA)	
17	18	13	SO HAPPY	THEORY OF A DEAMAN (604 ROADRUNNER/RRP)	☆
18	14	30	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)	☆
19	16	14	THE STONE	ASHES DIVIDE (ISLAND/DJMG)	
20	12	27	LONG ROAD TO RUIN	FOO FIGHTERS (ROSWELL RCA/RMG)	☆
21	23	19	RIOT	THREE DAYS GRACE (JIVE/ZOMBA)	☆
22	24	6	ADDICTED	SAVING ABEL (SKIDD/CO. VIRGIN/CAPITOL)	
23	22	8	THE WESTERN WORLD	PENNYWISE (MYSPEACE)	
24	26	10	TIME TO PRETEND	MGMT (COLUMBIA)	
25	-	1	DISCIPLINE	NINE INCH NAILS (THE NULL CORPORATION/RED)	

MAY 10 2008 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
2	2	22	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
3	3	10	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
4	4	10	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	5	7	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
6	7	13	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)
7	7	26	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)
8	8	11	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)
9	9	27	LOVE SONG	SARA BAREILLES (EPIC)
10	10	22	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)
11	12	22	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)
12	11	26	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
13	14	9	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
14	41	1	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
15	15	1	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
16	13	24	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)
17	15	1	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
18	17	20	SAY	JOHN MAYER (AWARE/COLUMBIA)
19	16	23	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
20	21	14	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)
21	25	18	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
22	30	16	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)
23	7	7	SHAKE IT	METRO STATION (RED INK/RED/COLUMBIA)
24	23	13	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
25	20	35	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)
26	24	31	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
27	34	1	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
28	22	44	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
29	18	21	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
30	19	16	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)
31	10	10	WHATEVER IT TAKES	LIFEHOUSE (Geffen/INTERSCOPE)
32	27	17	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
33	39	9	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
34	36	11	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)
35	33	12	ELEVATOR	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
36	26	2	BYE BYE	MARIAH CAREY (ISLAND/IDJMG)
37	28	14	WHEN YOU LOOK ME IN THE EYES	JONAS BROTHERS (HOLLYWOOD)
38	29	29	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
39	37	37	PARTY PEOPLE	NELLY FEAT. FERGIE (DEBTAY/UNIVERSAL MOTOWN)
40	46	9	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
41	40	8	HOLLYWOOD'S NOT AMERICA	FERRAS (CAPITOL)
42	54	8	BOYFRIEND/GIRLFRIEND	C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)
43	44	5	BUST IT BABY (PART 2)	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
44	1	1	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
45	43	8	SHAWTY GET LOOSE	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
46	47	29	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
47	52	26	PIECE OF ME	BRITNEY SPEARS (JIVE/ZOMBA)
48	38	16	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
49	42	27	SHADOW OF THE DAY	LINKIN PARK (WARNER BROS.)
50	56	9	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	45	13	NINE IN THE AFTERNOON	PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)
52	49	8	PICTURE TO BURN	TAYLOR SWIFT (BIG MACHINE)
53	53	1	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
54	55	5	BEAT IT	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)
55	48	21	WHAT HURTS THE MOST	CASCADA (ROBBINS)
56	51	13	NEW SOUL	Yael Naim (TOT OU TARO/ATLANTIC)
57	71	3	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)
58	91	2	MERCY	DUFFY (MERCURY/IDJMG)
59	64	1	YOUR LOVE IS A LIE	SIMPLE PLAN (LAVA/ATLANTIC/RRP)
60	50	26	CALABRIA 2008	ENUR FEAT. NATASJA (ULTRA)
61	61	1	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)
62	57	30	LOVE LIKE THIS	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
63	72	4	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
64	96	2	CLOSER	NE-YO (DEF JAM/IDJMG)
65	59	7	YOU'RE GONNA MISS THIS	TRACE ADKINS (CAPITOL NASHVILLE)
66	75	3	THERE'S NOTHIN	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC)
67	1	1	LITTLE MISS OBSSIVE	ASHLEE SIMPSON WITH TOM HIGGINS (Geffen/INTERSCOPE)
68	62	23	WON'T GO HOME WITHOUT YOU	MARON 5 (A&M/OCTONE/INTERSCOPE)
69	60	15	ALL-AMERICAN GIRL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
70	1	1	LIKE ME	GIRLICIOUS (AMARU/GEFFEN/INTERSCOPE)
71	65	6	JUST GOT STARTED LOVIN' YOU	JAMES OTTO (RAYBAY/WARNER BROS. (NASHVILLE)/WRN)
72	58	24	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (M&K/J/RMG)
73	61	14	YAH!!!	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE)
74	73	3	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)
75	74	29	FAKE IT	SEETHER (WIND-UP)
76	1	1	PORK AND BEANS	WEEZER (Geffen/INTERSCOPE)
77	89	2	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
78	66	5	I'M STILL A GUY	BRAD PAISLEY (ARISTA NASHVILLE)
79	100	4	I WILL POSSESS YOUR HEART	DEATH CAB FOR CUTIE (ATLANTIC)
80	99	2	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
81	1	1	I LIKE THE WAY SHE DO IT	G UNIT (G UNIT/INTERSCOPE)
82	35	3	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
83	77	3	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
84	98	9	PSYCHO	PUDDLE OF NUDD (FLAWLESS/GEFFEN/INTERSCOPE)
85	97	2	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/LG)
86	76	5	INSIDE THE FIRE	DISTURBED (REPRISE)
87	1	30	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
88	1	6	I'M ONLY ME WHEN I'M WITH YOU	TAYLOR SWIFT (BIG MACHINE)
89	82	23	FLASHING LIGHTS	KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)
90	90	2	LOVE DON'T LIVE HERE	LADY ANTEBELLUM (CAPITOL NASHVILLE)
91	86	2	DEAR MARIA, COUNT ME IN	ALL TIME LOW (HOPELESS)
92	68	20	FEEDBACK	JANET (ISLAND/IDJMG)
93	1	1	DETAILS IN THE FABRIC	JASON MRAZ FEAT. JAMES MORRISON (ATLANTIC/RRP)
94	70	12	RUN THE SHOW	KAT DELUNIA FEAT. BUSTA RHYMES (EPIC)
95	1	2	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
96	92	25	GET BUCK IN HERE	DJ FELLO FEAT. DIDDY, AKON, LUDACRIS & LIL JON (ISLAND/REBORN/IDJMG)
97	1	1	BUZZIN'	SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)
98	80	21	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
99	85	22	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)
100	78	15	ROCK STAR	HANNAH MONTANA (WALT DISNEY)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
2	2	20	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
3	3	23	SEE YOU AGAIN	MILEY CYRUS (HOLLYWOOD)	☆
4	4	10	LOVE IN THIS CLUB	USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
5	5	3	LOVE SONG	SARA BAREILLES (EPIC)	☆
6	6	19	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
7	7	21	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	
8	8	9	SEXY CAN I	RAY J & YUNG BORG (KNOCKOUT/DEJA 34/KOCH/EPIC)	
9	9	6	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	☆
10	10	26	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
11	11	11	TOUCH MY BODY	MARIAH CAREY (ISLAND/IDJMG)	
12	12	7	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	☆
13	13	23	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
14	14	21	SORRY	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	☆
15	15	6	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
16	16	3	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
17	17	13	BREAK THE ICE	BRITNEY SPEARS (JIVE/ZOMBA)	
18	18	10	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	
19	19	12	KILLA	CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	
20	20	10	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
21	21	25	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
22	22	16	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
23	23	35	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
24	24	9	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
25	25	27	OUR SONG	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆

☆ 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	3	#1 THE LIFE	PRODIGY (VOX/A&O)
2	2	5	SHINE	ANNA NALICK (EPIC)
3	3	3	DON'T YOU EVAH	SPOON (MERGE)
4	4	4	A SONG FOR YOU	BIZZY BONE (AFTER PLATINUM)
5	5	6	NEVER WANTED TO DANCE	MINDLESS SELF INDULGENCE (UCR/THE END)
6	6	7	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
7	7	5	GET THAT FAR	NAT BURN (TVR/OMNI)
8	8	24	THE RASCALS HAVE RETURNED	TREVOR HALL (WHITE BALLOON/INTERSCOPE)
9	9	4	WE FLY	AG (WRECKLESS ENTERTAINMENT)
10	10	4	LOY SHAWTY	KING B FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
11	11	60	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
12	12	12	CONQUEST	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
13	13	42	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
14	14	4	I WANT TO KNOW YOU FOREVER	PETRELLA (ON GARDEN MDUNO/TMG/STREET PRIDE)
15	15	21	DOWN 4 WHATEVA	LONESOME THUG LADY (OHIO SOUNDLAB)
16	16	88	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
17	17	1	SWAGGA	EMMANUEL (5TH WORLD)
18	18	5	WAITING	OELYN (SAB)
19	19	20	RINGTONE	ENVY (V5)
20	20	59	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
21	21	33	FOUNDATIONS	KATE NASH (FICTION/GEFFEN/INTERSCOPE)
22	22	12	IT'S RIGHT HERE	TANIKA TURNER (KOUNTREE BOYZ)
23	23	108	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
24	24	11	A&E	GOLDFRAPP (MUTE)
25	25	168	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL/(Score)	Chart Rank
POP 100 AIRPLAY	
☆ RIHANNA Take A Bow IDJMG (71.2)	15
NATASHA BEDINGFIELD Pocketful Of Sunshine epic (66.7)	20
COLBIE CAILLAT Realize UNIVERSAL REPUBLIC (71.9)	24
TAYLOR SWIFT Our Song UNIVERSAL REPUBLIC (70.9)	25
LIFEHOUSE Whatever It Takes GEFFEN (72.1)	28
GAVIN DEGRAW In Love With A Girl RMG (66.3)	33
FERRAS Hollywood's Not America CAPITOL (65.0)	38
3 DOORS DOWN	
It's Not My Time UNIVERSAL REPUBLIC (71.0)	41
SIMPLE PLAN Your Love Is A Lie RRP (67.6)	42
☆ JOHN MAYER Say COLUMBIA (69.7)	45
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' epic (69.2)	49
FALL OUT BOY FEAT. JOHN MAYER Beat It IDJMG (68.9)	-
PARAMORE That's What You Get RRP (67.9)	-
THE SPILL CANVAS All Over You REPRISE (67.8)	-
PANIC AT THE DISCO Nine In The Afternoon RRP (69.8)	-
ADULT TOP 40	
3 DOORS DOWN	
It's Not My Time UNIVERSAL REPUBLIC (75.3)	15
FERRAS Hollywood's Not America CAPITOL (70.4)	16
Yael Naim New Soul ATLANTIC (66.9)	20
SARA BAREILLES Bottle It Up epic (65.8)	-
I NINE If This Room Could Move RMG (66.6)	-
ADULT CONTEMPORARY	
PLUMB In My Arms CURB/REPRISE (71.4)	12
EAGLES Busy Being Fabulous ERC (69.2)	13
LIFEHOUSE Whatever It Takes GEFFEN (70.0)	24
MODERN ROCK	
☆ WEEZER Pork And Beans INTERSCOPE (72.1)	3
THE RACONTEURS	
Salute Your Solution WARNER BROS. (68.9)	6
LINKIN PARK Given Up WARNER BROS. (70.8)	8
DISTURBED Inside The Fire REPRISE (66.2)	11
THEORY OF A DEADMAN So Happy RRP (70.9)	17
THREE DAYS GRACE Riot ZOMBA (72.6)	21

Billboard R&B/HIP-HOP

MAY
10
2008TOP
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 MARIAH CAREY ISLAND 010272*/DJMG (13.98)	E=MC2		1
2	2	9	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla		1
3	HOT SHOT DEBUT	1	PRODIGY A&O 40701/VOX (17.98)	H.N.I.C. Pt. 2		3
4	9	13	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
5	6	19	MARY J. BLIGE M&R/ARCH/GEFFEN 010313*/IGA (13.98)	Growing Pains		1
6	4	4	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
7	5	31	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
8	10	6	SNOOP DOGG DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin		2
9	11	20	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		1
10	7	1	RAY J DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	All I Feel		1
11	13	23	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		1
12	12	6	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		3
13	NEW	1	ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98)	When Life Gives You Lemons, You Paint That Shit Gold		13
14	8	5	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse		1
15	3	4	DAY26 BAD BOY 444540/AG (18.98)	DAY26		1
16	NEW	1	SCARFACE J PRINCE/RAP-A-LDT 4 LIFE 461372/RAP-A-LDT (12.98)	The Best Of Scarface		16
17	14	24	ALICIA KEYS MBK/J 11513*/RMG (18.98)	As I Am		3
18	15	13	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW 27		4
19	17	12	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.98)	New Amerykah: Part One (4th World War)		1
20	NEW	1	TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans		20
21	18	16	SHAWTY LO 041 331708/ASYLUM (18.98)	Units In The City		1
22	20	18	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		1
23	27	35	LEDISI VERVE 008509/VG (10.98)	Lost & Found		10
24	22	17	WEBBIE TRILL/ASYLUM/ATLANTIC 427836/AG (18.98)	Savage Life 2		3
25	16	21	JANET ISLAND 010735*/DJMG (13.98)	Discipline		1
26	19	25	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive		1
27	24	19	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
28	NEW	1	BIZZY BONE AFTER PLATINUM 7935 (15.98)	A Song For You		28
29	26	19	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/DJMG (11.98)	Self-Made		1
30	31	25	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		2
31	28	24	CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come		12
32	32	29	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		3
33	25	27	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		1
34	21	20	GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	The Odd Couple		14
35	29	26	JAY-Z ROC-A-FELLA/DEF JAM 010229*/DJMG (13.98)	American Gangster		1
36	37	30	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
37	30	28	SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Silverback Gorilla		1
38	36	33	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		2
39	33	30	J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac'		1
40	40	37	CHRISSETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am		5
41	41	36	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
42	38	40	JILL SCOTT HIDDEN BEACH 00050 (18.98)	The Real Thing: Words And Sounds Vol. 3		2
43	34	43	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98)	Graduation		2
44	45	44	JOHN LEGEND G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98)	Live From Philadelphia		4
45	39	42	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		1
46	35	31	FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	The Elephant In The Room		3
47	42	39	JIM JONES KOCH 5073 (17.98)	HARLEMS American Gangster		1
48	46	47	VARIOUS ARTISTS MTS 29/RBC (13.98)	We The Best		33
49	23	2	DARK LOTUS PSYCHOPATHIC 4603 (12.98)	The Opaque Brotherhood		23
50	48	45	BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	5*Stunna		1
51	54	56	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		3
52	47	41	8 BALL REAL TALK 47 (17.98)	Doin' It Big		10
53	44	34	AZ NEW ERA/QUIET MONEY 5027/KOCH (17.98)	Undeniable		24
54	96	97	GREATEST WILL DOWNING PEAK 30221/CONCORD (18.98)	After Tonight		1
55	1	1	THE JACKA OF THE MOBB FIGAZ AND BERNER BERN ONE 4454 (16.98)	Drought Season		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	61	55	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You		1
57	49	52	ANGIE STONE STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
58	RE-ENTRY	3	DJ PRINCESS CUT PRESENTS SHELLA LIVE WIRE 08001 (4.98)	Blasian Music (EP)		58
59	98	2	PAGE SETTER STARZ 63167 (14.98)	Real Definitions		59
60	59	53	VARIOUS ARTISTS EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		4
61	60	50	SCARFACE RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		2
62	70	70	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		4
63	53	67	LIL WAYNE, BIRDMAN & IDEAL MONSTARR 40364/OARFIN (12.98)	Greatest Rapper Alive		53
64	50	58	GUCCI MANE CZAR/SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	Back To The Traphouse		11
65	57	59	2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
66	66	48	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		7
67	52	49	SOUNDTRACK ATLANTIC 449020/AG (18.98)	Tyler Perry's Meet The Browns		22
68	63	66	TIMBALAND MOSLEY BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		5
69	55	46	RICK ROSS MAYBACH 3202/TRAFFIC (15.98 CD/DVD)	M.I. Yayo		31
70	79	33	UGK UGK/JIVE 02633/ZOMBA (18.98)	Underground Kingz		1
71	82	82	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
72	62	64	ALGEBRA KEDAR 00001 (13.98)	Purpose		56
73	65	61	MICHAEL McDONALD UNIVERSAL MOTOWN 010806/UMRG (13.98)	Soul Speak		10
74	68	63	DRAMA GRAND HUSTLE/ATLANTIC 185852/AG (18.98)	Gangsta Grillz: The Album		3
75	74	87	DJ DRAMA & LIL WAYNE STARZ 62206 (9.98)	Dedication2		69

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.comTOP
REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	3	#1 ELEPHANT MAN VP/BAD BOY 182524/AG	Let's Get Physical	
2	4	43	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
3	5	98	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
4	3	2	MORGAN HERITAGE VP 1779*	Mission In Progress	
5	6	10	REBEL SOULJAHZ GD ALOHA 1009	Nothing To Hide	
6	8	31	KY-MANI MARLEY GHETTO YOUTHS/VOX/REALITY 40651/A&O	Radio	
7	7	46	VARIOUS ARTISTS VP 1789*	Reggae Gold 2007: Treasure Of The Caribbean	
8	9	24	SHAGGY B.G. YARD 1793*/VP	Intoxication	
9	13	23	VARIOUS ARTISTS VP 1811*	Strictly The Best 38	
10	11	5	REBELUTION HILL KID 00005/REBELUTION	Courage To Grow	
11	15	40	MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brocks	
12	10	4	BOB MARLEY DIRECT SOURCE SPECIAL PRODUCTS 9383	Bob Marley	
13	12	11	J BOOG SOUTHPAC 60428	Hear Me Roar	
14	RE-ENTRY	1	TARRUS RILEY VP 2334*	Parables	
15	14	11	LUCIANO VP 1792*	Jah Is My Navigator	

BETWEEN THE BULLETS rgeorge@billboard.com

RAP ACTS SCORE CAREER HIGHS

Prodigy of Mobb Deep has his best showing on Top R&B/Hip-Hop Albums: His third solo set, "F.N.I.C. Pt. 2," is the Hot Shot Debut at No. 3. He previously made the list last summer on No. 9, and the precursor to his current album, "H.N.I.C.," entered at No. 6 in 2000.

Atmosphere also enjoys new highs on R&B Albums as "When Life Gives You Lemons, You Paint That Shit

Gold" opens at No. 13. Of the indie rap duo's four previous releases, "Lemons" is the first to break the chart's top 40. Two more bests: a Nielsen SoundScan week of 36,000 and a No. 5 start on the Billboard 200.

Scarface's second greatest-hits package starts at No. 16. Tiffany Evans enters with her self-titled set at No. 20, and Will Downing rockets 96-54 (up 136%).

—Raphael George



PRODIGY

MAY 10 2008 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	7	#1 LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	11	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
3	1	12	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
4	6	10	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
5	7	14	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
6	4	15	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
7	8	8	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
8	5	26	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
9	13	13	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
10	17	8	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
11	10	30	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
12	16	15	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
13	9	27	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
14	-	1	LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCÉ & LIL WAYNE (LAFACE/ZOMBA)	☆
15	12	31	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
16	18	13	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	☆
17	14	35	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
18	11	21	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
19	19	27	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
20	15	29	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	☆
21	25	5	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	☆
22	24	34	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	20	23	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
24	21	15	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
25	37	4	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	-	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
27	28	3	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
28	43	-	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	☆
29	23	28	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
30	42	21	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
31	41	17	MY LOVE JILL SCOTT (HIDDEN BEACH)	☆
32	31	38	CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
33	26	23	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
34	22	22	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
35	40	13	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	☆
36	31	17	GO ON GIRL NE-YO (DEF JAM/IDJMG)	☆
37	28	13	SOMETIMES ANGIE STONE (STAX/CMG)	☆
38	27	23	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
39	33	10	THE RIVER NOEL GOURDIN (EPIC)	☆
40	17	25	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
41	34	7	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
42	35	32	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
43	50	4	MUSIC FOR LOVE MARIO (3RD STREET/J/RMG)	☆
44	30	9	GOT ME GOING DAY26 (BAD BOY/ATLANTIC)	☆
45	39	27	FLASHING LIGHTS KANYE WEST FEAT. DWELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
46	45	8	GRIPPIN' SEAN GARRETT FEAT. LUDACRIS (BET I PENNED IT/INTERSCOPE)	☆
47	47	12	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
48	-	6	LIFE OF DA PARTY SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
49	46	36	NO ONE ALICIA KEYS (MBK/J/RMG)	☆
50	45	12	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
2	2	25	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
3	28	-	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	☆
4	4	25	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	☆
5	29	-	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
6	23	-	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	☆
7	7	15	SOMETIMES ANGIE STONE (STAX/CMG)	☆
8	11	-	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
9	14	-	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
10	10	27	MY LOVE JILL SCOTT (HIDDEN BEACH)	☆
11	11	19	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
12	13	19	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	☆
13	12	3	SUPA SEXY CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA)	☆
14	15	9	THE RIVER NOEL GOURDIN (EPIC)	☆
15	16	12	IN THE MORNING LEDISI (VERVE FORECAST/VERVE)	☆
16	14	13	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	☆
17	21	-	ONE FOR ALL TIME CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
18	23	18	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
19	18	4	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆
20	19	4	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/BLG)	☆
21	20	6	LOVE IS YOU CHRISTETTE MICHELE (DEF JAM/IDJMG)	☆
22	25	3	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	☆
23	22	10	FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE (3 DEUCES/CMG)	☆
24	21	9	LUV JAHET (ISLAND/IDJMG)	☆
25	31	2	I'M CHEATIN' DWELE (KOCH)	☆

HOT RAP SONGS™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	6	#1 LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	13	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
3	3	14	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
4	7	7	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
5	32	-	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
6	21	-	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
7	26	-	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
8	18	-	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
9	11	21	I WON'T TELL FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
10	8	18	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
11	10	10	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
12	12	6	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	☆
13	19	-	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	☆
14	14	-	LIFE OF DA PARTY SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
15	13	-	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
16	15	3	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
17	18	-	PARTY PEOPLE NELLY FEAT. FERGIE (DESSERTY/UNIVERSAL MOTOWN)	☆
18	4	-	DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)	☆
19	6	-	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)	☆
20	-	-	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
21	-	1	FOOLISH SHAWTY LO (D4L/ASYLUM)	☆
22	24	14	MY DOUGIE LIL' WIL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
23	15	-	CHING-A-LING MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
24	24	-	SAY YEAH WIZ KHALIFA (ROSTRUM/WARNER BROS.)	☆
25	25	-	I LIKE THE WAY SHE DO IT 6 UNIT (G UNIT/INTERSCOPE)	☆

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	6	#1 LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	☆
2	2	-	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	☆
3	1	14	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	☆
4	6	11	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	☆
5	4	-	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	☆
6	5	12	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
7	-	-	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
8	15	-	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	☆
9	13	8	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	☆
10	8	21	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	☆
11	14	-	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	☆
12	10	33	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
13	11	21	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
14	6	5	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
15	12	-	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	☆
16	12	0	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	☆
17	17	-	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJMG)	☆
18	24	-	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
19	10	-	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	☆
20	20	16	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
21	-	2	CLOSER NE-YO (DEF JAM/IDJMG)	☆
22	38	2	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	☆
23	19	16	DEY KNOW SHAWTY LO (D4L/ASYLUM)	☆
24	23	5	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)	☆
25	15	2	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	☆

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	
LIL WAYNE FEAT. STATIC MAJOR Lollipop UNIVERSAL MOTOWN (75.2)	1
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (93.5)	4
2 PISTOLS FEAT. T-PAIN & TAY DIZM She Got It UNIVERSAL REPUBLIC (77.3)	9
RAHEEM DEVAUGHN Customer ZOMBA (81.0)	12
TREY SONGZ Last Time ATLANTIC (86.7)	16
CHRIS BROWN Take You Down ZOMBA (80.8)	21
THE-DREAM I Luv Your Girl IDJMG (80.7)	26
NE-YO Go On Girl IDJMG (88.8)	36
SEAN GARRETT FEAT. LUDACRIS Grippin' INTERSCOPE (88.9)	46
KARINA 16 @ War IDJMG (69.4)	52
NELLY FEAT. FERGIE Party People UNIVERSAL MOTOWN (68.3)	62
SEAN KINGSTON FEAT. THE DEY & JUELZ SANTANA There's Nothin' EPIC (70.0)	70
RHYTHMIC AIRPLAY	
LIL WAYNE FEAT. STATIC MAJOR Lollipop UNIVERSAL MOTOWN (75.2)	1
JORDIN SPARKS DUET WITH CHRIS BROWN No Air ZOMBA (69.8)	4
COLBY O'DONIS FEAT. AKON What You Got INTERSCOPE (66.8)	6
DANITY KANE Damaged ATLANTIC (65.5)	11
☆ RIHANNA Take A Bow IDJMG (73.9)	25
MADONNA FEAT. JUSTIN TIMBERLAKE 4 Minutes WARNER BROS. (70.7)	28
WIZ KHALIFA Say Yeah WARNER BROS. (65.0)	29
SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA There's Nothin' EPIC (70.9)	33
ASHANTI The Way That I Love You UNIVERSAL MOTOWN (81.9)	34
THE-DREAM I Luv Your Girl IDJMG (70.2)	-
CHRIS BROWN Take You Down ZOMBA (77.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT RAP SONGS:** 82 R&B/Hip-Hop and 76 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard R&B/HIP-HOP

MAY 10 2008

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	7	#1 LLOLLOPOP Lil Wayne Featuring Static Major IM JONSON, ID CARTER, S. GARRETT, J. SCHEFFER, D. HARRISON	Lil Wayne IM JONSON, ID CARTER, S. GARRETT, J. SCHEFFER, D. HARRISON	1	1
2	2	12	TOUCH MY BODY C. STEWART, T. NASH, M. CAREY (M. CAREY, C. A. STEWART, T. NASH, C. JOHNSON)	Mariah Carey ISLAND/UMG	2	2
3	1	12	LOVE IN THIS CLUB POLOW DA DON (U. RAYMOND, J. JONES, L. TAYLOR, J. JENKINS)	Usher Featuring Young Jeezy LAFACE/ZOMBA	1	1
4	6	11	THE WAY THAT I LOVE YOU LT HUTTON, A. DOUGLAS (A. DOUGLAS, LT HUTTON)	Ashanti THE INC./UNIVERSAL MOTOWN	4	4
5	7	16	THE BOSS J. ROTEEM (W. ROBERTS, J. ROTEEM, T. PAIN)	Rick Ross Featuring T-Pain SLIP-N-SLIDE/DEF JAM/UMG	5	5
6	4	16	SEXY CAN I N FISHER (RAY J. C. WARD, V. S. CARRAWAY)	Ray J & Yung Berg KNOCKOUT/DEJA 34/EFCO/KOCH	4	4
7	8	12	NO AIR THE UNDERDOGS, E. GRIGGS (H. MASON, JR., D. THOMAS, JR., FAUNTLEROY II, E. GRIGGS, S. RUSSELL)	Jordin Sparks Duet With Chris Brown 19/JIVE/ZOMBA	7	7
8	5	26	I REMEMBER G. G. CURTIS, SR. (K. COLE, G. G. CURTIS)	Keyshia Cole IMANI/GEFFEN/INTERSCOPE	1	1
9	13	15	SHE GOT IT J. U. S. T. I. C. E. LEAGUE (E. ORTIZ, J. SAUNDERS, K. CROWE, T. PAIN, A. SMITH)	2 Pistols Featuring T-Pain & Tay Dizm UNIVERSAL REPUBLIC	9	9
10	17	22	BUST IT BABY (PART 2) J. ROTEEM (PLIES, J. ROTEEM, S. SMITH, J. JACKSON, J. HARRIS III, T. LEWIS)	Plies Featuring Ne-Yo BIG GATES/SLIP-N-SLIDE/ATLANTIC	10	10
11	10	30	SUFFOCATE C. STEWART (C. A. STEWART, T. NASH)	J. Holiday MUSIC LINE/CAPITOL	11	11
12	16	16	CUSTOMER I. BARIAS, C. HAGGINS (R. S. DEVAUGHN, C. HAGGINS, K. OLIVER, I. BARIAS, J. SMITH)	Raheem DeVaughn JIVE/ZOMBA	12	12
13	27	27	LIKE YOU'LL NEVER SEE ME AGAIN A. KEYS, K. BROTHERS (A. KEYS, K. BROTHERS, JR.)	Alicia Keys MBAK/JRMG	13	13
14	HOT SHOT DEBUT	1	LOVE IN THIS CLUB, PART II NOT LISTED (NOT LISTED)	Usher Featuring Lil' Wayne LAFACE/ZOMBA	14	14
15	12	31	JUST FINE C. STEWART, JAZZE PHA (M. J. BLIGE, C. A. STEWART, P. ALEXANDER, T. NASH)	Mary J. Blige MTRIARCH/GEFFEN/INTERSCOPE	15	15
16	18	13	LAST TIME B. M. COX (T. NEVISON, B. M. COX, K. A. J. DEAN, T. RUFFIN, O. AMEY)	Trey Songz SONG BOOK/ATLANTIC	16	16
17	14	35	CRYING OUT FOR ME POLOW DA DON (J. JONES, J. CAMERON, E. WILLIAMS)	Mario 3RD STREET/JRMG	5	5
18	11	21	FALSETTO C. STEWART (T. NASH, C. A. STEWART)	The-Dream RADIO KILLA/DEF JAM/UMG	3	3
19	19	30	DEY KNOW BALIS BEATS (C. WALKER, R. INGUMA)	Shawty Lo D4/ASYLUM	19	19
20	15	29	NEVER D. FARRIS (D. FARRIS, D. FARRIS, E. CHISOLM)	Jahiem DIVINE MILL/ATLANTIC	12	12
21	25	33	TAKE YOU DOWN THE UNDERDOGS, E. EDWARDS (C. BROWN, H. MASON, JR., D. THOMAS, S. RUSSELL, J. FAUNTLEROY II, E. EDWARDS)	Chris Brown JIVE/ZOMBA	21	21
22	24	34	WOMAN C. THOMPSON (R. S. DEVAUGHN, C. THOMPSON)	Raheem DeVaughn JIVE/ZOMBA	17	17
23	20	23	UMMA DO ME DRUMMA BOY (R. HILL, JR., C. GHOLSON)	Rocko ROCKY ROAD/ISLAND URBAN/UMG	23	23
24	21	15	NEVER NEVER LAND L. JENNINGS (C. JENNINGS)	Lyfe Jennings COLUMBIA	21	21
25	37	57	GET SILLY MR. COLLIPARK (J. WRIGHT, J. DUMAS, V. OWUSU, M. CROOKS, D. WAY)	V.I.C. YOUNG MUGUL/WARNER BROS.	25	25
26	29	39	I LUV YOUR GIRL T. NASH, C. STEWART (T. NASH, C. A. STEWART)	The-Dream RADIO KILLA/DEF JAM/UMG	26	26
27	38	61	HEAVEN SENT J. FARMER, A. FRANCIS (K. COLE, J. FARMER, A. FRANCIS)	Keyshia Cole IMANI/GEFFEN/INTERSCOPE	27	27
28	43	60	GREATEST GAINER/AIRPLAY TEENAGE LOVE AFFAIR A. KEYS, J. SPLASH (A. KEYS, J. SPLASH, L. LILLY, JR., J. BRIDGES, C. HAMPTON, T. NGON)	Alicia Keys MBAK/JRMG	28	28
29	23	28	INDEPENDENT MOUSE ON THE TRACK (W. GRADNEY, M. VERNELL III, T. HATCH)	Webbie, Lil' Phat & Lil' Boosie TRILL/ASYLUM/ATLANTIC	29	29
30	42	46	WORK THAT T. O. FEEEMSTER, S. GARRETT (M. J. BLIGE, T. O. FEEEMSTER, S. GARRETT)	Mary J. Blige MTRIARCH/GEFFEN/INTERSCOPE	16	16
31	41	32	MY LOVE A. BLACKSTONE, S. MCKIE (J. SCOTT, A. BLACKSTONE, S. MCKIE)	Jill Scott HIDDEN BEACH	31	31
32	31	38	CAN'T HELP BUT WAIT STARGATE (J. AUSTIN, M. S. ERIKSEN, T. E. HERMANSEN)	Trey Songz SONG BOOK/ATLANTIC	32	32
33	26	23	I WON'T TELL L. V. SEAN, C. (J. A. CARTEGENA, L. COPPIN, D. MATTHEWS, M. WINANS, N. GRYMERS)	Fat Joe Featuring J. Holiday TERROR SQUAD/IMPERIAL/CAPITOL	33	33
34	22	22	WITH YOU STARGATE (J. AUSTIN, M. S. ERIKSEN, T. E. HERMANSEN, E. LIND, A. BJORKLUND)	Chris Brown JIVE/ZOMBA	5	5
35	40	38	NEVER WOULD HAVE MADE IT A. W. LINDSEY (M. L. SAPP, M. BROWNIE)	Marvin Sapp VERITY/ZOMBA	35	35
36	36	17	GO ON GIRL STARGATE, NE-YO (S. SMITH, T. E. HERMANSEN, M. S. ERIKSEN, E. LIND, A. BJORKLUND)	Ne-Yo DEF JAM/UMG	27	27
37	28	15	SOMETIMES J. RICHMOND (A. STONE, S. CRAWFORD, J. RICHMOND)	Angie Stone STAX/CMG	26	26
38	27	23	HONEY 9TH WUNDER (E. BADU, P. DOUTHIT, F. BASKETT, C. MCDONALD, D. SHIELDS)	Erykah Badu UNIVERSAL MOTOWN	22	22
39	33	40	THE RIVER K. GEE, T. BRYEN, T. P. GIBBS (K. GEE, T. BRYEN, T. P. GIBBS, E. DANIELS, M. DANSON, B. MUHAMMAD, F. OLIPHANT, B. BROWN, J. GORDON, R. DEBALDI, L. LYND)	Noel Gourdin EPC	33	33
40	32	25	SENSUAL SEDUCTION S. REDD (C. BROADUS, D. STEWART)	Snoop Dogg DOGGYSTYLE/GEFFEN/INTERSCOPE	5	5
41	34	35	STAY DOWN B. M. COX (M. J. BLIGE, B. M. COX, J. AUSTIN)	Mary J. Blige MTRIARCH/GEFFEN/INTERSCOPE	7	7
42	35	32	LOW DJ MONTAY (T. DILLARD, M. HUMPHREY, T. PAIN)	Flo Rida Featuring T-Pain POE BOY/ATLANTIC	3	3
43	50	51	MUSIC FOR LOVE R. B. STACY (J. STACY, T. THOMAS, T. THOMAS)	Mario 3RD STREET/JRMG	43	43
44	30	31	GOT ME GOING M. WINANS, D. OYD (M. WINANS, S. COMBS, A. CLARKE, B. M. COX, M. C. JONES, S. JONES)	DAY26 BAD BOY/ATLANTIC	30	30
45	39	37	FLASHING LIGHTS K. WEST, E. HUDSON (K. WEST, E. HUDSON)	Kanye West Featuring Dwele ROC-A-FELLA/DEF JAM/UMG	12	12
46	45	48	GRIPPIN' S. GARRETT (S. GARRETT, J. PIERRE, C. BRIDGES)	Sean Garrett Featuring Ludacris BET I PENNED IT/INTERSCOPE	45	45
47	47	17	DROP & GIMME 50 MR. COLLIPARK (THE INCORPORATED, THE INCORPORATED, M. HORTON, C. DENBAR, A. PEGGOT, J. DUMAS)	Mike Jones Featuring Hurricane Chris ICE AGE/SIMMONS/ATLANTIC	47	47
48	48	7	LIFE OF DA PARTY S. DEVILLE (C. BROADUS, S. MOLINA, T. A. SHAW, S. COX)	Snoop Dogg Featuring Too Short & Mistah F.A.B. DOGGYSTYLE/GEFFEN/INTERSCOPE	48	48
49	49	36	NO ONE A. KEYS, K. BROTHERS, DIRTY HARRY (A. KEYS, K. BROTHERS, JR., G. M. HARRY)	Alicia Keys MBAK/JRMG	2	2
50	48	42	SUGA SUGA SUGA W. MORRIS (W. MORRIS, K. SWEAT, O. BETTIS)	Keith Sweat Featuring Paisley Bettis KEIA/ATCO/RHINO	36	36
51	49	65	FOOLISH M. HUMPHREY (O. A. JORDAN, M. HUMPHREY)	Shawty Lo D4/ASYLUM	51	51
52	60	58	16 @ WAR C. STEWART, T. NASH (C. A. STEWART, T. NASH)	Karina DEF JAM/UMG	52	52
53	51	16	I KNOW THE NEPTUNES (S. C. CARTER, P. L. WILLIAMS)	Jay-Z Featuring Pharrell ROC-A-FELLA/DEF JAM/UMG	26	26
54	59	66	CLOSER B. M. COX (M. J. BLIGE, B. M. COX, J. AUSTIN)	Ne-Yo DEF JAM/UMG	54	54
55	52	50	CHING-A-LING THE ARKITEKS, LAMB (S. CAMPBELL, M. ELLIOTT, C. LAMB, M. LEATHERS)	Missy Elliott THE GOLD MIND/ATLANTIC	28	28

Chart's first rap single to reach No. 1 since "Money Maker" by Ludacris in the Oct. 6, 2006, issue, a span of 80 weeks.



Single notches Greatest Gainer/Sales (60%) while rapper's set opens at No. 28 on R&B Albums and No. 24 on Top Independent Albums.

With a 13-9 jump, chart rookies 2 Pistols (pictured) and Tay Dizm each score their first top 10, while T-Pain inks his 13th, widening his lead for the most since 2005.



Because radio latched on before the label named this an official single, the 71-week climb to the top 30 is the longest of her career as a lead artist; it gains more than 4 million in audience.



U.K. sensation stakes her first entry on Hot R&B/Hip-Hop Songs. Adult and mainstream R&B/hip-hop stations offer more than 1 million in audience.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	7	3	HAIR BRAIDER R. KELLY, THA BUSINESS (R. KELLY, J. HENDERSON, C. WHITACRE)	R. Kelly JIVE/ZOMBA	56	56
57	49	70	IN THE MORNING R. RIDEOUT (L. YOUNG, R. RIDEOUT)	Ledisi VERVE FORECAST/VERVE	49	49
58	53	63	SUPA SEXXY T. PAIN (T. PAIN)	Charlie Wilson Featuring T-Pain JIVE/ZOMBA	53	53
59	62	67	GET LIKE ME L. CRUMP (L. CRUMP, C. BROWN)	David Banner Featuring Chris Brown B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN	59	59
60	6	6	I'VE CHANGED KAYGEE, BK (K. GIST, B. COLEMAN, T. OABNEY, H. JOHNSON, J. HOAGLAND, K. COLE)	Jaheim Featuring Keyshia Cole DIVINE MILL/ATLANTIC	60	60
61	55	55	AMERICAN BOY WILL I AM (W. ADAMS, E. SWARAY, K. WEST, J. LOPEZ, C. SPEIR, K. HARRIS)	Estelle Featuring Kanye West HOME SCHOOL/ATLANTIC	55	55
62	68	84	PARTY PEOPLE POLOW DA DON, S. GARRETT (C. HAYNES, J. JONES, S. GARRETT, S. FERGUSON)	Nelly Featuring Fergie DEERY/UNIVERSAL MOTOWN	62	62
63	92	2	BYE BYE STARGATE, M. CAREY (M. CAREY, M. S. ERIKSEN, T. E. HERMANSEN, J. AUSTIN)	Mariah Carey ISLAND/UMG	63	63
64	67	79	I GOTTA THANG FOR YOU KANE DA KAMELON (K. TAYLOR, J. HENANDEZ, G. OREE, R. SAUNDERS, K. COLE)	Trina Featuring Keyshia Cole SLIP-N-SLIDE	64	64
65	66	64	I MISS YOU BJ (W. GRADNEY, B. ROME, M. ROADCH, L. RICHEL, L. ANDERSON, P. LAWRENCE)	Webbie Featuring LeToya Luckett TRILL/ASYLUM/ATLANTIC	64	64
66	74	91	GIRLS AROUND THE WORLD NOT LISTED (NOT LISTED)	Lloyd Featuring Lil' Wayne THE INC./UNIVERSAL MOTOWN	66	66
67	88	74	GREATEST GAINER/AIRPLAY A SONG FOR YOU E. ROMERO (B. MCCANE, E. ROMERO, R. YANEZ, E. SIMMONS, L. RUSSELL)	Bizzy Bone Featuring DMX & Chris Notez AFTER PLATINUM	67	67
68	57	54	WHO THE F*** IS THAT? DJ MONTAY (R. BURTON, M. HUMPHREY, H. SIMMONS, K. ROBINSON, T. PAIN, A. SMITH)	Dolla Featuring T-Pain & Tay Dizm THE GANG/KOCH/UMG/ZOMBA	42	42
69	70	69	DUNN, DUNN C. WAY, T. SMITH (O. A. JORDAN, C. WAY)	Shawty Lo D4/ASYLUM	62	62
70	78	93	THAT'S GANGSTA J. ROTEEM (B. FREEMAN, K. ANDERSON, J. ROTEEM)	Bun B Featuring Sean Kingston RAP-A-LOT 4 LIFE/ASYLUM	70	70
71	82	95	THERE'S NOTHIN' J. ROTEEM (K. ANDERSON, J. ROTEEM, E. K. BOGART, L. JAMES)	Sean Kingston Featuring Elan & Juelz Santana BELUGA HEIGHTS/EPC/KOCH	71	71
72	64	53	ELEVATOR TIMBALAND (T. DILLARD, T. V. MOSLEY, H. LANE)	Flo Rida Featuring Timbaland POE BOY/ATLANTIC	72	72
73	73	81	U CANT DRUMMA BOY (C. GHOLSON, R. LOVETT, K. THOMAS)	One Chance JRMG	73	73
74	77	87	CASH FLOW THE RUNNERS (T. PAIN, W. ROBERTS, A. MCCOLLISTER, K. M. KHALED)	Ace Featuring T-Pain & Rick Ross WE THE BEST/DEF JAM/UMG	74	74
75	63	62	HURT AGAIN A. HARRIS, V. DAVIS (M. J. BLIGE, A. HARRIS, V. DAVIS, B. SLEDGE, H. LILLY, JR.)	Mary J. Blige MTRIARCH/GEFFEN/INTERSCOPE	55	55
76	65	52	DIAMOND GIRL R. LESLIE (R. LESLIE)	Ryan Leslie NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN	35	35
77	NEW	1	A MILLI S. CRAWFORD (D. CARTER, S. CRAWFORD)	Lil Wayne CASH MONEY/UNIVERSAL MOTOWN	77	77
78	NEW	1	TAKE A BOW STARGATE, NE-YO (S. SMITH, M. S. ERIKSEN, T. E. HERMANSEN)	Rihanna SRP/DEF JAM/UMG	78	78
79	NEW	1	GRATEFUL D. LAWRENCE (S. BROWN)	Hezekiah Walker & LFC Featuring Dave Hollister VERITY/ZOMBA	79	79
80	91	2	STAY WITH ME (BY THE SEA) A. GREEN, J. POYSER, ?USTLOVE (A. GREEN, A. THOMPSON, C. ALFORD, J. POYSER, A. BLACKSTONE, C. B. RAE)	Al Green Featuring John Legend BLUE NOTE/BIG	80	80
81	80	83	NOT A STAIN ON ME F. CONCHAS, J. CONCHAS (C. TUCK, G. MILLER)	Big Tuck JIN	81	81
82	69	73	ONE FOR ALL TIME JIMMY JAM, T. LEWIS, J. WRIGHT (C. KHAN, J. HARRIS III, T. LEWIS, B. R. AVILA, J. Q. WRIGHT, J. NAJERA)	Chaka Khan BURGUNDY/COLUMBIA	35	35
83	85	100	FINER THINGS DJ FELLI FEL (J. CORRIE, K. WEST, J. DUPRI, J. JACKSON, S. SMITH)	DJ Felli Fel Featuring Ne-Yo, Fabolous, Kanye West & Jermaine Dupri SO 50 DEF/JRMG	83	83
84	90	76	ROYAL FLUSH NOT LISTED (A. PATTON, R. WALKER, A. BENJAMIN, C. WOODS, E. HAGEN, E. J. SILEY, M. SILEY, S. SILEY, B. SILEY, C. H. ASPER)	Big Boi Featuring Andre 3000 & Raekwon LAFACE/ZOMBA	76	76
85	75	88	I LIKE THE WAY SHE DO IT STREET RADIO (C. J. JACKSON, JR., M. BERNARD, C. LLOYD, D. BROWN, J. MATHEWS, K. SMITH)	G Unit G UNIT/INTERSCOPE	75	75
86	83	97	LET GO R. RIDEOUT, L. HATHAWAY (L. HATHAWAY, R. RIDEOUT, R. PATTERSON)	Lalah Hathaway STAX/CMG	83	83
87	NEW	1	LOUIE MID-NIGHT BLACK (B. FALSON, JR., T. SEWELL, J. JENKINS)	Blood Raw Featuring Young Jeezy C.TE/DEF JAM/UMG	87	87
88	RE-ENTRY	7	YOU BELONG TO ME JIMMY JAM, T. LEWIS, J. WRIGHT, B. R. AVILA, I. AVILA (M. H. MCDONALD, C. SIMON)	Chaka Khan Featuring Michael McDonald BURGUNDY	88	88
89	87	89	I'M GETTIN' MONEY C. MURDAUGH (C. MURDAUGH, J. DEAN, R. PAUL)	Fat Pimp & Jodean Featuring Ray Paul Massaan YUNG GUERRILLAS/SOUTHERN MODE/BALL HARD	63	63
90	90	2	LOVE IS YOU J. LEGEND (C. PAYNE, J. LEGEND)	Christette Michele DEF JAM/UMG	90	90
91	84	77	HOW WE DO IT M. HENRY, J. HENRY (M. HENRY, J. HENRY, E. CHISOLM, D. FARRIS, T. GOUCHE, C. BRIDGES, L. POULTE)	Lloyd Featuring Ludacris THE INC./UNIVERSAL MOTOWN	77	77
92	NEW	1	LOOKIN BOY NOT LISTED (NOT LISTED)	Hotstylz Featuring Yung Joc SWAGG TEAM/DO-DO/JIVE/ZOMBA	92	92
93	NEW	1	STAY NOT LISTED (NOT LISTED)	Ray Lavender KONLIVE/GEFFEN/INTERSCOPE	93	93
94	NEW	1	LUV R. JERKINS, D. EMILE (R. JERKINS, D. EMILE, T. YASIN, L. DANIELS)	Janet ISLAND/UMG	94	94
95	NEW	1	DID YOU WRONG NOT LISTED (NOT LISTED)	Pleasure P NOT LISTED	95	95
96	RE-ENTRY	3	CRANK DAT YANK LIL A (B. SIMS, D. MCFASHION, D. WEST, T. JAMES)	Camp22 CINEMATE/EPIC	96	96
97	81	71	FEEDBACK R. JERKINS, D. EMILE (R. JERKINS, D. EMILE, T. YASIN, L. DANIELS)	Janet ISLAND/UMG	39	39
98	NEW	1	BLEEDING LOVE R. TEDDER (R. TEDDER, J. MCCARTNEY)	Leona Lewis SYCO/JRMG	98	98
99	76	78	GOOD LOVE RED SPYDA (S. JACOBS, A. THELUSMA, W. CLARKE, B. WRIGHT)	Sheek Louch D-BLOCK/KOCH	66	66
100	NEW	1	AMNESIA J. NEW, F. KING, F. KING (J. NEWMAN, F. KING, F. KING, F. KING)	Cherish SHOUFF/CAPITOL	100	100

BETWEEN THE BULLETS rgeorge@billboard.com

USHER AND PALS FIND FAST 'LOVE'

Usher's lead single from "Here I Stand" relinquished No. 1 to Lil Wayne, but both men team up with Beyoncé for one of this decade's best Hot R&B/Hip-Hop Songs debuts with sequel "Love in This Club, Part II."

Usher is no stranger to multiple versions of a single, having recorded two takes of his last album's title track, "Confessions." —Raphael George

MAY 10 2008 COUNTRY Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
2	3	3	TAYLOR SWIFT BIG MACHINE 79012 (18.98) ⊕	Taylor Swift	2	1
3	NOT SHOT DEBUT	1	PHIL VASSAR UNIVERSAL SOUTH 008907 (11.98)	Prayer Of A Common Man	3	3
4	4	2	JAMES OTTO RAYBOW WARNER BROS. 49907/WRN (13.98)	Sunset Man	2	2
5	1	2	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
6	6	4	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time	1	1
7	5	5	CARRIE UNDERWOOD ARISTA NASHVILLE 11221/RMG/SBN (18.98)	Carnival Ride	2	1
8	9	6	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	1
9	8	7	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3
10	11	13	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	1	1
11	10	8	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	2
12	7	11	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	2	2
13	12	14	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	1	1
14	14	12	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	1	1
15	13	9	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
16	15	10	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	7	1
17	16	17	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
18	17	18	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend	1	1
19	18	20	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) ⊕	Greatest Hits	4	4
20	20	21	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	3	3
21	21	23	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets	1	1
22	22	22	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	1	1
23	19	16	JOSH GRACIN LYRIC STREET 165063/HOLLYWOOD (18.98)	We Weren't Crazy	4	4
24	25	27	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard	3	3
25	27	24	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	1	1
26	24	30	LEANN RIMES CURB 78994 (18.98)	Family	2	2
27	23	15	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 08651 EX/STARBUCKS (13.98)	Vintage Country: The Golden Age Of Country Music	11	11
28	26	19	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	2	2
29	28	25	CRAIG MORGAN BROKEN BOW 7797 (18.98)	Little Bit Of Life	13	13
30	29	26	CHRIS CAGLE CAPITOL NASHVILLE 88106 (18.98)	My Life's Been A Country Song	1	1
31	30	33	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl	1	1
32	34	34	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	1	1
33	31	31	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	1	1
34	33	29	VARIOUS ARTISTS OPRY RCA 20939/SBN (18.98)	How Great Thou Art: Gospel Favorites From The Grand Ole Opry: Live	18	18
35	36	38	SARA EVANS RCA 08770/SBN (18.98)	Greatest Hits	3	3
36	32	28	VARIOUS ARTISTS TIME LIFE 19523 (17.98)	Songs 4 Worship: Country	11	11
37	35	40	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good	16	16
38	44	15	GREATEST GAINER ANNE MURRAY WANHATTAN 86278/BLG (18.98)	Duets: Friends & Legends	8	8
39	39	35	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits	22	22
40	38	37	ALISON KRAUSS ROUNDER 610355 (17.98)	A Hundred Miles Or More: A Collection	3	3
41	40	36	DOLLY PARTON LEGACY RCA 13481/SONY BMG (11.98)	16 Biggest Hits	32	32
42	37	42	BILLY RAY CYRUS WALT DISNEY 000707 (18.98)	Home At Last	3	3
43	42	44	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me	2	2
44	43	41	BLAKE SHELTON WARNER BROS. 439996 EX/WRN (6.98)	Collector's Edition (EP)	27	27
45	41	43	CHUCK WICKS RCA 15468/SBN (17.98)	Starting Now	7	7
46	51	52	BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town	4	4
47	45	46	TRISHA YEARWOOD BIG MACHINE 020302 (18.98)	Heaven, Heartache And The Power Of Love	10	10
48	53	49	LITTLE BIG TOWN EQUITY 3018 (18.98)	A Place To Land	10	10
49	48	50	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	1	1
50	56	54	ALABAMA RCA/LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits	48	48
51	54	57	REBA MCENTIRE MCA NASHVILLE CHRONICLES 007740/UME (9.98)	The Best Of Reba McEntire: 20th Century Masters The Millennium Collection	45	45
52	52	66	WILLIE NELSON LEGACY COLUMBIA 13915/SONY BMG (49.98)	One Hell Of A Ride	46	46
53	50	51	BIG & RICH WARNER BROS. 43255/WRN (18.98)	Between Raising Hell And Amazing Grace	1	1
54	49	47	CLAY WALKER CURB 78963 (18.98)	Fall	5	5
55	59	67	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	56	FAITH HILL WARNER BROS. 44230/WRN (18.98) ⊕	The Hits	3	3
57	65	58	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS	2	2
58	63	61	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love	6	6
59	62	63	TRAVIS TRITT WARNER BROS. 74817/RHINO (18.98)	The Very Best Of Travis Tritt	21	21
60	67	2	YONDER MOUNTAIN STRING BAND FROG PAD 0408 (17.98)	Mountain Tracks: Volume 5	60	60
61	58	59	JASON MICHAEL CARROLL ARISTA NASHVILLE 01467/SBN (12.98)	Waitin' In The Country	1	1
62	57	53	MARTINA MCBRIDE RCA 03674/SBN (18.98)	Waking Up Laughing	2	2
63	68	65	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	1	1
64	66	68	JAKE OWEN RCA 81172/SBN (11.98)	Startin' With Me	8	8
65	61	62	WILLIE NELSON LOST HIGHWAY 010453* (13.98)	Moment Of Forever	8	8
66	64	60	DWIGHT YOAKAM VIA 6129* NEW WEST (16.98)	Dwight Sings Buck	11	11
67	69	75	WHISKEY FALLS MIDAS 90184 (13.98)	Whiskey Falls	25	25
68	75	72	FACE SETTER KATHY MATTEA CAPTAIN POTATO 7653260/THIRTY TIGERS (16.98)	Coal	64	64
69	70	22	JOE NICHOLS UNIVERSAL SOUTH 008888 (13.98)	Real Things	2	2
70	71	71	TRISHA YEARWOOD MCA NASHVILLE 008776/UMGN (13.98)	Greatest Hits	2	2
71	72	73	RODNEY CARRINGTON CAPITOL NASHVILLE 63998 (18.98)	King Of The Mountains	15	15
72	60	32	JEFF BATES BLACK RIVER 09/ARTIST GARAGE (14.98)	Jeff Bates	32	32
73	46	55	AARON WATSON BIG LABEL 5739544/THIRTY TIGERS (14.98)	Angels & Outlaws	28	28
74	73	69	VARIOUS ARTISTS LEGACY 14927/SONY BMG (17.98)	The Very Best Of Outlaw Country	65	65
75	RE-ENTRY	3	JACK INGRAM BIG MACHINE 13060 (14.98)	This Is It	4	4

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 YONDER MOUNTAIN STRING BAND FROG PAD 0408	Mountain Tracks: Volume 5	
2	3	4	KATHY MATTEA CAPTAIN POTATO 7653260/THIRTY TIGERS	Coal	
3	2	5	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY 901008	Honoring The Fathers Of Bluegrass: Tribute To 1946 And 1947	
4	5	9	PUNCH BROTHERS NONE SUCH 181732/WARNER BROS.	Punch	
5	4	13	DAILEY & VINCENT ROUNDER 610604	Dailey & Vincent	
6	10	41	STEVE IVEY IMI 52776/MADACY	Best Of Bluegrass Gospel: Collector's Edition	
7	7	76	NICKEL CREEK SUGAR HILL 4022/WELK	Reasons Why (The Very Best)	
8	6	16	RHONDA VINCENT ROUNDER 610592	Good Thing Going	
9	11	42	CHERRYHOLMES SKAGGS FAMILY 2018	Cherryholmes II: Black And White	
10	9	15	THE STEELDRIVERS ROUNDER 610598	Steeldrivers	
11	RE-ENTRY	1	VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 8803	Original America Classics: Bluegrass Classics	
12	8	5	TIM O'BRIEN HOWDY SKIES 007/PROPER AMERICAN	Chameleon	
13	NEW	1	LARRY STEPHENSON PINECASTLE 1161	Thankful	
14	13	11	BLUE HIGHWAY ROUNDER 610594	Through The Window Of A Train	
15	RE-ENTRY	1	THE DEVIL MAKES THREE MILAN 36321*	The Devil Makes Three	

BETWEEN THE BULLETS wjessen@billboard.com

VASSAR FINDS STUDIO SET PEAKS

Phil Vassar stakes new high-water marks for a studio set on the Billboard 200 and Top Country Albums, as "Prayer of a Common Man" starts, respectively, at Nos. 10 and 3 (27,000 copies sold).

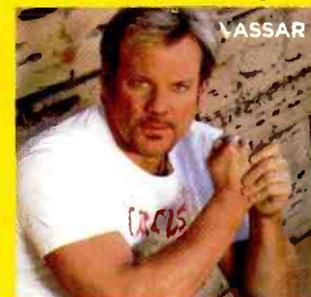
"Prayer" tops his prior benchmarks, set in August 2002, when "American Child" peaked at No. 4 on the country list and No. 44 on the Billboard 200. Of Vassar's albums, only 2006 compilation "Greatest Hits Vol. 1" charted

higher (No. 2 on Top Country Albums, No. 10 on the Billboard 200).

His quick start with "Prayer" is fueled by lead single "Love Is a Beautiful Thing," which

bullets at No. 5 on Hot Country Songs, his highest perch on the radio list since "Last Day of My Life" reached No. 2 in 2006. He's topped that chart twice with "Just Another Day in Paradise" (2000) and "In a Real Love" (2004).

—Wade Jessen



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	
1	1	12	#1 I SAW GOD TODAY # WKS T. BROWN, G. STRAIT (R. CLAWSON, M. CRISWELL, W. KIRBY)	George Strait	MCA NASHVILLE		1	31	29	32	THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN)	Julianne Hough	MERCURY		29	
2	3	3	JUST GOT STARTED LOVIN' YOU J. RICH (J. OTTO, J. FEMINO, D. V. WILLIAMS)	James Otto	RAYBOW/WARNER BROS./WARNER		2	32	33	35	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence	ROCKY COMFORT/COS		32	
3	2	1	YOU'RE GONNA MISS THIS F. ROGERS (L. T. MILLER, A. GORLEY)	Trace Adkins	CAPITOL NASHVILLE		1	33	36	45	LIFE IN A NORTHERN TOWN NOT LISTED (N. LAIRD-CLOWES, G. GABRIEL)	Sugarland Feat. Little Big Town & Jake Owen	MERCURY		33	
4	4	5	PICTURE TO BURN N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		4	34	37	38	COUNTRY MAN J. STEVENS (L. BRYAN, J. PMATHEWS, G. GRIFFIN)	Luke Bryan	CAPITOL NASHVILLE		34	
5	5	6	LOVE IS A BEAUTIFUL THING M. WRIGHT, P. VASSAR (J. STEELE, C. WISEMAN)	Phil Vassar	UNIVERSAL SOUTH		5	35	39	39	JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYAN, S. SMITH)	Heidi Newfield	ASYLUM-CURB		35	
6	6	8	I'M STILL A GUY F. ROGERS (K. LOVE, L. B. PAISLEY, L. T. MILLER)	Brad Paisley	ARISTA NASHVILLE		6	36	35	41	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne	VALORY		35	
7	7	9	EVERY DAY D. HUFF, R. SCAL FLATTS (J. STEELE, A. MORENO)	Rascal Flatts	LYRIC STREET		7	37	38	36	MIDNIGHT SUN A. REYNOLDS (J. L. NIEMAN, R. BROWN, G. BROOKS)	Garth Brooks	PEARL/BIG MACHINE		36	
8	9	11	LOVE DON'T LIVE HERE P. WORLEY, V. SHAW (D. HAYWOOD, C. KELLEY, H. SCOTT)	Lady Antebellum	CAPITOL NASHVILLE		8	38	42	44	GOOD FRIEND AND A GLASS OF WINE D. HUFF (L. RIMES, D. BROWN, B. DALY)	LeAnn Rimes	ASYLUM-CURB		38	
9	10	12	LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		9	39	43	46	I'M DONE J. FLOWERS, J. D. MESSINA (J. D. MESSINA, J. FLOWERS, M. POWELL)	Jo Dee Messina	CURB		39	
10	11	15	BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CARUSO, L. GOODMAN)	Kenny Chesney	BNA		10	40	41	43	ROCKS IN YOUR SHOES J. STOVER (E. WEST, D. BERG, A. TATE)	Emily West	CAPITOL NASHVILLE		40	
11	12	14	BACK WHEN I KNEW IT ALL B. CHANCEY (G. HANMAN, P. O'DONNELL, T. WILLIAMS)	Montgomery Gentry	COLUMBIA		11	41	44	48	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZER, L. FEEK)	Crystal Shawanda	RCA		41	
12	13	17	TRYING TO STOP YOUR LEAVING B. BEAVERS (J. BEAVERS, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		12	42	45	50	IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson	MERCURY		42	
13	16	20	HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER, GILLES)	Blake Shelton	WARNER BROS./WRN		13	43	49	57	INVISIBLY SHAKEN THE WITTR, R. ATKINS (R. ATKINS, B. KIRSCH)	Rodney Atkins	CURB		43	
14	14	13	STRONGER WOMAN J. KILCHER, J. RICH (J. KILCHER, M. GREEN)	Jewel	VALORY		13	44	50	-	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks	RCA		44	
15	15	16	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. DWEN, B. REGAN, J. RITCHEY)	Jake Owen	RCA		15	45	46	51	14	SHE LIKES IT IN THE MORNING K. STEGALL (C. WALKER, M. J. GREENE)	Clay Walker	ASYLUM-CURB		43
16	17	19	IT AIN'T NO CRIME M. WRIGHT, B. ROWAN (T. SHAPIRO, T. MARTIN, M. NESLER)	Joe Nichols	UNIVERSAL SOUTH		16	46	48	54	23	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band	CARNIVAL		46
17	18	21	SHE'S A HOTTIE T. KEITH (T. KEITH, B. PINSON)	Toby Keith	SHOW DOG NASHVILLE		17	47	51	-	2	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker	CAPITOL NASHVILLE		47
18	19	22	ANOTHER TRY F. ROGERS (C. STAPLETON, J. SPILLMAN)	Josh Turner Feat. Trisha Yearwood	MCA NASHVILLE		18	48	MOY SHOT DEBUT	1	PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYSLIP)	Brooks & Dunn	ARISTA NASHVILLE		48	
19	21	27	KRISTOFFERSON B. GALLIMORE, T. MCGRAW, D. SMITH (A. SMITH, R. NIELSEN)	Tim McGraw	CURB		19	49	55	-	2	HIS KIND OF MONEY (MY KIND OF LOVE) J. JOYCE (E. CHURCH, C. BEATHARD, S. MINOR)	Eric Church	CAPITOL NASHVILLE		49
20	23	25	AIR POWER WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON)	Josh Gracin	LYRIC STREET		20	50	53	55	4	LET ME LOVE YOU LONESTAR, J. NIEBANK (C. WISEMAN, D. MATKOSKY)	Lonestar	LONESTAR COS		50
21	27	42	GREATEST GAINER GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE		21	51	60	-	2	BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNDS)	Kevin Fowler	EQUITY		51
22	22	24	GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE)	Miranda Lambert	COLUMBIA		22	52	54	56	3	HOW YOU LIVE (TURN UP THE MUSIC) B. BANNISTER (C. MORGAN)	Point Of Grace	WORD-CURB/WARNER BROS./WRN		52
23	24	26	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson	COLUMBIA		23	53	47	52	12	HE HATES ME J. SCAIFE (S. JOHNS, T. NICHOLS, J. SELLERS)	Sarah Johns	BNA		47
24	25	29	EVERY OTHER WEEKEND R. MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING)	Reba McEntire	MCA NASHVILLE		24	54	NEW	1	RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC)	Jason Aldean	BROKEN BOW		54	
25	26	28	THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. JAMES)	Trisha Yearwood	BIG MACHINE		25	55	58	59	7	THINGS A MAMA DON'T KNOW T. KEITH (B. CLARK, L. ROSE, M. NARMORE)	Mica Roberts Feat. Toby Keith	SHOW DOG NASHVILLE		55
26	28	30	SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)	Sara Evans	RCA		26	56	52	53	16	I DON'T KNOW WHEN TO QUIT M. KNOX, J. MCCOY (A. GORLEY, B. SIMPSON)	The Road Hammers	MONTAGE		51
27	31	34	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan	MCA NASHVILLE		27	57	NEW	1	OUT THE WINDOW B. GALLIMORE (M. GREEN, A. MAYO, C. LINDSEY, H. LINDSEY)	Ashley Gearing	CURB		57	
28	32	33	I CAN SLEEP WHEN I'M DEAD D. GEHMAN (J. M. CARROLL, J. COLLINS, R. RUTHERFORD)	Jason Michael Carroll	ARISTA NASHVILLE		28	58	40	49	20	WORKIN' FOR A LIVIN' A. REYNOLDS (H. LEWIS, C. HAYES)	Garth Brooks & Huey Lewis	PEARL/BIG MACHINE		19
29	30	31	IF YOU DIDN'T LOVE ME W. KIRKPATRICK (G. LEVOX, W. MOBLEY, J. SELLERS)	Phil Stacey	LYRIC STREET		29	59	NEW	1	I'M ABOUT TO COME ALIVE M. KNOX (J. P. WHITE, J. LEBLANC)	David Nail	MCA NASHVILLE		59	
30	34	37	HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES)	The Lost Trailers	BNA		30	60	NEW	1	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington	LYRIC STREET		60	



Newcomer's debut single cracks top 40 in ninth chart week (1.7 million impressions). Song introduces self-titled album release, expected this fall.



Single gets Airpower in 28th chart week. Only Ashton Shepherd's "Takin' Off This Pain" had a longer top 20 climb (29 weeks) in 2008.



Up 2.8 million impressions, second single and title track from "Good Time" album claims Greatest Gainer in third chart week.

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		DIERKS BENTLEY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	12	SARA EVANS Some Things Never Change RCA (85.0)	26
JAMES OTTO Just Got Started Lovin' You WARNER BROS. (76.1)	2	BLAKE SHELTON Home WARNER BROS. (81.5)	13	GARY ALLAN Learning How To Bend MCA NASHVILLE (80.6)	27
TAYLOR SWIFT Picture To Burn BIG MACHINE (83.1)	4	TOBY KEITH She's A Hottie SHOW DOG NASHVILLE (85.8)	17	GARTH BROOKS Midnight Sun BIG MACHINE (85.7)	37
PHIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	5	JOSH TURNER FEAT. TRISHA YEARWOOD Another Try MCA NASHVILLE (79.2)	18	JO DEE MESSINA I'm Done CURB (83.3)	39
BRAD PAISLEY I'm Still A Guy ARISTA NASHVILLE (91.8)	6	TIM MCGRAW Kristofferson CURB (89.0)	19	CRYSTAL SHAWANDA You Can Let Go RCA (83.2)	41
RASCAL FLATTS Every Day LYRIC STREET (91.4)	7	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	20	CLAY WALKER She Likes It In The Morning ASYLUM-CURB (85.7)	45
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	9	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	22	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1)	47
KENNY CHESNEY Better As A Memory BNA (84.8)	10	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	23	ERIC CHURCH His Kind Of Money CAPITOL NASHVILLE (88.1)	49
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	11	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	24		

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HOT COUNTRY SONGS: 108 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower 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.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

NEW TOP 10 MAKES CHESNEY LEADING MAN

At a time when Kenny Chesney suffered a serious foot injury during a concert performance, quipping that his new single hops into the top 10 on Hot Country Songs might be just a tad too clever. However, this particular top 10 feat makes chart history, as "Better As A Memory" becomes his 24th top 10 song this decade, and breaks a tie with Tim McGraw (23).

The new top 10 punctuates Chesney's status as the artist with the format's longest active top 10 streak, which now stands at 21 (not counting



holiday songs and unsolicited album cuts). The last country artist that nailed this many consecutive top 10 singles was Alan Jackson, who had a 27-song run between 1990 and 1998. Alabama also played the top 10 mark 42 straight times between 1980 and 1993, a run that culminated in 32 No. 1 songs during that span.

The last time Chesney peaked outside the top 10 happened when "Tin Man" stopped at No. 19 in the Oct. 20, 2001, issue.

—Wade Jessen

MAY 10 2008 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	2	2	25	#1 GREATEST GAINER TE QUIERO (DOMINGUEZ, F./DANILO GOMEZ)	Flex EMI TELEVISIA	1	26	36	42	1	PERMITAME NOT LISTED (NOT LISTED)	Tony Dize WY MACHETE	26
2	1	1	1	SI NO TE HUBIERAS IDO F. OLVERA (M.A. SOLIS)	Mana WARNER LATINA	1	27	24	24	1	SIN TU AMOR O. URBINA JR., R. URBINA, R. AVITIA (J. LUGARDO DEL TORO, D. SANCHEZ)	Alacranes Musical UNIVERSAL	9
3	3	3	10	DONDE ESTAN CORAZON C. PAUCAR, E. IGLESIAS, E. IGLESIAS, C. SOROKIN	Enrique Iglesias UNIVERSAL LATINO	1	28	8	9	1	EL PERDEDOR L. SANTOS A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	5
4	4	4	17	GOTAS DE AGUA DULCE G. SANTIAGUELA, R. JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	29	25	22	1	TE QUIERO MUCHO J. A. MEDINA JR., J. MENDIVIL, QUINTERO)	Patrulla 81 DISA	15
5	6	5	18	TE LLORE C. PRIMAVERA (R. BARBA)	Conjunto Primavera FONOVISIA	2	30	29	28	1	YO QUIERO M. DOMM, TEMAS (M. DOMM, E. GRENCI)	Camila SONY BMG NORTE	12
6	7	6	30	ME ENAMORA G. SANTIAGUELA, L. JUANES (J. E. ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	31	28	29	1	CALABRIA 2008 R. R. KOLSCH (R. R. KOLSCH, N. SAAO)	Enur Featuring Natasja ULTRA	28
7	5	8	9	AHORA ES NOT LISTED (J. L. MORERA, LUNA, L. VEGUILLA, MALAVE, E. P. PADILLA, V. MARTINEZ)	Wisn & Yandel MACHETE	5	32	32	26	1	INOLVIDABLE NOT LISTED (NOT LISTED)	Jenni Rivera FONOVISIA	26
8	21	30	1	PEGADITO T. TORRES, D. WARNER, L. LEVIN (T. IDRRRES)	Tommy Torres WARNER LATINA	8	33	35	32	1	ME MUERO NOT LISTED (N. JIMENEZ, A. AVILA)	Diana Reyes DBC	29
9	16	11	27	CONTEO REGRESIVO J. M. LUGO (J. J. HERIAÑDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7	34	39	34	1	LLEGASTE TU NOT LISTED (J. EDUARDO HUERTA UECKE, T. JOY HUERTA UECKE)	Jesse & Joy WARNER LATINA	34
10	HOT SHOT DEBUT	1	1	TU ADIOS NO MATA R. MUNOZ, R. MARTINEZ (O. VILLARREAL)	Intocable EMI TELEVISIA	10	35	44	41	1	AMOR DESPERDICADO NOT LISTED (NOT LISTED)	Frank Reyes M.P./JVN, J. & N.	35
11	13	16	11	LA DERROTA J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	11	36	31	36	1	COMO EN LOS BUENOS TIEMPOS J. L. TERRAZAS (E. CORTAZAR, A. PIERAGUSTINO, J. L. TERRAZAS)	Grupo Montez De Durango DISA	24
12	11	12	7	CADA QUE... NOT LISTED (NOT LISTED)	Belanova UNIVERSAL LATINO	11	37	33	31	1	SIN PERDON H. AGOSTA (J. TELEFONIO)	Hector Acosta VENEMUSIC	26
13	9	7	21	SOBRE MIS PIES R. CAMACHO (J. CHAVEZ, ESPINOZA PAZ)	La Arrolladora Banda El Limon DISA, EDIMONSA	3	38	48	50	1	SI TU TE ATREVES L. MIGUEL M. ALEJANDRO (M. ALEJANDRO)	Luis Miguel WARNER LATINA	23
14	12	18	23	EL VASO DERRAMA EL POTRO DE SINALOA (J. CHAVEZ, ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	12	39	NEW	NEW	1	DONDE ESTAN ESOS AMIGOS NOT LISTED (NOT LISTED)	El Chaval MAS	39
15	10	10	30	ESTOS CELOS J. SEBASTIAN (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3	40	45	-	1	ERES A. BAQUEIRO (J. F. FONSECA)	Alejandro Fernandez SONY BMG NORTE	40
16	23	19	9	HASTA EL DIA DE HOY D. CASTRO (J. RAMIREZ, FLORES)	Los Dareyes De La Sierra DISA	16	41	40	40	1	AMOR MORTAL F. MEZA (J. MEZA, E. MEZA)	Los Inquietos Del Norte EAGLE	40
17	20	21	10	AMANTES ESCONDIDOS L. E. PAXAN (W. CASTILLO)	German Montero UNIVISION	17	42	NEW	NEW	1	EL DIA DE TU SUERTE (HOY) H. J. TORRES DONATO (R. L. PORRATA, PAGAN)	N'Klabe NU LIFE MACHETE	42
18	19	23	9	LA VECINA NOT LISTED (A. RIVERA, C. COLON, J. SANTANA, J. BARBOSA)	Angel & Khriz VI MACHETE	15	43	34	45	1	DE QUE ME PRESUMES R. MELENDEZ (R. MELENDEZ)	Lupillo Rivera ASL	34
19	17	15	20	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (M. R. POSAS)	El Chapo De Sinaloa DISA	7	44	41	37	1	DON'T STOP THE MUSIC STARGATE (T. E. HERMANNSEN, M. S. ERIKSEN, T. DABNEY, M. JACKSON)	Rihanna SRP/DEF JAM /DJMG	35
20	18	14	9	TOMAME O DEJAME A. LIZARRAGA, J. LIZARRAGA (J. C. CALDERON)	Banda El Recodo FONOVISIA	8	45	NEW	NEW	1	A PUNTO DE LLORAR NOT LISTED (NOT LISTED)	Los Rieleros Del Norte FONOVISIA	45
21	22	20	11	AHORA ENTENDI J. CALDERON (J. CALDERON)	Yuridia SONY BMG NORTE	16	46	RE-ENTRY	RE-ENTRY	1	LOLA S. DE PEYRECAVE (S. DE PEYRECAVE, P. NAMELOW, E. SALGADO)	Chayanne SONY BMG NORTE	30
22	15	17	14	POR QUIEN ME DEJAS A. RAMIREZ, CORRAL (C. SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA, EDIMONSA	9	47	46	-	1	PERDONO Y OLVIDO PAGUILAR (L. GARCIA)	Pepe Aguilar EMI TELEVISIA	46
23	27	33	6	TE AMO A. TERRAZAS, V. TERRAZAS (M. A. SOLIS)	Los Horoscopos De Durango UNIVISION	23	48	43	-	1	ENREDAME B. OSLA (J. E. PINOCHA)	Fonseca EMI TELEVISIA	43
24	26	27	17	RUMBO AL SUR LOS TIGRES DEL NORTE (P. VALDEZ LEAL, R. ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISIA	13	49	30	46	1	NO ME DIGAS QUE NO B. TEJADA (S. TEJADA)	Xtreme Featuring Adrienne LA CALLE UNIVISION	26
25	38	35	7	AMIGA POR FAVOR NOT LISTED (NOT LISTED)	Pedro Fernandez MACHETE	25	50	NEW	NEW	1	DESPUES DE TI A. AVILA (G. BRANT, M. PORTMANN)	Ednita Nazario SONY BMG NORTE	50

Panamanian crooner reclaims top spot for fourth nonconsecutive week on a 12% audience gain.

With strong play in the West, Southwest and Texas, Intocable debuts with first single from act's 12th album, "2C," due June 10. Track also leads Regional Mexican list (see story, page 63).

Tommy Torres scores his first top 10 as a lead artist, zooming 21-8 due to adds in the East, Texas and California.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	5	#1 GREATEST GAINER ENRIQUE IGLESIAS	95/08 UNIVERSAL LATINO 010974 (14.98) ⊕	1	1	26	23	21	21	K-PAZ DE LA SIERRA	Capaz De Todo Por Ti DISA 721330/UG (12.98)	1	51
2	3	3	32	GREATEST GAINER VICENTE FERNANDEZ	Para Siempre SONY BMG NORTE 14602 (15.98) ⊕	2	2	27	22	22	22	DUELO	Historias De Valientes UNIVISION 311263/UG (12.98)	19	52
3	2	2	18	FLEX	Te Quiero ATFER/SDAO 15221/EMI TELEVISIA (13.98)	1	3	28	27	29	29	AVENTURA	K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	2	53
4	4	4	4	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Cantan A Mexico SONY BMG NORTE 24734 (14.98)	3	4	29	26	25	25	LOS HOROSCOPOS DE DURANGO	Ayer Hoy Y Siempre FONOVISIA 353487/UG (12.98)	8	54
5	5	5	30	MARCO ANTONIO SOLIS	La Mejor... Coleccion FONOVISIA 353133/UG (10.98)	2	5	30	25	23	23	CONJUNTO PRIMAVERA	Que Ganas De Volver FONOVISIA 353487/UG (12.98)	1	55
6	7	8	10	WISIN & YANDEL	Wisn Vs. Yandel: Los Extraterrestres MACHETE 013293 (16.98)	1	6	31	29	31	31	LOS TUCANES DE TIJUANA	20 Aniversario UNIVISION 311175/UG (13.98)	12	56
7	6	7	30	CAMILA	Todo Cambio SONY BMG NORTE 78272 (14.98) ⊕	1	7	32	NEW	NEW	NEW	CAIFANES/JAGUARES	De Caifanes A Jaguares SONY BMG NORTE 22877 (14.98)	32	57
8	HOT SHOT DEBUT	1	1	TONY DIZE	La Melodia De La Calle WY 010736 MACHETE (14.98)	8	8	33	32	32	32	BANDA EL RECODO	30 Pegaditas: Puros Comidos Y Rancheras MASTERCED 50587 (6.98)	22	58
9	11	13	36	VICENTE FERNANDEZ	Historia De Un Idolo DISCOS 605 07405 SONY BMG NORTE (16.98)	1	9	34	36	33	33	LA ARROLLADORA BANDA EL LIMON	Y Que quede Claro DISA 721127/UG (12.98)	9	59
10	8	9	27	JUANES	La Vida... Es Un Ratico UNIVERSAL LATINO 010159 (17.98) ⊕	1	10	35	33	30	30	LOS TEMERARIOS	Recuerdos Del Alma AFG SIGMA FONOVISIA 352162/UG (12.98)	1	60
11	10	10	24	AVENTURA	Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605-PREMIUM LATIN 17634/SONY BMG NORTE (16.98) ⊕	1	11	36	30	28	28	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	Listos Montados Y Armados DISA 724121/UG (12.98)	2	61
12	9	6	4	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	Planeta Kumbia EMI TELEVISIA 08677 (13.98)	4	12	37	28	27	27	LA ARROLLADORA BANDA EL LIMON	La Historia De La Arrolladora SONY BMG NORTE 21574 (12.98) ⊕	14	62
13	13	15	25	JUAN GABRIEL & ANA GABRIEL	Los Gabriel... Simplemente Amigos DISCOS 605 17489 SONY BMG NORTE (14.98)	1	13	38	35	39	39	VARIOUS ARTISTS	30 Corridos: Muy Perrones FONOVISIA 353170/UG (10.98)	24	63
14	14	11	4	LOS TIGRES DEL NORTE	Raices FONOVISIA 353488/UG (12.98)	1	14	39	37	34	34	ALACRANES MUSICAL	Ahora Y Siempre UNIVISION 311054/UG (12.98)	1	64
15	12	12	4	DIANA REYES	Insatisfecha DBC 8700 (11.98)	2	15	40	31	24	24	TOMMY TORRES	Tarde O Temprano WARNER LATINA 456444 (15.98)	17	65
16	16	14	10	K-PAZ DE LA SIERRA	En Vivo Desde El Auditorio Nac DISA 726617/UG (14.98 CD/DVD) ⊕	1	16	41	38	38	38	ALEJANDRO FERNANDEZ	15 Anos De Exitos DISCOS 605 17946/SONY BMG NORTE (16.98) ⊕	7	66
17	17	19	11	LOS CUATES DE SINALOA	Puros Exitos Chacas SONY BMG NORTE 22541 (12.98) ⊕	14	17	42	44	49	49	LOS TUCANES DE TIJUANA	La Mejor... Coleccion: De Comidos UNIVISION 311110/UG (10.98)	9	67
18	15	18	9	EL TRONO DE MEXICO	Cruzando Fronteras DBC 8701 (11.98)	9	18	43	59	63	32	PACE SETTER EL TRONO DE MEXICO Fuego Nuevo SKALONA 009532/UNIVERSAL LATINO (11.98)	13	68	
19	20	16	4	AKWID	La Novela UNIVISION 311070/UG (12.98)	10	19	44	55	-	-	LA APUESTA	10 Exitos De Oro SERCA 6865 (11.98)	44	69
20	18	17	14	GRUPO NUEVA VIDA	Mejores Cantos Religiosos MULTIMUSIC 11533 (6.98)	15	20	45	49	50	50	LOS BUKIS	30 Recuerdos Inolvidables FONOVISIA 353283/UG (10.98)	12	70
21	19	20	43	VARIOUS ARTISTS	Bachata # 1s LA CALLE 330050/UG (12.98)	6	21	46	42	40	40	EL CHAPO DE SINALOA	15 Autenticos Exitos DISA 729333/UG (6.98)	21	71
22	24	26	1	LA FACTORIA	Nueva Metas UNIVERSAL LATINO 006062 (12.98)	22	22	47	60	64	64	VARIOUS ARTISTS	18 Exitos: Sonidero Hits Vol. 3 TITANIO 1032 (5.98)	47	72
23	NEW	1	1	GRUPO MONTEZ DE DURANGO	Vida Mafiosa DISA 721181/UG (12.98)	23	23	48	39	44	44	K-PAZ DE LA SIERRA	15 Autenticos Exitos DISA 729333/UG (6.98)	12	73
24	21	-	-	LUPILLO RIVERA	Tiro De Gracia ASL 730081/MACHETE (12.98)	21	24	49	45	43	43	CARDENALES DE NUEVO LEON	25 Aniversario: Edicion Limitada DISA 724120/UG (12.98)	22	74
25	NEW	1	1	PEDRO FERNANDEZ	Dime Mi Amor MACHETE 011108 (11.98)	25	25	50	51	58	58	GRUPO MONTEZ DE DURANGO	Agarrese! DISA 724119/UG (12.98)	1	75

LATIN

Billboard DANCE

MAY 10 2008

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	SI NO TE HUBIERAS IDO MANA (WARNER LATINA)
2	2	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	3	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
4	5	TE QUIERO FLEX (EMI TELEVISIA)
5	8	PEGADITO TOMMY TORRES (WARNER LATINA)
6	4	ME ENAMORA JUANES (UNIVERSAL LATINO)
7	9	AHORA ENTENDI YURIDIA (SONY BMG NORTE)
8	7	CADA QUE... BELANVA (UNIVERSAL LATINO)
9	6	TODO CAMBIO CAMILA (SONY BMG NORTE)
10	10	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
11	12	NO PUEDO OLVIDARLA MARCO ANTONIO SOLIS (FONOVISA)
12	13	LLEGASTE TU JESSE & JOY (WARNER LATINA)
13	11	YO QUIERO CAMILA (SONY BMG NORTE)
14	23	SI TU TE ATREVES LUIS MIGUEL (WARNER LATINA)
15	16	ERES ALEJANDRO FERNANDEZ (SONY BMG NORTE)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	ENRIQUE IGLESIAS 95/08 (UNIVERSAL LATINO)
2	2	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISA/UG)
3	3	CAMILA TODO CAMBIO (SONY BMG NORTE)
4	4	JUANES LA VIDA... ES UN RATICO (UNIVERSAL LATINO)
5	5	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ PLANETA KUMBIA (EMI TELEVISIA)
6	6	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS (DISCOS 605/SONY BMG NORTE)
7	7	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
8	8	CAIFANES/JAGUARES DE CAIFANES A JAGUARES (SONY BMG NORTE)
9	8	TOMMY TORRES TARDE O TEMPRANO (WARNER LATINA)
10	9	ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS (DISCOS 605/SONY BMG NORTE)
11	11	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGARSIENTE/UNIVERSAL LATINO)
12	10	RICARDO ARJONA QUIEN DIJO AYER... SPECIAL EDITION (SONY BMG NORTE)
13	12	SIN BANDERA HASTA AHORA (DISCOS 605/SONY BMG NORTE)
14	13	VARIOUS ARTISTS TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
15	14	VARIOUS ARTISTS NOW LATINO 3 (SONY BMG STRATEGIC MARKETING GROUP/EMUNIVERSAL/EMI TELEVISIA)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	2	TE QUIERO FLEX (EMI TELEVISIA)
2	3	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
3	4	AMOR DESPERDICADO FRANK REYES (M.P./J.V.N./J. & N.)
4	1	SIN PERDON HECTOR ACOSTA (VENEZUELA)
5	9	DONDE ESTAN ESOS AMIGOS EL CHAVAL (MAS)
6	8	EL DIA DE TU SUERTE (HOY) N'KLABE (NU LIFE/MACHETE)
7	12	LA VECINA ANGEL & KHRIZ (V.I./MACHETE)
8	13	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
9	6	AHORA ES WISIN & YANDEL (MACHETE)
10	7	ELLA MENEA NG2 (SONY BMG NORTE)
11	16	ME VAS A PERDER ANDY ANDY (EMI TELEVISIA)
12	10	SI NO TE HUBIERAS IDO MANA (WARNER LATINA)
13	15	QUIERO DECIRTE QUE TE AMO DLG (LA CALLE/UNIVISION)
14	11	LA TRAVESIA JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
15	23	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	1	AVENTURA KINGS OF BACHATA, SOLD OUT AT MADISON SQUARE GARDEN (DISCOS 058/PREMIUM LATIN/SONY BMG NORTE)
2	2	VARIOUS ARTISTS BACHATA # 15 (LA CALLE/UG)
3	3	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
4	5	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI TELEVISIA)
5	7	XTREME HACIENDO HISTORIA (LA CALLE/UG)
6	8	GILBERTO SANTA ROSA CONTRASTE (SONY BMG NORTE)
7	4	DLG RENACER (LA CALLE/UG)
8	9	VARIOUS ARTISTS 30 BACHATAS #EGADITAS: LO NUEVO Y LO MEJOR 2007 (WACK & ROLL/SONY BMG NORTE)
9	6	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
10	14	EL CHAVAL YA ME CANSE (MAS)
11	11	VARIOUS ARTISTS BACHATAHITS 2008 (J & N/SONY BMG NORTE)
12	10	VARIOUS ARTISTS BACHATA: SIMPLY THE BEST (MACHETE)
13	12	GLORIA ESTEFAN 90 MILLAS (BURBUNDY/SONY BMG NORTE)
14	-	NG2 CON TODAS LAS DE CANAR (SONY BMG NORTE)
15	20	HECTOR ACOSTA MITAD/MITAD (VENEZUELA/MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	-	TU ADIOS NO MATA INTOCABLE (EMI TELEVISIA)
2	2	TE LLORE CONJUNTO PRIMAVERA (FONOVISA)
3	3	SOBRE MIS PIES LA ARROLDADORA BANDA EL LIMON (DISA/EDIMONSA)
4	4	LA DERROTA VICENTE FERNANDEZ (SONY BMG NORTE)
5	3	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
6	11	HASTA EL DIA DE HOY LOS DAREYES DE LA SIERRA (DISA)
7	10	AMANTES ESCONDIDOS GERMAN MONTERO (UNIVISION)
8	7	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS) EL CHAPO DE SINALOA (DISA)
9	8	TOMAME O DEJAME BANDA EL RECODO (FONOVISA)
10	6	POR QUIEN ME DEJAS LOS CHADUHEZ DEL PASITO DURANGUENSE DE ALFREDO HAMPEZ (DISA/EDIMONSA)
11	5	UN BUEN PERDEDOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
12	15	TE AMO LOS HOROSCOPOS DE DURANGO (UNIVISION)
13	14	RUMBO AL SUR LOS TIGRES DEL NORTE (FONOVISA)
14	12	SIN TU AMOR ALACRANES MUSICAL (UNIVISION)
15	13	TE QUIERO MUCHO PATRULLA 81 (DISA)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
2	2	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL... CANTAN A MEXICO (SONY BMG NORTE)
3	3	VICENTE FERNANDEZ HISTORIA DE UN IDOLLO (DISCOS 605/SONY BMG NORTE)
4	5	LOS TIGRES DEL NORTE RAICES (FONOVISA/UG)
5	4	DIANA REYES INSATISFECHA (DBC)
6	7	K-PAZ DE LA SIERRA EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)
7	8	LOS CUATES DE SINALOA PURROS EXITOS CHACAS (SONY BMG NORTE)
8	6	EL TRONO DE MEXICO CRUZANDO FRONTERAS (DBC)
9	-	GRUPO MONTEZ DE DURANGO VIDA MAFIOSA (DISA/UG)
10	9	LUPILLO RIVERA TIRO DE GRACIA (ASL/MACHETE)
11	-	PEDRO FERNANDEZ DIME MI AMOR (MACHETE)
12	11	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)
13	10	DUELO HISTORIAS DE VALIENTES (UNIVISION/UG)
14	13	LOS HOROSCOPOS DE DURANGO AYER HOY Y SIEMPRE (UNIVISION/UG)
15	12	CONJUNTO PRIMAVERA QUE GANAS DE VOLVER (FONOVISA/UG)

HOT DANCE CLUB PLAY		
THIS WEEK	LAST WEEK	TITLE
1	2	TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG
2	3	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
3	8	WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON WITH AKON LEGACY/EPIC
4	10	THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETTWERK
5	12	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
6	6	DAYLIGHT KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA
7	11	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC
8	10	DANCE LIKE THERE'S NO TOMORROW PAULA ABUL & RANDY JACKSON DREAM MERCHANT 21/CMG
9	1	LOVELIGHT ROBBIE WILLIAMS EMI
10	11	BREAK YOU RALPH FALCON NERVOUS
11	9	I'M A FIRE DONNA SUMMER BURGUNDY
12	11	BREAKAWAY DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
13	27	BREAK THE ICE BRITNEY SPEARS JIVE/ZOMBA
14	13	SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE
15	20	LEAVIN' JESSE MCCARTNEY HOLLYWOOD
16	16	DROP THAT BEAT TWISTED DEE HAMMER
17	18	ME TAMIA SILVER LABEL/PLUS 1/IMAGE/TOMMY BOY
18	7	EVERYBODY UP ALTAR FEAT. JEANIE TRACY SILVER LABEL/TOMMY BOY
19	15	IF COLETTE OM
20	23	THIS IS NOT REAL LOVE GEORGE MICHAEL & MUTYA EPIC
21	26	DISCO LIES MOBY MUTE
22	22	A&E GOLDFRAPP MUTE
23	28	BLEEDING LOVE LEONA LEWIS SYCO/JRMG
24	25	RELAX, TAKE IT EASY MIKA CASABLANCA UNIVERSAL REPUBLIC
25	24	FOOL (IF YOU THINK IT'S OVER) NEMESIS RISING CURB/REPRISE

TOP ELECTRONIC ALBUMS		
THIS WEEK	LAST WEEK	TITLE
1	1	GNARLS BARKLEY THE 000 COUPLE DOWN/TOWN ATLANTIC 450236*/JMG
2	2	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*
3	3	MOBY LAST NIGHT MUTE 9383*
4	13	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001105
5	32	METRO STATION METRO STATION RED INK 10521
6	4	M83 SATURDAYS = YOUTH MUTE 9384
7	9	M.I.A. KALA XL/INTERSCOPE 009659*/IGA
8	6	CUT /// COPY IN GHOST COLOURS MODULAR 050
9	7	JASON NEVINS THRIVE MIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE
10	10	VARIOUS ARTISTS ULTRA DANCE 09 ULTRA 1636
11	11	VARIOUS ARTISTS ULTRA TRANCE 08 ULTRA 1669
12	12	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
13	11	KYLIE MINOGUE X ASTRALWERKS/CAPITOL 14780
14	19	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089
15	13	CRYSTAL CASTLES CRYSTAL CASTLES LIES 200962/LAST GANG
16	15	CASCADA PERFECT DAY ROBBINS 75079
17	16	HOT CHIP MADE IN THE DARK DFA 18094*/ASTRALWERKS
18	17	DAFT PUNK ALIVE 2007 VIRGIN 09841
19	19	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE
20	NE-ENTRY	YELLE POP-UP SOURCE ETC. 15924/CAROLINE
21	20	VARIOUS ARTISTS PULSE: PLATINUM EDITION RAZOR & TIE 89179
22	22	PAUL OAKENFOLD GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
23	18	SOUNDTRACK 21 COLUMBIA 22777/SONY MUSIC
24	23	NINE INCH NAILS Y34R23R0R3MIX3D INTERSCOPE 010331*/IGA
25	21	RAVIN BUDDHA-BAR X GEORGE V 23030

HOT DANCE AIRPLAY		
THIS WEEK	LAST WEEK	TITLE
1	2	BLEEDING LOVE LEONA LEWIS SYCO/JRMG
2	3	I CAN'T HELP MYSELF BELLATRIX FEATURING SOPHIA MAY NERVOUS
3	4	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.
4	1	NOW YOU'RE GONE BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTRA
5	5	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
6	7	TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG
7	6	LET ME THINK ABOUT IT IDA CORR LIFTED/KICK/DISCO/WAX/WARNER BROS.
8	9	ANTHEM FILO & PERI FEATURING ERIC LUMIERE ULTRA
9	8	LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
10	23	DAMAGED DANITY KANE BAD BOY/ATLANTIC
11	13	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
12	16	BREAK THE ICE BRITNEY SPEARS JIVE/ZOMBA
13	12	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC
14	10	JUST FINE MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
15	22	BABY WHEN THE LIGHT DAVID GUETTA WITH STEVE ANGELLO FEAT. COZI PERFECTO/ULTRA
16	11	DEEP AT NIGHT ERCOLA VS. HEIKKI L. NERVOUS
17	18	SEE YOU AGAIN MILEY CYRUS HOLLYWOOD
18	20	DISCO LIES MOBY MUTE
19	15	LOVE HAS GONE DAVE ARMSTRONG & REOROCHE ULTRA
20	19	SPEED UP FUNKERMAN ULTRA
21	NEW	ROCK WITH U JANET ISLAND/IDJMG
22	17	DANCE LIKE THERE'S NO TOMORROW PAULA ABUL & RANDY JACKSON DREAM MERCHANT 21/CMG
23	14	FEEDBACK JANET ISLAND/IDJMG
24	21	TOCA'S MIRACLE 2008 FRAGMA STRICTLY RHYTHM
25	24	INTO THE DARK FERRY CORSTEN & HOWARD JONES ULTRA

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2008

HITS OF THE WORLD THE Billboard

THIS WEEK		LAST WEEK		SINGLES		(SOUNDCAN JAPAN)		APRIL 29, 2008	
1	NEW	1	1	TRIANGULAR	MAAYA SAKAMOTO JVC				
2		2	2	SHUICHISIN (CD/DVD)	SHUICHISIN PONY CANYON				
3		1	1	BURN -FUMETSU NO FEISU-	BZ VERMILLION				
4	NEW			AI SHITERU (FIRST LTD VERSION CD/DVD)	RYU SIWON TOKUMA				
5	NEW			AME ATO (CD/DVD)	W-INDS PONY CANYON				
6	NEW			DEAR PRINCE-TENISU..(FIRST LTD VERSION)	IKEMEN SAMURAI INTERCHANNEL				
7	NEW			BEAUTIFUL YOU/SEN NEN KOI-UTA (CD/DVD)	TOHOSHINKI AVEX TRAX				
8	NEW			TOKI WO KOETE-FANTA..(FIRST LTD VERSION)	WAT UNIVERSAL				
9	NEW			TOGETHER/AKARI/FALL BACK	MONKEY MAJIK AVEV TRAX				
10	NEW			SAKURA AMANEKU SEKAI	VARIOUS ARTISTS LANTIS				

THIS WEEK		LAST WEEK		SINGLES		(SNEP/FOP/TITE-LIVE)		APRIL 29, 2008	
1		1	1	TIRED OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE				
2		2	2	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
3		5	5	C'EST CHELOU	ZAHD CAPITOL				
4		3	3	HE, BILOUTE! MONTE L'SON! HEIN!	CHTI DJ NORD-WAY				
5		4	4	MERCY	DUFFY A&M				
6		6	6	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA				
7		8	8	TANT BESOIN DE TOI	MARC ANTOINE HOSTILE				
8	NEW			FEMME D'AUJOURD'HUI	CLEOPATRE/SOFIA ESSAIDI MERCURY				
9		7	7	JE VEUX TE VOIR	YELLE SOURCE				
10	NEW			RUN THE SHOW	KAT DELUNA EPIC				

THIS WEEK		LAST WEEK		DIGITAL SONGS		(FIMI/NIELSEN)		APRIL 29, 2008	
1		1	1	A TE	JOVANOTTI UNIVERSAL				
2		2	2	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
3		3	3	MERCY	DUFFY A&M				
4		4	4	IL MONDO CHE VORREI	VASCO ROSSI CAPITOL				
5		5	5	KILLER	NO MORE BOLLS IDEA PRODUKCID				
6		8	8	NEW SOUL	Yael Naim Tot Ou Tard Warner				
7		12	12	CHASING PAVEMENTS	ADELE XL				
8		9	9	IL SOLITO SESSO	MAX GAZZE EMI				
9		7	7	TOUCH MY BODY	MARIAH CAREY ISLAND				
10		6	6	BLEEDING LOVE	LEONA LEWIS SYCO				

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		APRIL 29, 2008	
1		1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2		2	2	MERCY	DUFFY A&M				
3		3	3	MR. ROCK & ROLL	AMY MACDONALD VERTIGO				
4		8	8	THIS IS THE LIFE	AMY MACDONALD VERTIGO				
5		4	4	BLEEDING LOVE	LEONA LEWIS SYCO				

THIS WEEK		LAST WEEK		ALBUMS	
1		1	1	AMY MACDONALD	THIS IS THE LIFE VERTIGO
2		2	2	DUFFY	ROCKFERRY A&M
3		3	3	AMY WINEHOUSE	BACK TO BLACK ISLAND
4	NEW			SIR COLIN	10 MUSIKVERTIEB
5		4	4	R.E.M.	ACCELERATE WARNER BROS.

THIS WEEK		LAST WEEK		SINGLES		(THE OFFICIAL UK CHARTS CO.)		APRIL 27, 2008	
1		1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2		3	3	BLACK & GOLD	SAM SPARRO ISLAND				
3		2	2	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC				
4	NEW			WEARING MY ROLEX	WILEY ASYLUM				
5		5	5	CRY FOR YOU	SEPTEMBER HARO2BEAT				
6		4	4	LOW	FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC				
7		6	6	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA				
8		18	18	HEARTBREAKER	WILL.I.AM FT. CHERYL COLE INTERSCOPE				
9		8	8	MERCY	DUFFY A&M				
10		14	14	HEARTBEAT	SCOUTING FOR GIRLS EPIC				

THIS WEEK		LAST WEEK		SINGLES		(ARIA)		APRIL 27, 2008	
1		3	3	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2		2	2	SWEET ABOUT ME	GABRIELLA CILMI MUSHROOM				
3		1	1	LOW	FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC				
4	NEW			FROM LITTLE THINGS BIG THINGS...(GET...)	THE GETUP MOB CAPITOL				
5		4	4	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC				
6		7	7	WORK	KELLY ROWLAND COLUMBIA				
7		5	5	WITH YOU	CHRIS BROWN JIVE/ZOMBA				
8		8	8	DREAM CATCH ME	NEWTON FAULKNER UGLY TRUTH				
9		6	6	TATTOO	JORIN SPARKS JIVE				
10		12	12	THIS HEART ATTACK	FAKER CAPITOL				

THIS WEEK		LAST WEEK		SINGLES		(PROMUSICAE/MEDIA)		APRIL 30, 2008	
1		1	1	EUROPA	MONICA NARANJO SONY BMG				
2	NEW			ESTA NO SERA OTRA CANCION	LA HABITACION ROJA MUSHROOM PILLLOW				
3		3	3	BE MINE	THE CAST OF HIGH SCHOOL EMI				
4		11	11	THE AGE OF THE UNDERSTATEMENT	THE LAST SHADOW PUPPETS DOMINO				
5		2	2	DEJA DE LLORAR	MANGO DE OZ DRO				
6		4	4	TOCA'S MIRACLE	FRAGMA BLANCO Y NEGRO				
7		5	5	BUCOVINA	IAN OLIVER FT. SHANTEL BLANCO Y NEGRO				
8	RE			THE RHYTHM OF THE NIGHT (PART ONE)	MIGUEL PICASSO BLANCO Y NEGRO				
9		6	6	SUCK MY	MAGAN/RODRIGUEZ BLANCO Y NEGRO				
10	NEW			IBZA SUMMER 08 EP	VARIOUS ARTISTS BLANCO Y NEGRO				

THIS WEEK		LAST WEEK		SINGLES		(YLE)		APRIL 30, 2008	
1		1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2		2	2	UNSTOPPABLE	MARINO DYNASTY				
3		5	5	MERCY	DUFFY A&M				
4		6	6	MUN KOTI EI OO TAALLA	CHISU HMC				
5		4	4	WORK	KELLY ROWLAND COLUMBIA				

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW			MADONNA	HARD CANDY WARNER BROS.
2	NEW			STELLA	LDTAJA SAA PITAA ELEMENTS
3		2	2	DUFFY	ROCKFERRY A&M
4		1	1	CHILDREN OF BODOM	BLOODDRUNK SPINEFARM
5	NEW			WHITESNAKE	GOOD TO BE BAD STEAMHAMMER

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		APRIL 29, 2008	
1		1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2		2	2	MERCY	DUFFY A&M				
3		3	3	SO SOLL ES BLEIBEN	ICH + ICH POLYDOR				
4		4	4	VALERIE	MARK RONSON FT. AMY WINEHOUSE COLUMBIA				
5		5	5	KUSCHEL SONG	SCHNUFFEL COLUMBIA				
6		7	7	NEW SOUL	Yael Naim Tot Ou Tard/Warner				
7		8	8	BLEEDING LOVE	LEONA LEWIS SYCO				
8		9	9	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE				
9	NEW			I'M LONELY	SCOOTER EDEL				
10		14	14	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SSSDSSWEM				

THIS WEEK		LAST WEEK		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDCAN)		MAY 10, 2008	
1		1	1	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE WARNER BROS./WARNER				
2		2	2	BLEEDING LOVE	LEONA LEWIS SYCO J. SONY BMG				
3		3	3	NO AIR	JORIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/SONY BMG				
4	NEW			LIKE ME	GIRLICIOUS GIRL AMARU/GEFFEN/UNIVERSAL				
5		5	5	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD/UNIVERSAL				
6		6	6	LOVE IN THIS CLUB	USHER FEATURING YOUNG JEEZY LAFACE/SONY BMG				
7		7	7	LOVE SONG	SARA BAREILLES EPIC/SONY BMG				
8		4	4	TOUCH MY BODY	MARIAH CAREY ISLAND/UNIVERSAL				
9	NEW			FOREVER	CHRIS BROWN JIVE/SONY BMG				
10		9	9	DAVID DUFFY	DAVID DUFFY UNIVERSAL				

THIS WEEK		LAST WEEK		ALBUMS		(BIMSA)		APRIL 29, 2008	
1		1	1	VICENTE FERNANDEZ	PARA SIEMPRE SONY BMG				
2		2	2	ENRIQUE IGLESIAS	95-08 EXITOS DELUXE UNIVERSAL				
3		5	5	TIMBRICHE	VIVO EN VIVO EMI TELEVISITA				
4		3	3	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION LEGACY/EPIC				
5		4	4	XIMENA SARINANA	MEDIOCRE WARNER				
6		7	7	EMMANUEL	RETRO EN VIVO UNIVERSAL				
7		6	6	JONAS BROTHERS	JONAS BROTHERS UNIVERSAL				
8		10	10	ALEJANDRO FERNANDEZ	15 AÑOS DE EXITO SONY BMG				
9		12	12	MIGUEL BOSE	PAPITOUR CAROSELLO				
10		11	11	PANDA	SINFIA SOLEDAD WARNER				

THIS WEEK		LAST WEEK		ALBUMS		(ZWI.ZEK PRODUKCIOW AUDIO VIDEO)		APRIL 25, 2008	
1		1	1	FEEL	FEEL GORGO				
2		2	2	BAJM	BALLADY 2 POMATON				
3		4	4	STACHURSKI	WSPANIALE POLSKIE PRZEBOJE IZABELIN				
4		20	20	BLUE CAFE	FOUR SEASONS QL				
5		3	3	CZESLAW SPIEWA	DEBUT MYSTIC PRODUCTIONS				
6		5	5	MUZYKA FILMOWA	NIE KLAM KOCHANIE JAZZBOY				
7		8	8	ANDRZEJ PIASECZNY	15 DNI SONY BMG				
8	NEW			VARIOUS ARTISTS POL	RMF FM NAJLEPSZA MUZYKA 2008 SONY BMG				
9		13	13	DUFFY	ROCKFERRY UNIVERSAL				
10		7	7	LAO CHE	GOSPEL ANTENA KRZYKU/ROCKERS				

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS		(NIELSEN SOUNDCAN INTERNATIONAL)		MAY 10, 2008	
1		1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2		2	2	MERCY	DUFFY A&M				
3		3	3	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC				
4	NEW			WEARING MY ROLEX	WILEY ASYLUM/WARNER				
5		5	5	BLACK AND GOLD	SAM SPARROW ISLAND				
6		4	4	LOW	FLO RIDA FT. T-PAIN POE BOY/ATLANTIC				
7		7	7	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY LAFACE/ZOMBA				
8		6	6	CRY FOR YOU	SEPTEMBER CATCHY TUNES/FAMILY TREE				
9		8	8	TOUCH MY BODY	MARIAH CAREY ISLAND				
10		10	10	VALERIE	MARK RONSON FT. AMY WINEHOUSE ALLIUM/COLUMBIA				
11		20	20	HEARTBREAKER	WILL.I.AM WILL.I.AM/INTERSCOPE				
12		9	9	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE				
13		13	13	FASCINATION	ALPHABET COPENHAGEN				
14		16	16	HEARTBEAT	SCOUT				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 30, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE	W	WARNER BROS.
2	2	MERCY	DUFFY	A&M	
3	5	TIRED OF BEING SORRY	ENRIQUE IGLESIAS	INTERSCOPE	
4	7	AMERICAN BOY	ESTELLE FT. KAYNE WEST	HOME SCHOOL/ATLANTIC	
5	4	BLEEDING LOVE	LEONA LEWIS	SYCO	
6	8	BLACK & GOLD	SAM SPARRO	ISLAND	
7	3	LOW	FLO RIDA FT. T-PAIN	P&D BOY/ATLANTIC	
8	9	NEW SOUL	Yael Naim	T&A TARD/WARNER	
9	11	VALERIE	MARK RONSON FT. AMY WINEHOUSE	ALLIOTT/COLUMBIA	
10	17	C'EST CHELOU	ZAHO	CAPITOL	
11	6	TOUCH MY BODY	MARIAH CAREY	ISLAND	
12	12	SO SOLL ES BLEIBEN	ICH + ICH	POLYDOR	
13	NEW	WEARING MY ROLEX	WILEY	ASYLUM/WARNER	
14	10	HE, BILOUTE! MONTE L'SON! HEIN!	CHTI DJ	NORD-WAY	
15	13	STOP AND STARE	ONEREPUBLIC	MOSLEY/INTERSCOPE	

ALBUMS

APRIL 30, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL
1	1	DUFFY	ROCKFERRY	A&M	
2	2	AMY WINEHOUSE	BACK TO BLACK	ISLAND	
3	4	THE KOOKS	KONK	VIRGIN	
4	NEW	THE LAST SHADOW PUPPETS	THE AGE OF THE UNDERSTATEMENT	DOMINO	
5	5	R.E.M.	ACCELERATE	WARNER BROS.	
6	6	LEONA LEWIS	SPIRIT	SYCO	
7	NEW	WHITESNAKE	GOOD TO BE BAD	SIEAMHAMMER	
8	3	MARIAH CAREY	E=MC2	ISLAND	
9	7	THE ROLLING STONES	SHINE A LIGHT	POLYDOR	
10	8	UDO LINDENBERG	STARK WIE ZWEI	WARNER	
11	9	AMY MACDONALD	THIS IS THE LIFE	VERTIGO	
12	14	ICH + ICH	VOM SELBEN STERN	POLYDOR	
13	10	ADELE	19	XL	
14	NEW	MADONNA	HARD CANDY	WARNER BROS.	
15	15	ONEREPUBLIC	DREAMING OUT LOUD	MOSLEY/INTERSCOPE	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 30, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL
1	1	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE	W	WARNER BROS.
2	2	MERCY	DUFFY	A&M	
3	3	BLEEDING LOVE	LEONA LEWIS	SYCO	
4	4	STOP AND STARE	ONEREPUBLIC	MOSLEY/INTERSCOPE	
5	8	WITH YOU	CHRIS BROWN	JIVE/ZOMBA	
6	5	TOUCH MY BODY	MARIAH CAREY	ISLAND	
7	9	AMERICAN BOY	ESTELLE FT. KAYNE WEST	HOME SCHOOL/ATLANTIC	
8	6	I'LL BE WAITING	LENNY KRAVITZ	VIRGIN	
9	12	LOVE IN THIS CLUB	USHER FT. YOUNG JEEZY	LAFACE/ZOMBA	
10	21	LOVE SONG	SARA BAREILLES	EPIC	
11	11	IN MY ARMS	KYLIE MINOGUE	PARLOPHONE	
12	7	APOLOGIZE	TIMBALAND FT. ONEREPUBLIC	MOSLEY/BLACKGROUND/INTERSCOPE	
13	10	NEW SOUL	Yael Naim	T&A TARD/WARNER	
14	13	CHASING PAVEMENTS	ADELE	XL	
15	17	TAKE YOU THERE	SEAN KINGSTON	BELUGA HEIGHTS/EPIC	

SALES DATA COMPILED BY

nielsen SoundScan

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT
1	1	52	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE	100313/WARNER BROS.	■
2	5	9	MELÓDY GARDOT	WORRISOME HEART	VERVE	010468/BVG	
3	2	2	VARIOUS ARTISTS	JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS	UNIVERSAL SPECIAL PRODUCTS 00097	EX/STARBUCKS	
4	3	31	CHRIS BOTTI	ITALIA	COLUMBIA	01606/SONY MUSIC	+
5	4	2	DIANNE REEVES	WHEN YOU KNOW	BLUE NOTE	89658/BLG	
6	6	32	DIANA KRALL	THE VERY BEST OF DIANA KRALL	VERVE	009412/VG	+
7	7	31	QUEEN LATIFAH	TRAV'LIN' LIGHT	FLAVOR UNIT/VERVE	009203/VG	
8	10	2	VARIOUS ARTISTS	MILES FROM INDIA: A CELEBRATION OF THE MUSIC OF MILES DAVIS	FOUR QUARTERS	1808	
9	8	5	BRAD MEHLDAU TRIO	LIVE NONESUCH	376252/WARNER BROS.		
10	9	50	PINK MARTINI	HEY EUGENE! HEINZ 3'			
11	NEW	NICHOLAS PAYTON	INTO THE BLUE	NONESUCH	439100/WARNER BROS.		
12	RE-ENTRY	STACEY KENT	BREAKFAST ON THE MORNING	TRAM	BLUE NOTE	01611/BLG	
13	14	31	TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1	RE/LEGACY	COLUMBIA 15320/SONY BMG	
14	13	5	KARRIN ALLYSON	IMAGINA: SONGS OF BRASIL	CONCORD JAZZ	30428/CONCORD	
15	15	11	THE PUPPINI SISTERS	THE RISE AND FALL OF RUBY WOOD	VERVE	010416/VG	
16	11	7	MARIAN MCPARTLAND	TWILIGHT WORLD	CONCORD JAZZ	30528/CONCORD	
17	19	9	VARIOUS ARTISTS	UPRIGHT: GRAND AND ALL RIGHT: MASTERS OF JAZZ PIANO	UNIVERSAL MUSIC SPECIAL MARKETS	008144/EX/STARBUCKS	
18	18	7	CHARLES LLOYD QUARTET	RABO DE NUBE	ECM	010663/UNIVERSAL CLASSICS GROUP	
19	16	5	LIONEL LOUKE	KARIBU	BLUE NOTE	02465/BLG	
20	24	7	VARIOUS ARTISTS	DROPPIN' SCIENCE: GREATEST SAMPLES FROM THE BLUE NOTE LAB	BLUE NOTE	92208*/BLG	
21	17	14	WYNTON MARSALIS	STANDARDS & BALLADS	LEGACY	COLUMBIA 10428/SONY BMG	
22	RE-ENTRY	CHICK COREA & GARY BURTON	THE NEW CRYSTAL SILENCE	CONCORD	230R30		
23	12	4	IRVIN MAYFIELD AND ELLIS MARSALIS	LOVE SONGS, BALLADS AND STANDARDS	BASIN STREET	405	
24	21	43	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR	VERVE	008409/VG	
25	22	50	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA	88851/SONY MUSIC	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT
1	1	3	#1 HILARY HAHN/SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN)	SCHOENBERG: VIOLIN CONCERTOS	DG	010858/UNIVERSAL CLASSICS GROUP	+
2	NEW	ROLANDO VILLAZON	CIELO E MAR	DG	010871/UNIVERSAL CLASSICS GROUP		
3	2	3	ANDRE RIEU	ANDRE RIEU IN WONDERLAND	DENON	17698/SLG	
4	15	13	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO)	VOCE D'ITALIA: ARIAS FOR RUBINI	DECCA	010302/UNIVERSAL CLASSICS GROUP	
5	6	12	LANG LANG	THE MAGIC OF LANG LANG	DG	010774/UNIVERSAL CLASSICS GROUP	
6	5	7	PIERRE-LAURENT AIMARD	BACH: THE ART OF FUGUE	DG	010785/UNIVERSAL CLASSICS GROUP	
7	3	7	JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO)	ROMANTIC ARIAS	DECCA	010837/UNIVERSAL CLASSICS GROUP	
8	4	33	SOUNDTRACK	NO RESERVATIONS	DECCA	009397/UNIVERSAL CLASSICS GROUP	
9	7	34	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK	DENON	17657/SLG	+
10	9	12	NATALIE DESSAY	ITALIAN OPERA ARIAS	VIRGIN CLASSICS	14365/BLG	
11	11	3	CHICAGO SYMPHONY ORCHESTRA (HAITINK)	MAHLER: 6th SYMPHONY	DECCA	009180/UNIVERSAL CLASSICS GROUP	
12	16	2	ANDRAS SCHIFF	BETHOVEN: THE PIANO SONATAS VOLUME IV, SONATAS OPP. 26, 27 AND 28	ECM	NEW SERIES/ECM 008948/UNIVERSAL CLASSICS GROUP	
13	21	68	YO-YO MA	APASSIONATO	SONY CLASSICAL	02668/SONY BMG MASTERWORKS	
14	NEW	RAFAL BLECHACZ	CHOPIN: THE COMPLETE PRELUDES	DG	010870/UNIVERSAL CLASSICS GROUP		
15	NEW	MAGDALENA KOZENA/VENICE BAROQUE ORCHESTRA (MARCONI)	AHI MID COR: HANDEL ARIAS	ARCHIV	DG	010391/UNIVERSAL CLASSICS GROUP	
16	12	5	EMERSON STRING QUARTET	BACH: FUGUES	DG	010855/UNIVERSAL CLASSICS GROUP	
17	8	6	SIR COLIN DAVIS/LONDON SYMPHONY CHORUS/LONDON SYMPHONY ORCHESTRA	MOZART: REQUIEM	LSO LIVE	0127	
18	14	15	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	MACK WILBERG REQUIEM	MORMON TABERNACLE CHOIR	4996466	
19	RE-ENTRY	SOUNDTRACK	THE PAINTED VEIL	DG	008254/UNIVERSAL CLASSICS GROUP		
20	RE-ENTRY	SARAH CHANG/ORPHEUS CHAMBER ORCHESTRA	VIVALDI: THE FOUR SEASONS	ORPHEUS	EMI CLASSICS	94431/BLG	
21	RE-ENTRY	VARIOUS ARTISTS	40 MOST BEAUTIFUL ARIAS	WARNER CLASSICS	447164		
22	10	37	YO-YO MA/THE SILK ROAD ENSEMBLE/CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA)	NEW IMPOSSIBILITIES	SONY CLASSICAL	10319/SONY BMG MASTERWORKS	
23	19	8	MURRAY PERAHIA	BACH: PARTITAS 2, 3 & 4	SONY CLASSICAL	22697/SONY BMG MASTERWORKS	
24	17	8	DAVID RUSSELL	AIR ON A G STRING: BAROQUE MASTERPIECES	TELARC	80693	
25	25	32	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO	SONY CLASSICAL	88060/SONY BMG MASTERWORKS	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT
1	1	31	#1 HERBIE HANCOCK	RIVER: THE JONI LETTERS	VERVE	009791/VG	■
2	2	12	KENNY G	RHYTHM & ROMANCE	STARBUCKS	30670/CONCORD	+
3	3	8	MARCUS MILLER	MARCUS 3 DELICES	CONCORD JAZZ	30264/CONCORD	
4	4	9	LIZZ WRIGHT	THE DRCHARD	VERVE	FORECAST 010292/VG	
5	6	12	PAUL HARDCASTLE	HARDCASTLE 5 TRIPPIN' N' RHYTHM 24			
6	5	4	VICTOR WOOTEN	PALMYSTERY	VIXLIX	3135/HEADS UP	
7	NEW	CHRIS STANDRING	LOVE AND PARAGRAPHS	ULTIMATE VIBE	001		
8	10	6	THE SAX PACK	THE SAX PACK	SHANACHIE	5159	
9	8	76	KENNY G	IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA	02690/PWG	
10	7	13	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ	DAY TRIP	NONESUCH	376828/WARNER BROS.	
11	14	8	JESSY J	TEQUILA MOON	PEAK	30499/CONCORD	
12	17	29	VARIOUS ARTISTS	THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ	MIDAS	90230	
13	9	8	BOB BALDWIN	NEWURBANJAZZ	COM	NUGROOVE 2001	
14	12	13	AL JARREAU	LOVE SONGS	REPRISE	WARNER BROS. 401532/RHINO	
15	22	44	EUGE GROOVE	BORN 2 GROOVE	NARADA JAZZ	78763/BLG	
16	20	35	RICK BRAUN & RICHARD ELLIOT	R N R	ARTZEN		
17	18	20	ACOUSTIC ALCHEMY	THIS WAY	NARADA JAZZ	85124/BLG	
18	13	52	NORMAN BROWN	STAY WITH ME	PEAK	30213/CONCORD	
19	NEW	STANTON MOORE TRIO	EMPHASIS!	(ON PARENTHESIS)	TELARC	83681	
20	RE-ENTRY	PAUL TAYLOR	LADIES' CHOICE	PEAK	30223/CONCORD		
21	11	37	NAJEE	RIISING SUN	HEADS UP	3129	
22	19	16	MEDESKI MARTIN & WOOD	LET'S GO EVERYWHERE	LITTLE MONSTER	01	
23	15	11	MACEO PARKER	ROOTS & GROOVES	HEADS UP	3134	
24	21	65	DAVE KOZ	AT THE MOVIES	CAPITOL	11405	
25	24	26	STANLEY CLARKE	THE TOYS OF MEN	HEADS UP	3128	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMP/INT	DISTRIBUTING LABEL	CERT
1	1	13	#1 ANDREA BOCELLI	VIVERE: LIVE IN TUSCANY	SUGAR/DECCA	010665/UNIVERSAL CLASSICS GROUP	+
2	2	26	ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI: VIVERE	SUGAR/DECCA	009988/UNIVERSAL CLASSICS GROUP	+
3	3		SARAH BRIGHTMAN	SYMPHONY	MANHATTAN	46078/BLG	
4	4	6	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP/WILBERG)	CALLED TO SERVE	MORMON TABERNACLE CHOIR	3004111	
5	5	77	JOSH GROBAN	AWAKE	143	REPRISE 44435/WARNER BROS. +	
6	6	32	PAUL POTTS	ONE CHANCE	SYCO	COLUMBIA 15517/SONY MUSIC	
7	7	25	ANDREA BOCELLI	LO MEJOR DE ANDREA BOCELLI: VIVERE	SUGAR/SIENTE	653534/UNIVERSAL LATINO	
8	8	49	SOUNDTRACK	LA VIE EN ROSE	ODEON/EMI CLASSICS	67822/BLG	
9	9	75	IL DIVO	SIEMPRE	SYCO	COLUMBIA 02673/SONY MUSIC	
10	10	77	ANDREA BOCELLI	UNDER THE DESERT SKY	SUGAR/DECCA	007831/UNIVERSAL CLASSICS GROUP	+
11	11	8	THREE GRACES	THREE GRACES	DECCA	009914	
12	15	2	RYANDAN	RYANDAN	DECCA	010819/UNIVERSAL CLASSICS GROUP	
13	14	7	ROYAL PHILHARMONIC ORCHESTRA	ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS	DIRECT SOURCE SPECIAL PRODUCTS	9194	
14	13	5	MIKE OLDFIELD	MUSIC OF THE SPHERES	DECCA	010925/UNIVERSAL CLASSICS GROUP	
15	12	4	AHN TRIO	LULLABY FOR MY FAVORITE	INSOMNIAC	RCA RED SEAL 27208/SONY BMG MASTERWORKS	
16	16	11	THE ROYAL SCOTS DRAGOON GUARDS	SPIRIT OF THE GLEN	UCJ	597/FONTANA INTERNATIONAL	
17	17	30	JOSH GROBAN	NOEL	143	REPRISE 231548/WARNER BROS. +	
18	18	31	THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT	OUT SURFDG	211388/WARNER BROS.	
19	19		VARIOUS ARTISTS	ANDREW LLOYD WEBBER: A CLASSICAL TRIBUTE	DECCA	010909/UNIVERSAL CLASSICS GROUP	
20	20	64	MORMON TABERNACLE CHOIR/ ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD	MORMON TABERNACLE CHOIR	4973811	
21	22	25	SISSSEL	NORTHERN LIGHTS	DEN		

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

MAY 10 2008 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE 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 CEREMONY

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓜ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Gold). □ Certification of 200,000 units (Platinum). Ⓜ Certification of 400,000 units (Multi-Platinum).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	244	#1 MICHAEL JACKSON	THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98)	◆
2	3	941	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) +	◆
3	9	168	GREATEST GAINER MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ◆	◆
4	1	20	VARIOUS ARTISTS	I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	●
5	8	57	MICHAEL JACKSON	NUMBER ONES M.J. EPIC 88998/SONY MUSIC (18.98/12.98)	■
6	6	214	GUNS N' ROSES	GREATEST HITS GEFEN 001714/GA (16.98)	◆
7	7	755	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)	◆
8	4	53	CHRIS TOMLIN	ARRIVING SIX STEPS 94243/SPARROW (17.98)	●
9	47	193	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	■
10	10	270	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
11	11	254	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
12	12	65	ORIGINAL BROADWAY CAST RECORDING	JERSEY BOYS RHINO 73271 (18.98)	●
13	14	189	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	◆
14	16	388	THE BEATLES	1 APPLE 29325 CAPITOL (18.98/12.98)	◆
15	19	584	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
16	18	636	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
17	21	249	CELINE DION	ALL THE WAY...A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	◆
18	24	61	LIL WAYNE	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	■
19	17	163	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	■
20	34	155	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	◆
21	20	728	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
22	22	476	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
23	38	1604	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
24	23	700	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
25	26	157	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/DECCA (18.98)	■
26	HOT SHOT DEBUT		SOUNDTRACK	HANNAH MONTANA WALT DISNEY 851698 (18.98) ◆	◆
27	30	40	POISON	THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) ◆	◆
28	25	108	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	◆
29	33	824	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18.98) ◆	◆
30	35	85	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA (18.98) ◆	◆
31	RE-ENTRY		LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
32	13	64	MARIAH CAREY	#1'S COLUMBIA 69670*/SONY MUSIC (13.98)	◆
33	31	258	KENNY CHESNEY	GREATEST HITS BNA 67976/SBN (18.98/12.98)	◆
34	29	125	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/UME (16.98)	◆
35	5	14	MARIAH CAREY	GREATEST HITS COLUMBIA 85960/SONY MUSIC (22.98/17.98)	◆
36	32	16	LUTHER VANDROSS	THE ULTIMATE LUTHER VANDROSS LEGACY/EPIC 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	◆
37	RE-ENTRY		CAROLE KING	TAPESTRY ODE/EPIC 85850/SONY MUSIC (19.98/7.98)	◆
38	28	117	LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	◆
39	39	838	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
40	36	220	BROOKS & DUNN	GREATEST HITS COLLECTION ARISTA NASHVILLE 18852/SBN (18.98/12.98)	◆
41	41	141	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ◆	◆
42	37	139	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA 67060*/SONY MUSIC (10.98 EQ/17.98)	◆
43	27	126	ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)	◆
44	40	37	NIRVANA	NIRVANA 1992 GEFEN 493507/UME (18.98)	◆
45	45	109	TIM MCGRAW	GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)	◆
46	RE-ENTRY		KORN	GREATEST HITS VOL. 1 IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ◆	◆
47	44	225	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
48	42	13	SIMON & GARFUNKEL	THE BEST OF SIMON & GARFUNKEL LEGACY/COLUMBIA 66022/SONY MUSIC (18.98 EQ CD)	◆
49	15	76	MARIAH CAREY	THE EMANCIPATION OF MIMI ISLAND 005784*/DJMG (13.98) ◆	◆
50	43	11	KISS	THE VERY BEST OF KISS MERCURY/UTV 563122/UME (18.98)	◆

TOP POP CATALOG: Catalog Albums are 18-month-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	#1 FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack) HBO /SUB POP	3	◆
2	3	3	LEONA LEWIS	SYCO J /RMG	2	◆
3	1	2	MARIAH CAREY	ISLAND /DJMG	1	◆
4	NEW		THE WEEPIES	NETWERK	31	◆
5	NEW		ASHLEE SIMPSON	GEFFEN /IGA ◆	4	◆
6	4	18	SOUNDTRACK	FOX/RHINO /AG	7	◆
7	NEW		ATMOSPHERE	When Life Gives You Lemons, You Paint That Shit Gold RHYMESAYERS ENTERTAINMENT /ILG ◆	5	◆
8	RE-ENTRY		MELODY GARDOT	VERVE /VG	80	◆
9	2	2	TRISTAN PRETTYMAN	HELLO...X VIRGIN	9	◆
10	NEW		STORY OF THE YEAR	EPITAPH	18	◆
11	6	2	LADY ANTEBELLUM	CAPITOL NASHVILLE	16	◆
12	5	2	JASON MRAZ	ATLANTIC /AG	158	◆
13	17	12	JACK JOHNSON	Sleep Through The Static BRUSHFIRE UMRG	14	◆
14	13	5	THE RACONTEURS	THIRD MAN /WARNER BROS.	32	◆
15	19	13	VAMPIRE WEEKEND	XL /BEGGARS GROUP	56	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	#1 ATMOSPHERE	When Life Gives You Lemons, You Paint That Shit Gold RHYMESAYERS ENTERTAINMENT 0096/ILG ◆	5	◆
2	1	2	MARIAH CAREY	ISLAND 010272*/DJMG	1	◆
3	NEW		FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack) HBO 715*/SUB POP	3	◆
4	3	4	R.E.M.	WARNER BROS. 418620 ◆	17	◆
5	NEW		PHIL VASSAR	PRAYER OF A COMMON MAN UNIVERSAL SOUTH 008907	10	◆
6	6	3	LEONA LEWIS	SYCO J 02554 RMG	2	◆
7	NEW		WHITESNAKE	STEAMHAMMER 98131*/SPV	62	◆
8	RE-ENTRY		MICHAEL BUBLE	143/REPRISE 100313/WARNER BROS.	19	◆
9	8	4	VAN MORRISON	EXILE POLYDOR 010658*/LOST HIGHWAY	83	◆
10	9	5	THE RACONTEURS	THIRD MAN 456060*/WARNER BROS.	32	◆
11	17	5	GNARLS BARKLEY	DOWNTOWN ATLANTIC 450236*/AG	11	◆
12	RE-ENTRY		SOUNDTRACK	FOX/RHINO 410236*/AG	7	◆
13	4	4	MILEY CYRUS	Hannah Montana/Miley Cyrus: The Best Of Both Worlds Concert HOLLYWOOD 001250/WALT DISNEY ◆	11	◆
14	7	8	VARIOUS ARTISTS	I Can Only Imagine: Platinum Edition INO 20228 TIME LIFE	—	◆
15	23	22	ROBERT PLANT / ALISON KRAUSS	Raising Sand ROUNDER 619075*	—	◆

HOT GOSPEL SONGS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	49	#1 NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
2	2	39	LIVIN'	THE CLARK SISTERS (EMI GOSPEL)
3	5	27	THE LIGHT	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) (HUSPRING)
4	3	33	HE'S DONE ENOUGH	BEVERLY CRAWFORD (JDI)
5	6	15	TAKE IT BACK	ODORINDA CLARK-COLE (GOSPO CENTRIC/ZOMBA)
6	4	29	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)
7	8	21	WORK IT OUT	TROY NEED PRESENTS BONAFIDE PRAISERS (EMTRO GOSPEL)
8	7	54	ONE GOD	MAURETTE BROWN CLARK (AIR GOSPEL/MALACO)
9	9	8	GOD IS GOOD	REGINA BELLE (PENDULUM)
10	10	46	NOT ABOUT US	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR (ALPHA D3G/TYSCOTI)
11	13	23	JESUS	SHEKINAH GLORY MINISTRY (KINGDOM)
12	11	52	PRaise ON THE INSIDE	J MOSS (PAJAM/GOSPO CENTRIC/ZOMBA)
13	12	22	EYES ON THE PRIZE	ANGELA SPIVEY & THE VOICES OF VICTORY (JEG)
14	14	31	LOVE HIM LIKE I DO	RUBEN STUODARD, DEITRICK HADDON & MARY MARY (VERITY/ZOMBA)
15	15	34	RIGHT NOW PRAISE	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE (TYSCOTI/NEW LIFE/VERITY/ZOMBA)

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	HOT SHOT DEBUT	1WK	#1 TOKYO POLICE CLUB SADDLE CREEK 116* (13.98)	Elephant Shell	
2	NEW		ELBOW FICTION/GEFFEN 011063/IGA (9.98)	Seldom Seen Kid	
3	3	14	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
4	NEW		TIFFANY EVANS COLUMBIA 91004 SONY MUSIC (12.98)	Tiffany Evans	
5	7	9	TEDDY BRENT KASS 21347 (12.98)	Fashionable	
6	13	7	GREATEST GAINER SAVING ABEL SKIDDOD 06053/VIRGIN (12.98)	Saving Abel	
7	9	22	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
8	12	23	METRO STATION RED INK 10521 (12.98)	Metro Station	
9	10	39	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
10	1	2	M83 MUTE 9384 (15.98)	Saturdays=Youth	
11	NEW		LYRICS BORN ANTI- 86804*/EPITAPH (16.98)	Everywhere At Once	
12	14	4	FLOBOTS FLOBOTS/UNIVERSAL REPUBLIC 15179/UMRG (13.98)	Fight With Tools	
13	5		CUT /// COPY MODULAR 050 (10.98)	In Ghost Colours	
14	6	3	JASON NEVINS THRIVEDANCE 90782/THRIVE (18.98)	ThriveMix Presents: Dance Anthems 2	
15	16	70	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
16	8	4	THE SWORD KEMADO 071* (12.98)	Gods Of The Earth	
17	2	2	JAMES MCMURTRY LIGHTNING ROAD 9502 (16.98)	Just Us Kids	
18	20		LOS CUATOS DE SINALOA SONY BMG NORTE 22541 (12.98) ⊕	Puros Exitos Chacas	
19	17	2	HILARY MCRAE STONE ROAD 30517/HEAR (11.98)	Through These Walls	
20	21	16	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
21	NEW		NELO PEDERNALEF 33012/JUSTICE (12.98)	Nelo	
22	27	5	LA FACTORIA UNIVERSAL LATINO 008062 (12.98)	Nueva Metas	
23	6		THE KILLS DOMINO 164* (13.98)	Midnight Boom	
24	15	3	TAPES 'N TAPES XL 338*/BEGGARS GROUP (14.98)	Walk It Off	
25	18	4	SUN KIL MOON CALDO VERDE 006 (15.98)	April	



British band benefits from a \$7.99 tag at Best Buy and an under-\$9 price at Wal-Mart. Starts with 5,000.

At No. 21, Austin-based band Nelo performed strong in its hometown: The album was the city's top seller in the tracking week.

Chicago pop/rock band's album with a strong Web following had 67% of its first-week sales come from digital downloads.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
26	NEW		DRIVE BY RIOT SQUAD 20013 (9.98)	Delicate Situation	
27	23	6	CRYSTAL CASTLES LIES 200962/LAST GANG (13.98)	Crystal Castles	
28	28	4	FERRAS CAPITOL 68706 (12.98)	Aliens & Rainbows	
29	31	10	JO JO JORGE FALCON TITANIO 1031 (5.98)	Los Mejores 99 Chistes Vol. 1	
30	40	27	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
31	34	13	AIRBOURNE ROADRUNNER 617963 (13.98)	Runnin' Wild	
32	36		FOALS TRANSGRESSIVE 775*/SUB POP (13.98)	Antidotes	
33	26	3	MAN MAN ANTI- 86942*/EPITAPH (15.98)	Rabbit Habits	
34	43	9	LUDO REDBIRD/ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
35	19	3	COLIN MELOY KILL ROCK STARS 468* (14.98)	Colin Meloy Sings Live!	
36	RE-ENTRY		THE HIGH KINGS MANHATTAN 21344/B.L.G. (18.98)	The High Kings	
37	RE-ENTRY		HOT CHIP DFA 18094*/ASTRALWERKS (15.98) ⊕	Made In The Dark	
38	41	8	MARCUS MILLER 3 DEUCES CONCORD JAZZ 30264/CONCORD (18.98)	Marcus	
39	30	10	BON IVER JAGJAGWAR 115* (14.98)	For Emma, Forever Ago	
40	RE-ENTRY		FIREFLIGHT FLICKER 10866 (13.98)	Unbreakable	
41	48	14	SONDRE LERCHE VIRGIN 08679 (18.98)	Dan In Real Life (Soundtrack)	
42	24	3	BIG GEMINI BIG GUN 1038 UPSTAIRS (13.98)	History In The Making	
43	38	6	DEVOTCHKA ANTI- 86940*/EPITAPH (16.98)	A Mad & Faithful Telling	
44	NEW		THE WHITE TIE AFFAIR EPIC 08833 SONY MUSIC (12.98)	Walk This Way	
45	47	26	LEVON HELM DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
46	29	3	HAYES CARLL LOST HIGHWAY 010452* (9.98)	Trouble In Mind	
47	42	13	LA ARROLLADORA BANDA EL LIMON SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
48	44		THE DODOS FRENCHKISS 033* (12.98)	Visiter	
49	49	3	LIVING LEGENDS LEGENDARY MUSIC 50023 (9.98)	The Gathering	
50	RE-ENTRY		NEEDTOBREATHE ATLANTIC 236924/AG (13.98)	The Heat	

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1WK	#1 ATMOSPHERE WHEN LIFE GIVES YOU LEMONS, YOU PAINT THAT SHIT GOLD (RHymesayers Entertainment 050516) ⊕	Flight of the Conchords	
2	NEW		FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP	Mariah Carey	
3	1	2	MARIAH CAREY E=MC2 ISLAND 010272*/IDJMG	The Black Keys	
4			THE BLACK KEYS ATTACK & RELEASE NONESUCH 292476*/WARNER BROS.	The Raconteurs	
5	4	5	THE RACONTEURS CONSOLERS OF THE LONELY THIRD MAN 456060*/WARNER BROS.	Story of the Year	
6	NEW		STORY OF THE YEAR THE BLACK SWAN EPITAPH 86928	R.E.M.	
7	3	4	R.E.M. ACCELERATE WARNER BROS. 418620* ⊕	Leona Lewis	
8	14	3	LEONA LEWIS SPIRIT SYCO/J 02554/RMG	Gnarls Barkley	
9	5	6	GNARLS BARKLEY THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	Nick Cave & The Bad Seeds	
10	8	3	NICK CAVE & THE BAD SEEDS DIG. LAZARUS, DIG!!! MUTE/ANTI- 86943*/EPITAPH	Rick Ross	
11	RE-ENTRY		RICK ROSS TRILLA SLIP-N-SLIDE/OEF JAM 009536*/IDJMG	Elbow	
12	NEW		ELBOW SELDOM SEEN KID FICTION/GEFFEN 011063/IGA	Nine Inch Nails	
13	10	3	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*	The Replacement	
14	NEW		THE REPLACEMENT LET IT BE TWIN TONE 438844/RHINO	Lyrics Born	
15	NEW		LYRICS BORN EVERYWHERE AT ONCE ANTI- 86804*/EPITAPH		

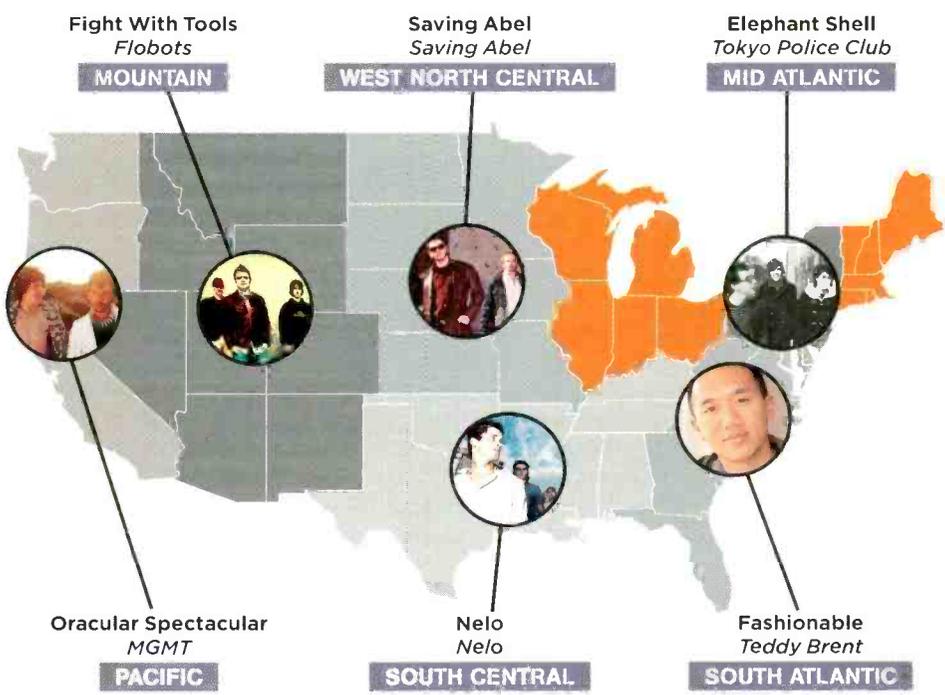
BREAKING & ENTERING

Miami rapper Ace Hood, the first artist signed to DJ Khaled's new We the Best label, takes his maiden voyage on Hot R&B/Hip-Hop Songs with "Cash Flow." Head to billboard.com/breaking to find out more about Hood and his debut album, "Gutta," due in August.



Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

REGIONAL HEATSEEKER #1s



NEW ON THE CHARTS

Lettuce, "Rage!"
The seven-man Boston R&B funk outfit, which formed in 1992, finally takes its Billboard chart bow as its new album "Rage!" enters at No. 10 on the East North Central Heatseekers chart. Digital retailers account for 54% of the set's sales.

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.

EAST NORTH CENTRAL

- Drive By
Delicate Situation
- Teddy Brent
Fashionable
- Tokyo Police Club
Elephant Shell
- Elbow
Seldom Seen Kid
- Saving Abel
Saving Abel
- WE the Kings
We The Kings
- Tiffany Evans
Tiffany Evans
- Metro Station
Metro Station
- M83
Saturdays=Youth
- Five Finger Death Punch
The Way Of The Fist

NORTH EAST

- Tokyo Police Club
Elephant Shell
- Elbow
Seldom Seen Kid
- Metro Station
Metro Station
- MGMT
Oracular Spectacular
- WE the Kings
We The Kings
- M83
Saturdays=Youth
- Lyrics Born
Everywhere At Once
- Flobots
Fight With Tools
- Cut /// Copy
In Ghost Colours
- Lettuce
RAGE!

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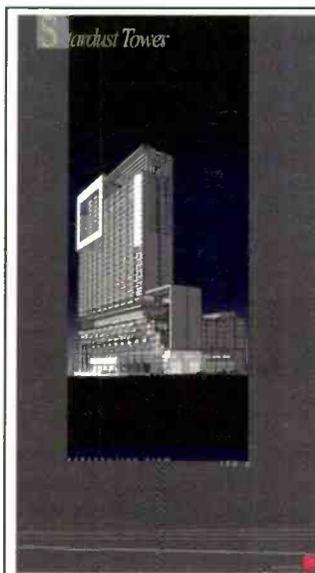
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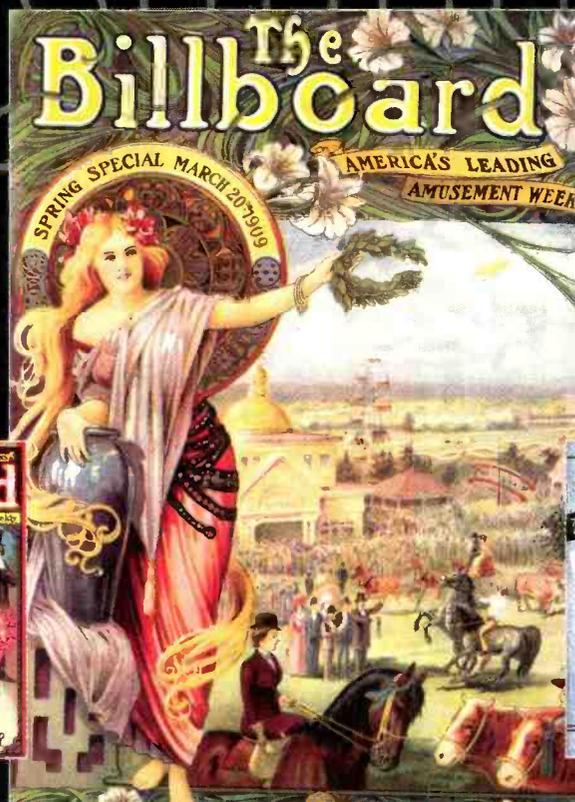
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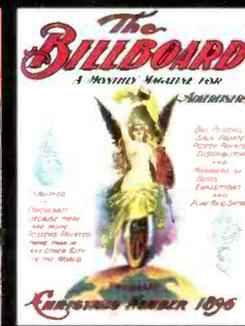
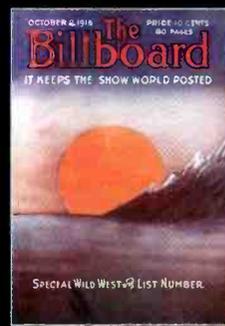
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EXECUTIVE TURNTABLE

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RECORD COMPANIES: BNA Records names **Bryan Frasher** VP of national promotion. He was director of national promotion at Arista Nashville.

PUBLISHING: EMI Music Publishing elevates **Kristin Durie** to VP of music services and licensing and **Jovanka Caires** to senior director of music services and licensing. Durie was senior director, and Caires was director.

BMI in Nashville promotes **Glenda Hart** to assistant VP of special projects. She was executive director.

Smokin' Grapes Music Publishing names **Rod Parkin** VP of creative services. He was creative director at peermusic.

TOURING: International Creative Management in New York taps **Mitch Blackman** as an agent in the firm's concerts department. He was an agent at Red Entertainment.

Ticketing company Fanprice names **Eric Natal** director of marketing. He was a project leader at marketing company USMP.



DIGITAL: Last.fm names **Orlena Yeung** VP of marketing. She was global brand manager at Microsoft Xbox.

SpiralFrog appoints **Russ Rieger** VP of strategic initiatives. He previously oversaw e-commerce, promotion, event marketing, licensing, merchandising and artist relations at marketing firm Pipeline.

Digital retailer eMusic appoints **Madeleine Milne** managing director in Europe and names **James Wheatley** director of business development in Europe. Milne was GM, and Wheatley was director of business development for Europe at Muzo Europe.

LEGAL: **Philip Daniels** joins the Century City, Calif., office of Sheppard Mullin Richter & Hampton as a member of the firm's entertainment and media transactional practice group. He was an attorney at Beverly Hills-based Goldring, Hertz & Lichtenstein.

RELATED FIELDS: **Roger "Duane" Clark** becomes a VP and owner/shareholder of financial and business management firm Flood, Bumstead, McCready & McCarthy. He was business manager.

PR company Mitch Schneider Organization elevates **Libby Henry** and **Alexandra Greenberg** to VPs. They were senior account executives.

—Edited by Mitchell Peters

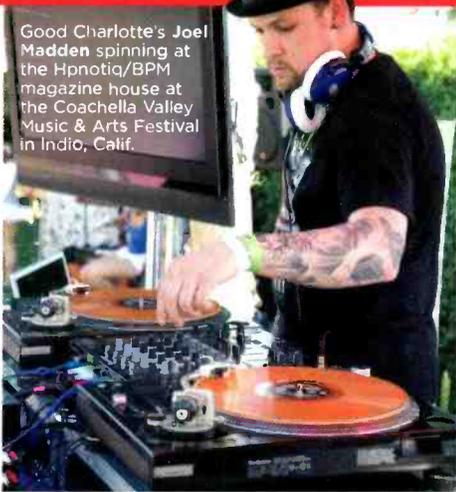
GOODWORKS

KEITH READIES FIFTH ANNUAL CHARITY GOLF EVENT

Country artist Toby Keith is gearing up for the fifth annual Toby Keith & Friends Golf Classic, which benefits Ally's House, a nonprofit organization that supports children in Oklahoma who've been diagnosed with cancer. As part of the event, which begins June 6 at Riverwind Casino in Norman, Okla., a number of auction items will be available for purchase. The list ranges from vacation packages and concerts to music memorabilia autographed by musicians, athletes and TV celebrities. The golf tournament starts the following day at Belmar Golf Club. Since its inception, the event has raised more than \$1.8 million for Ally's House, which was named after 2-year-old Allison Webb, who died from cancer in 2003.

MANÁ: WARNER MUSIC LATINA

BACKBEAT

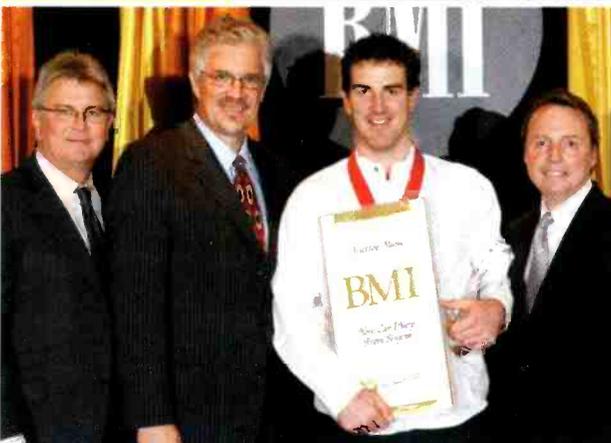


Good Charlotte's Joel Madden spinning at the Hpnotic/BPM magazine house at the Coachella Valley Music & Arts Festival in Indio, Calif.



Whitesnake treated a crowd at the Cutting Room in New York to an acoustic performance of tracks from new album "Good to Be Bad." From left are SPV Marketing president Gunter Ford, Whitesnake's Doug Aldrich and David Coverdale, and WEA president/CEO John Esposito. PHOTO: COURTESY OF ALIM URMANCHEEV

From left, British Consul General **Bob Peirce**; his wife, **Sharon Harroun Peirce**; actress **Judi Dench**; Los Angeles Mayor **Antonio Villaraigosa**; and producer **Nigel Lythgoe** attend the launch of BritWeek 2008 at the British Consul General's residence in Los Angeles April 24. The festivities included a Duran Duran concert, the BAFTA/LA British Comedy Festival, celebrity soccer matches and a tribute to filmmaker David Lean, among others. PHOTO: COURTESY OF MICHAEL BEZJIAN



2008 BMI CHRISTIAN MUSIC AWARDS

BMI saluted the writers and publishers of the past year's most-performed songs on Christian radio and TV during the annual Christian Music Awards held April 19 at the company's Music Row offices in Nashville. BMI named Ed Cash the 2008 Christian songwriter of the year, while his composition "Made to Worship" garnered song of the year honors. Prior to the presentation of awards, perennial Christian music titan Jars o' Clay, rising star Aaron Shust and fiery gospel artist Isaiah Thomas set the evening's warm tone with soulful renditions of their award-winning songs.

From left are BMI senior VP of writer/publisher relations **Phil Graham**, Brentwood-Benson Music Publishing president **Dale Matthews**, **Ed Cash** and BMI VP of writer/publisher relations for Nashville **Jody Williams**. PHOTO: COURTESY OF JOHN RUSSELL



2008 ASCAP CHRISTIAN MUSIC AWARDS

ASCAP's roster of Christian music artists, songwriters and publishers was on display April 22 as Christian music industry leaders celebrated the 30th annual ASCAP Christian Music Awards at Richland Country Club in Nashville. Two-time winner Jeremy Camp again earned the songwriter of the year award; "Undo," recorded by Rush of Fools, was named Christian song of the year, and EMI Christian Music Group Publishing earned the Christian music publisher award for the fifth year running. A highlight of the evening was the presentation of the ASCAP Partner in Song Award to Brown Bannister.

From left are **Brown Bannister**, ASCAP senior VP for Nashville **Connie Bradley** and ASCAP VP of membership for Nashville **Dan Keen**. PHOTO: COURTESY OF SCOTT HUNTER PHOTOGRAPHY

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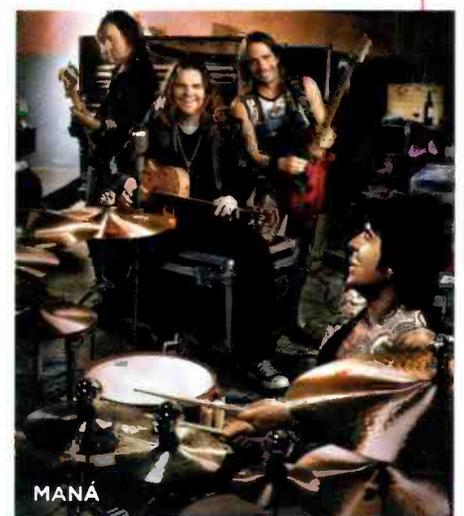
MANÁ PLANS NEXT ALBUM

As it wraps up its biggest tour ever, Mexican rock band Maná is going to take a couple of months off—and then begin writing for a new album. Drummer Alex Gonzalez was overheard at a promo stop saying that the group plans to return to the studio by the middle of next year, with the goal of putting out a new studio album at the end of 2009. Maná was in Los Angeles promoting its live CD/DVD, "Arde El Cielo," which came out recently on Warner Music Latina.

'STOOPID' SUMMER TOUR

As tipped to Track during last week's scorching Coachella Valley Music & Arts Festival in Indio, Calif., reggae-rock act Slightly Stoopid will embark on a 20-

plus-date summer amphitheater tour with support act Pepper, beginning Aug. 1 at the Joint in Las Vegas and wrapping Sept. 6 at San Diego's Open Air Theatre. "It's going to be nuts," Slightly Stoopid's Miles Doughty says. Along with Pepper, reggae duo Sly & Robbie will join the tour as support. "It's going to be a good little tailgate party," Doughty predicts. The summer trek will be Slightly Stoopid's first time headlining sheds. The San Diego-based act will be touring behind full-length "Slightly Not Stoned Enough to Eat Breakfast Yet Stoopid," a rerelease of the band's 2005 EP. The set, which drops July 22, features new songs, outtakes and other rarities, according to Doughty.





New York Senator and Democratic presidential candidate **Hillary Clinton** appeared on CMT's "Top 20 Countdown." Host **Lance Smith** caught up with Clinton at an election rally at the Time Warner Arena in Charlotte, N.C., where she talked about her campaign, her time in the White House as first lady and, of course, country music—including a song Merle Haggard wrote about her. PHOTO: COURTESY OF KRISTI BOYD/CMT



THE DOVE AWARDS

ABOVE LEFT: ForeFront artist **TobyMac** was named artist of the year April 23 at the 39th annual Gospel Music Assn. Dove Awards at Nashville's Grand Ole Opry House. TobyMac—otherwise known as **Toby McKeehan**—previously netted the artist of the year Dove in 1996 as a member of groundbreaking Christian trio dcTalk. At this year's Dove Awards, TobyMac also won rock/contemporary album of the year for "Portable Sounds," and his "Boomin'" earned the Dove for shortform video of the year. PHOTO: COURTESY OF ANDY AGYRAKIS

ABOVE RIGHT: Between lead vocalist **Mark Hall** and the rest of the band,



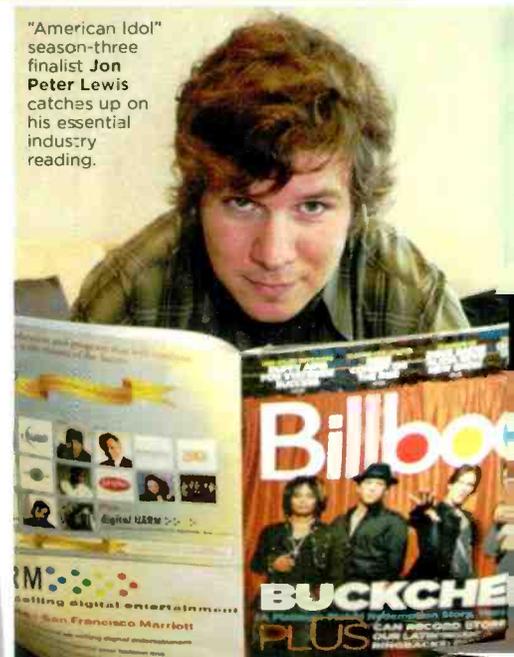
Casting Crowns claimed a total of seven Dove Awards, including the band's fourth win for group of the year and the Dove for pop/contemporary album for "The Altar and the Door." Casting Crowns' "East to West" was named song of the year and pop/contemporary song of the year. Hall penned the tune with Bernie Herms. Hall earned two more Doves for his participation in the "Glory Revealed" project, which earned special event album of the year, as well as its radio single, "By His Wounds," which received the award for inspirational recorded song. From left: Casting Crowns' **Chris Huffman**, **Melodee DeVevo**, **Hall**, **Megan Garrett**, **Hector Cervantes**, **Juan DeVevo** and **Andy Williams**. PHOTO: COURTESY OF TONY PHIPPS/WIREIMAGE.COM



At the final rehearsal for **Kenny Chesney's** 2008 Poets & Pirates tour, Billboard executive director of content and programming for touring and live entertainment **Ray Waddell**, left, presented Chesney with Billboard awards for 2007 top country album and top special issue, along with the Billboard Touring Award for top package for his 2007 tour.



Tiger Woods, right, and **Eddie Van Halen** joined forces at Tiger Jam XI, a fund-raising event that generated more than \$1.5 million for the golfer's charitable foundation. Tiger Jam, presented by AT&T, was held April 19 at Mandalay Bay Resort and Casino in Las Vegas. PHOTO: COURTESY OF GARY NEWKIRK/TIGER WOODS FOUNDATION

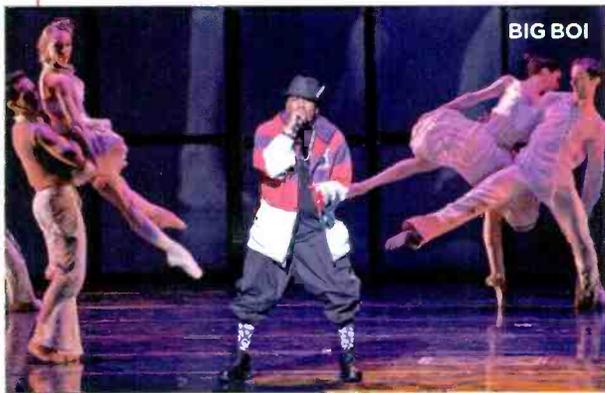


"American Idol" season-three finalist **Jon Peter Lewis** catches up on his essential industry reading.

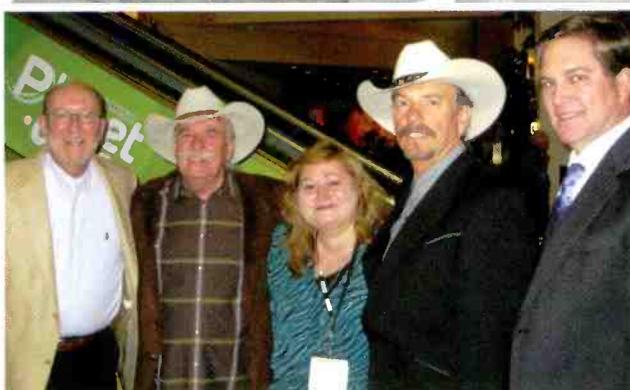
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BOI ON BALLET

Not only is OutKast's **Big Boi** prepping his first solo album, "Sir Luscious Left Foot... Son of Chico Dusty," he's also in negotiations to take his recent ballet experiment, "Big," on an international tour. On April 10, **Big Boi** debuted "Big," a collaboration with Atlanta Ballet choreographer **Lauri Stallings**. The show was a fusion of classically trained dancers pirouetting to contemporary OutKast tracks like "Bombs Over Baghdad" and "Morris Brown." As the tutus twirled, **Big Boi** performed along with **Janelle Monae**, **Sleepy Brown**, **Joi Gilliam**, **Scar**, **Big Rube**, **Rock D** and members of the group **Konkrete**. "Live Nation and AEG are trying to figure out how to take this ballet on an international tour," **Big Boi** tells Track. "I'm not sure how that will fit with my tour this summer for 'Sir Luscious,' but they're figuring it out."



BIG BOI



GMA MUSIC WEEK

LEFT: Christian music artists and execs mingled at the Gospel Music Assn.'s annual GMA Music Week held April 19-23 at the Nashville Convention Center and Renaissance Hotel. From left are New Haven Records president: **Ken Harding**, Dove Award nominee **Howard Bellamy** of the Bellamy Brothers, Billboard Christian/gospel correspondent **Deborah Evans Price**, Belamy Brothers' **David Bellamy** and Harper Agency president **Ed Harper**.

BELOW: The "Artist Symposium: Christian Music Making a Difference Around the Globe" gathering was held during GMA Music Week in Nashville. The event featured a diverse lineup of artists discussing their efforts to make an impact on culture at home and abroad. Sponsored by **Adventures in Missions** and moderated by Fox News Channel's **Kelly Wright**, the event attracted executives, artists and fans. From left are GMA president/CEO **John W. Styll**; artist panelists **Alvin Slaughter**, **Phil Stacey**, **Steven Curtis Chapman**, **Rebecca St. James** and **Dan Meyers**; Wright; and AIM development coordinator **Ericka Bennett** and director of marketing and mobilization **Jeff Goins**.



BIG BOI: CHARLIE MCCULLERS

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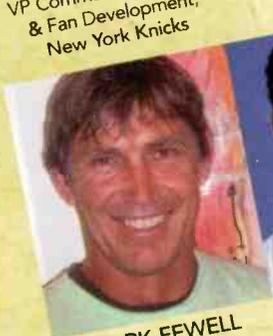
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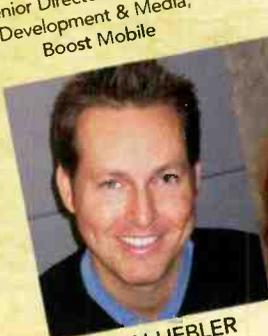
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