

# Billboard

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vs. U2

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FEB  
23  
2008

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## GRAMMY WRAP-UP

Four Pages  
Of Party Pics

**PLUS:** Who's  
Seeing Early  
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Hot Chip,  
And Usher

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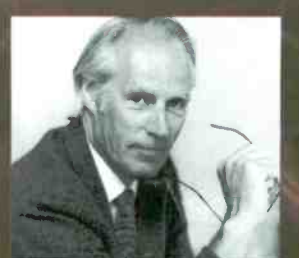
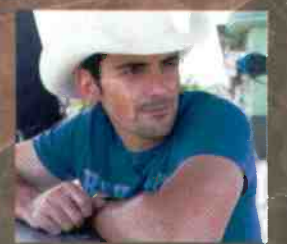
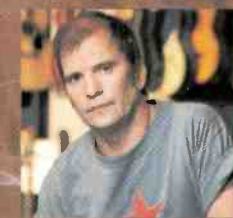
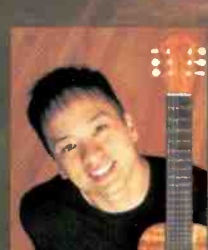
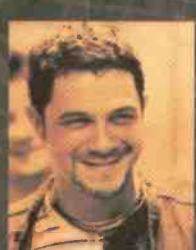
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ALICIA KEYS (2)



JUSTIN TIMBERLAKE (2)





**FOO FIGHTERS (2)**



**LEONARD SLATKIN (2)**



**CHAKA KHAN (2)**



**THE CLARK SISTERS (2)**

**-RECORD OF THE YEAR**  
Tom Elmhirst (PRS)

**ALBUM OF THE YEAR**  
Joni Mitchell  
Larry Klein

**BEST MALE POP VOCAL PERFORMANCE**  
Justin Timberlake

**BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCALS**  
Maroon 5

**BEST POP COLLABORATION WITH VOCALS**  
Robert Plant

**BEST POP INSTRUMENTAL PERFORMANCE**  
Joni Mitchell

**BEST POP INSTRUMENTAL ALBUM**  
Beastie Boys

**BEST DANCE RECORDING**  
Justin Timberlake  
Timbaland

**BEST ELECTRONIC/DANCE ALBUM**  
The Chemical Brothers (PRS)

**BEST TRADITIONAL POP VOCAL ALBUM**  
Michael Bublé (SOCAN)

**BEST SOLO ROCK VOCAL PERFORMANCE**  
Bruce Springsteen

**BEST HARD ROCK PERFORMANCE**  
Foo Fighters

**BEST METAL PERFORMANCE**  
Slayer

**BEST ROCK INSTRUMENTAL PERFORMANCE**  
Bruce Springsteen

**BEST ROCK SONG**  
Bruce Springsteen

**BEST ROCK ALBUM**  
Foo Fighters

**BEST FEMALE R&B VOCAL PERFORMANCE**  
Alicia Keys

**BEST MALE R&B VOCAL PERFORMANCE**  
Prince

**BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS**  
Chaka Khan  
Mary J. Blige

**BEST URBAN/ALTERNATIVE PERFORMANCE**  
Jill Scott

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Dirty Harry  
Kerry Brothers  
Alicia Keys

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Chaka Khan

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Ne-Yo

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Jay-Z

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Eagles

**BEST COUNTRY INSTRUMENTAL PERFORMANCE**  
Brad Paisley

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Josh Kear  
Chris Tompkins

**BEST JAZZ VOCAL ALBUM**  
Patti Austin

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The Clark Sisters  
Mary J. Blige

**BEST GOSPEL SONG**  
Karen Clark-Sheard

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Ricky Skaggs & The Whites

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The Clark Sisters

**BEST LATIN POP ALBUM**  
Alejandro Sanz (SGAE)

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Black:Guayaba

**BEST LATIN URBAN ALBUM**  
Calle 13

**BEST TEJANO ALBUM**  
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**BEST TRADITIONAL FOLK ALBUM**  
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**BEST CONTEMPORARY FOLK/AMERICANA ALBUM**  
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**BEST HAWAIIAN MUSIC ALBUM**  
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**BEST CONTEMPORARY WORLD MUSIC ALBUM**  
Angelique Kidjo (SACEM)

**BEST SPOKEN WORD ALBUM FOR CHILDREN**  
Jim Dale (PRS)

**BEST COMEDY ALBUM**  
Flight Of The Conchords (APRA)

**BEST COMPILATION SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
The Beatles (PRS)

**BEST SCORE SOUNDTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
Michael Giacchino

**BEST SONG WRITTEN FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
Siedah Garrett  
Henry Krieger

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Maria Schneider

**BEST INSTRUMENTAL ARRANGEMENT**  
Vince Mendoza

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)**  
John Clayton

**BEST HISTORICAL ALBUM**  
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Jimmy Hogarth (PRS)

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George Martin (PRS)

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Trent Walker

**BEST CLASSICAL ALBUM**  
Leonard Slatkin

**BEST ORCHESTRAL PERFORMANCE**  
Leonard Slatkin

**BEST OPERA RECORDING**  
Sir Charles Mackerras (PRS)  
Brian Couzens (PRS)

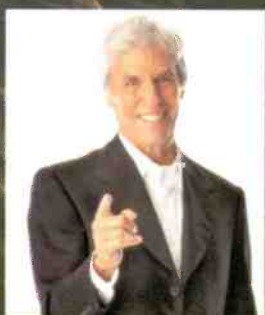
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ON THE COVER: Panic at the Disco photographed for Billboard by Patrick Fraser. LOCATION: GOA HOLLYWOOD/GOAHOLLYWOOD.COM. FLOWERS: PARISIAN FLOWERS, HOLLYWOOD, CA. STYLING BY ANTHONY FRANCO. GROOMING BY CORI BARDO FOR SEBASTIAN PROFESSIONAL/CELESTINEAGENCY.COM



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360 DEGREES OF BILLBOARD

### Video

Billboard.com went behind the scenes at the photo shoot for the **Panic at the Disco** Billboard cover. The band chatted about making "Pretty. Odd.," dropping the "!" from its name, the influence of Tom Waits and more. Watch at [billboard.com/panic](http://billboard.com/panic).

### Events

**MUSIC & MONEY** Billboard's Music & Money Symposium unites the best minds from the music, legal and fiscal communities. This year features a keynote from BMG Label Group's Clive Davis and Charles Goldstuck. For more, go to [billboardevents.com](http://billboardevents.com).

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Billboard

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## OPINION

EDITORIALS | COMMENTARY | LETTERS

LEILA COBO  
Executive Director Of Content And  
Programming For Latin Music And Entertainment  
Billboard



# Chávez The Censor

## It May Be Hip To Praise Hugo, But He's Silencing A Singer

When Venezuelan president Hugo Chávez was told to "just be quiet" by the King of Spain in a much-publicized international diplomatic incident last fall, he was quick to protest.

"The king may be king, but he can't tell me to be quiet," Chávez said angrily.

But, it turns out, Chávez has no qualms about insisting others do the shutting up.

This past week, a show by Spanish star Alejandro Sanz, set to take place Valentine's Day at Caracas' 15,000-seat Poliedro, a government-managed venue, was canceled after officials called for Sanz to be vetoed because of anti-Chávez comments he made three years ago.

The move, particularly coming from an allegedly democratic government, evokes the specter of the kind of censorship seen in Latin America during the military dictatorships of the 1970s and 1980s, when many politically minded artists were banned from the radio or exiled from their countries.

In this case, the reaction from Chávez's camp should put the artistic community on alert about its creative future inside Venezuela. It should also raise major questions about the motivations of a chief of state who actively courts certain artists—Sean Penn, Oliver Stone and Danny Glover are Chávez enthusiasts who have visited the country—and actively seeks to discredit others.

Consider the original comments made by Sanz, an artist who gives political opinions when asked, but who—unlike more outspoken acts like Joan Manuel Serrat, Mercedes Sosa or even Maná or Juanes—has never advocated any particular political line.

It happened during a 2004 press conference, when Sanz was asked his opinion on an anti-Chávez campaign that had collected more than 3 million signatures asking the president to step down.

"I wouldn't sing if 3 million people asked me not to," Sanz was reported as saying. When asked if he didn't like

the Venezuelan president, Sanz reportedly responded: "No. But I don't like many other presidents either, including my own."

Sanz's comments were printed and apparently remembered and filed.

When concert promoters announced plans to have the artist perform at the Poliedro last November, government officials refused to grant the permit.

"If an artist comes to Venezuela to rail against Chávez, against the Bolivarian project, how do you think the people of this country would respond if he were to be allowed to use" the stadium, higher education minister Luis Acuña asked. But Acuña and his ministry reconsidered and allowed the show to be rescheduled for Feb. 14. However, a week before that date, the legislative council of the municipality of Caracas declared Sanz persona non grata and asked that his show be canceled. It also asked for an exhaustive review of all of Sanz's comments to the press in regards to Chávez and Venezuela.

Backlash and censorship against artists for their political beliefs or manifestations are, of course, not new. In the Latin realm, Miami stands out as a city where, from 1996 to 2000, an ordinance banned those who had done business in Cuba from doing business in Miami-Dade County. This applied to artists who had performed in Cuba. The ordinance was lifted in 2000 after an

American Civil Liberties Union lawsuit. In Latin America, however, this kind of direct government intervention hasn't been seen for years.

"I've never had something like that happen to me in 30 years promoting concerts in Latin America," one promoter says when asked for his opinion on the Sanz case. "Not even in the era of dictatorships in Brazil and Argentina. Then again, none of the Anglo rock artists I took there ever criticized the governments at the time."

As far as Venezuela goes, few artists had ventured any opinion, even in the face of growing government intervention in all arenas, media and entertainment included.

The Sanz flap, however, has triggered multiple cries of artistic protest, including a letter of support signed by dozens of artists, including Jennifer Lopez, Marc Anthony, David Bisbal and Miguel Bosé.

"Because we believe in a Latin America where we are all free to express our opinions and we believe in respecting different points of view, we sincerely hope there is a solution to this misunderstanding," the letter reads.

As for Sanz, in a subsequent appeal with Agence France-Presse, he lamented the turn of events. "It only demonstrates the ways in which they try to silence people who think differently," he said.

Chávez must be wondering why he just won't be quiet.

## FEEDBACK

### BILLBOARD.BIZ POLL

What was your high point of the 50th Annual Grammy Awards?

TOTAL VOTES: 257

20% Amy Winehouse delivers the goods, via satellite, and grabs five gongs

12% Kanye West teams with Daft Punk for "Stronger," bags four trophies

7% Alicia Keys' show-starting "duet" with O'Jays Blue Eyes

3% Andrea Bocelli, Josh Groban pay respect to Pavarotti

3% Foo Fighters show why they are no pretenders

Beyoncé lights up the stage with Tina Turner 21%

Herbie Hancock's shock win in the album of the year category 14%

Other high points 10%

Beatles tributes 5%

Time flies with reunion 3%

Gospel medley 2%

### FOR THE RECORD

Kenny G's new album, "Rhythm and Romance," is a co-release from Starbucks Entertainment and Concord Records ("Investor Relations," Feb. 16). Also, the sales numbers for Joni Mitchell's "Shine" and James Taylor's "One Man Band" were reversed on a chart that ran with the related story "Something Brewing." "Shine" has sold 200,000 and "One Man Band" 372,000.

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**BUEN NEGOCIO**  
Microsoft teams with Los Tigres del Norte



**SOUND + VISION**  
Cyrus leads new crop of concert films



**STICK IT TO 'EM**  
USB albums morph into new forms



**TUNED IN**  
Dove Awards land new TV deal



**CARD TRICKS**  
Are digital download cards selling?

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**>>>REPORT: GOOGLE TO ENTER ONLINE MUSIC SECTOR**

Google plans to enter the online music market in China for the first time, as it steps up its battle with local incumbent Baidu.com, according to reports. Google is expected to announce a joint venture with Top100.cn, to allow users to listen to and download licensed music files for free. The joint venture expects to generate revenue through online advertisements.

**>>>SMG/C3 IN AT SOLDIER FIELD**

Facility management firm SMG reached a new five-year deal with the Chicago Park District board of commissioners to run the city's Soldier Field, and Austin-based C3 Presents has aligned with SMG to bring concerts to the stadium. The bid to operate the field was apparently hotly contested, with Live Nation and Global Spectrum also vying for the contract.

**>>>REPORT: IMEEM TO ACQUIRE SNOCAP**

Music streaming site imeem will reportedly acquire digital music-licensing site Snocap, TechCrunch reports, citing an unnamed source. Snocap, co-founded by Shawn Fanning of Napster fame, launched in 2002 in an attempt to legitimize peer-to-peer file-sharing by fingerprinting songs to track how many times they are streamed by a site.



**RETAIL** BY SUSAN VISAKOWITZ

# SUPER BOWL WINNERS

Artists Old And New Score 'Big Game' Touchdowns

The New York Giants weren't the only ones to come away from Super Bowl XLII with a storybook ending. Artists who were tied into the game either through live performance or inclusion in advertisements also notched impressive victories, especially on the digital front.

Leading the charge, perhaps unsurprisingly: halftime show stars Tom Petty & the Heartbreakers, who performed four of their best-known songs in a well-received 12-minute set. With more than 97 million viewers tuned in to the game—the most in Super Bowl history—Petty and his band dominated the ultimate platform for reaching consumers.

This issue, the group finds itself at the summit of the Top Pop Catalog chart with "Greatest Hits," which shot up 196% in the week following the Super Bowl with sales of 33,000, according to Nielsen SoundScan.

Meanwhile, the band's "Anthology: Through the Years" jumped 240% to 7,000, taking the No. 6 spot on the same chart.

But that's just the tip of the iceberg. Petty collects his biggest trophy this issue for halftime show entry "Free Fallin'": The track shifted 63,000 digital copies, a gain

of 305%, and bows at No. 10 on Hot Digital Songs. "I Won't Back Down," "American Girl" and "Runnin' Down a Dream," which made up the rest of Petty's halftime set, all registered similarly notable climbs in the digital realm.

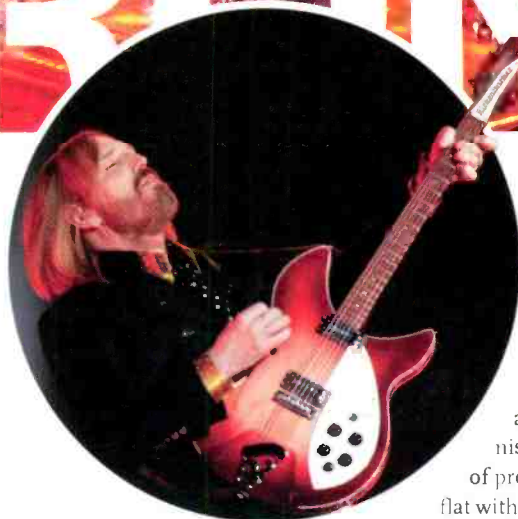
Mike Davis, executive VP/GM of Universal Music Enterprises, which controls Petty's early catalog, says that advance preparation—especially online—was key to ensuring the best possible sales outcome.

"A huge part of our marketing was online-based," Davis says. "With big television events, the online aspect is so important because people can see [the performance] happen onscreen and then immediately react and buy it online. With so much music being bought online now anyway, it's an easy bull's-eye to market to."

Davis says iTunes was the biggest account on "Greatest Hits" and notes that 12,000 out of the 33,000 units shifted this week (or 36%) were digital.

But Universal was prepared at retail, too. "We were end-capped and positioned at every single account," he says. "We had ramp-up on this."

"Greatest Hits" actually broke the top 10 on Top Pop Catalog several weeks before the game, and Davis says those



**TOM PETTY**, left, who played the halftime show, and **HADDAWAY**, below, who had a song in a Diet Pepsi ad, parlayed the Super Bowl into huge digital sales increases.

and virtual unknown Kina Grannis in a 60-second ad that had lots of pregame buzz but ultimately fell flat with viewers and industry execs.

The spot, really a segment of a video for new Grannis single "Message From Your Heart," finished dead last on the Ad Meter. But Grannis, who won not just the airtime but also a recording contract with Interscope, moved 15,000 downloads of the track this issue, a 118% increase from the week prior.

The song is also getting early airplay at mainstream top 40 stations in Boston and New Orleans, which helped it break the Pop 100 at No. 93.

The secret to its success? Multiple online touchpoints. Grannis and the winning song were promoted on a Doritos microsite for the contest, a related Doritos MySpace page. Grannis' own Web site and MySpace page, and a Grannis blog dedicated to her participation in the consumer-judged contest. The iTunes page dedicated to the track also provided a detailed background on the contest and its winner.

In contrast, up-and-coming Seattle rock band the Boss Martians, whose "Hey Hey Yeah Yeah" was featured in not one, but two eTrade commercials aired during the game (both of which scored big points with consumers), saw little immediate sales impact.

MuSick Records owner/president Art Bourasseau says he only found out the song was going to be used in the spots on the Wednesday before the game. "We rushed to get it up on iTunes as a single by that Friday evening," he says, "but we've only promoted it on the band's MySpace page."

Additional reporting by Keith Caulfield and Gary Trust.

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>>> DOES BLOG  
CHATTER  
MATTER?

Blog posts can triple future album sales, according to a new study from researchers at New York University. Researchers found that when an album was mentioned in more than 40 legitimate blog posts, sales were three times the average. If those albums were associated with major labels, sales jumped five times the average. Albums that got more than 250 blog mentions had sales increases of six times the average.

>>> POLICE SET  
FOR FINAL TOUR

The Police will take one more victory lap through North America on their massively successful reunion tour before calling it quits for good, sources close to the tour say. The band will play another 30-odd dates in May and July in North America, with 15 previously announced European concerts sandwiched in between in June. The entire run wraps the first week in August.

>>> CONCORD  
MERGES WITH  
VILLAGE  
ROADSHOW

Concord Records has been merged into Village Roadshow Pictures to form a new company dubbed Village Roadshow Entertainment Group. The new company will be 39.9% owned by Village Roadshow Ltd., with the majority remainder split among Norman Lear's Act III Communications and two private equity firms—Tailwind Capital and Clarity Partners. In the just-completed deal, Act III and its partners paid \$47.8 million to command a 60.1% ownership stake in the newly merged company.

# UPFRONT

LATIN BY AYALA BEN-YEHUDA

## Los Tigres Del Zune

Microsoft Dips Into Regional Mexican

In an unusual branding move between a digital retailer and a regional Mexican act, Los Tigres del Norte is launching its new album on Fonovisa, "Raíces," in partnership with Zune and MSN Latino.

The campaign running up to the album's March 4 release has the norteño icon advertising its exclusive track for Zune, "Llorarás," in radio spots in New York and Los Angeles. The band has been heavily featured across Zune Marketplace this month and will get similar treatment on MSN Latino as its artist of the month for March. Video interviews with the group will be placed on MSN Latino's home page and entertainment and sports channels, with links to purchase the album.

The company's most aggressive bid for the Latin market thus far has been its Wisin & Yandel-branded device, released around the reggaetón duo's November album. The Tigres promotion, though on a smaller scale, is part of a more aggressive effort by the company to corner a relatively untapped Latin

digital sales market.

Digital albums made up just 1.6% of all Latin albums sold in 2007, according to Nielsen SoundScan, compared with digital's 10.4% share of overall album sales.

But within days of the beta-launch of Zune Social—the site that allows users to sample music for sale and recommend tracks to others—Los Tigres logged more than 100,000 streams, according to Peggy Dold, international VP for regional Mexican market-share leader Univision Music Group.

"It was pretty astonishing to all of us," she says. "We know that our younger consumers are in the digital space. They're not massive, but they're there and they're growing."

Zune's market research revealed that even though young Latinos like urban and pop music, regional Mexi-



LOS TIGRES DEL NORTE is forging new ground with a new Zune deal.

can music kept coming up "as a way to identify with their culture," Zune cultural marketing senior manager Javier Farfan says.

Though Univision Music Group has made exclusive content available to digital retailers in the past, the MSN Latino partnership offered additional exposure for Los Tigres' sales and touring markets in Mexico, Latin America and Spain, Dold says.

She adds that for regional Mexi-

can artists, the label and digital retailers, "it is necessary to collaborate at this stage to lead and to invite these consumers to consume their music in a different way than they have historically."

Los Tigres leader Jorge Hernandez says his audience has "a little ways to go" in terms of adopting digital sales, but that the partnership should help—and expose Los Tigres' music to fans of other genres.

GLOBAL BY LARS BRANDLE

## Copyright Victory?

EU Commissioner McCreevy Backs Term Extension

LONDON—Europe's performing musicians face a rosier financial future thanks to a breakthrough in a long-fought copyright battle. On Feb. 14, European Union (EU) internal market commissioner Charlie McCreevy gave his unambiguous backing to industry demands for an extension on the term of copyright on sound recordings, an issue that has rumbled on since a European Commission (EC) review was launched in 2004.

McCreevy has proposed an extension of the current 50-year term of protection to 95 years, a move designed to remove performers' status as the "poor cousins of the music business."

The U.K. business, including PPL, the BPI and Musicians Union (MU), unanimously celebrated a famous win that, six months ago, few observers would have bet on.

U2 manager Paul McGuinness, who read the riot act to Internet service providers in



his MIDEM keynote speech in January, described McCreevy's pitch as "fantastic news for artists and musicians" in Europe. "This is a proposal to give a fair deal to the next generation of music talent by giving new artists in Europe the same copyright term as their counterparts in the U.S."

IFPI chairman/CEO John Kennedy was similarly delighted, but warned that an extended term was not yet a fait accompli. "This is a very positive step in the right direction," he says. "The EC has made a

big policy issue of concentrating on the knowledge economy and a big part of that is the creative industries. This is action to support the creative industries, and on a moral issue, to give an equalization of position regarding recording artists by comparison with songwriters and composers."

In his statement, McCreevy said, "I strongly believe that copyright protection for Europe's performers represents a moral right to control the use of their work and earn a living from their performances."

His words represent day and night when compared with the British government-backed Gowers Review on intellectual property, which in December 2006 recommended that the EC "does not change the status quo," and retain the 50-year term. When the British government sided last year with the controversial Gowers study, bringing the term of copyright plight to European lawmakers was seen as a last-ditch effort. McCreevy proved to have a sympathetic ear.

"I have not seen a convincing reason why a composer of music should benefit from a term of copyright which extends to the composer's life and 70 years beyond," McCreevy said, "while the performer should only enjoy 50 years, often not even covering his lifetime. It is the performer who gives life to the composition, and while most of us have no idea who wrote our favorite song, we can usually name the performer."

His plans would benefit all artists, including session musicians, for whom he proposes record companies es-

tablish a royalties fund.

"Whilst clearly all recording artists will stand to gain from increasing the term of copyright protection for performers," MU general secretary John Smith says, "there can be no doubt that the countless number of session musicians who have contributed so significantly to the musical heritage of the U.K. will greet this recognition of the value of their work with particular delight and relief."

The commissioner also recommended the introduction of a "use it or lose it" provision that would enable a performer to change camps if a record company was unwilling to rerelease a performance during the extended term.

McCreevy reckons his proposal to extend the term should be ready for adoption by the EC—the EU's executive arm—before the 2008 summer break.

"It's the first step in the long EU legislative process," says Patrick Gardiner, a partner at law firm Eversheds. "But the fact that the commissioner supports the extension for performers is hugely encouraging."



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MOBILE BY MARK SUTHERLAND

## Mighty, Micro Music

At The Mobile World Congress, Music Is Tiny, But Ahead Of The Game

BARCELONA—Music biz executives arriving at the GSMA Mobile World Congress are left in little doubt about their industry's place in the great scheme of things.

MWC, the mobile telecommunication industry's confab held here Feb. 11-14, is on such a grand scale that it makes MIDEM feel like a small get-together in the back room of a bar. MWC attendance is more than five times MIDEM's (fewer than 10,000 this year), while the enormous site—complete with flamboyant fountains, pastel pink towers and an ornate palace atop a hill—resembles Disneyland more than a conference center.

Music companies and other content providers are tucked away in Hall 7, the most remote of MWC's eight buildings. But, as is often the case, it's on the margins where the most innovation occurs—and Billboard's own Mobile Backstage event, held in that ornate palace, showed that the music industry is setting the pace in the key area

of mobile entertainment content, one of MWC's buzz topics.

At Mobile Backstage, a GSMA/Nielsen production also powered by the Hollywood Reporter, the keynotes revealed the relative progress made by music and movie industries.

The Black Eyed Peas' Will.i.am was in no doubt that mobile already represents the future for musicians, praising the platform's range of creative and marketing opportunities.

"The record industry is like a grandmother—and the artists of tomorrow need to do deals with her granddaughters," he said to applause. "It's the mobile industry that will produce the Michael Jacksons and Madonnas of tomorrow."

Compare that to Hollywood, where it took the old-school star wattage of Robert Redford to get the notion of mainstream mobile short films off the blocks via actress Isabella Rossellini's Sundance Channel-backed "Green Porno" series of shorts. Nonetheless, Redford told



ROBERT REDFORD (right) and WILL.I.AM (inset) have thrown their support into mobile initiatives.

a packed Mobile Backstage event that mobile could revive the short-film genre, saying, "I'm here because I'm excited by new opportunities—suddenly there's a venue for shorts. I believe there is a future in cell phones."

Nonetheless, there was much debate from movie panelists as to the viability of a mobile business, while music executives were able to point to high-profile deals like Nokia Comes With Music and Omnipone's MusicStation Max and quote Juniper Research figures predicting the global mobile music market will yield nearly \$18 billion in revenue by 2012. Perhaps by then the music industry will stride through MWC's gates on equal terms.



### MWC SHORTS

■ Apple was absent, but the iPhone's influence was not. Touch-screen technology was a hot topic, handset design at the top of many agendas and improved music functionality a key feature of many of the new handsets unveiled in Barcelona.

■ All four majors have experimented with selling DRM-free online downloads, but most mobile music is still sold with some form of the technology. Real Networks senior VP of global product management Larry Moores was among those calling for more progress on the issue. ■ Wryest smile of the event came from Sony Ericsson di-

rector/head of global content acquisition and partner management Martin Blomkvist during Mobile Backstage's "Music Unlimited" panel when fellow panelist/Universal Music Group international senior VP of digital music Rob Wells declared, "Doing a deal with Universal isn't complicated." UMG is the only major not to have licensed Blomkvist's PlayNow Arena service.

■ Redford said the last short film he watched on a mobile phone was Rossellini's "Green Porno" series (in which the actress depicts the sex lives of insects). "I love Alanis Morissette's 'My Humps' video parody," Will.i.am said of the song he originally wrote. "But there should be publishing on that." ...

### >>> CITY OF HOPE TO HONOR UMG CHIEF

City of Hope will honor Universal Music Group chairman/CEO Doug Morris with the 2008 Spirit of Life Award during a gala dinner this fall in Los Angeles. The Spirit of Life Award is the highest honor bestowed by the City of Hope and is given in recognition of outstanding philanthropic commitment. The City of Hope's Music and Entertainment Industry Group will host the event.

### >>> MCGRAW GOES MOBILE

Tim McGraw launched a mobile Web site at the Mobile World Congress, held Feb. 11-14 in Barcelona. The site allows fans to connect from Internet-connected mobile phones to download videos, buy premium content and check on tour dates and other McGraw news. The site, mcgraw2go.mobi, is run by TrioVisions and conforms to dotMobi standards to ensure that it works on a variety of phones.

### >>> GROOVE MOBILE ADDS 70,000 TRACKS

Mobile music service provider Groove Mobile has bolstered its music catalog by 70,000 tracks after signing a worldwide licensing deal with Indie Mobile. Works by the likes of Editors, Armand Van Helden, the Pigeon Detectives, Laurent Garnier and Royksopp make up the catalog of Indie Mobile. Groove Mobile says it has completed 60 million transactions since launching the service in 2004.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Ed Christman, Jennifer Netherby, Andre Paine, Mitchell Peters, Reuters and Ray Waddell.

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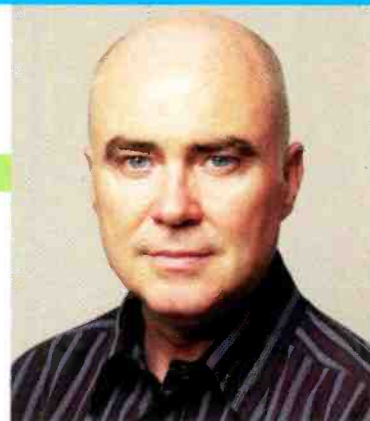
## 6 QUESTIONS

with GED DOHERTY  
by LARS BRANDLE

Ged Doherty is a busy man. Aside from his day-to-day role as chairman of Sony BMG U.K. & Ireland, the London-based executive is running a different show of sorts, the BRIT Awards, for which he is the new chairman of the organizing committee. The BPI's annual gala will be staged Feb. 20 at London's Earls Court, televised live on national network ITV1.

Doherty has had a distinguished and lengthy career with pre-merger BMG and Sony Music. He rose to his current post in mid-2006 but cut his teeth in the industry as an artist manager, guiding the careers of British '80s hitmakers Paul Young and Alison Moyet. Doherty took some time out to speak with Billboard from Asia, just days before the BRITs.

- 1 Did you watch the Grammy Awards, and how did it compare with the BRITs format?  
I was in Hong Kong and missed most of the show, so I'll watch it when I get back. It was great to see Amy Winehouse flying the British flag and Mark Ronson winning best producer. We'd love Amy to be there at the BRITs if she can. Maggie Crowe [event director of the BRIT Awards] and the BRITs team have it all well in hand.
- 2 What counts more, winning an award or performing on the show?  
They're equally important but in different ways. Winning a BRIT Award is a great accolade, [but] performing on the show gives you access to a huge TV audience worldwide and can give an artist's career a great boost.
- 3 When you accepted the role as committee chairman, what was your vision for the BRITs?  
To give the BRITs a clearer identity,



put more of a spotlight on new and emerging talent, step up the profile of the 1,000-strong BRITs Voting Academy and take the show beyond London to the regions. We've achieved a lot this year, particularly around the academy, and giving profile to the hottest new talent—Adele will be the inaugural winner of the Critic's Choice Award. The rest is work in progress.

4 It's been an impressive start to the year for British artists on both sides of the pond. Can the U.K. industry keep up the pace for the rest of the year?  
I certainly hope so—and the prognosis looks good. At Sony BMG we have some

fabulous new acts coming through, such as the Ting Tings, MGMT, the Script, Ida Maria; I hope some of them will be up onstage at the BRITs 2009—as well as some big releases from established acts like Dido. In the last 12 months, [Sony BMG] broke seven new artists to platinum and beyond, more than the rest of the U.K. business combined, by focusing on the music above all else and on connecting the artists to their fans.

5 You come from an artist manager's background. What do you make of 360-degree deals?  
The 360 concept suggests a one-size-fits-all approach, which won't suit everyone. I prefer to look at each artist or band individually, work out the best career path for them and build our relationship accordingly.

6 What are your thoughts on Guy Hands' plans for EMI? Is he a visionary, or will the nature of the business prove a shock for him?  
I am focusing on Sony BMG—but it's interesting to see that someone like Guy Hands with such a broad business portfolio is coming up with very similar concepts to those we came up with a couple of years back. ...



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BILLY JOEL'S 'Last Play at Shea' date is the first fruit of a new Live Nation deal.

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**TOURING** BY RAY WADDELL

# TAKE IT TO THE BANK

That's What Live Nation Did In Its New Partnership With Citi

Live Nation's new marketing alliance with Citi could herald a wealth of mega-deals to come.

The Citi deal (billboard.biz, Feb. 13) is the first to fully leverage the live entertainment giant's evolving, multifaceted music platform. The relationship has already manifested itself with two major events: Citi presents Billy Joel's "Last Play at Shea" concert July 16 in New York, and the final North American leg of the Police reunion tour this summer, both promoted by Live Nation.

"This is a great example of what you can expect to see going forward from our company and the strategic partnerships we're going to form with corporate America to expand our distribution platform, reach more fans directly where they are and sell them artist-related products," Live Nation CEO of North American music Jason Garner says.

The deal, which makes Citi the "official credit card partner" of Live Nation in the United States, includes concerts, online ticketing and access to Live Nation Artists (right now, Madonna only) through VIP events and promotions.

While neither side would discuss terms of the agreement, it is believed to be a multiyear deal valued at as much as \$100 million, or more during the term if multiple components come into play. It's not a stretch to suggest that this is one of the most lucrative, comprehensive live entertainment sponsorship deals ever, provided all its multiple facets come into play and its potential is realized.

"You start to transform the model from hanging a sign in the amphitheater to being a strategic partner of a company and solving their needs and in exchange solving yours and the artists'," says Garner, who declined to comment on the financials.

Citi/Live Nation follows a previous deal that Live Nation had in place with American Express, but is much larger and more comprehensive in scope, reflective of Live Nation's growing database of 26 million fans, a much improved online profile, expanded merchandising capabilities and deeper, longer-lasting relationships with artists. For example, in addition to the multitiered recording and promotion deal that Live Nation now has with Madonna, the company has long-term touring pacts in place with Korn, Maroon 5 and the Jonas Brothers.

Garner expects the artists with whom Live Nation works to avail themselves of this Citi opportunity when

it's not in conflict with another deal. Likewise, Citi will want to offer a broad menu of artist-related promotions. The partnership will be activated through Citi's recently expanded Private Pass program, a promotion where Citi had previously partnered with Live Nation in private shows (Billboard, March 31, 2007).

The current deal is exponentially broader in scope and demographics. Citi claims a national footprint of more than 150 million credit card accounts, and Live Nation is banking that the alliance will help drive incremental ticket sales for itself and its artists, for all levels of seats and events, not just VIPs, presales and premium seating.

"We never have trouble selling the front row in New York City. That's not the issue this industry has. In fact, we know that the highest demand is on the best tickets to the best shows in the best markets," Garner says. "This program can go into El Paso [Texas] and help us sell the upper bowl of the arena or some lawn tickets in St. Louis. That really takes all of the marketing programs you've seen to date to a whole new level."

Garner insists that even a program so broad in scope can be micromanaged out of Live Nation's Los Angeles-based tour marketing offices. "We've spent the last three years investing millions of dollars in our own database, which has grown to 26 million people," he says. "We have proprietary software that we use to manage that database and to create marketing programs for artists. This allows us to take that program, put it on steroids, add our 26 million names with access to another 150 million names."

In turn, Citi gets access to Live Nation's 26 million names. "This isn't them coming to us saying, 'Here's all our names,'" Garner says. "They're a great big company with a very sophisticated internal database and marketing system saying to us, 'We'll use our customer base to help you sell tickets,' which in turn is obviously of great value to them."

The deal could lead to other alliances with Citi, such as venue naming rights (Live Nation owns, operates or exclusively books 88 venues in North America) and further tie-ins with Live Nation's new ticketing operation to be launched next year.

It is anticipated that Citi's brand messaging and logo will be integrated into online and offline initiatives as well as in signage and direct-mail campaigns and on livenation.com.

**DIGITAL** BY JENNIFER NETHERBY

# Socially Awkward?

Still Incredibly Trafficked, MySpace And Facebook Level Off

MySpace and Facebook got some more buzzkill news this week, with the latest Web traffic numbers showing fewer users at both sites in January.

That follows reports in the last couple of weeks that users are spending less time on the two sites and a couple of high-profile stories suggesting that people are tiring of social networking altogether. Even Bill Gates dropped his Facebook account this month in a move documented by the Wall Street Journal.

According to Internet tracker comScore, Facebook had 33.8 million unique visitors in January, 700,000 fewer than in December, while MySpace had 68.6 million visitors, 250,000 fewer users than December.

But the January slowdown may be more seasonal than anything, with users spending less time with online friends than with offline friends and family, according to comScore senior manager of industry analysis Andrew Lipsman.

Facebook saw a similar drop the previous year, losing 144,000 users between December 2006 and January 2007. "There are no real signs of weakness," Lipsman says. "I do agree in general that growth rates for a fast-growing market do slow over time. But to suggest that there's declining momentum or social networking is jumping the shark is kind of a ridiculous notion."

In the last year, MySpace has grown 15% with the number of users leveling off around 70 million, ac-

ording to comScore. During the same period, Facebook has nearly doubled in size to roughly 34 million users each month.

MySpace put out a Feb. 11 announcement hyping its January growth in page views, up 13%, and the time users spent on the site. Users spent an average of 204 minutes on MySpace, 30 minutes more time on average than its younger rival Facebook, which MySpace referred

**'I don't think it's going away. People are expanding into where other networks are.'**

—CAMEO CARLSON, UNIVERSAL MUSIC

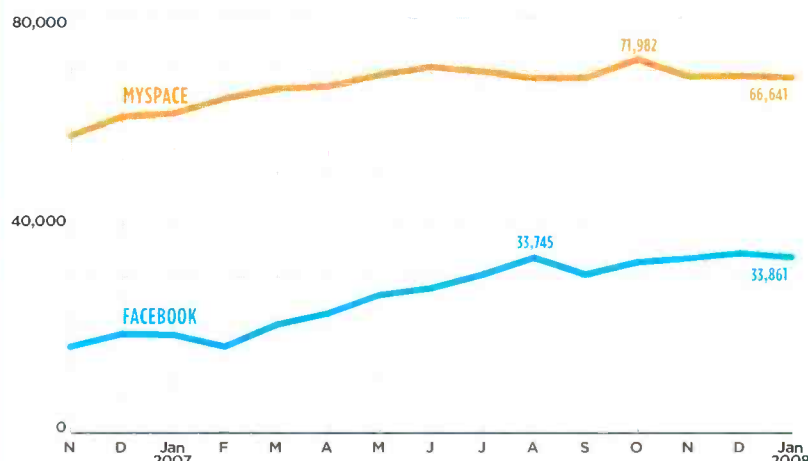
to only as an unnamed competitor that lost users during the month.

But those numbers are a bit misleading. Both sites saw declines in time spent online and page views in December, Lipsman says. January page views and time spent on MySpace were back up near the level they were at in November.

The drop in users doesn't seem to be raising any concerns in the industry.

"As more and more people experiment with social networking, there are more and more sites with social networking," Universal Music senior VP of digital business development Cameo Carlson says. "I don't think it's going away. People are expanding into where other networks are." ...

## SLOWING GROWTH Seven Months Of Static Traffic



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It took **MILEY CYRUS** only two weeks to smash the record for top-grossing concert film with 'Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour.'

FILM BY ANN DONAHUE

# SCREEN SIRENS

'Hannah Montana,' U2 Use A New Generation Of Concert Films To Lure Audiences

First, "Hannah Montana" reinvented the secondary ticket market when her sold-out concert tour led to frantic parents scouring high and low to get seats for their kids. Now, in the wake of that clamor, "Montana" has changed another industry: the concert film.

For those unfamiliar with the Disney Channel series, Miley Cyrus plays a normal girl by day, pop star by night. The TV show averages upwards of 5 million viewers per week, the concert tour earned \$24 million last year, and the franchise has four CDs on the Billboard 200.

But during the past two weeks, "Hannah Montana" has broached the final frontier: success in movie theaters. "Montana" momentum has pushed "Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour" to become the top-grossing concert film of all time, earning \$53.4 million at the box office in two weeks and eclipsing the No. 2 concert film, Madonna's 1991 biopic "Truth or Dare," which tallied \$15 million (see chart, right).

It's a striking success that may reveal the secrets to how to unlock a segment of the industry that has long been an afterthought or a novelty play. By targeting a vociferous fan base and utilizing new technology that makes the experience more like a live concert and less like a cheesy monster movie, the concert film is on the cusp of becoming a viable—and very profitable—means to reach fans.

There are lessons to be learned from the strategy behind "Montana." The concert film, like the rest of the empire, targeted tween girls—8- to 12-year-olds. By bringing it to the multiplex, however, Disney tapped into a slightly older demographic that's generally underserved at the movies, those who are too cool for "Enchanted" but not quite old enough yet for "27 Dresses."

In addition, it's a sign that young audiences don't need a narrative story a la "High School Musical" to be persuaded to see their heroes on the big screen. A much cheaper-to-make concert film at the sweet spot of the property's popularity will suffice for this audience, and can reap big rewards. The budget for "Montana," for example, is estimated to be \$6.5 million.

While the traditional music business doesn't generally see that windfall of profits—those are generally carved among the theaters, the distributors and the artist, depending on wildly varying deals—they aren't left out in the cold. One

label source says that labels and publishers may benefit from concert films on several levels, ranging from negotiated licenses upfront for use of the music, to reaching new potential fans, to residual catalog sales. "People come out of the movie and the DVD isn't available yet," the source says, "so they buy a greatest hits." The featured artist's label is often in great position to negotiate rights to the soundtracks of such films as well.

The planning for "Hannah Montana" came before her sold-out concert tour, according to Walt Disney Studios Motion Pictures Group president Mark Zoradi—but the method by which the movie's tickets went on sale was directly inspired by the frenzy.

"We decided to put pre-tickets on sale on Dec. 1," he says. "It was unprecedented to put them on sale that early, but we knew how hard it would be for parents and kids to get tickets. And then, when we saw the pre-sales for the movie, we knew at that point we had something special."

Originally, the film was released as a savvy piece of counterprogramming, for the tweens that may not have had big money on the big game; "Montana" was originally intended to be a one-week limited run during Super Bowl weekend on the 600 screens that

can handle digital 3-D projection. The immediate response to the film, however, which took in \$8.6 million on its first day, persuaded Disney to make the run open-ended.

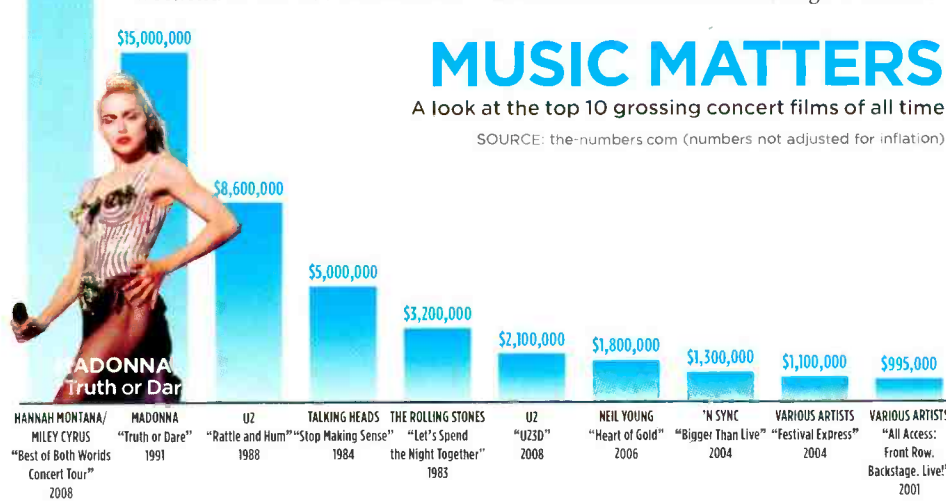
But beyond the demographic strategy, there's another reason why the success of "Montana" is noteworthy—its 3-D projection. "It really has changed," Zoradi says of the technology. "The glasses are no longer the red-blue-green ones. There's no eye strain, no headache. In digital projection houses, you get more light on the screen, it looks better and the sound is fantastic."

While 3-D was not the essential key to success—"that movie could have been filmed in 16mm black and white and still made \$25 million," one filmmaker says—there's another film that uses a new, HDTV digital form of the technology that is hoping to make a mark in "Montana" afterburn.

After earning more than \$2 million on 61 screens in limited release, "U23D" will expand to about 500 theaters Feb. 22.

Produced by 3ality Digital Entertainment and distributed by National Geographic Cinema Ventures, "U23D" follows the band on the Latin- and South-American legs of its Vertigo tour.

U2 came aboard the project at the suggestion of producer John Modell, former owner of the Baltimore Ravens. Modell, long interested in big-ticket technology for stadiums, also became intrigued in LED video for in-stadium displays. In the late 1990s, there was only one other group using the technology—and that was U2, for its PopMart tour, under the guidance of its visual effects mastermind, Catherine Owens. In 2005, Modell became interested in using 3-D technol-



ogy for Super Bowl projection, and, after showing off the technology to U2's management, the idea for a film was born. Owens, alongside Mark Pellington, who helmed U2's "One" video, stepped in as directors, and Modell pitched in with 3ality's technology. (He serves on 3ality Digital's board of directors.)

"We could not have worked with a better group," says Modell, who serves as producer on the movie. "They have a fearlessness when it comes to embracing new things and new ways to present their shows."

Using nine HD cameras situated throughout the stadiums where U2 played, 3ality captured not just the performances onstage, but also the intensity of the roughly 100,000-strong crowds that watched the shows in Buenos Aires and Mexico City.

Proving that everything old is new again, a film in HD 3-D requires a different editing scheme than the quick-cut chops of MTV, one that better suits the rhythms of a concert film. "3-D is best experienced with the longer shot," says producer Peter Shapiro, who previously made the IMAX concert film "All Access: Front Row. Backstage. Live!" "It gives your eyes time to adjust and feel like you're in the movement."

The implications for a non-goofy, non-Godzilla-popping-out-from-behind-the-sky-scraper-type of concert film are profound for the music and film industries, analysts say. "This is the next generation for concert films," says Jeff Boch, a box-office analyst at Exhibitor Relations. "If you can't be front and center at the concert, then you see it in 3-D. It's a great experience, up close and personal."

In fact, the only thing that could limit the box office of concert films like "Montana" and "U23D," however, is that the technology to show the film is only available in about 1,300 theaters worldwide. But National Geographic Entertainment president David Beal says that the success of "Montana" can only serve to convince more theater owners to install the capabilities to show these kind of films—and theatergoers to give concert films a try.

"3-D, before, was really just a cheesy effect, but this is really amazing," says Beal, who previously collaborated with U2's Larry Mullen and Adam Clayton on the theme to "Mission: Impossible." "When you look at the state of the music business now, this is really the great tool to reawake how fantastic concerts can be. People got cynical when tickets got so expensive."

(On the horizon, many theater owners are expected to install the projection equipment needed to show the films by December 2009, when director James Cameron releases his first film since "Titanic." It's an HD 3-D film about a space battle called "Avatar," starring Sigourney Weaver and Zoe Saldana, with a princely \$200 million budget.)

But given all the hardcore technology involved, does the visceral feeling of being at a concert come through in 3-D? Modell says yes.

"In Buenos Aires, U2 was really delivering quite a performance," Modell recalls. "There was not a dry eye, people were weeping around me. And I thought, 'Wow, if we can get some of this across to the people in the theater, that would be great.' When I went to see the movie at the Bridge [in Los Angeles], I heard the person behind me say, 'I don't want to leave the show.' I watched them—they actually left, then came back in and bought another ticket. It wasn't just a gimmick to them. They were reacting to the emotion of the concert."

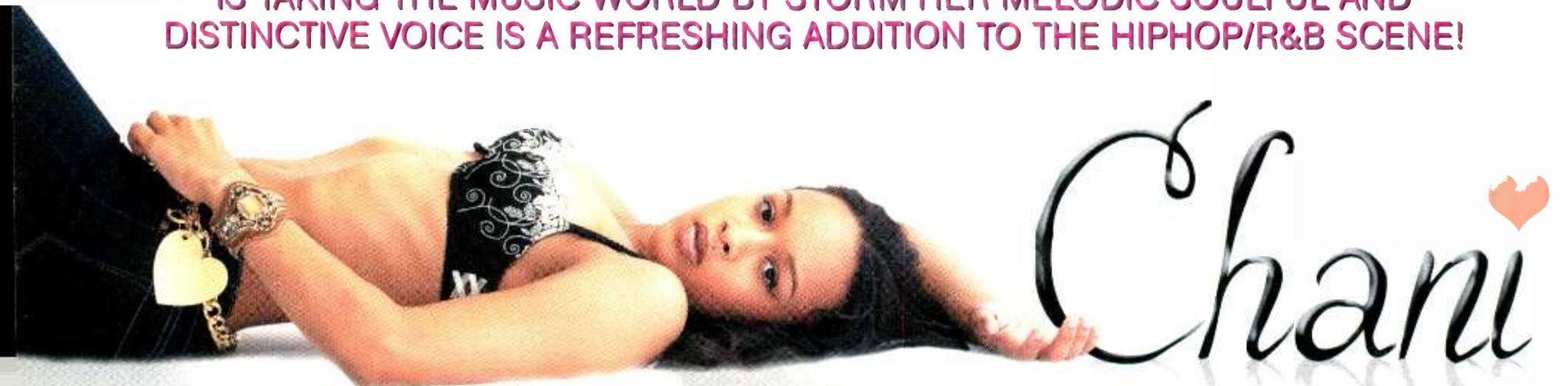
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DIGITAL BY JENNIFER NETHERBY

## Sticking It Out

USB Grows As A Distribution Opportunity

When Universal band the Mars Volta put out its latest album, "The Bedlam in Goliath," last month, the act made an offering to its hardcore fans that is becoming increasingly popular—and creative. Instead of a CD or digital album, fans could buy a \$30 USB drive designed like a Ouija board planchette that comes with a digital rights management-free version of the album and the promise of more bonus materials in coming months. Users simply plug the device into their computer's USB drive and then listen to the album or download it into their music library.

The Mars Volta joins a growing number of acts that have experimented with USB releases in recent months, including Jennifer Lopez, Ringo Starr and Matchbox Twenty (see story, below).

Even more are expected in coming months. Austin-based All Access, the company behind USB releases from Matchbox Twenty and Starr, has signed deals with EMI, Warner Music Group and Universal Music Group to make USB bracelets for other artists.

"The selling point to the labels is a really good one—it's a marriage between merchandise and music so that people will at least buy it instead of stealing it because they want the merchandise," All Access CEO Chris Guggenheim says. "It's the only for-sure non-stolen product."

At this point, the releases are more offered as collectibles to build fan loyalty rather than make money.

The cost to put an album out on a USB drive is pricier than to release it on a CD, partly because bands aren't placing bulk orders and partly because flash drives cost more than discs. Guggenheim says that bracelets generally cost \$5-\$7 per unit, with the price dropping the more units ordered. But costs can go up to \$17 per unit or more for flash drives with more memory and other additions.

Universal doesn't expect to make money on the 2,000 USB units it put out for the Mars

Volta release or on the 2,000 USB units it will put out for Erykah Badu's Feb. 26 release, "Nu AmErykah," Universal senior VP of digital business development Cameo Carlson says.

But it does expect to keep fans connected to both acts. Those who buy the Mars Volta USB stick get a new extra on the 29th of each month, ranging from bonus tracks to wallpaper. Badu will create new bonus features for fans throughout the year for those who buy "Nu AmErykah" on USB.

"It's not for everybody," Carlson says. "It's for the hardcore fan that wants tons of pictures, who really wants something more and the opportunity to get new stuff every month."

For bands, USB drives offer a cooler way to get their music to fans in a souvenir package that fans can wear or carry



with them, giving the band free promotion.

Starr wore a wristband containing his latest album, "Liverpool 8," to the Grammy Awards, getting hype for the release that a CD jewel case certainly wouldn't. Starr's sales aren't bad either; Guggenheim says that about one wristband is sold for every three CDs.

In October, Matchbox Twenty released its latest album, "Exile on Mainstream," on USB



**THE MARS VOLTA'S** new USB album looks like the planchette to an Ouija board, an item the band claims wrought havoc over its recording sessions. Left: Ringo Starr has gotten into the USB act for his new 'Liverpool 8' album.

bracelets, putting out an initial 25,000 units. Manager Michael Lippman says "tens of thousands" have been sold.

"USB is going to be the future," Lippman says. "You don't have to download it on a computer, you put it in and it comes up, [and] there's plenty of room to add

additional material."

Some indie bands have turned to USB drives for releases because they can order fewer units and spend less money than they would for an order of 1,000 CDs, says Ed Donnelly, president of Los Angeles-based Aderra, which makes drives for Barenaked Ladies, Jars of Clay and indie bands like Los

Angeles' Killola. Acts can place orders for as few as 100 USB drives preloaded with their album and other goodies.

Along with the songs from the album, Matchbox Twenty included its first video, behind-the-scenes footage, pictures and an Internet link to the band's site.

Based on the success of its album sales on USB, the band is now selling bracelets of its live show at concerts during its current tour.

All Access replicates the bracelets after a concert in minutes. The bracelets are quickly sent to the merchandising booths, where fans can buy a recording of the show they just saw as they leave.

Bracelets are priced equal to what the band sells its concert T-shirt for.

Barenaked Ladies, Willie Nelson, Jars of Clay and the Black Crowes also have sold USB bracelets at concerts.

Bands typically sell to 5% of their audience at a show, depending on how tech-savvy the crowd is. For concert bracelets, Aderra and All Access do revenue-sharing deals. Neither charges an upfront fee to send an engineer and equipment to a show to make the recordings and replicate the bracelets.

Universal's Carlson says that contracts and how artists are compensated for USB releases are still evolving and can vary. That's why the label is picky about which bands it chooses for the specialized releases.

"We're only putting out things that superserve fans and artists," she says. "It's not something every artist needs or wants or fans would want."



### NOT YOUR FATHER'S USB DRIVE

Artists putting music out on USB drives are trying a number of ways to reach fans with the experimental format, from putting albums out on bracelets fans can wear to cart along their music and promote their favorite band to limited-edition USB sticks geared at hardcore fans that can sell for as much as \$70. Below is a sampling of releases.

#### BARENAKED LADIES

**Barenaked Ladies on a Stick:** Considered the pioneers of USB releases, Barenaked Ladies put out "Barenaked on a Stick" in 2005, a 128 MB flash drive loaded with 29 previously released songs plus videos and other content. The band followed it up with souvenir flash drives at its 2006 concerts in support of "Barenaked Ladies Are Me." The concert USB keys came loaded with the new album, live tracks, ringtones and videos for \$25.

#### MATCHBOX TWENTY

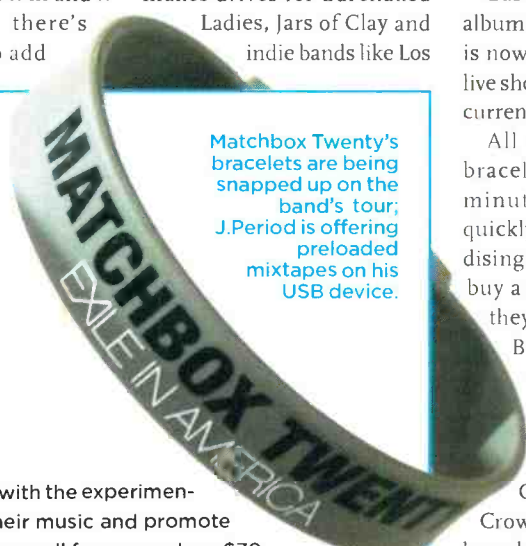
**Exile in America Tour Bracelets:** After successfully releasing latest album "Exile on Mainstream" on USB bracelets in October, Matchbox Twenty is following up with USB bracelets on its current tour. Bracelets sell for the same price as a T-shirt and come with a recording of the night's show. The band typically sells several hundred bracelets at each tour stop, or to about 5% of the audience of a given show. Austin-based All Access records the show and replicates hundreds of bracelets in about 10 minutes so that concertgoers can buy them as a souvenir as they're leaving the venue.

#### JENNIFER LOPEZ

**"Brave" USB Necklace:** Jennifer Lopez turned the USB drive into an upscale fashion accessory alternative to the CD. She joined with luxury mobile phone company Gresso to put her latest album, "Brave," out on a USB necklace in November. Unlike the cheap plastic most flash drives are made of, the flash for Brave is made of African blackwood, encrusted with crystals and engraved with Lopez's initials and hangs on a necklace. The limited-edition USB release came with a \$70 price tag.

#### DJ J.PERIOD

**Mixtape USBs for Mary J. Blige, others:** R&B/hip-hop DJ J.Period is turning to USB drives as the next format for the mixtape. The DJ, who has created promotional mixes for Lauren Hill, the Roots and the Isley Brothers, created a Mary J. Blige best-of mix due out this week on a USB flash stick. In early February, he put out his own best-of on a 1 GB USB stick that sells for \$40 and comes preloaded with six of his mixtapes including those he did for Nas, Lauryn Hill, the Roots and the Isley Brothers. —JN



Matchbox Twenty's bracelets are being snapped up on the band's tour; J.Period is offering preloaded mixtapes on his USB device.



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## Latin Notas

LEILA COBO [lcobo@billboard.com](mailto:lcobo@billboard.com)

# You Ask, We Answer

## A Billboard Latin Music Awards FAQ

With the announcement of the finalists to the 19th annual Billboard Latin Music Awards comes inevitable confusion regarding the names that appear in each of the 54 categories. In an effort to quell all doubts, this week's Notas addresses the questions we're most frequently asked.

As usual, we underscore that Billboard does not "nominate" artists to its awards. Our "finalists" are determined solely by their performance on Billboard's sales and airplay charts, as informed by Nielsen SoundScan and BDS.

### What is the difference between a "publisher" and a "publishing corporation"?

A publisher is a single entity, whereas a publishing corporation can own or administer several publishers. In the Publishing Corporation category, parent companies receive 100% of the points compiled by publishers in which they own at least 50% equity, and 25% of the points compiled by publishers they administer but don't own.

### My act was high on your year-end charts, but is not part of your finalists for the awards. Why?

The eligibility period for the Billboard year-end charts is different from that of the Latin Music Awards. Our year-end charts are based on

chart performance from the Dec. 2, 2006, issue through Nov. 24, 2007. The Latin Music Awards finalists and eventual winners are deter-

mined by their performance on the charts during a one-year period from the Feb. 10, 2007, issue through this year's Feb. 2 issue. Also, the awards only honor new titles.

### Why February to January?

In order to give a fair chance to the many acts that release their albums and singles in the fourth quarter.

### What matters more when it comes to the airplay awards: number of weeks on the chart or peak position?

Both count. Radio charts reflect estimated audience, based on times of day a song is played, and Arbitron audience, based on the most recent ratings available for each week a song is on the chart.

### How do you determine the labels of the year?

By combining the gross audience impressions for each of a label's charting songs for each week those songs appeared on the chart.

### This is my act's third album, and yet it is a finalist in a "new" artist category. Why?

Acts will be considered "new" if this marks the first time they enter our charts, regardless of how many albums they have released.

### Is the criteria for Hot Latin Song of the year the same as the criteria for, say, the Pop or Regional Mexican Airplay Song of the year?

The method is the same, but

Hot Latin Song awards are based exclusively on the Hot Latin Songs chart while format chart awards are based on each specific chart. A finalist for the Latin Tropical Airplay Song of the year, for example, may have had minimal activity on Hot Latin Songs.

### What is the difference between the "album" categories and the "song" or "airplay" categories?

"Album" categories are based on sales, as reported by Nielsen SoundScan. "Song" and "airplay" categories are based on airplay, as reported by Nielsen BDS.

### How do you determine the finalists for producer and songwriter of the year?

By combining audience impressions of produced tracks and compositions for each week they appear on Hot Latin Songs.

### This year you have a new Latin ringmaster of the year award. Why isn't there a Latin digital song category?

We haven't launched genre-based digital song lists yet, and not enough Latin titles have charted on the Hot Digital Songs chart to have a meaningful category.

**.biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).



JUAN LUIS GUERRA and FANNY LU (inset) are up for some of the top prizes at Billboard's Latin Music Awards.

# BUDGET BENEFITS

## Discount Product Lines Providing Big-Time Sales

In the year-and-a-half that Univision Music Group's Linea de Oro budget catalog line has been on the market, the regional Mexican series has moved more than 2.4 million CDs and DVDs, according to Nielsen SoundScan.

The company's newest budget line, Epoca Dorada, refreshes that series with 12-track albums that retail for as low as \$5.98. Epoca Dorada titles from Los Temerarios, Los Bukis and others hold six slots on Billboard's Top Latin Albums chart this week. Releases from that line are in good company, with another



11 titles outside of Epoca Dorada at an MSRP of \$8.98 or lower on this week's chart.

But with a dearth of new albums this quarter, that's just the beginning of a torrent of budget catalog.

"One of the segments keeping the market afloat is

the budget catalog at the mass merchants," says Guillermo Page, VP of Sony BMG Norte's commercial division. In March, Sony BMG will release 10 new titles in its multigenre Diez de Coleccion line, which has grown to 300 titles in three years and added a budget DVD component last year.

Despite growth in sales, with a retail price of less than \$7, "it's really a penny business," Page says, given the high cost of licensing hit songs, and increasing competition in the price range from majors and independ-

ents alike.

A sales manager at another major label, who declined to be named, says a price point of \$5.98 was simply too low to match. At such a price, "you're not getting a lot of content and the packaging isn't that great."

Ritmo Latino West Coast buyer Jose Sanchez says that although the Epoca Dorada line do offer a lot of music for the price, the song selections are low on well-known tracks—an attribute that prevents cannibalization of front-line product.

Univision Music Group sales VP Jeff Young puts Linea de Oro sales at 3.5 million units,

when mom-and-pop stores are included. But unlike that line, which varies between eight and 12 tracks per CD, Epoca Dorada has a dozen songs across the board.

In addition to the price, he credits a nationwide retail positioning program that began Feb. 1, as well as an advertising blitz on Univision and Azteca America, for moving Epoca Dorada's sales.

"A lot of times we'll pay for positioning with advertising funds. This time we didn't have to do that," Young says, since retailers were given the biggest discount for positioning four or five titles at a time.

—Ayala Ben-Yehuda

**.com** For news and developments relating to the Billboard Latin Music Awards, see [yahootelamundo.com/premiosbillboard](http://yahootelamundo.com/premiosbillboard).

## THE BILLBOARD Q&A?

On March 6, Puerto Rican reggaeton veteran Tego Calderón will embark on his first extensive U.S. tour, dubbed El Abayarde Contraataca. Calderón will play



17 club dates before going to Latin America. He will also have a small role in "The Fast and the Furious 4," due in theaters in

2009. Calderón spoke to Billboard about his new ventures.

### Why this type of tour?

It's a little guerrilla style, going back to the streets. We wanted smaller venues to be closer to the audience and closer to our roots. We'll travel by bus, and the staging will vary according to the venue. Sometimes we'll be able to play with a bigger ensemble. But in general, instead of having that big band I always have, we'll have a smaller group and we work with a mix that I like and that retains the elements of my music. We always have the DJ, and we also have our bomba drums, to be able to present our culture. I think I'm a bridge between the old and the new.

### Was it hard to get used to this reduced format?

In the beginning. But having 12-15 people onstage is expensive and this allows me to be seen in places that haven't seen me before. And having my DJ is like going back to our beginnings. I'm also a bit sentimental about where I play. And I like the feeling of an intimate venue much more. I feel more real, more accessible, more me. Although we will do a mega show to close the tour in New York.

### You've recorded in English for a mainstream market. What are your thoughts on crossing over?

I'm a fan of music playing in any language. Latin stations play music in English and I would like them to play music in Spanish. I've done songs in English because it's the language of hip-hop. But I don't do it thinking about a crossover. And our fan base continues to be predominantly Latin. —LC

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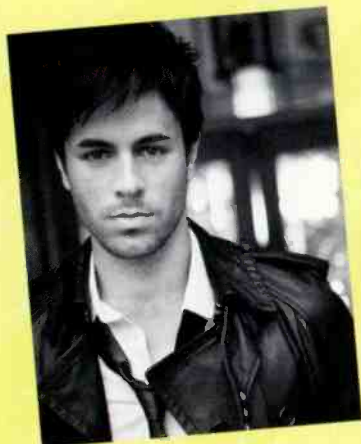
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## The Indies

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# EMI Exodus

## Indie Labels Jump Ship From Caroline

Every week, I get a handful of e-mails about new distribution partnerships. But one that came in a couple of weeks ago piqued my interest: Redeye Distribution announced that it had signed deals with Bella Union and Warp Records, both of which were formerly distributed by Caroline/EMI.

By now, everyone knows that the state of affairs at EMI are in flux. New owner **Guy Hands** has stated publicly that he plans to cull acts that don't meet sales expectations, and will lay off as many as 2,000 staffers. But will concerns about EMI's restructuring lead indie labels to an en masse exodus from Caroline, or are Warp and Bella Union isolated cases?

While Billboard certainly found labels that are happy with Caroline, Redeye president **Tor Hansen** says, "This is a trend. Caroline has folded everything into the EMI sales department, and they don't have the indie background. They can only get so far down their lists with record store buy-

ers before their eyes glaze over, and indies tend to be at the bottom of the list." Indeed, the last year has seen a number of labels, including Drag City, Ultra, Ipecac and Kranky, exit the service.

For Warp Records label manager **Priya Dewan**, the biggest issue was Caroline's insistence that she sign a digital deal with the company when she renewed the label's contract. A Caroline representative, who offered no other comment on the record, did confirm that all new and renewing labels would no longer have the option of working with third-party digital distributors and would have to do their physical and digital distribution through Caroline. According to sources at other major-affiliated indie distribution services, not all of them require digital as part of new agreements, but one source predicts, "It is certainly moving in that direction."

"We are very selective about our online sales and see it as an ownership issue," Dewan says. "We are hesitant to do some subscription services, for example, because we feel that they really devalue music. And had we re-signed with Caroline, we would have had no say or veto power when deciding who could have our music online."

Dewan says that staff cuts and diminished communication with Caroline representatives also contributed to Warp's decision to leave. "You had a handful of people doing what a hundred people had done before," she says. "I don't fault the EMI reps; they didn't ask to get a catalog of



JAMIE LIDELL'S new album, 'Jim,' will be one of Warp's first releases to be distributed by Redeye.

stuff that they are not familiar with and buyers aren't interested in. I did enjoy working with them for a long time, but their services changed."

Other indies, however, say they're still satisfied with their relationships with Caroline. "A lot of people overreacted to the news about EMI and Guy Hands," says **Eva Weiss**, head of sales and retail marketing at the World's Fair group of labels, who spent several years working at Caroline. "I've found that the professional level is higher at Caroline than it has ever been." She also says the EMI family offers indies certain opportunities: being part of the label's deal with Amazon and Pepsi, for instance, and EMI's New York Daily News download campaign, where some editions of the paper contain inserts with a code redeemable for up to three track downloads from the Daily News Web site.

Weiss's boss, World's Fair co-founder **Kevin Wortis**, sees the situation from both sides. Bella Union is part of his group, as is Daptone, which left Caroline for Redeye last year. Wortis says that during the course of his research on distributors, Redeye was praised for being efficient and easy to work with, as well as being interested in vinyl and cat-

alog sales. He also felt that Bella Union would receive more attention as "a bigger fish in a smaller pond," and that Bella Union's Americana-focused roster would fit better artistically at Redeye.

But Wortis is also quick to defend Caroline, which distributes a number of other labels in his group, including Def Jux. "They are doing what needs to be done," he says. "While the culture was somewhat diluted with the layoffs, the reps who came in have stepped up, and we've seen our chain sales move up, too. I would say they've been a huge contributor to World's Fair having their biggest year ever in 2007."

For record stores, the changes at Caroline haven't meant any changes in business. "I was bummed when we lost our local sales guy because I liked him, but it hasn't affected business at all," **Eric Levin** of Atlanta record store Criminal Records says. "Labels play musical chairs with distributors all the time. It's only a blip until it becomes a trend."

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# Doves Take Flight On TV

Awards Will Air Live On Gospel Music Channel

After bouncing around on various networks and in syndication, the Gospel Music Assn.'s (GMA) Dove Awards have landed a new TV home on the Gospel Music Channel, an Atlanta-based cable network airing Christian/gospel music content 24 hours a day.

The multiyear agreement begins with the 2008 Doves, which will be broadcast live April 23 from Nashville's Grand Ole Opry House. GMC has committed to multiple additional airings of the program as well as developing other programming around the awards show, such as a new series leading up to the event, "The Road to the Doves."

"The Dove Awards celebrate all styles, much like the Gospel Music Channel," GMC founder/president Charles Humbarb says. "We share very similar mission and values with them, and we feel like the premier night for gospel and Christian music fans should be on the premier channel for gospel and Christian music fans."

GMA president/CEO John Styll also sees the two entities as compatible. "The programming philosophy of GMC is very similar to the GMA philosophy," he says. "Any kind of faith-based music regardless of the style is what the GMA embraces and that's what the Gospel Music Channel embraces. They define gospel as anything from contemporary Christian to a black choir to a Southern quartet to a punk band. So does the GMA, so there's a good editorial fit."

The last time the Doves aired live was in 2002 on the PAX net-



work. In recent years, the program has aired in syndication. "It's been hard staying in one place. Networks change. The PAX network is a different network now. The Family Channel is a different network now. TNN is a different network now," Styll says. "I think we're a little bit of a square peg in a round hole in some ways and we're aware that this is a very different kind of show for most networks to air. It's a challenge."

GMC, which launched in 2004, seems a perfect fit. According to Humbarb, the network will be in 45 million homes by the end of this year, and is the fastest-growing cable network. Comparable to CMT, MTV, VH1, GAC and other music-driven channels, GMC offers Christian/gospel music fans a place to see the genres' established and up-and-coming talent.

Industry insiders are pleased that the show will be live this year, offering greater visibility and better marketing opportunities.



THE CLARK SISTERS, CASTING CROWNS (above) and NATALIE GRANT (inset) are up for the top prizes at the Dove Awards, which will be broadcast for the first time by the Gospel Music Channel.

"Unlike years past, no one is going to know who won until they watch. An awards show needs the drama," Humbarb says. Since the awards were previously syndicated, media attending the show announced the winners prior to its airing.

The Doves are the centerpiece of GMA Music Week, the gospel/Christian industry's annual gathering, which is populated with seminars, showcases and workshops for radio, retail, labels, agents and promoters. Styll says there are plans this year to further raise the profile of the Doves with additional activities. There will be an opportunity for media to cover arrivals, similar to red carpet events at other awards shows. GMA will also host an after-party for Dove attendees.

The American Bible Society has signed on as the presenting sponsor for the 39th annual awards, as well as the designated charity of the event. Plans call for additional Dove sponsors to be announced in coming weeks.

Casting Crowns, the Clark Sisters, Natalie Grant, Point of Grace, Skillet, Chris Tomlin and tobyMac are the nominees in the artist of the year category. Casting Crowns frontman Mark Hall is the year's most-nominated artist with six nods, including male vocalist and song of the year.

# Ronnie Johnson

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## UPFRONT



### On The Road

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## Touring With Tim

McGraw's Partners Are More Than Sponsors

Tim McGraw has this tour sponsorship thing down tight: The financial rewards resulting from his sponsorship deals effectively translate into a heightened, interactive experience for ticket-buying fans.

Last year, the Jeep-sponsored Soul2Soul II tour featuring McGraw and his wife Faith Hill captured the inaugural Billboard Concert Marketing & Promotion Award at the Billboard Touring Conference, determined by more than 30,000 online votes from fans and the industry at billboard.com and billboard.biz. The award takes into consideration creativity, interactivity and the degree to which the sponsorship improves the overall fan experience—and sells tickets.

Back on his own now for a headlining large venue run, McGraw and his StyleSonic label have some new corporate partners onboard, manager Scott Siman says. KC Masterpiece and Kingsford are sponsoring McGraw's 2008 Live Your Voice tour, which begins May 9 in Tampa, Fla., with special guests Jason Aldean and Halfway to Hazard (billboard.biz, Jan. 31). Fritos is the "official snack" of the tour and presenter of the StyleSonic Stage, on which artists chosen by McGraw—including Lance Miller and Catherine Raney—will perform prior to the start of each concert. Frito-Lay previously assisted with the launch of McGraw's

"Let It Go" album.

"I really don't even like to call our associations 'sponsorships' anymore," Siman says. "It boils down to creating an integrated partnership between the artist and the companies. We have some traditional tour sponsorship elements, but the real excitement is in building programs that are meaningful and true to the artist brand and the company brand."

The multitiered KC Masterpiece and Kingsford sponsorship deal was brokered by Laura Hutfless at Echo, MAC Presents president Marcie Allen Cardwell, Charles Mordy at Kingsford, Eric Carlock at KC Masterpiece and Siman's team at RPM Management. McGraw's agent is Rod Essig at Creative Artists Agency.

The two brands will host the VIP Pre-Show Party where McGraw performs a private acoustic set prior to each show. Fan/brand site Echo, a division of Ticketmaster, will integrate the sponsorships through online fan and brand initiatives.

"This will be our first year with KC and Kingsford and they are the perfect fit," Siman says. "There is going to be a great party atmosphere out there with Jason, Hazard and Tim as we transition back to Tim's solo career after two mega years with Faith."

As an added promotion, McGraw is making StyleSonic music available for free download to everyone who buys a ticket to the tour this year. Details will be available on tim-mcgraw.com prior to the tour's launch.

"I am really excited about the free music program Tim has put in place with his StyleSonic family of artists," Siman says. "Basically, everyone that buys a ticket is going to be able to get some great music for download. It's our way of saying 'thank you' to the fans for their support and giving them a chance to check out some of the music projects that Tim is really passionate about."

In this election year, Rock the Vote will also be along for the ride. "Tim asked us to take the theme of 'Live Your Voice' and build on that with our partners this year," Siman says. "Each of our partners has come up with unique ways to build on that theme and you can expect more details about each program in the coming days."

Live Nation is promoter of the Live Your Voice tour, under Brian O'Connell's direction, and the tour will play primarily Live Nation sheds.

McGraw will also play one-off headlining dates at several festivals prior to the tour, including the Houston Livestock & Rodeo March 3, his debut appearance at the New Orleans Jazz Festival April 27 and the Stagecoach Festival May 4.

At nearly \$150 million in two years, Soul2Soul is the top-grossing multiyear country tour.



McGRAW

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

STEVE MARCUS/REUTERS



# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,840,514 (\$5,596.78 Australian) \$216.24/\$60.55	<b>THE POLICE, FERGIE, FICTION PLANE</b> ANZ Stadium, Sydney, Jan. 24	43,725 sellout	Live Nation Global Touring, Frontier Touring
2	\$4,340,778 (\$4,814,791 Australian) \$212.99/\$76.86	<b>THE POLICE, FERGIE, FICTION PLANE</b> Members Equity Stadium, Perth, Australia, Feb. 1-2	36,518 two sellouts	Live Nation Global Touring, Frontier Touring
3	\$3,865,205 (\$4,383,916 Australian) \$211.69/\$78.56	<b>THE POLICE, FERGIE, FICTION PLANE</b> Cricket Ground, Melbourne, Australia, Jan. 26	29,655 sellout	Live Nation Global Touring, Frontier Touring
4	\$3,306,646 (\$3,839,347 Australian) \$215.31/\$85.26	<b>THE POLICE, FERGIE, FICTION PLANE</b> Suncorp Stadium, Brisbane, Australia, Jan. 22	25,928 sellout	Live Nation Global Touring, Frontier Touring
5	\$2,397,286 (\$3,600,002 New Zealand) \$182.14/\$53.18	<b>THE POLICE, FERGIE, FICTION PLANE</b> Western Springs Stadium, Auckland, New Zealand, Jan. 19	26,665 sellout	Live Nation Global Touring, Frontier Touring
6	\$2,156,344 (\$2,794,838 New Zealand) \$192.89/\$76.38	<b>THE POLICE, FERGIE, FICTION PLANE</b> Westpac Stadium, Wellington, New Zealand, Jan. 17	21,614 sellout	Live Nation Global Touring, Frontier Touring
7	\$2,079,507 (\$2,323,861 Australian) \$134.23/\$88.59	<b>IRON MAIDEN, BEHIND CRIMSON EYES, LAUREN HARRIS</b> Acer Arena, Sydney, Feb. 9-10	21,220 two sellouts	Dainty Consolidated Entertainment
8	\$1,502,462 (\$1,682,373 Australian) \$215.15/\$75.99	<b>THE POLICE, FERGIE, FICTION PLANE</b> Adelaide Entertainment Centre, Adelaide, Australia, Jan. 28-29	13,950 two sellouts	Live Nation Global Touring, Frontier Touring
9	\$1,174,400 (\$1,213,038 Canadian) \$106.74/\$57.85	<b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b> Air Canada Centre, Toronto, Jan. 21	14,369 sellout	Concerts West/AEG Live
10	\$1,072,862 (\$1,074,840 Canadian) \$99.82/\$59.89	<b>MICHAEL BUBLÉ, NATURALLY 7</b> Bell Centre, Montreal, Jan. 30	13,410 sellout	Gillett Entertainment Group, Festival de Jazz, Live Nation
11	\$1,063,584 (\$1,093,120 Canadian) \$97.30/\$58.38	<b>MICHAEL BUBLÉ, NATURALLY 7</b> Air Canada Centre, Toronto, Jan. 24	13,887 sellout	Live Nation
12	\$984,203 (\$1,023,571 Canadian) \$81.73/\$67.31	<b>OZZY OSBOURNE, IN THIS MOMENT, THE FED PENNIES</b> Metro Centre, Halifax, Nova Scotia, Jan. 26, 28	13,203 two sellouts	Concerts West/AEG Live, Gillett Entertainment Group
13	\$920,860 (\$932,762 Canadian) \$87.86/\$48.37	<b>MICHAEL BUBLÉ</b> General Motors Place, Vancouver, Jan. 12	12,726 sellout	Live Nation
14	\$902,384 (\$908,496 Canadian) \$85.82/\$50.11	<b>MICHAEL BUBLÉ, NATURALLY 7</b> Coppes Coliseum, Hamilton, Ontario, Jan. 29	12,350 sellout	Live Nation
15	\$900,510 \$64.50/\$54.50	<b>GEORGE STRAIT, JOSH TURNER, SARAH JOHNS</b> ARCO Arena, Sacramento, Calif., Jan. 31	14,120 sellout	Varnell Enterprises
16	\$899,387 (\$915,630 Canadian) \$97.24/\$57.95	<b>MICHAEL BUBLÉ</b> Pengrowth Saddledome, Calgary, Alberta, Jan. 15	11,708 sellout	Live Nation
17	\$855,137 (\$889,342 Canadian) \$76.44/\$57.21	<b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b> Bell Centre, Montreal, Jan. 16	12,241 sellout	Concerts West/AEG Live, Gillett Entertainment Group
18	\$832,402 \$64.50/\$54.50	<b>GEORGE STRAIT, JOSH TURNER, SARAH JOHNS</b> Save Mart Center, Fresno, Calif., Feb. 1	13,010 14,000	Varnell Enterprises
19	\$811,000 \$150/\$110/\$95/ \$75	<b>JERRY SEINFELD</b> Colosseum at Caesars Palace, Las Vegas, Feb. 1-2	8,173 two sellouts	Caesars Palace, Concerts West/AEG Live
20	\$729,871 (\$745,139 Canadian) \$96.97/\$57.79	<b>MICHAEL BUBLÉ</b> Rexall Place, Edmonton, Alberta, Jan. 17	9,425 sellout	Live Nation
21	\$663,853 (\$686,424 Canadian) \$77.13/\$57.79	<b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b> John Labatt Centre, London, Ontario, Jan. 19	8,947 sellout	Concerts West/AEG Live
22	\$577,819 (\$593,762 Canadian) \$86.61/\$43.79	<b>MICHAEL BUBLÉ</b> MTS Centre, Winnipeg, Manitoba, Jan. 19	9,708 sellout	Live Nation
23	\$569,316 (\$579,864 Canadian) \$87.38/\$44.18	<b>MICHAEL BUBLÉ, NATURALLY 7</b> Scotiabank Place, Ottawa, Jan. 25	8,334 sellout	Live Nation, Rubin Fogel Productions
24	\$559,098 (\$575,554 Canadian) \$79.72/\$49.64	<b>MICHAEL BUBLÉ</b> Metro Centre, Halifax, Nova Scotia, Feb. 1	7,847 8,260	Gillett Entertainment Group, Live Nation
25	\$551,379 (\$564,550 Canadian) \$83.02/\$43.95	<b>MICHAEL BUBLÉ</b> Credit Union Centre, Saskatoon, Saskatchewan, Jan. 18	8,163 sellout	Live Nation
26	\$530,747 (\$551,977 Canadian) \$76.44/\$57.21	<b>OZZY OSBOURNE, ROB ZOMBIE, IN THIS MOMENT</b> Colisee Pepsi, Quebec City, Jan. 14	7,280 sellout	Concerts West/AEG Live, Gillett Entertainment Group
27	\$529,495 \$95/\$75	<b>KEITH URBAN, CARRIE UNDERWOOD</b> Mohegan Sun Arena, Uncasville, Conn., Jan. 31	7,569 7,574	Live Nation, in-house
28	\$483,428 \$73/\$53/\$38	<b>MATCHBOX TWENTY, ALANIS MORISSETTE, MÜTEMATH</b> Sears Centre, Hoffman Estates, Ill., Feb. 1	9,571 9,927	Jam Productions
29	\$475,494 \$73/\$53/\$38	<b>MATCHBOX TWENTY, ALANIS MORISSETTE, MÜTEMATH</b> Xcel Energy Center, St. Paul, Minn., Feb. 4	8,978 10,628	Jam Productions
30	\$473,524 (\$492,465 Canadian) \$81.73/\$67.31	<b>OZZY OSBOURNE, IN THIS MOMENT</b> Moncton Coliseum, Moncton, New Brunswick, Jan. 24	6,389 sellout	Concerts West/AEG Live, Gillett Entertainment Group
31	\$454,375 \$67.50/\$51/ \$38.50/\$23.50	<b>SOUTH BEACH COMEDY FESTIVAL: KATT WILLIAMS, KATHY GRIFFIN</b> The Fillmore Jackie Gleason Theater, Miami Beach, Jan. 16-19	10,186 11,007 four shows one sellout	Live Nation
32	\$453,003 (\$455,353 Canadian) \$88.54/\$64.66	<b>MICHAEL BUBLÉ</b> Save-On-Foods Centre, Victoria, British Columbia, Jan. 10	5,673 sellout	Live Nation
33	\$449,168 (\$446,987 Canadian) \$150.73/\$55.77	<b>JOHN MELLENCAMP, TOM COCHRANE &amp; RED RIDER</b> John Labatt Centre, London, Ontario, Feb. 5	5,983 7,306	Live Nation
34	\$410,842 (\$418,432 Canadian) \$64.31/\$33.87	<b>BIG &amp; RICH</b> Rexall Place, Edmonton, Alberta, Jan. 14	7,190 8,769	Live Nation
35	\$389,756 (\$396,957 Canadian) \$87.39/\$63.82	<b>MICHAEL BUBLÉ</b> Prospera Place, Kelowna, British Columbia, Jan. 13	4,948 sellout	Live Nation



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# GLOBAL NEWSLINE

## >>> 9 MILLION OF '1'

The Beatles' 2000 greatest-hits release "1" (Apple/Parlophone) has received a ninth IFPI Platinum Europe Award, making it one of the three biggest-selling albums of the past decade. Each award marks shipments of 1 million albums in Europe. The Beatles' set has now equalled the 9 million shipments of Celine Dion's Columbia albums "Falling Into You" (1996) and "Let's Talk About Love" (1997). In the IFPI's roundup for the last quarter of 2007, five-time Grammy Award winner Amy Winehouse's "Back to Black" (Universal/Island) collected a third award, while James Blunt got his sixth for "Back to Bedlam" (Atlantic) and Green Day's "American Idiot" (Reprise) achieved its fourth award. The IFPI says 13 other albums gained Platinum Europe Awards for the first time during the period. In 2007, 57 albums received IFPI Platinum Awards, compared with 46 in 2006.

—Andre Paine

## >>> CPCC WON'T APPEAL LEVY RULING

The Canadian Private Copying Collective says it will not appeal a recent Federal Court of Appeal decision that rejected its application to levy a tariff on digital music players. The levy of up to \$75 Canadian (\$74) on MP3 players—designed to compensate creators for individuals copying music files from their personal collections—was approved by regulator the Copyright Board. The levy was opposed by various retail groups, as well as the Canadian Recording Industry Assn. On Jan. 10, an appeals court decision held that the Copyright Board could not justify the levy based upon current legislation. In a statement, the CPCC said that while it still believes creators should receive compensation for private copying, the organization could not justify taking the case further. The CPCC has collected \$199 million Canadian (\$197 million) since 1999 from levies on such blank media as CD-Rs.

—Robert Thompson

## >>> U.K. CONCERT CHANNEL LAUNCHING

Warner Music International's video-production arm Warner Music Entertainment has joined U.K. independent Beggars Group, live-music organizer Mama Group and online video developer Perform Group to develop a U.K.-based, Internet-delivered TV service devoted to live concerts. The Lovelive Channel is scheduled to launch this year. Most of the streamed concert videos will be ad-funded and free to consumers, with a section of exclusive premium live shows that viewers will pay for. Up to 300 shows per year will be filmed at five of Mama Group's live music venues, including London's Jazz Café and the Garage.

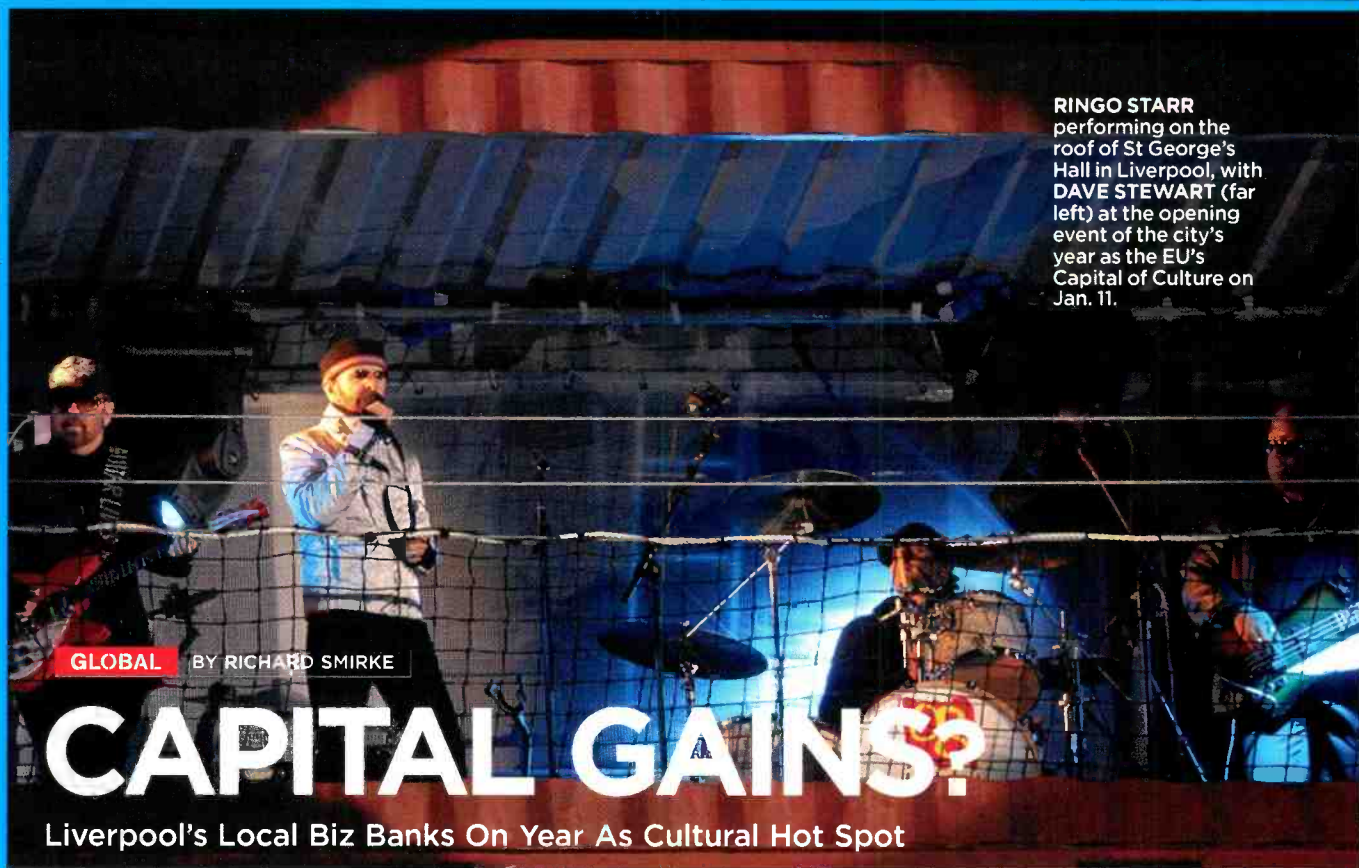
—Juliana Koranteng

## >>> AIM TO HAND OUT GOV'T CASH

A £650,000 (\$1.2 million) support program has been launched to assist London-based music businesses in taking advantage of digital opportunities. Local government body the London Development Agency is providing the funding for the 18-month program, which launches in April and will be managed by independent labels' body AIM. The funding will provide free and subsidized advice/information plus training and recruitment for small music companies, and is intended to help such industry members as artists, venues, publishers, managers and labels. There will be a particular focus on underrepresented groups in the music industry, such as companies led by women, ethnic minorities and people with disabilities.

—Andre Paine

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**RINGO STARR** performing on the roof of St George's Hall in Liverpool, with **DAVE STEWART** (far left) at the opening event of the city's year as the EU's Capital of Culture on Jan. 11.

GLOBAL BY RICHARD SMIRKE

# CAPITAL GAINS?

Liverpool's Local Biz Banks On Year As Cultural Hot Spot

LIVERPOOL, England—"Liverpool I left you, but I never let you down," a jubilant Ringo Starr sang as he performed at the launch party for his hometown's year as European Capital of Culture.

The spectacular Jan. 11 concert in the city's center, which also featured Eurythmics' Dave Stewart and local alt-rock stars the Wombats, grabbed widespread media attention—but some local execs are concerned about what will be left behind in the city once the stars have moved on.

Being Capital of Culture "has really benefited Liverpool in that it's got a lot more people to invest in the town center," says Alan Wills, managing director of Liverpool-based label Deltasonic, home to local alternative acts the Zutons and the Coral. "But I don't know if culture has benefited at all."

Further celebrations are planned throughout 2008, with organizer Liverpool Culture Co. (LCC) estimating the Capital of Culture title will attract an extra 2 million tourists and boost the

Northwest economy by £100 million (\$197 million).

Musical highlights include Paul McCartney at the 35,000-capacity Anfield Stadium June 1 and conductor Simon Rattle returning to his birthplace for a series of concerts in October and November. The city will also play host to the BBC Electric Proms in October and the MTV Europe Awards Nov. 6. Local sources indicate that Capital of Culture status was a key factor in attracting both events.

But a series of high-profile rows and

GLOBAL BY STEVE McCLURE

# Acing Asia

5 Steps Toward Apple Breaking The iPhone

TOKYO—Apple says it plans to launch the iPhone in Asia—most likely Japan and mainland China—this year, after selling 4 million handsets elsewhere in the world since launch. But with the region's consumers already enjoying a wide choice of sophisticated handsets and mobile services, it may face an uphill struggle. Billboard identifies the key factors that will determine the iPhone's fate in Asia.

## FIND THE RIGHT OPERATING PARTNER

Apple recently held talks with Japanese telecoms NTT DoCoMo and SoftBank Mobile, plus China Mobile and China Unicom about possible iPhone deals. "The biggest challenge for them [in Japan] is that they don't have the same kind of leverage with the carriers that they have elsewhere," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. He says it's unlikely that Japan's "big three" carriers—NTT, KDDI and SoftBank—will accept the terms Apple has been able to negotiate in other markets. Mark Natkin, managing director of Beijing-based telecommunications/IT consultancy Marbridge, says that while China Mobile has not publicly disclosed its required revenue share, "Apple's proposal to take a 20%-30% cut of income from iPhone users appears to have been too high."

## COMPETE WITH LOCAL PLAYERS

In Japan, the second-generation iPhone faces a market where, according to the Telecommunications Carriers Assn. of Japan, 72% of the 100 million mobile subscribers have high-capacity third-generation handsets. Official figures for handset market share are not available, but industry sources indicate Sharp is the market leader with around 24%, followed by Panasonic with 13%.

Competition in China—where Nokia holds a dominant 35.3% market share, according to a survey by Analysys International—will be similarly intense, says Ralph Simon, London-based chairman emeritus of Mobile Entertainment Forum—Americas, "but whether they will be able to execute [Apple's] elegant aesthetic is doubtful." Simon thinks the iPhone will appeal to business- and status-conscious users, but says its high price will put it out of reach of most of China's 500 million mobile users.





**'The whole reason for working with local artists, venues and promoters is because they've been doing this for a long time.'**

—GORDON ROSS, LCC



resignations at the LCC, including that of former artistic director Robyn Archer, have marred proceedings. Many close to Liverpool's music scene doubt the event's long-term impact on the city's creative industries.

Though Wombats singer Matthew Murphy says the city's status as Capital of Culture is a "great thing," he asks: "Are these tourists just going to come over and visit the Beatles Museums, or are they actually going to feel a part of the culture and go to live music venues?"

LCC music program manager Gordon Ross says a number of new enterprises are having a strong impact, citing the Sound Board—a funding initiative for Liverpool promoters—and Liverpool Sound City, a four-day international music festival and conference, which will be held for the first time May 27-30.

"The whole reason for working with local artists, venues and promoters is because they've been doing this for a long time," Ross says. "It's not a case of suddenly picking someone and saying, 'Start a fantastic music project,' then turning off the tap and they don't know what to do. We're working with those people who are hopefully increasing

their abilities so that there's an improved support network for all the music that happens in the city."

Although not directly funded by the LCC, the opening of the 10,600-capacity Liverpool Echo Arena in January is cited by Ross as further evidence of the improved infrastructure resulting from Capital of Culture status.

Mike Deane, co-director of Liverpool Music Week, an annual live music showcase that takes place every November and has received financial support from the LCC since 2004, says he feels "100% positive about the LCC."

"I don't think that we would have grown as much as we did in the first four or five years without [their] help," he adds, citing an increase in attendance figures from 26,000 in 2006 to around 50,000 last year.

"Everyone is worried about what infrastructure there is to keep everything in place once the party rolls out," Deane says. "But there's going to be lots of things that will stay. Whether it's an event like us or a new venue like the [Echo] Arena, there will be plenty of legacy from Capital of Culture." ■■■

## MAXIMIZE THE COOL FACTOR

That aesthetic will count for a lot in China, where Apple products have been scarce. "Once Apple has stores in China [by the summer, according to Apple] and has established an ecosystem for iTunes, the iPhone has a chance for success," New York-based digital music consultant Deborah Newman says. "Apple has a 'cool' factor, at least in China, that no one has been able to really touch," says Kaiser Kuo, group director of digital strategy at Beijing-based advertising/PR agency Ogilvy China.



NATKIN

## THINK DIFFERENTLY

Kuo says Apple will have to develop a system for the iPhone's virtual keyboard that works with the pinyin system for writing Chinese in Roman characters. Natkin also says the Chinese government has instated a de facto ban on mobile Wi-Fi access—a crucial iPhone feature. While the ban is sometimes ignored, that's unlikely to happen with the high-profile iPhone. Natkin suggests the government may use this as a "bargaining chip" to convince Apple to accept other market-entry conditions. The Chinese government also requires that mobile phones be sold "unlocked," contrary to iPhone strategy in most territories.

## GET THE MUSIC SERVICE RIGHT

In Asia, iTunes is only a minor player, with only one regional store—in Japan, where online downloads represent just 10% of the digital music business. Sony Music Entertainment (Japan), until last year the country's No. 1 label, has yet to license the service—essential if the iPhone is going to compete. In China, "if Apple can introduce market-appropriate services, such as a [digital rights management]-free MP3 download service, it has a chance," says William Bao Bean, partner in Hong Kong-based venture capital firm Softbank China and India Holdings. "We already offer music through iTunes," one Japanese label source says. "We hope the introduction of the iPhone in Japan will boost sales of our music through the service. The iPhone may be the driver that kick-starts a revolution in downloadable music on the go—as opposed to just the ringtones we've had until now." ■■■



**'Apple has a "cool" factor, at least in China, that no one has been able to really touch.'** —KAISER KUO, OGILVY/CHINA

GLOBAL BY CHRISTIE ELIEZER

# Crossing Over Down Under

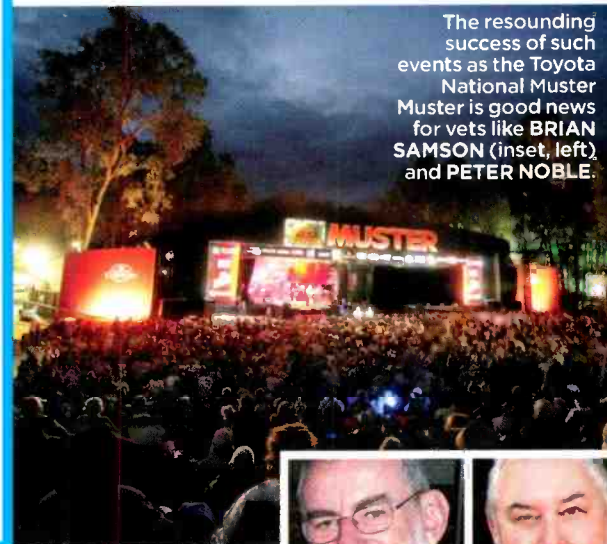
Australian Festivals Expand Niches

MELBOURNE—As the Australian festival business enjoys another record summer, genre-specific events are targeting the mainstream by booking crossover acts and signing sponsorship deals.

While official figures for the entire market are not yet available, Matt High, GM of alternative event Meredith Music Festival, says, "Numbers were up by 30% across the board," while his own festival doubled its attendance to

Barnes says it was also a turning point for his career.

"Doing that one show, with 40,000 cowboy hats getting flung in the air, opened doors for me and widened my audience," the singer says, noting that a meeting backstage with country singer Troy Cassar-Daley led to the two writing and recording together. Now, Barnes' music is regularly played on country radio.



The resounding success of such events as the Toyota National Muster Muster is good news for vets like BRIAN SAMSON (inset, left) and PETER NOBLE.



10,000 in December. The likes of Big Day Out (alt-rock, 260,000) and

Good Vibrations (electronic, 90,000) have also posted record attendance figures.

Increased consumer demand for these events has inspired Australia's other genre-specific festivals to open up their bills, thereby attracting increased brand sponsorship.

# 30%

The estimated rise in Australian festival attendances this summer

Queensland's country music festival, the Toyota National Music Muster, held in August, is attracting interest

this year from clothing companies and job-seek firms, in addition to its traditional partners Toyota vans, Castlemaine beer and Bundaberg rum. Sponsorship has now grown to 20% of the festival's annual \$4.5 million Australian (\$4 million) revenue, up from 14%-15% in 2004.

Festival booker Brian Samson attributes this demand to his decision to book such mainstream rock acts as Jimmy Barnes and Thirsty Merc. When he first booked Barnes in 2005, diehard country fans were so negative, he says, "I was petrified." But audiences have since grown by 10%.

"Younger fans, who assume they wouldn't like country music, become exposed to it and return the next year for all six days instead of just one," he says. ■■■

Elsewhere, August/September's Noosa Jazz Festival drew a record 20,000 with Latin-rock act the Cat's Empire as headliner, while Easterfest, formerly the Australian Gospel Music Festival, has announced "Australian Idol" runner-up Matt Corby among its acts.

This year's East Coast Blues & Roots Festival in Byron Bay, which draws 80,000 fans during the Easter holidays, includes such mainstream acts as Ian Brown, KT Tunstall and Australian rock band Eskimo Joe.

Though festival co-founder Peter Noble insists the bills are compiled for artistic, rather than commercial, reasons, he adds: "With too many look-alike festivals with the same bands coming up in recent times, we need to stay ahead of the game and keep things fresh."

According to Noble, the event's sponsorship totals just \$400,000 Australian (\$359,000) of its annual \$10 million Australian (\$8.9 million) revenue, and he says its brand partners—which include Tooheys Extra Dry beer, Bundaberg Rum, Jim Beam and Black-Berry—accept they have to keep a low profile on site. Last year's trial of showing ads on giant screens next to stages led to complaints from patrons, and has been abandoned.

But such concerns have not discouraged brands from wanting to become involved in the festival scene.

Queensland-based content aggregator Mercury Mobility says it is "looking at festivals as one of our avenues to cross-pollinate" as it targets the rollout of its new "You! Me! Now!" mobile channel at the 16-24 demographic.

And Milpitas, Calif.-based memory card manufacturer SanDisk, a first-time sponsor of the Feb. 9-17 Good Vibrations festival, says it's now looking at other Australian music events.

"We want to be associated with the progressive music culture," the company's Los Angeles-based global marketing director Dan Hogan says. "Most people there would have mobile phones already, but they would not know how many features they would have." ■■■

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## Managed Care

### California Supreme Court Bolsters Contracts

Personal managers have always been nervous about California's talent agencies law. If a manager books just one gig for an artist without having a talent agent's license, the manager risks losing all commissions earned under the artist-management contract and having the labor commissioner void that contract.

But in a recent ruling, the California Supreme Court declared that the management contract is severable, so some of the contract terms may still be enforced. This decision hits home with me.

Under the law, no individual may procure or solicit employment for an artist (actors, musical artists, directors, producers, etc.) without having a talent agency license. The law is meant to protect artists from unscrupulous individuals. Artists may void their contracts and get commissions returned from unlicensed agents.

In the 1990s, some court decisions shook up the management community. After **Arsenio Hall** became a hit on late-night TV, he petitioned the labor commissioner to get out of his management contract with X Management. The contract was voided and all commissions were ordered returned to Hall. In another case, attorney **Brad Waisbren** couldn't enforce his contract for commissions from artists working under the banner Peppercorn Productions because he procured work for the owners.

The managers could have avoided these situations by getting talent agent licenses, which required posting a \$10,000 bond. But most managers just don't get around to doing that or can't afford the bond.

I was one of them. Sixteen years ago, a young artist came into my law office in Los Angeles and plopped several crisp hundred-dollar bills on my desk. A reputable indie label was interested in him, so he wanted to hire me as his lawyer.

I closed the deal and handled the contract. As I was driving him to the label's office to sign the record deal, the 1992 L.A. riots broke out. We were stuck for several hours in traffic fleeing Hollywood where rioters were heading. We bonded. He asked me to be his manager.

So I referred him to another lawyer and began working as his manager. I hooked him up with a producer/engineer client of mine to record the album at a discount. I brought in professional musician friends for the recording, then I helped the artist find young musicians to build his image.

My commissions only amounted to \$3,000, which I let him keep to invest in his music.

Alas, label personnel never came to the recording studio except for the champagne

listening party I hosted. Some of them came to the record release party at L.A.'s Roxy. Billboard senior analyst/director of charts **Geoff Mayfield**, who I met there, was impressed with the artist and wrote about him in the magazine.

Months later, I got the artist another booking at the Roxy, which wasn't easy back then. He got paid for it and kept the commission.

Then, the artist wanted to play in a California college town for some students. So



**Without a talent agent's license, managers must be extremely careful about booking shows for an artist.**

he could afford the trip, I found a club willing to hire his band for a gig in the same town and landed him a spot performing at the town's farmer's market for local TV news coverage.

But by then, we were both ready to part ways. When I returned to L.A., I was preparing a document to voluntarily terminate my management contract. But instead of calling me and asking how we should handle ending our contract, he hired a lawyer, who sent me a nasty demand letter. I had booked his client without an agent's license, the lawyer wrote. I must immediately terminate the contract.

Insulted, I said "no." The artist's lawyer petitioned the labor commissioner. I fought it out of principle—and won. I tore up the contract when the artist paid me \$3,000 for my trouble.

A win was rare back then.

But now, the California Supreme Court has held that while a manager may be required to return commissions for procuring work for an artist, the remainder of the contract may stay in force.

"For the personal manager who truly acts as a personal manager," the Honorable **Kathryn Werdegard** wrote for the court, "an isolated instance of procurements does not automatically bar recovery for services that could lawfully be provided without a license."



WERDEGAR

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## Retail Track

ED CHRISTMAN echristman@billboard.com



# Cardiology

Digital Download Cards Are Here, But Will They Sell?

All the major labels—and even Wal-Mart and iTunes—are moving ahead with their own digital album cards in an attempt to spur impulse purchases at retailers that don't specialize in music. It's also hoped that the cards will be a safeguard against music specialty stores reducing CD space.

So far iTunes and Sony BMG Music Entertainment have issued album-specific download gift cards. But Universal Music Group (UMG), EMI and Warner Music Group (WMG) are also saying, privately or publicly, that they will test the new product.

But with everyone moving ahead, one big question remains: Do digital album cards sell? Except for some success at Starbucks, so far the answer is no, distribution executives say. Not surprising, if you consider that the consumer doesn't really know what they are.

To date, the only marketing that Retail Track has seen on them was in the Jan. 27 Best Buy circular. Also, stores have been inconsistent in the placement they give them, and the cards themselves apparently will have different looks, depending on which company issues them.

Meanwhile, in January, the RIAA held a meeting at the Consumer Electronics Show in an attempt to bring some uniformity to the marketing and presentation of the cards so customers won't be confused.

Undaunted by results so far, WMG publicly confirmed for the first time at a Feb. 6 earning conference call with analysts that it will offer the cards. "We also want to support the Sony

initiative for the digital card," WMG chairman Edgar Bronfman Jr. said. "We think that can be potentially a very positive format as well, and particularly expand the retail availability of music by taking that format into nontraditional music outlets."

Wal-Mart also is supposedly getting into the act, sources say, and wants to put out its own digital album cards. It will carry them in a new 4-foot space devoted to various digital music products, including the labels' digital download cards and supposedly MP3 players and iPods.

A Wal-Mart representative declines to comment on specific plans, but says, "Our goal will always be to provide customers the products they are looking for that meet their personal and gift-giving needs in new technologies, including MP3 players and download cards."

Interestingly, Nielsen SoundScan's ruling on how the album download gift cards will be counted, even though well-meaning, will increase the confusion surrounding them, distribution and sales executives say. For gift cards where the only option to redeem them is for the album specified on the card (for instance, those from Sony BMG), those sales will be counted as a physical CD album at the time of purchase if it triggers a business process at the record company that is substantially similar to the sale of a physical CD, according to a memo Nielsen SoundScan sent retail accounts.

But if the customer has the option to redeem the digital album card for content other than what the card displays (for example, product from UMG), those sales will be reported as a digital album sale on the point of redemption. (No word yet on how WMG and EMI Music cards will work or how they'll be counted.)

Some sales executives are disappointed that the cards will be counted either with digital albums or CD albums because they want to see how the cards themselves are selling. But Nielsen SoundScan doesn't break out the tracking of a new configuration until it becomes established. Otherwise, in the past it would have jumped through hoops ultimately for nothing to track such failed formats as the Mini-Disc, the Digital Compact Cassette, Super Audio CD and DVD Audio. But SoundScan will begin offering its clients an offline chart report on the cards, as it does for the DualDisc format, in the next few weeks, says Rob Sisco, president of Nielsen Music and COO of Nielsen Entertainment East Coast operations.

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Digital album cards look flashy, but so far, they're not selling especially well.



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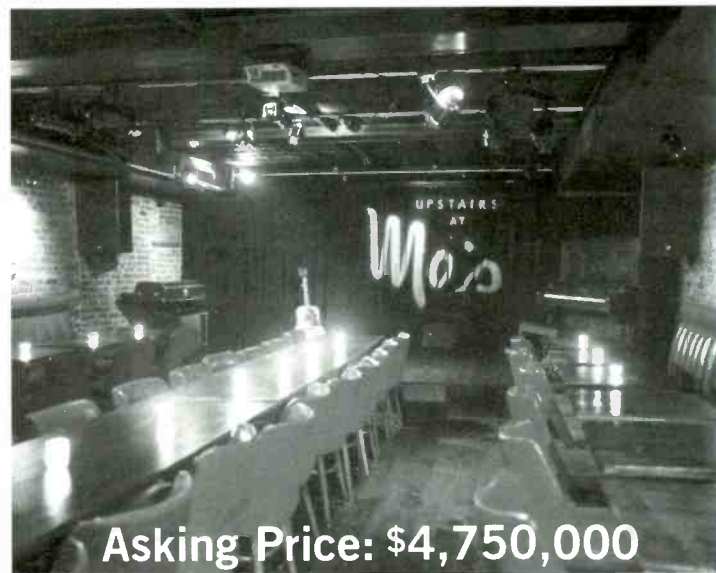
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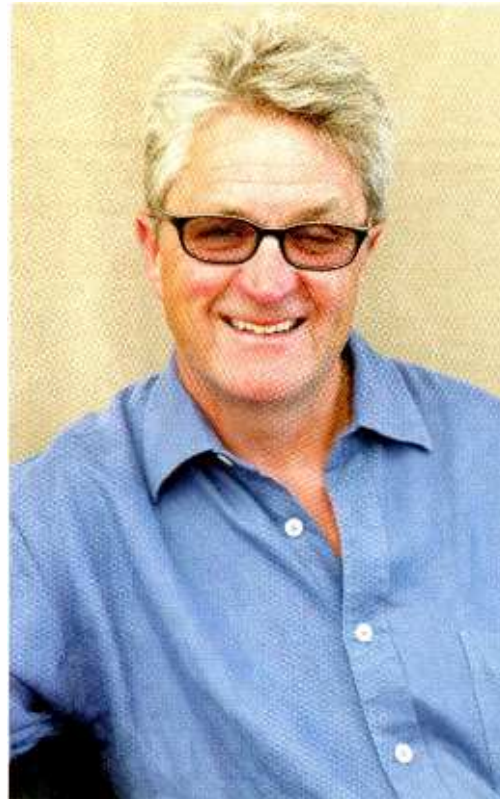
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# Melvin Benn

With festivals suddenly all the rage stateside, Billboard checks in with a British promoter who has been making them happen for more than 25 years.



While music festivals in the United States are multiplying at a feverish pace, Melvin Benn is a seasoned professional at gathering the masses in the United Kingdom, from the club level to mega-events. The veteran British promoter is managing director of live music specialist Festival Republic, born last summer from the United Kingdom's Mean Fiddler Music Group. Benn's portfolio includes such internationally recognized summer fests as Reading and Leeds, new boutique fest Latitude and Glastonbury, for which Festival Republic is production organizer.

Benn, longtime managing director of Mean Fiddler, dropped the company's familiar name and sold nearly all its venues in a multimillion-pound deal with U.K.-based MAMA Group in August 2007, only retaining London venues Astoria and neighboring Astoria 2—both of which face demolition in preparation for the 2012 Olympic Games. Benn also recently partnered with C3 Presents for the Vineland Festival in New Jersey (since put on hold until 2009 due to market saturation), Festival Republic's first North American foothold.

At the end of a frenetic year of developments, Benn moved the company to new premises in central London, from northwest London's Harlesden, where the original Mean Fiddler club opened for business in 1982. Fiddler founder Vince Power sold it in 2005 to an investment vehicle controlled by Live Nation U.K. and Irish promoter Denis Desmond's Gaiety Investments.

Benn chatted with Billboard on the developments that have shaped his business and his summertime plans for the years ahead.

## How do you view the events of the past 12 months?

It was a pretty interesting period [laughs]. My whole philosophy in life is to not stand still, to move forward and try new things, and it has been a time of doing just that. With the festivals, [2007] was probably the wettest year I've ever had to encounter, but the events and the bands [were] great. The really big change was the selling of Mean Fiddler and the name change.

## Was there a need for wholesale change to move away from Vince Power's legacy?

That certainly came into play. Vince and I were shareholders in what was the original Mean Fiddler and the [publicly listed company]. When Live Nation and Denis [Desmond] bought in, Vince had to go, and there was a desire for me to stay. Because Live Nation and Denis had been my competitors, it took a while for me to believe I could work with them. [But] the relationship couldn't be better.

When it came to selling Mean Fiddler and the name, my initial

thought was, "No chance." Initially, staff were aghast at the thought. Live Nation's Paul Latham suggested I should re-create the company in my own image and in the image of my team. It was an opportunity to have a wholesale re-look at the company strategy and what we do.

## What is the Astoria's status?

I'm reasonably certain it won't be [bulldozed] until 2010, 2011 at the earliest. Working on the basis that the 2012 London Olympics project will go pretty close to the wire, the majority of above-the-ground work won't actually start until 2011, 2012, and I can't see any reason to knock the venues down for the sake of knocking them down.

## Do you see value in club venues?

The Mean Fiddler venues were very disparate in their nature. What that meant was that without a lot of direct, one-to-one attention from the managing director of the group—myself—or someone of equal stature, the venues struggled. Anyone knows my focus has always been

about the festivals, and the venues suffered a bit. It's not that I don't see any value in clubland. MAMA can bring that individual attention.

## The Reading and Leeds Festivals sponsorship deals with brewer Carling have now expired. Is Festival Republic moving away from headline sponsors?

We've been working with Carling for nine years, and it was good, profitable, and it worked for us. But it had come to a point where it was [bringing] no additional value to the festival. They were scaling back their interest in it. If a sponsor isn't wanting to be onboard in a proactive manner, then what's the point of being onboard? They need to be an active partner and Carling had ceased to be that. And we just needed a change, really. I wanted to reclaim the name, Reading and Leeds Festivals.

## Is the door shut for headline sponsors?

It's not entirely out of the question. But there would have to be a lot of oil on the hinges.

## How will the C3 partnership work?

It's 50/50 straight up and down. They are friends, and that's a good way to start. We like each other, we get along well together and even socialize together. We resolved a few years ago that at some point we'd do a festival together, because we thought it would be great to combine the two cultures of America and Europe. It made sense and we can have some fun along the way.

## What will translate from the European festivals?

We don't know yet. The European side certainly tends to be a bit edgier than the American style. The American festivals flip between Metallica and Kanye West—that just wouldn't happen in Europe. I don't think we could go all out with European programming, because the American public [wouldn't] be ready for it. Whether or not we have a main stage and a second main stage—in the way all the big American festivals do—remains to be seen. In Britain, there's a culture of every

stage competing for an audience. We're looking at whether to put comedy, cinema or art into Vineland.

## Any plans for additional U.S. events?

In 2009, I certainly want to try and add another festival. I haven't finalized whether that will be with C3 or others. This is all happening so quickly. I certainly have every reason to think I'd want to continue working with C3.

## What about launching festivals in Asia or Australia?

I've been looking really closely at one in the Far East. But at the moment, the time just isn't right. I'd love to do a festival in Australia, more than anything. I love its people, and the outlook on life, but it's a bloody long way away. My head is not ready for it at the moment.

## Is there room for growth in U.K. and European festivals?

There's always room for growth. I want to add and create certainly one other property in Europe, whether that's in the U.K. or mainland Europe, I haven't decided yet. There's one particular thing I'm trying to develop, but haven't quite moved forward on that. It's just a time issue really.

## Are you concerned that 2007's severe weather will dampen the success of future festivals?

I don't think we're likely to see such severity again in many a year. Flash flooding is something that potentially will be with us forever, but the frequency of it isn't something I'm overly worried about. The last time I had weather like this was 1982. If that sort of thing comes along every 15 or 16 years, I would be pretty OK with it.

Because Live Nation and Denis Desmond had been my competitors, it took a while for me to believe I could work with them.

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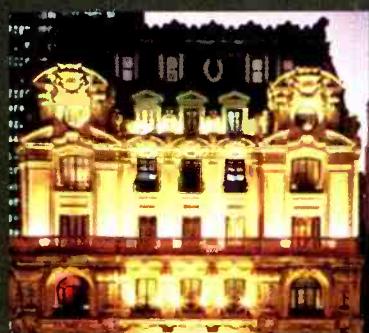
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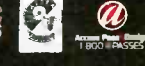
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# THE P A N I C A T T H E D I S C O L E A V E S T O W N I

The Glammy Music And Glitzy Style Of Their Debut Made **PANIC AT THE DISCO** Superstars. Will Fans Follow Their Stripped Down New Sound And Look?

By Cortney Harding  
Photography  
By Patrick Fraser



## IVEN THE RADICAL

changes that Panic at the Disco has made to its image during the course of the last year, it's hard not to read the lyrics to its new album's opening song as a preemptive strike against critics. "Oh, how it's been so long/we're so sorry we've been gone/we were busy writing songs/for you," bassist Jon Walker sings, by way of apology for the two-and-a-half-year lag between 2005's "A Fever You Can't Sweat Out" and the new "Pretty. Odd.," due March 25 via Fueled by Ramen/Atlantic. Then, he launches into lines meant to comfort fans who have no doubt noticed their favorite band now looks less like Queen and more like the Kinks: "You don't have to worry cause we're still the same band." Lyricist/guitarist Ryan Ross describes the song as "a lighthearted way to make an important statement." But despite Ross' insistence that things in Panic-land are business as usual, the fact is, a number of things have changed since the band burst on the scene in 2005, resplendent in layers of makeup and surrounded by circus performers.

The band shed one member (bassist Brent Wilson) and replaced him with Walker. The members traded their Hedi Slimane-style black suits for vests, cravats and floral patterns. And perhaps most crucially, they toned down the bombastic, glammy sound of their first record, replacing it with a stripped-down approach that, at times, recalls the Beatles and Bright Eyes.

But it was that bombastic, glammy sound that made them stars in the first place. And with Panic at the Disco's history being so tied to it, will it be easy to shed?

### MAKING THE BAND

Fueled by Ramen president John Janick was introduced to Panic by Fall Out Boy's Pete Wentz, who has his own imprint, Decaydance, through Fueled by Ramen. Decaydance and Fueled by Ramen have also co-signed the Hush Sound and Cobra Starship (see story, page 35), with Wentz acting as the label's A&R man and Fueled by Ramen taking on the marketing.

"[Wentz told] me I had to come to L.A. to check out this new band that had contacted him online," Janick says. "I went and hung out with them, listened to some songs and signed them. At that point, they had never even played a show and were still in high school. We waited until they graduated, then flew them to [Washington] D.C. to make the record."

Realizing he was dealing with a band that had almost no pre-existing fan base, Janick sent it on the road with Fall Out Boy and set about coordinating an online campaign. Using sites like MySpace and PureVolume, both of which are popular with Fall Out Boy's key demographic, he started to build a grass-roots effort, aligning the new band with the more established one.

The strategy seemed to pay off—Fueled by Ramen shipped 15,000 copies of Panic's first record; 10,000 sold in the first week. Modern rock stations began spinning songs, despite Janick not actively working the record to radio. "I didn't want them to be thrown in everyone's faces," he says. Instead, the band took its time, continuing to move 4,000 copies per week while shooting its first video, for the song "I Write Sins Not Tragedies."

That clip, an over-the-top production that featured the Lucicut Dossier Vaudeville Cirque, premiered Jan. 17, 2006, on MTV's "TRL." The video was the first time many viewers saw

Panic, and it was crucial in establishing the visuals that would be associated with the band. For the remainder of 2006, the band was a road dog, selling out theaters before embarking on an arena tour. The accompanying stage sets and visuals were splashy and intricate; shows featured ballerinas and acrobats, while Panic's members went through so much makeup that MAC Cosmetics offered to set them up with a supply of eyeliner in exchange for an endorsement.

They released a series of big-budget videos, again depicting the members as something straight out of the Moulin Rouge, culminating in the band taking home MTV's video of the year award for "Sins" in 2006. Two months prior, "Fever" had peaked at No. 13 on the Billboard 200, before being certified platinum a month later. To date, it has sold 1.67 million copies, according to Nielsen SoundScan.

After its banner year in 2006, Panic retreated to a cabin in the woods in early 2007 to begin work on its follow-up. Ross describes the initial effort as "a short story set to music. I was mostly working on it by myself, and while the other guys liked it, it wasn't as good as I wanted it to be."

Janick says the band did some rough recordings in April and May, but by June, it was clear that it wanted to change direction. "Those recordings are on the shelf," Janick says when asked if they would ever be released as B-sides or fan specials. "And because the quality of the recording isn't that great, they will probably stay on the shelf."

Wentz, who describes his role in the band's development as "Obi-Wan living in the desert," says he heard the lost record and that it sounded like "a bizarre musical about wolves. It felt a bit forced."

The death of that project, Ross says, "gave me a lot of insight. It became easier to move forward after that was done." Ross adopted the Beatles as his new role models for the next take on the second Panic album. "They weren't afraid to try things and do what they wanted to do," he says.

"We wanted to grow, and we were really over the circus theme at that point," he continues. "We went out in the woods and got new clothes and all grew beards. Jon and [frontman] Brendon [Urie] wrote songs for the record, and it became



more of a band effort and less about me."

In the summer of 2007, Panic took the opportunity to try out new songs, performing them at several festivals around Europe. For a band whose garish live show had been its staple, it also took a risk by performing, as Wentz puts it, "wearing flannel shirts and jeans. They looked like they were coming out to do covers of the Band."

If performing looking like Pearl Jam circa 1993 was the band's first airing of its new self, then the next act represented the group throwing down the gauntlet. After two years of being officially known as "Panic! at the Disco," the band removed the exclamation point from its name.

"We ruined a lot of MySpace names with that move," Urie says sarcastically. "You look silly now if your MySpace name is John! at the Disco."

The fans who haunt the band's MySpace and Facebook pages noticed the change and took to the forums to engage in some grammatically incorrect debates, with an even split between those calling the band a sellout and those writing the minor change off as harmless. Wentz compares the change to "when Kentucky Fried Chicken changed their name to KFC. At the end of the day, it's still chicken."

For the band, at least, the decision was seeped in meaning. "Dropping the exclamation point was our way of drawing a line in the sand," Ross says. "We have a new record and we feel like a new band. We were all tired of it, and we went ahead and got rid of it."

"This is going to be like when Kiss took off their makeup," Wentz says. "At the end of 2006, Panic had really just become too known for their look and the circus visual."

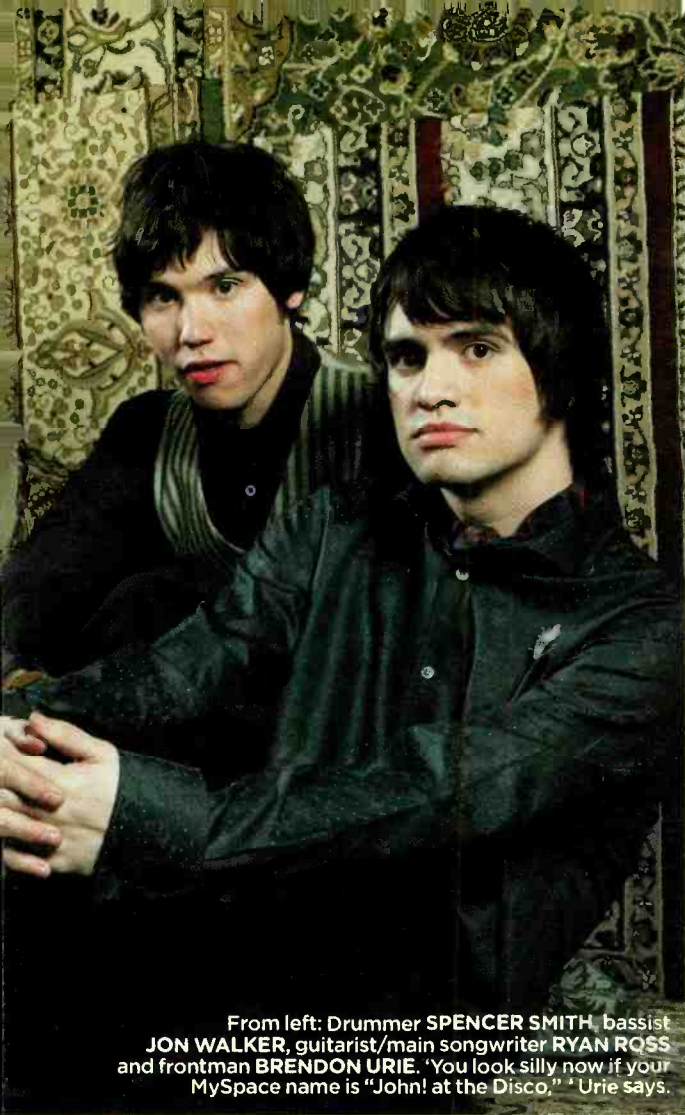
"As artists, they had to reinvent themselves," he continues. "Otherwise you hit a glass ceiling. When I signed them, Brendon was 17 and he didn't have much life experience. He came to see me in California and stayed up all night because he was so excited about not having his parents tell him to go to bed."

"I have spent time thinking about how our fans will respond to this," Ross says. "But a lot of them are close to our age, and they have also changed between being 18 and 22. I honestly

**PANIC'S DROPPING OF ITS TRADEMARK '!' WILL BE LIKE 'WHEN KENTUCKY FRIED CHICKEN CHANGED THEIR NAME TO KFC. AT THE END OF THE DAY IT'S STILL CHICKEN.'** —PETE WENTZ



ABOVE AND PREVIOUS SPREAD: LOCATION: GOA HOLLYWOOD/GOAHOLLYWOOD.COM; STYLING BY ANTHONY FRANCO; GROOMING BY CORI BARDO FOR SEBASTIAN PROFESSIONAL/CELESTINEAGENCY.COM; WENTZ: PHIL MCCARTEN/REUTERS



From left: Drummer SPENCER SMITH, bassist JON WALKER, guitarist/main songwriter RYAN ROSS and frontman BRENDON URIE. "You look silly now if your MySpace name is 'John! at the Disco,'" Urie says.

believe our fans are going to grow with us. They will see that this is a natural evolution and not something calculated."

## AN 'ODD' KIND OF MARKETING

The "Pretty. Odd." campaign kicked into high gear Dec. 11, shortly after Billboard announced the release date of the new record. A series of puzzles began to appear on the band's Web site, with the solution to the first being, "You don't have to worry." A second puzzle revealed samples from a song on the upcoming album, and the third led to a blog entry on MySpace, which updated the progress of the album and

offered a rough version of the song "We're So Starving."

"The label had the original idea for the puzzle and the Web site, but we thought it was a great way to remind people that we were still a band," Ross says. "It did get a lot of attention. Some people were annoyed by it, but a lot of other people thought it was cool."

"Panic are a huge online band," Janick says. "This was definitely an attempt to kick-start the viral marketing and get the chatter going." As far as specifically addressing Panic's image shift, Janick says the band wants to get its music out there and let kids judge for themselves. "The kids will see the video and the visuals and hear the songs," he says. "We're going to expose them to the new sound and let them decide."

Janick and the band then set Jan. 29 as the day to unleash the single "Nine in the Afternoon" on MySpace and iTunes. In its first week at modern rock radio, the song entered the chart at No. 29, the second-highest debut of 2008. This week the track is No. 18.

Janick struck a deal with iTunes that placed the band's ad on the main page of the store, and offered two pre-order bundles: a \$12.99 deluxe edition that contained extra tracks and videos, and a standard version for \$9.99. He also took the opportunity to maximize the unique arrangement he has with Panic; although he doesn't have a 360-degree deal with the band, Fueled by Ramen is the service company for the Panic Web store and sells some merchandise designs into retail, in addition to releasing its recordings. Under this agreement, the band receives the bulk of the profit from Web sales.

"Because of this, we are able to do more marketing in a more coordinated fashion," Janick says. "For instance, Panic is going on tour with Hush Sound this spring, and we are able to do things like add a button that says, 'Do you want to add the Panic record?' when people go to checkout after buying the Hush Sound album."

Janick and the band also collaborated to put together a deluxe version of the album that retails for \$50. In addition to the new CD, the box contains a vinyl version of the album,

a DVD and intricate artwork. Despite initial concerns about the high price of the box, given the relatively young age of the average fan, Janick says that about one-quarter of the 10,000 that were produced have been sold.

In the physical realm, Janick is working with retailer Hot Topic to produce a promo bundle that features a shirt along with a card with a code that buyers can redeem online to get a copy of the single. "My goal is to make it easy and reward the kids who support the band," he says.

Those kids will also have a chance to check out "Panic version 2.0," as Crush Management's Bob McLynn dubs the band, when the group headlines the Honda Civic tour this spring and summer. "This band is all about touring," McLynn says. "Honda has been a good partner for some of our other bands, and we want to focus on marketing the tour as much as possible."

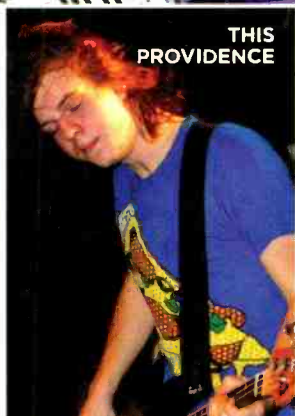
As far as other branding opportunities, all the involved parties agree that the band members aren't about to go out and endorse products at random. "The band is hesitant when it comes to branding," McLynn says. Wentz says he has no plans to include Panic in ads for his other ventures, including his clothing line, Clandestine Industries, saying, "There really is no purposeful crossover. We're all just friends."

"You have to stand by the things you put your name on," Ross says. "I might do some clothing design with my girlfriend at some point, but it's still mostly an idea." And when asked about the Panic "brand," Urie sounds taken aback. "I'd never thought about us as a brand," he says. "But I guess we do have a certain image."

Indeed, whether fans will embrace the new Panic is secondary to the band's own creative momentum.

"It's important for us to reinvent our sound and our visual," Urie says. "We were really young when we wrote the first record, and that teenage angst paid off well. But we are happy with the music and with the place we are in. In a weird way, this feels like another first record." ■■■

**VIDEO:** Watch an interview with Panic at the Disco from our exclusive cover shoot at [billboard.com/panic](http://billboard.com/panic).



# DEAL POINTS

For The 11 Fueled By Ramen Bands Currently On The Roster, One Contract Doesn't Fit All

## Deal: 360

**Includes merchandise, touring, street teams, fan clubs and publishing**

**BANDS:** (with sales for last album): Paramore ("Riot!," 705,000), Phantom Planet ("Phantom Planet," 130,000, on Sony)

This type of deal creates various synergies, Fueled by Ramen president John Janick says. "In Paramore's case, we sold singles with T-shirts pre-album release and bundled T-shirts with albums week of release in retail where both included large-scale in-store marketing." Janick says the band is also blowing up internationally now, "so we are strategically working the merchandise in specific markets and stepping up the band's presence in markets where touring, radio and video are strong." Janick also notes that Phantom Planet's deal does not include publishing.

## Deal: 240

**Includes merchandise, publishing and fan clubs**

**BAND:** Cute Is What We Aim For ("The Same Old Blood Rush With a New Touch," 200,000)

"We launched Cute Is What We Aim For's debut album two years ago with an innovative Web store promotion where we launched a series of T-shirts every couple of weeks leading up to the release of the album," Janick says. "The shirts contained lyrics from a song that we posted the same day online for streaming. When a customer purchased the shirt and album pre-order bundle they received the ringtone for the song as a value-added piece."

## Deal: 120

**Includes retail and touring**

**BAND:** This Providence ("This Providence," 28,000)

"This is a developing band, so this allowed us to establish a foundation with

the merchandise and develop the brand as they grow," says Janick. "We had the ability to get in to Hot Topic and other retailers that would not normally carry merch from a developing band because we had the Fueled By Ramen name behind it."

## Deal: 90

**Includes act's Web store in addition to releasing its records**

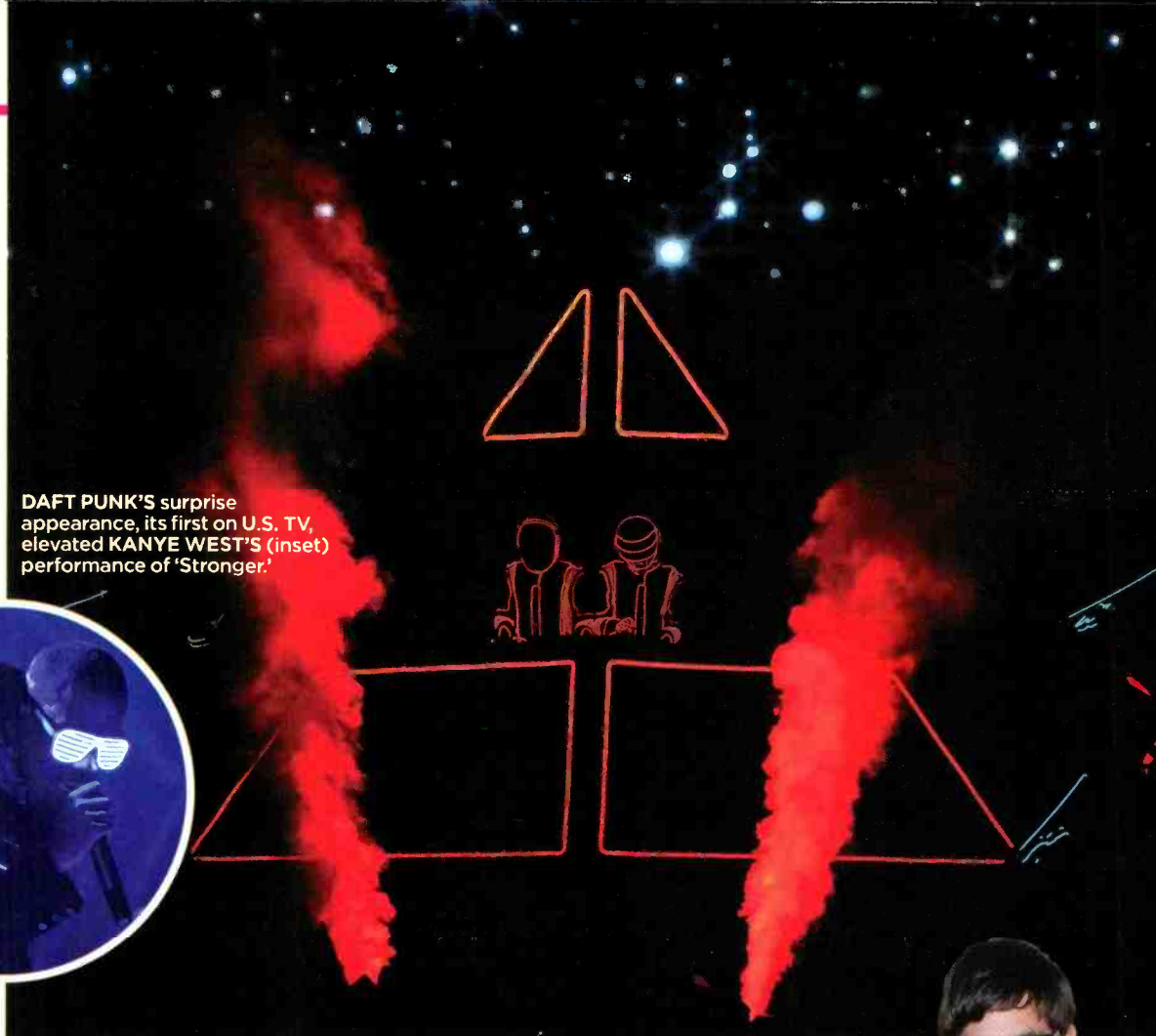
**BANDS:** Cobra Starship ("Viva La Cobra," 51,000), Fall Out Boy ("Infinity on High," 1.25 million), Gym Class Heroes ("As Cruel As School Children," 504,000), Powerspace ("Kicks of Passion," 8,000), the Hush Sound ("Like Vines," 63,000), the Academy Is... ("Santi," 119,000), the Cab (Debut record out in April)

"We are launching new lines of merchandise for our bands like Cobra Starship approximately three times a year," Janick says. "We also create limited-edition items to create excitement as well as generate more sales. We are able to offer our artists an amazing solution because we are able to sell merchandise, albums, digital music, videos and ringtones in one place."

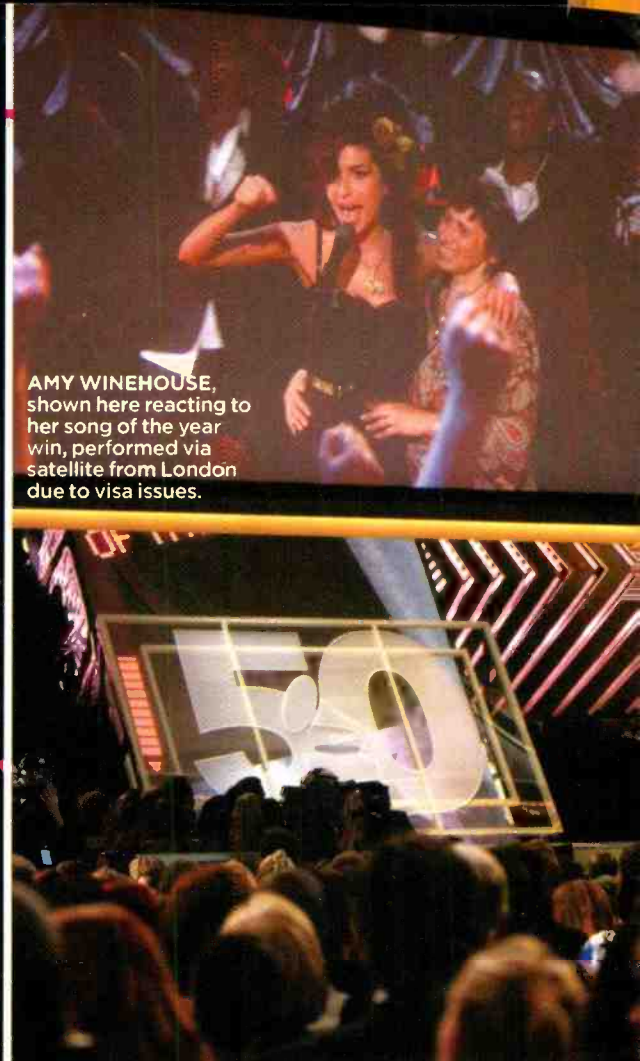
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SOURCE: All sales are through the week ending Feb. 3, according to Nielsen SoundScan.

DAFT PUNK'S surprise appearance, its first on U.S. TV, elevated KANYE WEST'S (inset) performance of 'Stronger.'



AMY WINEHOUSE, shown here reacting to her song of the year win, performed via satellite from London due to visa issues.



ALICIA KEYS opened the Grammy Awards with a virtual duet with the late FRANK SINATRA.



ARETHA FRANKLIN had the crowd on its feet during 'Chain of Fools.' Franklin was honored as MusiCares' Person of the Year.

### AMY'S RIGHT-HAND MAN

MARK RONSON won the non-classical producer of the year Grammy Award, largely on the strength of his production on Amy Winehouse's "Back to Black." "I wish she was here. This is really her night. I'm just along for the ride," Ronson said backstage, who called winning "a blur and surreal." He recalled playing "Rehab" for Winehouse's A&R for the first time. "About the first 15 seconds in, he said, 'Rewind, rewind!'," he said, pointing his finger in the air. "I didn't think there would be dollar signs lighting up." Ronson added that there aren't any concrete plans for he and Winehouse to collaborate again, but noted she is featured on "Valerie," the new single from his album "Version." He is also producing Australian artist Daniel Merriweather's upcoming album, which will be released on the Ronson imprint Allido.

WEST: LESTER COH/WIREIMAGE.COM; DAFT PUNK: MICHAEL CAULFIELD/WIREIMAGE.COM; WINEHOUSE: MIKE BLANE/REUTERS; FRANKLIN: MARK J. TERRILL/AP IMAGES; RONSON: SARA DE BOER/RETNA



THE TIME said its reunion after a 15-year hiatus wasn't just for the Grammy Awards telecast. The band has recorded a new album and intends to tour.



CORINNE BAILEY RAE pays tribute to honoree Aretha Franklin at MusiCares' Person of the Year event.

The Mood Was Upbeat At The 50th Annual Grammys, And Afterward, The Parties Raged. But Did The Good Times Carry Over To Retail? BY ED CHRISTMAN

# Gala, But Gold?

While Amy Winehouse and Herbie Hancock are being rewarded saleswise for their Grammy Award wins, overall, the show is not driving music purchases to the degree that it usually does, merchants say.

Alicia Keys' "As I Am" and the Grammy compilation of the 2008 nominees also saw sales upticks from the 50th annual show.

Indeed, based on early numbers from Nielsen SoundScan's Building chart, which shows sales of next issue's chart week through Tuesday, it appears Winehouse and Hancock may both crack the top 10 of the Billboard 200. Other Grammy acts that saw growth in the early part of the week include Foo Fighters, Josh Groban, Feist, Rihanna and Kanye West. In particular, the Foos' "Echoes, Silence, Patience & Grace" looks like it could jump into the top 15 or 20; on this week's chart (see page 56) it's No. 65.

Billboard estimates that the merchants that report to Nielsen SoundScan's Building chart represent 79% of the U.S. retail market. Still, not all physical retailers were seeing increased traffic to such an extent. "We saw Amy and Herbie sales pick up definitely, but compared to years past, the ripple effect from the Grammys was a pimple," Alliance Entertainment Corp. (AEC) senior VP Robert DeFreitas says.

It's possible that much of the uptick happened in the digital realm; many of the same artists who enjoyed growth on the Building chart also saw spikes on this week's charts, which would have included Sunday night digital sales.

In some years, a Grammy show might drive as much as 1 million or 2 million in incremental sales. In 2007, when Grammy sales and Valentine's Day came in the same week, sales jumped to 11.1 million from 9.8 million. The two events first appeared in the same tracking week in 2004, when sales of 18.1 million were larger than any week outside of a November or December.

In the past, the album of the year winner has been rewarded. In 1995, Tony Bennett's "MTV Unplugged" went from 4,000 weekly scans prior to the show to 21,000 units the week after, while in 2001 Steely Dan's "Two Against Nature" went from 3,700 to 32,000 units. In 2002, the "O Brother, Where Art Thou?" soundtrack rocketed from 58,000 to 209,000 units.

Nevertheless, the Grammys still can drive sales for some acts. As she was at the Feb. 10 awards show, Wine-

house is turning out to be the big winner at retail.

The biggest pickup is coming at discount department stores like Kmart and Wal-Mart as well as at online stores, merchants and executives at Universal Music Group say.

Winehouse's "Back to Black" has been selling steadily all along at core music stores, but her performance on the show was probably the first time that the mainstream consumer got a feel for her music. Consequently, most big-box stores saw a tenfold increase in Winehouse sales on Monday, Feb. 11, compared to the Monday before the show. At core music stores, the increase is more in the 4-1 to 7-1 range, according to retailers and a UMG executive.

"Her album is getting a huge lift because the racks weren't selling it as much before the show," says a source at one company that supplies racked accounts with music.

But AEC's DeFreitas says that while the bigger boxes are feeling a sales increase, it's not as big as the increase that the online merchants are experiencing for the win-

ners and performers.

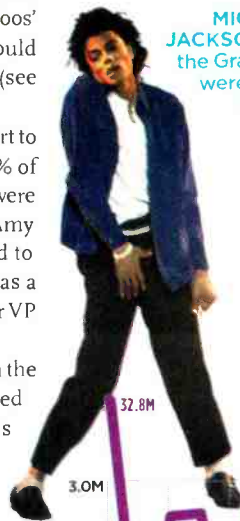
At Amazon, Winehouse rose to No. 1 on the site's sales chart immediately after the show, while Hancock's "River: The Joni Letters" went from No. 27 to No. 2; by Tuesday, Feb. 12, it was the No. 1 title.

At iTunes, the Winehouse and Hancock albums shot into the online retailer's top 10 after the show, with the former sitting at No. 2 on Tuesday afternoon and the latter at No. 3. "Across the Universe," whose cast members performed during the Grammys, also jumped into the top 10 at No. 6.

While most merchants loaded up on Winehouse—sources say that Universal had 250,000 units in stores in anticipation—the same apparently wasn't true for Hancock. There were about 50,000 copies of the album in the marketplace, but retailers that didn't anticipate extra demand were shut out for a few days.

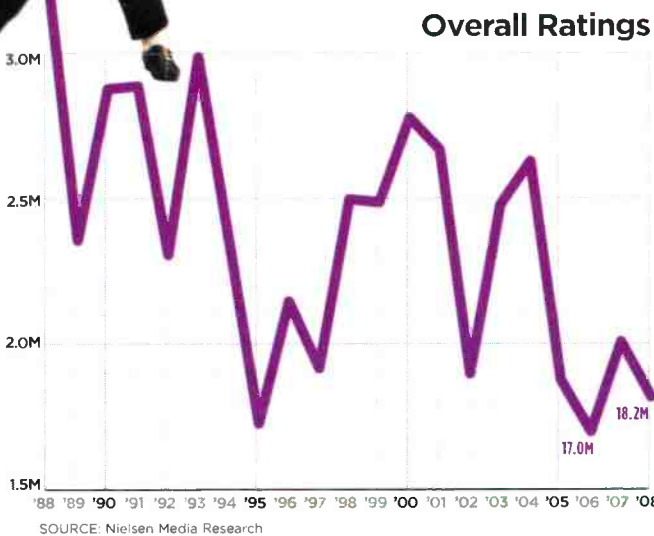
One account that had no problem handling Hancock demand was Amazon, which was offering an exclusive version of his album with extra tracks in time for delivery Feb. 12. **continued on >>p38**

MICHAEL JACKSON and the Grammys were flying high in 1988.

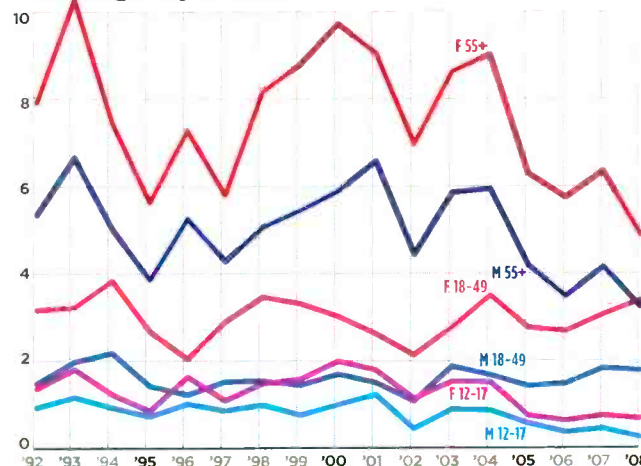


## INSIDE THE NUMBERS

Grammy ratings—like those of most major awards shows—are trending down. But a closer look at the demographics shows an alarming lack of interest among young viewers. At the peak of the teen-pop era, for example, young men almost surpassed their older demo brethren; now, they hardly watch at all.



## Ratings By Demo

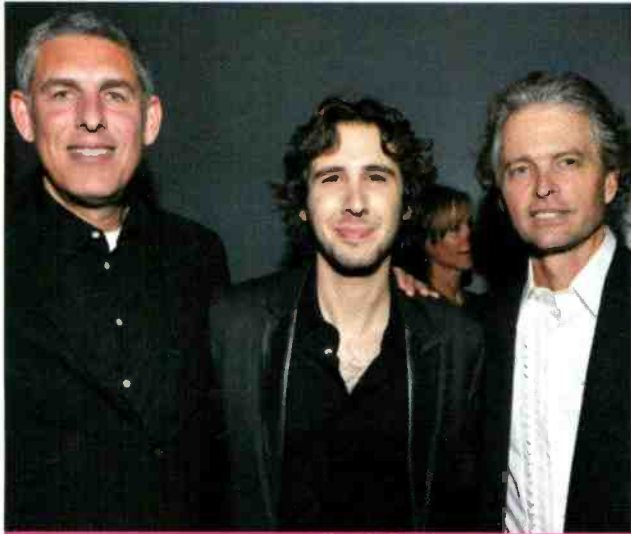




From left: PHRAN GALANTE, Sony BMG Nashville chairman JOE GALANTE, BRAD PAISLEY, CARRIE UNDERWOOD, Sony BMG Music Entertainment COO TIM BOWEN and MIRANDA LAMBERT at Sony BMG's afterparty.



Billboard group editorial director TAMARA CONNIFF and FAT JOE share the bling during EMI's bash at Dominick's.



JOSH GROBAN, center, who performed with Andrea Bocelli at Clive Davis' pre-party and during the Grammy Awards, relaxes at Warner Music Group's party with company chairman LYOR COHEN, left, and Warner Bros. Records chairman/CEO TOM WHALLEY. Right: Wilco's JEFF TWEEDY, left, with Black Keys drummer PATRICK CARNEY, represent WMG's rock roster.



### THE UNSIGNED UNDERDOG

Composer MARIA SCHNEIDER took home the best instrumental composition Grammy Award for "Cerulean Skies" after putting her album out through ArtistShare, which allows fans to fund production costs. With her Grammy win, "I can tell all those fans through my Web site, 'We did it!'" said Schneider, who was accompanied at the awards by a fan-turned-executive producer. "We're in the best time for artists, because artists can take control of owning their own music and producing their own music."

### THE BIG WINNER

An ebullient Herbie Hancock was thrilled for his album of the year win for "River: The Joni Letters," marking the first time an African-American jazz artist won the award and the second that a jazz instrumentalist triumphed. "It's immeasurable how surprised I am," he said. "I didn't even hear my name at first, and I was waiting to hear my name, and they said it, and I didn't hear it. Then I heard the word 'River,' and I said, 'Is this true? Is this happening?'"

Hancock said he hadn't had a chance to talk to Joni Mitchell yet. "I have no idea what she may be going through," he said. And don't expect any sort of battle to be waged between Hancock and Kanye West, who many thought was the favorite in the category. "Kanye and I are cool," he said. "I saw him earlier, and I said, 'Good luck!' and he said, 'I'd love to wish you good luck . . . but I don't want you to get album of the year.'"

When asked if he was thought of as a conservative choice in comparison to other nominees like West and Amy Winehouse, Hancock laughed. "This is the first time I've been thought of as a conservative choice. What's conservative about me? Maybe the way I dress?"

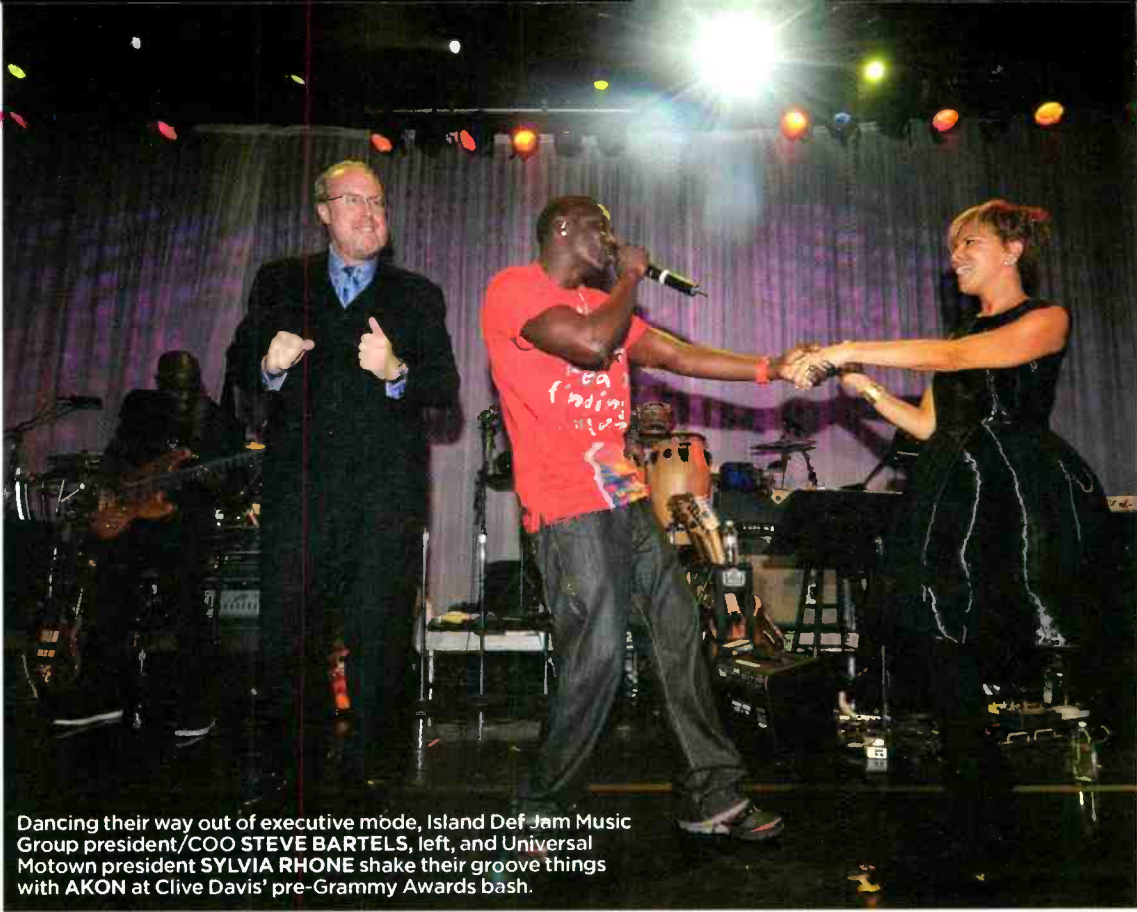
From left: HERBIE HANCOCK leans in with QUINCY JONES, ALICIA KEYS and WILL.I.AM backstage at the Grammys.



PHRAN & JOE GALANTE; PAISLEY; UNDERWOOD; BOWEN & LAMBERT; LARRY BUSACCA/WIREIMAGE.COM FOR SONY BMG; SCHNEIDER; VINCE BUCCI/GETTY IMAGES; CONNIFF & FAT JOE; HANDS & PERRY; ARNOLD TURNER/WIREIMAGE.COM FOR EMI; HANCOCK; JONES; KEYS & WILL.I.AM; FRANK MICELI/GETTY IMAGES; HANCOCK; LUCY NICHOLSON/REUTERS; TWEEDY & CARNEY; YICHAEL BUCKNER/GETTY IMAGES FOR WMG; COHEN; GROBAN & WHALLEY; LESTER COHEN/WIREIMAGE.COM FOR WMG; BARTELS; AKON; & RHONE; LEWIS; LARRY BUSACCA/WIREIMAGE.COM FOR SONY BMG; SCOTT; SARA DE BOER/RETNA; TRAIN; VALERIE MACON/AP/GETTY IMAGES



EMI chief **GUY HANDS** hit the company's party with new Capitol artist **KATY PERRY**, whose debut album is due in June.



Dancing their way out of executive mode, Island Def Jam Music Group president/COO **STEVE BARTELS**, left, and Universal Motown president **SYLVIA RHONE** shake their groove things with **AKON** at Clive Davis' pre-Grammy Awards bash.



**JILL SCOTT'S** third Grammy Award was for best urban/alternative performance for her featured vocal on Lupe Fiasco's 'Daydreamin'.

**'I STOLE SOME DANCE MOVES FROM HIM.'**

—**T-PAIN** ON **CHRIS BROWN**

**'IT'S IMMEASURABLE HOW SURPRISED I AM.'**

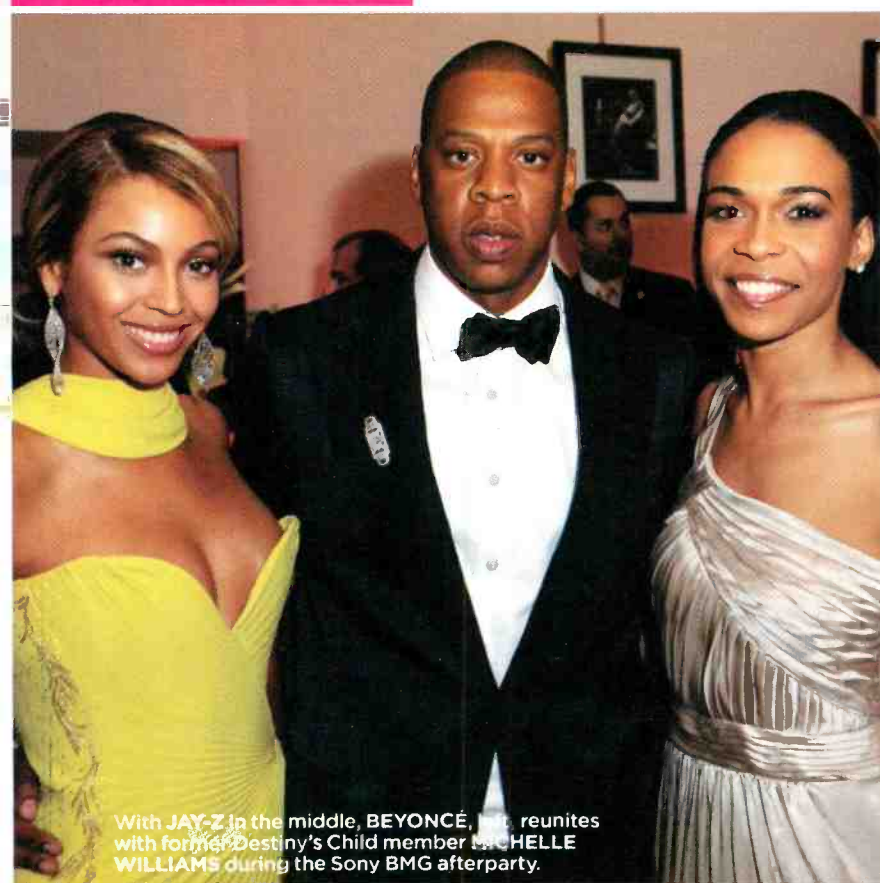
—**HERBIE HANCOCK** ON HIS ALBUM OF THE YEAR GRAMMY FOR **'RIVER: THE JONI LETTERS'**



The colorful **T-PAIN** shared the best rap song Grammy Award with Kanye West for 'Good Life.'



U.K. star-in-the-making **LEONA LEWIS** (left and inset) was front and center at **CLIVE DAVIS'** pre-Grammy Awards bash. Lewis thanks Davis with **CARRIE UNDERWOOD**.



With **JAY-Z** in the middle, **BEYONCÉ** reunites with former Destiny's Child member **MICHELLE WILLIAMS** during the Sony BMG afterparty.



From left: Universal Music Group Nashville chairman **LUKE LEWIS**, Vivendi chairman/CEO **JEAN-BERNARD LEVY**, country album of the year winner **VINCE GILL** and UMG chairman/CEO **DOUG MORRIS** celebrate at the Palm Restaurant.

As his friend Morace Landy notes, Ronnie Johnson liked to call himself “just an old country boy trying to make a living.”

But it's clear from the outpouring of grief and tributes from his many colleagues and friends that Johnson, Capitol's executive VP/head of urban music who died Dec. 30 at age 49, was a special kind of music business executive.

“He had this really special spirit that touched people almost out of the gate,” adds Landy, executive VP of urban promotion at Atlantic Records, where he worked alongside Johnson, having “started out together” with him when both were promotion reps for Reprise in 1989. “There were so many people here that I know he spent time with, and even within a short period of time had made a major impact on their lives.”

Landy's words are echoed universally—sometimes virtually verbatim—by those who knew Johnson and loved him throughout his life. When he died, Johnson left behind his wife, Jacqueline Pack-Johnson; his adult son, Matthew Pack; his parents; and extended family members.

Johnson was born and raised in Mobile, Ala., and graduated with a degree in business administration from Georgia State University. He began his professional career in banking in Atlanta, but left his post as VP of special assets group for First Union Corp. of Georgia in 1989 to pursue his music interest.

Then again, he actually started in the music business “as a child,” his mother Irene Johnson-Ware says.

“I started in radio in 1961 and he was born in 1958, so he was not that big of a tyke,” says Johnson-Ware, who managed gospel station WGOK Mobile. “And my husband [Fred Ware] was with CBS [Records] for some 20 years, so we had a steady meeting and greeting of artists and people in the industry.”

Johnson's entry position was with Reprise in Dallas in 1989.

“We were part of the first urban promotion staff for Reprise,” says Landy, who worked out of New York. “We were close friends from the very beginning and always stayed in touch, doing our best to try to expose music. He always had my back and knew I always had his, which is very rare in a work-related situation. But aside from being very, very close friends, he was really like my mentor—and there were many people who looked up to him.”

Landy cites Missy Elliott, the Isley Brothers, Dru Hill, T.I., Sean Paul, Trey Songz, Montel Jordan and Public Enemy among the many acts he and Johnson worked, “but the thing we enjoyed most,” he says, “was breaking acts—and we never minded rolling up our sleeves and going after an act that no one had heard before and building from nothing.”

From Johnson's role at Reprise, “success just followed him,” Johnson-Ware says. After his stint as regional director of promotion, he returned to Atlanta in 1991 as the label's national director of promotion, then moved to New York in 1992 to team with Landy in heading the urban division at PolyGram Label Group. Johnny Barbis, who was PolyGram's executive VP (and now serves in Elton John's management company Twenty-First Artists), notes that Johnson worked with acts including Bob Marley, Salt-N-Pepa, Warren G, P.M. Dawn, Mary J. Blige and Method Man during his stay at the label, which evolved into Island Def Jam during that time.

“He was just a great human

continued on >>p42



# RONNIE

SPECIAL FEATURE

BY JIM BESSMAN

STARS

# JOHNSON

FRIENDS AND COLLEAGUES EXPRESS DEEP LOSS AFTER THE DEATH OF RECORD EXECUTIVE RONNIE JOHNSON

COURTESY OF ATLANTIC RECORDS





Ronnie Johnson  
(July 21, 1958 - December 30, 2007)



A Heart Too Big For This World



from >>p40 being," Barbis recalls. "And he was sensitive to others and took time to sit down with people. He was never completely all about business—though he did it well. And he always believed in bringing people along with him."

Johnson moved to Atlantic Records in 1999, where he became senior VP/GM of the label's urban division.

"I must have seen maybe 15 very senior executives at the time I was interviewing for the head of urban music," Atlantic CEO Craig Kallman recalls. "But Ronnie stood head and shoulders above everybody as a human being first and foremost. Then I did the usual due diligence, checking out references. [That] confirmed my gut instinct that we had to have this guy. Fortunately, we were able to convince him to come over to Atlantic and really build up an urban music department in real need of an injection. I can't give him enough credit for being such a critical partner throughout our entire run together."

During Johnson's Atlantic years he promoted the likes of Nappy Roots, Fat Joe, Lil' Kim and Twista. He rose to the rank of executive VP before leaving last April to join Capitol Music Group as executive VP/head of urban music.

"I knew him at Atlantic when I was in marketing there, and we just hit it off, even though I didn't do anything on the urban side,"

Capitol Music Group president Lee Trink says. "Then I went to Lava [Records], and he really liked what we were doing there philosophically: It very much fit in with his way of doing business in that it was a very 'family vibe'-type label with a tight-knit group and sense of mission."

Trink wanted to bring Johnson over when he went to Virgin Records America as executive VP/GM, and succeeded after Virgin and Capitol merged and Trink became president of the new Capitol Music Group.

"I knew how well he would fit into what we were doing," Trink says. "He knew how much we wanted to invest in the urban side of the business in a way that fit in exactly with our ethos of not putting out a ton of records but being serious and tenacious when we do, and treating everybody here with respect. I knew what page he was on when he got here and he knew our [goals]. So when I was looking for someone I didn't have a plan B."

Johnson, Trink adds, "was guided by a higher truth, and made me want to be a better executive and a better human being."

Johnson's mother says her son "excelled at everything he ever did," including sports: "He ran track as a little boy and went on up to football in his senior year when his school took the state championship."



Gathered at the Hit Factory in New York in 2005 are, from left, Atlantic Records' MORACE LANDY, Violator Records' MONA SCOTT, Groovevolt.com/Atlantic artist TWEET, Atlantic's JULIE GREENWALD and RONNIE JOHNSON.

# RONNIE JOHNSON

## 1958-2007

**July 21, 1958** Born in Mobile, Ala.

**1980** Graduated from Georgia State University in Atlanta with a degree in business administration.

**1989** Resigned as VP of Special Assets Group at First Union Corp. of Georgia to take his first music industry position as regional director of promotion for Reprise Records in Dallas.

**1991** Named national director of promotion for Reprise Records, based in Atlanta.

**1992** Moved to New York to join PolyGram Label Group. Subsequently held positions at Island, Mercury and Motown Records.

**1999** Joined Atlantic Records and became senior VP/GM of the label's urban division.

**2003** Named one of the "Hip-Hop Power 30" by the Source magazine as one of "the players who have the ability to change hip-hop's present state."

**2007** Left his position as executive VP of Atlantic Records and joined Capitol Music Group as executive VP/head of urban music.

In fact, Johnson was training for his first marathon when he suffered his second heart attack, which proved fatal. Doctors believe his death was related to an artery condition caused by a childhood illness.

"He flabbergasted everyone when he had his first heart attack at 47, because he'd been the picture of health and didn't realize there was any damage," says Sandy Mayfield, development director for the Emory University School of Medicine Department of Medicine. "But he ran in the Peachtree Road Race [in Atlanta] July 4 and was training for the ING Georgia Marathon, so he was pushing his edges because he was so happy to survive."

Capitol Southeast national field promotion director Ric Ross was a longtime friend—and running buddy—of Johnson's. Ross and Johnson decided to hold a race to raise money for Emory's School of Medicine program and Ross' nonprofit organization, the Music Education Group. The inaugural Finish Strong 5K Run/Walk is now set for late summer in Atlanta. "Finish Strong" was the team name under which Ross and Johnson were going to run in the ING Georgia Marathon in March.

"It wasn't about the music industry or the accolades, but giving back to help people," Ross says. "That was Ronnie Johnson right there. Not the record guy but the human guy that we don't see a lot of in this business."

Trink adds: "It really hit home when I went around from person to person in his staff and saw how people who had been with him for 10 years said the same things as those who were there only a few months. But he was this incredible mentor to people."

Landy concludes: "He was the greatest role model, and even though he's not physically here, I always feel his presence guiding me along. I think of one thing he always said: 'Mo, either we're going to win together or we're going to lose together.' We didn't lose too many. That's the great thing."

# PAYING TRIBUTE

'Ronnie was a unique person and executive. He never raised his voice or lost his temper—and yet he was respected and loved by everyone he worked with. It was my privilege to work with Ronnie at both Atlantic and Capitol, and I miss him.'

—JASON FLOM, CAPITOL MUSIC GROUP CEO

'When Ronnie Johnson walked into a room, the room changed. His gorgeous smile, charisma and overall spirit overtook you. His DNA was all about goodness and inclusiveness, and you always wanted to be next to him basking in the warmth he emanated. His single flaw was rooting for the Atlanta Braves: Ronnie, if you're listening, that's pathetic but I forgive you. I guess you were human after all. You're always in my thoughts and I will forever miss you.'

—ANDREA GANIS, ATLANTIC RECORDS EXECUTIVE VP

'My heart is broken. It's really a loss for humanity because he was so giving. He was the warmest, most humble, compassionate human being I've ever met. Everyone who met him felt honored to meet him. And he was a person who didn't wear suits. He didn't need to. He was a fine dresser, with casual elegance. [His wife] Jackie buried him in his ING Georgia Marathon T-shirt and running shoes.'

—SANDY MAYFIELD, EMORY UNIVERSITY SCHOOL OF MEDICINE DEPARTMENT OF MEDICINE DEVELOPMENT DIRECTOR

'Everyone valued his friendship and professionalism, and he was a humanitarian, which is unique in the music business. And working for him was incredible: I've held positions at different labels, and some days I felt like going to work and some days I didn't. But I actually loved coming to work here because I loved talking to Ronnie, and even if I did something wrong—which I did—I knew he'd work it out with me. I want to be Ronnie Johnson.'

—SAM CRESPO, ATLANTIC RECORDS VP OF URBAN AND LATIN MARKETING AND PROMOTION

'He was not just my boss but my mentor and friend, and we spent a lot of time together. The thing that impressed me the most about him was that he was so humble for his position: How do you remain so level-headed and forthright and kind and yet still wield authority so that people don't take advantage of you? He said, "I make sure people never take my kindness for weakness." And he was always ready to take a bullet for his staff, and artists and managers respected him even more for it.'

—JAMES LOPEZ, ATLANTIC RECORDS SENIOR VP OF MARKETING

Quotes compiled by Jim Bessman.



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# The Folk Alliance Celebrates 20 YEARS Of Song And Community

BY CORTNEY HARDING

**T**he North American Folk Music and Dance Alliance was founded in 1989, when Clark and Elaine Weissman and the California Traditional Music Society invited 125 people to a retreat in Malibu, Calif., to discuss the formation of a coalition of folk organizers. Celebrating its 20th year, the organization is gearing up for what has become the annual "town hall" of the folk community: the International Folk Alliance Conference to be held Feb. 20-24 in Memphis.

"The impetus for founding the Folk Alliance was to make sure that the traditional music community was getting their due," executive director Louis Jay Meyers says.

Today, the 3,000 members of the alliance come from diverse walks of life; the member base comprises artists, publishers, promoters and even fans.

"We provide opportunities for all of our members year-round," Meyers continues. "Some of our benefits include discounts on things like health insurance and event insurance, as well as CD manufacturing and marketing. But we also provide a lot of opportunities for people to meet each other and come together. We have six regional conferences in the fall, which are a great way for folk enthusiasts to locate like-minded people in their community."

Performance opportunities are another perk for alliance members. "We have showcases at Tin Pan Alley South and South by Southwest, and we program other events around the world," Meyers says. "We're constantly sharing availabilities to our members in order to help them set up performances and deals."

The overarching mission of the Folk Alliance, aside from serving members in practical ways, is to share musical traditions. While that might suggest that the member base would skew older, Meyers says this is not the case. "We have 14-year-old members, and we have 90-year-old members," he says.

"More and more, I'm seeing an incredibly strong youth presence in the traditional music scene," he continues. "It's almost like we're back to a '60s state of mind. For the first time in 40 years, the time is right for songs to have

an impact. Because of the state of affairs in the world and the upcoming election, young people feel like they have a reason to write songs and try to change the world."

Examples of this trend, according to Meyers, include indie acts like Iron and Wine, as well as bigger-selling artists like Feist and the Robert Plant/Alison Krauss collaboration. "We have a young guy involved with the alliance, a 16-year-old named Anthony DiCosta," Meyers says. "Seeing him is like seeing a young Dylan. All told, we're going to have 10 acts under the age of 20 at this year's conference."

Though its membership is mostly based in North America, the organization seeks to expand its presence around the world, Mey-



LOWEN & NAVARRO performing at the 2007 Folk Alliance Conference.

ers says. "Only about 10% of our membership is international, mostly in Europe, the U.K. and Australia. We have started to focus on this more in recent years, and have established a sister organization in Australia. Our next step is to launch more chapters in more parts of the world."

Other goals for the next few years include the launch of a mentorship program for young artists and an effort to improve the image of the word "folk." "Some people see 'folk' and it has a negative connotation for them," Meyers says. "But most people have some sort of folk music in their CD collection or on their iPod, be it Bob Dylan or Dave Matthews."

Additionally, many aging rock stars are finding a second life in the folk world. "Tommy Ramone is now doing a bluegrass band," Meyers says. "We'd really like to assist these folks in rejuvenating their careers, and all their fans can hopefully see that they've been helped by the Folk Alliance."



**Folks to Note:** Although folk music has traditional roots, artists today blend a range of styles from alternative to funk. Below is a baker's dozen of acts to watch in the folk community around the world, many of whom will perform showcases at the Folk Alliance conference in Memphis.

—Jacob Smyle

## WOMEN IN DOCS

**LABEL:** Baria Records (United States only)  
**WEB SITE:** womenindocs.com

Women in Docs describe themselves as a vivacious pop folk duo from Australia that plays music in the vein of such bands as the Waifs and Bluehouse. Their captivating melodies and comedic live performances attract fans worldwide. Their second album, "Red Wine and Postcards," was released in March 2007 and finds the duo sharing lead vocal duties rather than working as a lead vocalist and a harmonizing vocalist. Women in Docs have planned several shows throughout Australia during the next two months.

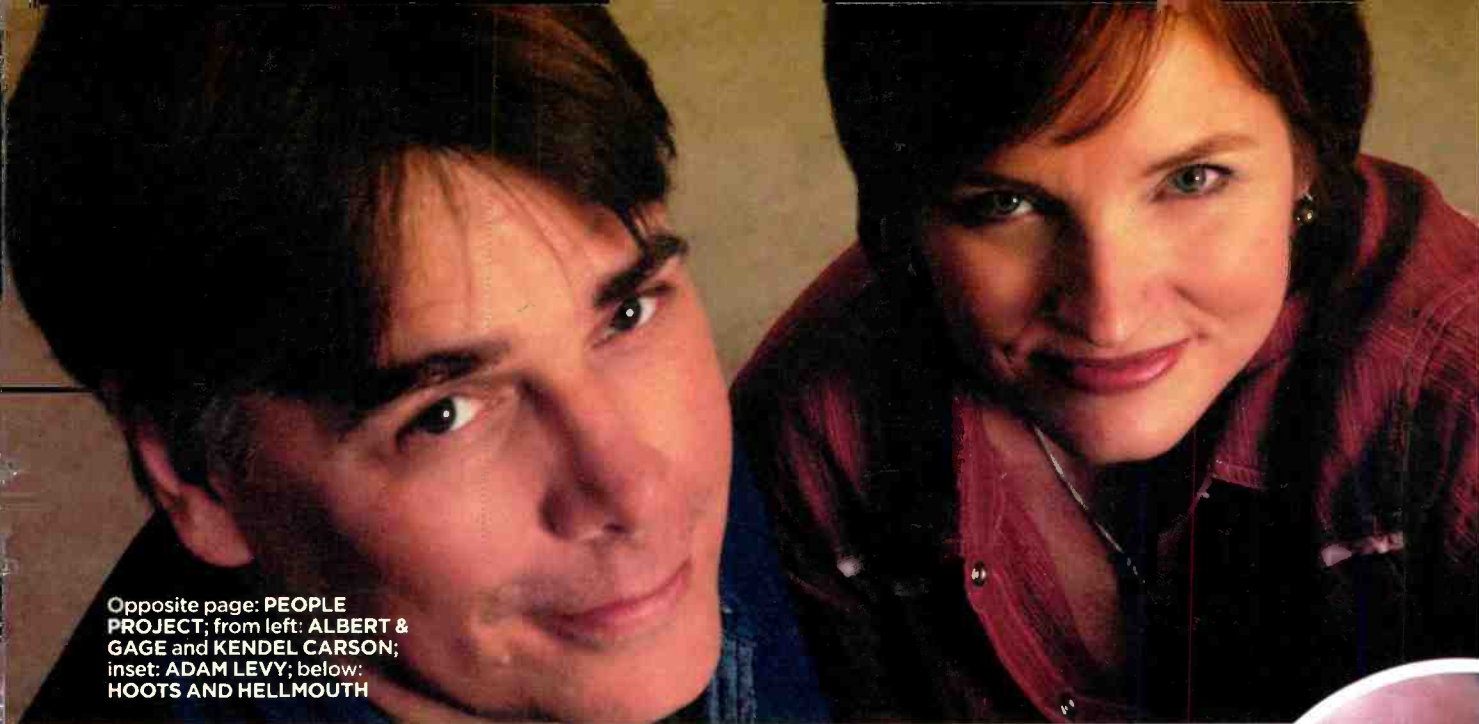
## THE REFUGEES

**LABEL:** unsigned  
**WEB SITE:** therefugeesmusic.com

The Refugees are a female folk trio that plays a traditional style of folk and is often described as a female version of Crosby, Stills & Nash, but with a twist of humor. They are planning the release of their first album, "Unbound," sometime in 2008. The Refugees have a U.S. tour planned throughout June.



# Gatherin'



Opposite page: PEOPLE PROJECT; from left: ALBERT & GAGE and KENDEL CARSON; inset: ADAM LEVY; below: HOOTS AND HELLMOUTH



**PEOPLE PROJECT**

**LABEL:** unsigned  
**WEB SITE:** peopleproject.com.mx

Hailing from Canada and Mexico, People Project's music combines folk with funk, blues, Latin, jazz and roots music. Its self-titled debut record was released in November 2006. The band has shows planned across Canada and Mexico through February.

**SHANNON WURST**

**LABEL:** Hogs and Hominy Records  
**WEB SITE:** shannonwurst.com

Shannon Wurst describes her music as acoustic folk and bluegrass with influences ranging from Dolly Parton to Gillian Welch. An Arkansas native, Wurst's first record, "Sunday Pie," was released in 2007. She has many shows planned throughout the South, including several at the Folk Alliance conference, during the next couple of months.

**BRAD COLERICK**

**LABEL:** Back 9 Records  
**WEB SITE:** bradcolerick.com

Brad Colerick has been playing music for more than 20 years, many of them as a commercial composer, before he returned to his traditional mixture of country and folk music, releasing the long-awaited "Cottonwood" in 2006. The follow-up, "Lines in the Dirt," was released in July 2007. He has several shows planned across the United States throughout this year.



**EVA HILLERED**

**LABEL:** Hill Songs  
**WEB SITE:** evahillered.se

Eva Hillered is a Scandinavian-born singer whose music has been described as a mixture of folk and alternative country music. She released her latest English-language album, "Life Line," in 2005. Since then, she has been playing shows and charming audiences in Europe and the United States.

**ADAM LEVY**

**LABEL:** Lost Wax Records  
**WEB SITE:** adamlevy.com

Adam Levy is a guitarist/singer/songwriter who plays a style of folk influenced by rock, blues, jazz and country. Since he's done time as the guitarist for Norah Jones, it's no surprise that Levy's style of music is described as shar-

ing the same laid-back qualities as her. His fourth solo album, "Washing Day," released in August 2007, contains slick and precise guitar riffs that are just as good, if not better, than his songs on his previous albums. He has shows planned in New York, California and Utah through February.

**ERICA WHEELER**

**LABEL:** Blue Pie Music/BMI  
**WEB SITE:** ericawheeler.com

Erica Wheeler's musical style ranges from contemporary folk to country and bluegrass. Her voice has been described as rich and warm, the perfect complement for her introspective, autobiographical lyrics. Wheeler's fifth album, "Good Summer Rain," was released Dec. 11, 2007. A musical travelogue of the North American landscape, the set was sponsored in part by conservation organization the Trust for Public Land. She has several East Coast shows planned in February in support of the release.

**HOOTS AND HELLMOUTH**

**LABEL:** MAD Dragon Records  
**WEB SITE:** hootsandhellmouth.com

Hoots and Hellmouth play experimental folk music that combines major elements of blues and country. Relative newcomers to the scene, they released their debut, self-titled CD just last year. They currently have a tour of the East Coast and Midwest planned throughout February and March.

**DIANA ANAID**

**LABEL:** Forola Music  
**WEB SITE:** dianaanaid.com

Diana Anaid, a young singer/songwriter who hails from Australia, describes her music as a blend of pop, alternative rock and folk. With five Australian Record Industry Assn. Award nominations and notable success in downloads and radio, she is planning on releasing a new

album this year, "In Your Words," that will be a return to her original acoustic-driven synth-rock style.

**ALBERT & GAGE**

**LABEL:** MoonHouse Records  
**WEB SITE:** albertandgage.com

The duo of Christine Albert and Chris Gage adds elements of swing, country and soul to its unique folk sound. MoonHouse Records released the act's fifth album, "Cry Love," in 2005; the set covers topics ranging from love and fulfillment to loss and yearning. As of January, Albert & Gage plan to be in the studio recording for an upcoming album, as well as playing shows close to home in Austin.

**BLAIR COMBEST**

**LABEL:** Makeshift Music  
**WEB SITE:** blaircombest.com

Heavily influenced by such artists as Bob Dylan and Johnny Cash, Blair Combest is an acoustic guitarist/singer who plays a style of folk rock blended with country. His self-titled sophomore album was released in 2006. He has several shows planned in February all over the Southeast region of the United States.

**KENDEL CARSON**

**LABEL:** Train Wreck Records  
**WEB SITE:** myspace.com/kendelcarson

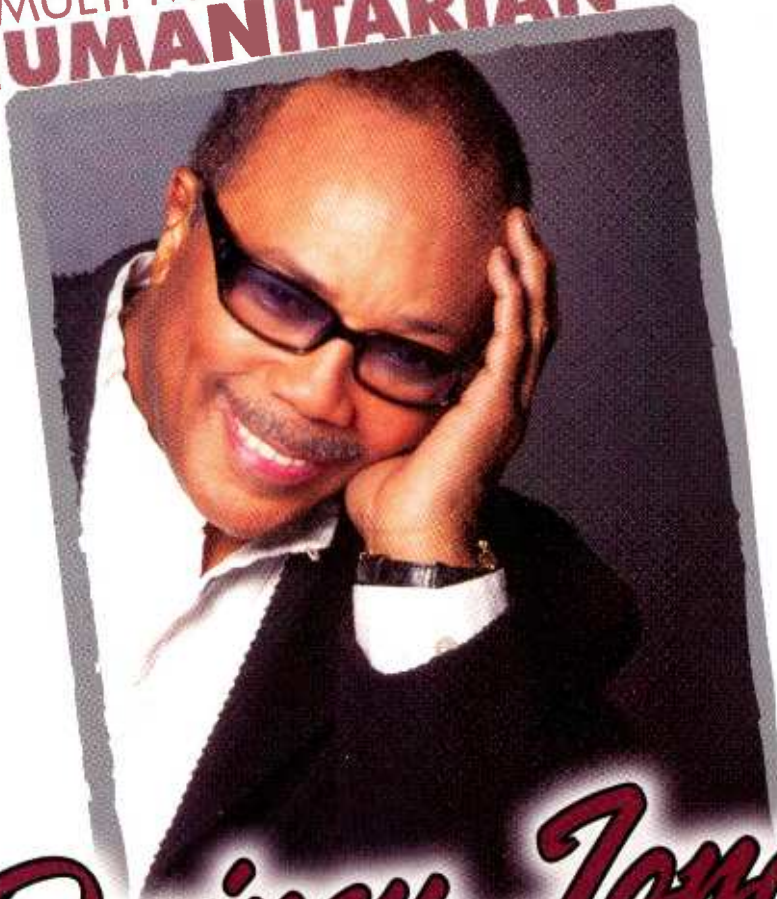
Kendel Carson, a 23-year-old Canadian singer/songwriter/fiddler, plays a mixture of folk, country and rock. "Rearview Mirror Tears," her first album, arrived in 2006. She has a small U.K. tour planned for February.



ming voices

LOWEN & NAVARRO: JAYNE TOOHEY; PEOPLE PROJECT: BRIAN GOLDSCHMED; ALBERT & GAGE: MARY KEATING BRUTON; KENDEL CARSON: MARK WARYANOVICH; ADAM LEVY: HENRY DILTZ; HOOTS & HELLMOUTH: DOUG SEYMOUR

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Three unsigned acts on the rise

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Generation Unleashed makes a joyful racket

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# MUSIC

**LATIN** BY LEILA COBO

## What's In A Name?

**Despite Moniker Changes, Quintanilla Keeps Selling**

In a world where name recognition is everything, A.B. Quintanilla has flipped conventional wisdom by tinkering with his group's moniker with certain regularity.

What began as A.B. Quintanilla III y Los Kumbia Kings evolved into A.B. Quintanilla III Presents Kumbia Kings, and finally A.B. Quintanilla III Presents Kumbia All Starz.

The mutations are not in name only. Possibly no other group in contemporary Latin music has produced as many offshoots as Quintanilla's Kumbia Kings and Kumbia All Starz, with a roster of alumni that includes Frankie J, DJ Kane and KI.

Through it all, Quintanilla's fan base has remained stable, a remarkable feat for a bandleader who is not a lead singer.

But as arranger/producer/composer/bassist, Quintanilla is the architect of a particular urban cumbia sound that has managed to transcend years, names and vocalists.

"In the end, I think I can change the name to A.B. Quintanilla and whatever," Quintanilla says on the phone from Argentina, where he is filming three videos for new album "Planeta Kumbia." Due March 4 on EMI/Televisa, the 15-track set is his sophomore album with his new group, Kumbia All Starz, following his much-publicized breakup with longtime musical partner Cruz Martínez.

"The thing about it is, when people are buying Coca-Cola or Tide, it always has to be new and improved. Stronger-smelling, fresher," Quintanilla says. "But even though the chemicals may change, it's still the same brand. I believe when people hear 'A.B. Quintanilla,' they know they're going to buy a quality cumbia album."

Caught up in an ongoing dispute with Martínez over the rights to the Kumbia Kings name, Quintanilla is now focused on Kumbia All Starz. The group's debut album, 2006's "From KK to Kumbia All Starz," has sold nearly 200,000 copies in the United States, according to Nielsen SoundScan.

"Planeta Kumbia" is a continuation of Quintanilla's distinctive mix of traditional beats, pop, hip-hop, loops and synths. But the album is more dance-oriented and Latin-leaning than other Quintanilla productions. While all previous albums have included English-language tracks, this time, everything is in Spanish.

"I definitely have more Spanish-speaking consumers now than the bilingual crowd," says Quintanilla, who has con-

centrated much of his promotional efforts in Mexico during the past two years. "Now, it's very important to be Spanish-conscious."

Despite the changes, the blend is so defined by Quintanilla's touch that first single "Por Ti Baby" features a guest singer, new EMI Televisa artist Flex, whose debut album, "Te Quiero," is No. 4 on Billboard's Top Latin Albums chart.

The second single features newcomer Melissa Jiménez on vocals, and the third features Spanish rapper Mala Rodríguez and Argentine rocker Vicentico. Kumbia All Starz singer Ricky Rick handles lead vocals on most of the

other tracks.

The videos were shot simultaneously in Argentina in an effort to provide a unifying visual thread. "At an international level, we are going to concentrate in South America, and we are also committed to releasing and pushing him in Spain," EMI Televisa president Rodolfo López-Negrete says.

In the States, Quintanilla has been a consistent top seller, with his early albums nearing the half-million sales mark, according to Nielsen SoundScan. All of his studio sets have topped 200,000 copies.

Quintanilla maintained the momentum even after his split with Martínez, a testament to his appeal.

"Not to be cliché, but it's the music," López-Negrete says. "He created this style."

López-Negrete says "Planeta Kumbia" will be initially pushed with particular emphasis in the United States in a strong bid to reclaim this market. Formal promotion begins with a performance of "Por Ti Baby" on Univision's Premios lo Nuestro Awards telecast, marking Quintanilla's first U.S. TV performance since the 2005 tribute to his late sister, Selena.

Quintanilla is also planning to tie in promotional efforts with his search for new singers. While Rick remains with the band, two other singers departed after the album was recorded. Sources say former Kumbia Kings singer DJ Kane could return to Quintanilla's Kumbia All Starz. In addition, Quintanilla is in conversations with two major TV networks about doing a reality show that doubles as a talent search, with the winners landing slots in his group.

"If you go from the first Kumbia Kings album to Kumbia All Starz, you notice there is a continuous flow of hit after hit on each album," Quintanilla says. "And each time, there are different vocalists interpreting the songs."



QUINTANILLA

EMI TELEVISION MUSIC

## LATEST BUZZ

### >>>'BODY' OF WORK

Mariah Carey has dubbed her next effort "E=MC<sup>2</sup>," and will release it April 15 via Island/Def Jam. The R&B-leaning first single, "Touch My Body," hit U.S. radio Feb. 12. The set features producers Jermaine Dupri and Will.i.am, plus DJ Toomp, Stargate, Bryan-Michael Cox, Nate "Danjahandz" Hills and James Poyser. Other collaborators include hitmaker T-Pain and Damian Marley.

### >>>HEARD ABOUT YOUR BAND

The Replacements' first three albums and an EP will be reissued in remastered, expanded form this spring, completing a long-awaited upgrade of the seminal band's early work. "Sorry Ma, Forgot to Take Out the Trash," "Stink," "Hootenanny" and "Let It Be" will arrive April 22 via Rhino. Later this year, the label will continue the re-issue campaign with expanded editions of the band's Sire catalog: "Tim," "Pleased to Meet Me," "Don't Tell a Soul" and "All Shook Down."

### >>>TAKE FLIGHT

New Zealand duo Flight of the Conchords skewers synth-pop, the French, David Bowie, American R&B, hip-hop and unattainable sexual conquests on its self-titled debut, due April 22 via Sub Pop. The 15-track set features songs first aired on the Conchords' hit HBO series, but they have been retooled in the studio with producer Mickey Petralia. The first single is the Pet Shop Boys-esque "Inner City Pressure."

### >>>TOM WAITS FOR NO ONE

Scarlett Johansson has revealed details of her debut album, "Anywhere Lay My Head." The set includes 10 Tom Waits covers and one original, and will be released May 20 via Atco/Rhino. "Anywhere" was produced by TV on the Radio's Dave Sitek, who says he was going for a "cough medicine/Tinker Bell" vibe, sound-wise. David Bowie lends his distinctive vocals to two songs, while Yeah Yeah Yeahs guitarist Nick Zinner and members of the band Celebration contribute throughout.

Reporting by Jonathan Cohen and Katie Hasty.

# NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS Compiled by Katie Hasty

### >>>LATCH KEY KID

Contact: Forrest Reda, manager; [forrest@thebamgroup.com](mailto:forrest@thebamgroup.com), 818-784-1818

If you were one of the Super Bowl's 97.5 million viewers this year, there's a good chance you heard Latch Key Kid. In a commercial for Coke, the Californian singer/songwriter's "Good Times" played while James Carville and Bill Frist hammed up their bipartisan friendship.

It's the latest licensing placement for the charming 31-year-old, who also has credits in such TV shows as "The Amazing Race" and "Survivor." It all originated with a fruitful collaboration with publishing company Experience Records and action sports.

"Guys who make these documentaries and feature films are always looking for cheap, original music to throw over their segments," says Latch Key Kid, aka Gavin Heaney, whose tunes are the backdrop for several films on surfing and mountain biking. "My music isn't necessarily high-octane or anything, but I mix up a lot of genres. If an individual song doesn't fit the feel, I can always work close with the filmmaker to remix it."

And that's one of Heaney's biggest strengths: He produces, plays multiple instruments, is stylistically diverse and Internet-savvy and has a deep back catalog of tracks ready to use. His live show has been marketable, too, as he anticipates showcases at big Los Angeles clubs like the Roxy and the Troubadour this season.

Heaney has already released his self-titled debut record and is prepping the physical release of his sophomore set, "Miracle Mile"; it is already available on iTunes. "The Super Bowl thing certainly helps with funding an album release," he says. —Katie Hasty

### >>>KARINA NISTAL

Contact: Tanya Pelt, manager; [tanya@starlightbeats.com](mailto:tanya@starlightbeats.com), 832-642-0282

If you happen to be in Houston during Karina Nistal's monthly residency at the GRAB (Game Room & Bar), you might learn her signature dance. "Stand straight forward—one step to the right, swing your hips, [step] left, swing your hips, drop," Nistal says of crowd favorite "Trabájaló."

The Spanish track is from the breakbeat/dance/electronic artist's bilingual 2006 debut, "Nistyle," on Houston indie Starlight Beats & Breaks. The dance "is my sales pitch for the CD sometimes," says Nistal, who has performed in Houston

for 10 years with the Rebel Crew collective of breakdancers, DJs and musicians. She's earned additional attention from her licensing deal with Dodge; the company loaded up a flash-drive key chain for the Dodge Avenger with her music and streamed tracks on its Web site.

"My goal is to be able to do this full-time—break out of the 9-to-5 thing and go on tour," says Nistal, who pulled together a backing band for a tour of the Middle East last fall with Armed Forces Entertainment. She was also named the 2007 Houston Press Award winner for best local rap/hip-hop artist.

Nistal is set to perform a South by Southwest showcase March 12 at the Molotov Lounge in Austin, and will take the Latin stage April 27 at Houston's International Festival. Meanwhile, she's working on her second album, tentatively titled "Nistalgia." "I'm going to do more Latin stuff, but it'll be more soulful than the last album," she says. —Ayala Ben-Yehuda

### >>>TL CROSS

Contact: TL Cross, [tlcross@gmail.com](mailto:tlcross@gmail.com)

TL Cross comes from a musical background that spans back to when his grandfather hosted his own radio show and further extends to his father, aunts and uncles, most of whom were major-label gospel artists and musicians.

Nowadays, the 25-year-old singer/songwriter/producer has successes of his own. His writing credits include "I'll Make It Right" (Usher), "Whereareyougoing" (Musiq Soulchild), "I'll Be Right There" (112) and "Get It On Tonight" (Montell Jordan), which hit No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart in 2000. He's produced for such artists as Ghostface Killah ("Never B the Same Again," featuring Carl Thomas) and DMX ("Goodbye") while Yolanda Adams, Donnell Jones and Case are among those who have tapped him as a backing singer.

Today, Cross is co-CEO of Da Gutta Fam production/record company, an entity he and his partners hope will be picked up by a major label en bloc. They're currently working on projects with Nas, LeToya Luckett and Jamie Foxx.

"Da Gutta Fam is the umbrella and TL Cross is the trailblazer," Cross says. "We have solid producers and hitmakers. We've had A-list artists choose us to make music for them."

Cross has further dealt with majors as part of the quartet Morrison Slick, a group whose previous incarnations have released records via Island and Motown. Morrison Slick later signed a songwriting deal with Jimmy Jam and Terry Lewis before becoming part of Da Gutta Fam.

—Mariel Concepcion

ROCK BY CHRISTA TITUS

# Coming Of Age

Black Tide Proves You're Never Too Young To Rock

When Black Tide's members were barely out of high school, they landed an Ozzfest date on the second stage. Another act dropped out of the lineup, so Black Tide was invited to join the rest of the tour. However, second-stage sponsor Jägermeister balked because it didn't want to look like it was promoting underage drinking. Black Tide's fans swarmed Internet message boards demanding the judgment be reversed. And then a miracle occurred: Ozzfest's organizers asked the band to open the main stage, and it rocked the crowd accordingly.

Such have been the formative years for Florida's Black Tide, a quartet that merges classic rock with a modern style.

Debut album "Light From Above" (Interscope, March 18) reflects the influence of such icons as Judas Priest and Iron Maiden, whose catalog is older than Black Tide's members. In fact, guitarist/lead singer Gabriel Garcia just turned 15.

Black Tide's youth hasn't hindered its progress, which has been swift. The band formed just a few years ago and picked up a demo deal with Atlantic before signing with Interscope in 2006. Its triumph at Ozzfest indicated a victory on another level. Unlike pop and R&B, where teen acts are more readily accepted, metal audiences have little patience for music that seems contrived. Black Tide earned major credibility by proving it

ROCK BY SUSAN VISAKOWITZ

# Smells Like

Malkmus, Jicks Rediscover The Joy Of Collaboration

Stephen Malkmus' last release, 2005's "Face the Truth," was a mostly one-man affair, the result of what he describes as "me playing around in my basement." But "Real Emotional Trash," due March 4 on longtime label Matador, is a reminder that Malkmus can still play well with others.

Like the ex-Pavement leader's self-titled first solo effort, "Face the Truth" only carried Malkmus' name on its jacket. But "Trash" follows more closely in the footsteps of 2003's "Pig Lib" by giv-



STEPHEN MALKMUS & THE JICKS



GLOBAL PULSE

EDITED BY TOM FERGUSON



BLACK TIDE

can really perform.

Asked what he'd like people to know about "Light From Above" or Black Tide, bassist Zakk Sandler says with a laugh, "[That] it's not bullshit. That it's actually real. I know a lot of people are like, 'Oh, this is going to last a week because they're young and whatever.' That's not the case at all. We don't plan on treating it like that, either."

According to Interscope product manager Dyana Kass, *Revolver* magazine is one of the first media outlets to support Black Tide in a big way; its current issue features a

four-page spread on the band. Editor in chief Tom Beaujour says, "There needs to be a new generation coming in of kids that young people that can identify with as peers or slightly older... I can't see a 15-year-old looking at a dude up onstage who's 35 who literally could be his dad and be like, 'That's me.' I feel with this band that it fills this gap."

Although Interscope is targeting a rock audience, Black Tide is also gathering coverage in such mainstream magazines as *Spin*, *Blender* and *Entertainment Weekly*. Kass says the crossover press hap-

pened organically.

"They're such an interesting concoction of old school meets new school, and we're really doing a two-prong approach," she says. "We're making sure we're getting more of that kind of classic-metal-audience-slash-rock, and then additionally getting that youth audience and the [Vans] Warped tour audience."

Black Tide is staying on the road for the rest of the year, and will do dates on the *Monster Energy Mayhem* tour and possibly *Warped*. Some of the higher-profile partnerships it has formed include an in-the-

works-deal with *Monster Energy* drink, an ad campaign with *No Fear* clothing and song placement in such videogames as the next edition of "Rock Band," due later this year.

There is also a major initiative with *Guitar Center* that includes a sweepstakes, in-store appearances and having Black Tide paired with some of its rock heroes on the cover of a *Guitar Center* catalog that will be sent to 850,000 customers as a direct-mail piece. Kass could not comment on who else would appear on the cover with the band.

# Team Spirit

ing credit to the Jicks, Malkmus' band since 2000, and putting the emphasis back on group dynamics.

Malkmus says that after he got "Face the Truth" "out of [his] system," he "wanted to get back to a band sound, to band relationships. I wanted to focus on people making decisions together."

And that collaborative spirit is evident everywhere on "Trash." Even more so than "Pig Lib," the new album finds Malkmus & the Jicks turning up the improvisational heat, colliding on hard-rocking, intricate jams that highlight not only Malkmus' understated guitar heroics, but also the finely honed skills of his three bandmates, especially new drummer Janet Weiss.

Matador GM Patrick Amory says there's "no question" that Weiss' arrival "has given the band a harder-edged, more forward-thrusting sound. There's less whimsy, less twisted pop on this record."

Malkmus adds that Weiss, former drummer for iconic alt-rock band *Sleater-Kinney*, is "committed to her life in music and I can use a little bit of prodding because, well, I can be kind of complacent. She comes in and pushes things up a notch."

Accenting the improvisational component of the Jicks' music was one way Weiss pushed. "Any band I'm in I definitely try to challenge the other players to experiment," she says. "Luckily with the Jicks they'd already done some of that experimenting in the past."

Malkmus' projects have always enjoyed the

support of members of the jam band community—in part because Trey Anastasio once name-checked Pavement as his favorite band and would cover the band's songs live with *Phish*. But that backing has sustained and even expanded in later years as the Jicks have flirted with longer and longer workouts, culminating in the new album's multipart, 10-minute-plus title track.

Amory says that while *Matador* has "been aware of Malkmus' appeal" in the jam band world, "the online presence of that community has increased dramatically" in the past couple of years. The label is planning to "explore promotional opportunities with [that] audience while being careful not to let Stephen get pigeonholed as just a jam band artist."

Meanwhile, *Matador* will hit "the hardcore indie rock fan" by making "Trash" only the fifth *Matador* release to get the "Buy Early Get Now" treatment, where fans who pre-order get additional content—in this case an instant stream, two exclusive B-sides, a live concert and other goodies.

Additionally, the label is giving indie retail an exclusive limited 10-inch EP with unreleased tracks, and Amory expects indie stores to do well with the deluxe gatefold vinyl of the album.

In contrast to the campaign surrounding "Face the Truth," which was slowed by an "uncertain drummer situation" and the arrival of Malkmus' first child, the live show will also be key this time around.

"At this stage in the music industry," Malkmus says, "you've got to get out there and play. You can't just wait for the royalties to pour in, because they're not there anymore."

Indeed, Malkmus has seen his solo efforts' sales plummet since his 2001 debut, which, according to Nielsen SoundScan, has sold 81,000 copies, compared with 38,000 for "Face the Truth."

But Malkmus, with a touch of the dry humor he's known for, says he's excited to do a proper tour. "We're a dynamic live act with a lot of room to grow. Taking the music out there is what I really like—verging on love—to do."

He adds, "It's hard to overstate the importance of the new group dynamic. The Jicks is not a backing band anymore. Everyone's identity is part of it."



BIONDI

## >>> LOVE IT LIVE

Italian Mario Biondi might be labeled a smooth jazz artist, but his career trajectory has been anything but conventional. The singer had a sleeper hit with debut 2007 album "A Handful of Soul" on the Schema label (*Billboard*, June 2, 2007). But for his follow-up, Biondi went his separate ways with the label and released a double live album, "I Love You More Live," through his management firm's imprint, *Live Tour*. Milan-based *Live Tour* also represents Biondi as his booking agent.

"People thought we were mad to release a live album by an artist who only had one studio album to his name," says Paolo Franchini, president of Edel Italy, which distributes the album. "But it has been in the top 10 since before Christmas and has gone platinum, with sales in excess of 70,000 units." Franchini adds that Biondi, who sings in English, has "generated quite a lot of interest abroad and we're currently talking to a number of people."

Biondi's Dec. 7 live album release includes a cover of the *Burt Bacharach* standard "Close to You" that—as is now common practice in Italy—received an airplay and digital-only release. "Being a live track, it didn't get much airplay," Franchini says, "but it reached the top five of the Italian general iTunes charts and is continually No. 1 on the jazz charts." Many of Biondi's songs are covers, but his original material is published by *Ishtar Edizioni*.

—Mark Worden

## >>> PROLIFIC WORKMAN

Finding material for a new album has never been an issue for Canadian singer/songwriter Hawksley Workman. Like his surname would suggest, Workman is something of a prolific songwriter.

Since his last outing, the largely acoustic "Treeful of Starling" in 2006, Universal Music-signed Workman has written and recorded two albums' worth of material. One of those sets, "Between the Beautifuls," had a local release Jan. 29, opening at No. 13 on the Canadian chart.

"In the last two or three years I've made about four records," says Workman, who is known for his off-the-cuff stage shows and fanatical fans. "There are records between albums that I've made to keep myself occupied. I also made a big rock record as well."

Some of Workman's more recent, rockier recordings will show up on a separate album, "Los Manlicious," which will get a release in France, Germany and Australia at a date yet to be announced. "Los Manlicious" will feature four songs from "Beautifuls" and a cover of *Led Zeppelin's* "The Ocean."

The artist is booked by Rob Zifarelli of the *Agency Group* and published by *Hawksleytown Publishing*.

—Robert Thompson



POP BY PATRICIA MESCHINO

## Carnival Attractions

Trinidad And Tobago Event Launches Next Soca Stars

Trinidad and Tobago's indigenous music—steel pan, calypso and especially soca, calypso's energetic offshoot—dominate the culturally diverse Caribbean nation's annual pre-carnival festivities.

The carnival season officially commences right after Christmas and concludes with a parade of masqueraders through the streets of Trinidad's capital Port of Spain on the Monday and Tuesday (this year, Feb. 4-5) before Ash Wednesday.

According to a report by the Trinidad and Tobago Chamber of Industry and Commerce, carnival attracts approximately 50,000 visitors and injects more than \$100 million into an economy already thriving thanks to vast oil and natural gas reserves.

Because carnival is the premier event for soca, many of Trinidad and Tobago's soca artists annually release new carnival music with hopes of scoring hit songs, which can yield significant financial returns.

"For anyone interested in soca, carnival is the essential

spot," Trinidad and Tobago's most popular artist Machel Montano says. A former child star, Montano, 33, sold out back-to-back concerts in March 2007 at New York's Madison Square Garden. He returns to the venue March 28 and hopes to conquer a broader swathe of the mainstream in 2008. Still, he places tremendous value on his continued carnival success.

"I could be booked with old songs but I like to write new songs to keep the business rolling," Montano says. He enjoyed several hits this season, including the frenetically paced "Blazin D Trail" and the engaging, retro-flavored "Winning Season." "We play every night [during carnival] and use the money we make to survive when it is downtime," he says.

Montano's management, as well as other queried artists, refused to disclose their seasonal earnings. But according to Mortimer Baptiste, a promoter of Trinidad's popular Outta De Blue fete, a newcomer with a single hit will make between \$500 and \$1,000 per performance, while top-tier artists with established

repertoires can command "upwards of \$15,000 per show. At the height of the season, the artists with the biggest songs might be booked at six fetes per night, so the money really adds up," Baptiste adds.

The success of the season's most popular artists, however, is not reflected in their record sales. The recently launched trinidadtunes.com, the first legal download site for calypso/soca, receives "400-500 hits per day and maybe 3% of those people are actually purchasing music," says Jean Michel Gibert, one of the site's founders.

"The top 10 soca artists combined don't sell 100,000 CDs, so we depend on our shows," adds Bunji Garlin, who made a stunning return to prominence this year with his Jamaican dancehall-inflected, breakneck-speed delivery on the hits "Mash Up" and "Fiery."

Plus, hits can lead to endorsements; Garlin, Montano and other soca stars are featured in local wireless company

events in the New York area. He cites Montano's "Make Love" (featuring Buju Banton) and soca neophyte Hunter's rum-drinking anthem "Bring It" (featuring Garlin) as having the potential to have an impact on a mainstream audience.

"These songs have strong melodies and lyrics that a wide audience can understand," he says, comparing them to prior Billboard Hot 100 soca hits by Kevin Lyttle and Rupee.

Neither Lyttle nor Rupee comes from Trinidad and Tobago, but their songs enjoyed massive popularity there prior to hitting the mainstream, which underscores carnival's importance for breaking soca hits beyond the Caribbean.

"For anything soca-related, you have to go through our carnival to get exposure," Gibert says. "Dancehall artists [like] Sean Paul, Shaggy and Beenie Man all performed here in 2008 because they want to catch the latest vibe. Above everything else, carnival is a very important international musical testing ground." ...



**BUNJI GARLIN** raised his profile during Trinidad and Tobago's carnival with such tracks as 'Fiery' and 'Mash Up.'



MONTANO



NAPPY



HUNTER



GARLIN



LYONS

### SUPER SOCA Five Artists Who Made A Major Impact At Carnival 2008

#### MACHEL MONTANO

Montano delivered a riveting two-and-a-half-hour performance at his own carnival promotion, the sixth annual Alternative Concept concert, sharing the stage with esteemed soca bard David Rudder, calypso legend the Mighty Sparrow and steel pan virtuoso Len "Boogsie" Sharpe. "I believe in connecting the dots within our music, because we must know where we came from," Montano says.

#### FARMER NAPPY

A backup singer with Machel Montano's HD band (formerly Xtatik) since its inception, Farmer Nappy scored his

first major solo hit with the delightful "Chippin' Down D Road." Solidly booked for solo engagements throughout 2008, Nappy views his newfound celebrity with a practicality gleaned through 26 years of hard work. "I'm into real estate," he says, "so one hit song equals one new house."

#### HUNTER

Forty percent of Trinidad's population descends from Indian indentured servants, and the indigenous Trinidadian music called chutney fuses modern soca with traditional Indian instrumentation. Chutney singer Hunter (Lalchan Babwah) became a carnival sensation with his drinking song "Bring It," marked by the refrain, "You could bring in a bottle, you could bring in a flask/I want me rum in the morning, I want me rum in the evening."

#### BUNJI GARLIN

Following a lackluster season in 2007, Garlin roared back with several hits. His commanding rendition of calypsonian Maestro's 1976 classic "Fiery" earned him first prize of \$84,000 in carnival's hotly contested Power Soca Monarch competition. Garlin, however, says top honors should have gone to the third-place entrant, his wife Faye Ann Lyons.

#### FAYE ANN LYONS

Lyons' father, soca icon Super Blue, has captured carnival's prestigious Road March title, the song judged as having played most often on carnival Tuesday, a staggering eight times. A vibrant entertainer in her own right, Lyons upholds the family legacy with her hypnotic, hyperactive 2008 Road March winner "Get On." —PM

# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### ALLISON MOORER

##### Mockingbird

Producer: Buddy Miller

New Line

Release Date: Feb. 19

★ Elegant, powerful and authentically Southern, Allison Moorer's is the rare voice worthy of an entire album of cover songs. So it's not surprising that "Mockingbird" contains more than its share of iPod-deserving tributes (including Nina Simone's "I Want a Little Sugar in My Bowl" and a slowed, acoustic, hornless take on "Ring of Fire"). What is, however, are some of the songs she revamps, as not all clear the fence. The sound of the Alabama-born, Nashville-groomed singer attempting the rural loneliness of Gillian Welch's "Revelator" strikes an intriguing chord, but her take on Joni Mitchell's "Both Sides Now" doesn't feel right, and she doesn't seem quite dirty enough for Patti Smith's "Dancing Barefoot." Hiccups aside, there's something really brave and thoroughly punk rock about hearing her tackle Ma Rainey's "Daddy Goodbye Blues," considering her father took her and her mother's lives in a murder-suicide.—WJO

### ROCK

#### THE RAVEONETTES

##### Lust Lust Lust

Producer: Sune Rose

Wagner

Vice

Release Date: Feb. 19

★ If the Raveonettes surprised us with the sunny pop sheen of 2005's "Pretty in Black," they deliver an even more jarring turn on "Lust Lust Lust." Any artifice of mainstream confection is stripped away, replaced by a fuzzy, lo-fi minimalism that uses reverb and sustain to create a deceptively lush sonic tapestry. "Aly, Walk With Me" mixes Velvet Underground dryness with a deep, urban groove to spooky effect; in this sonic context, an invitation to "walk with me in my dreams/ All through the night" sounds as nightmarish as it does ro-

mantic. "Lust" portrays decidedly ambivalent emotions, while "Expelled From Love" is filled with regrets and recriminations accented by the song's moody texture. Even "You Want the Candy," one of the album's rocking confections, is portrayed as nothing more than a "dirty treat." It's a little scary, but it keeps us listening, too. The album may consign the Raveonettes further to cult-level status, but like a challenging mate, it seduces us into coming back for more.—GG

#### MIKE DOUGHTY

##### Golden Delicious

Producer: Dan Wilson

ATO

Release Date: Feb. 19

★ It may be his poppiest and slickest work to date, but "Golden Delicious" is more proof that Mike Doughty still knows where to make the melodies twist and turn to find the sweet spot among the ridiculous, the sublime and the sad. Opener "Fort Hood" is a deceptively boppy-sounding look at a soldier who'd rather "leave the mobs and the murder in a distant land" before throwing out a chorus or two of "Let the sunshine in" and then lamenting that said soldier is no longer of the enviably innocent time where his biggest need is to "blast Young Jeezy with your

#### RAY DAVIES

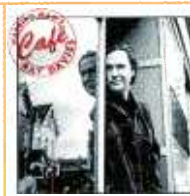
##### Working Man's Cafe

Producers: Ray Davies, Ray Kennedy

Ammal/New West

Release Date: Feb. 19

You can take the boy out of Britain—and, apparently, a good deal of Britain out of the boy. Ray Davies, the once (and future?) Kinks frontman, has long been among rock's most strident social commentators, with a decidedly British flip to his characters and observations. But on his second proper solo album, Davies drops any sense of U.K. jive and draws on a residential tenure in New Orleans earlier this decade for what is decidedly the most "American" work of his more than four decades of recording. "Vietnam Cowboys" bursts forward with a gritty shuffle and ruminations about the impact of the global economy on these shores. "Hymn for a New Age" is an Americana-styled anthem calling for spiritual overhaul, while "Imaginary Man" has a rootsy richness that echoes Muscle Shoals. The net result is smart, personal and potent.—GG



friends in a parking lot." It's always a little tough to tell how much he's kidding, but there's certainly something sun-splashed about the zany scatting and "na na na's" on "Put It Down" and his smiley reworking of "The Little Drummer Boy" on "I Just Want the Girl in the Blue Dress to Keep On Dancing."—JV

#### MOUNTAIN GOATS

##### Heretic Pride

Producers: John Vanderslice,

Scott Solter

4AD

Release Date: Feb. 19

★ In 1993, Sassy ran a review of Pearl Jam's

"Vs." that basically said: People complain that all the band's songs sound the same, but that's not a negative; that's why it's called a style. Fifteen years later, the same argument can be applied to the Mountain Goats. Pretty much all John Darnielle's songs sound the same, but that sameness affords a remarkable consistency. "Heretic Pride" finds him revisiting fractured childhoods, broken relationships and metal clichés. He name-drops famous sci-fi authors on "Lovecraft in Brooklyn" and shouts out to a Swedish death metal outfit on "Marduk T-Shirt Men's Room Incident." Darnielle's voice is sweet and gentle, and forces listeners to focus on the lyrics, lest they start thinking this is just another indie-folk singer. He's far more than that: a fantastic storyteller, an unabashed geek and metalhead, and the owner of his own unique style.—CH

### ELECTRONIC

#### MORCHEEBA

##### Dive Deep

Producer: Paul Godfrey

Ultra Records

Release Date: Feb. 19

▶ Three years after the bright, acoustic-based "The Antidote," downtempo darling Morcheeba returns with "Dive Deep," a gor-

geous collection of folk- and blues-inflected electro-pop ballads. No longer looking for a permanent replacement for original singer Skye Edwards, DJ Paul Godfrey and his brother Ross enlist a variety of guest vocalists, including Norwegian singer/songwriter Thomas Dybdahl, French chanteuse Manda and British songstress Judie Tzuke, who collaborates on the folksy lead single "Enjoy the Ride." The liquid, slo-mo grooves are classic Morcheeba: moody dub beats, aquatic samples and catchy scratches, but the secret weapon remains Ross' fretwork, which can turn any lounge-y ambient track into a full-bodied pop song. How refreshing to hear Dybdahl's graveled tenor shiver on three melodic tracks, including the Pink Floyd-ish "Washed Away," while Manda delivers a finger-picked lament, sung in French with blissful melancholy ("Au De La").—SP

### LATIN

#### SEÑOR FLAVIO

##### Supersaund 2012

Producer: Señor Flavio

Nacional Records

Release Date: Mar. 4

★ Contrary to its title, this well-crafted solo album by Los Fabulosos Cadillacs' co-founder isn't quite a projection into the future, but more of a throw-back to the ska/rock that the

group merged so beautifully with Latin sounds in its day. The Latin element comes mostly in the form of the language here, but the Cadillacs' ex-bassist/songwriter adds retro sounds, notably surf and garage rock, into the mix. Perhaps the best track on the album is its most stripped-down: The folksy, acoustic "De Story of De Loko Univers-Love" sounds like Señor Flavio recorded it while playing guitar on his couch and added a subtle organ later on. Still, Cadillacs fans should find plenty to jog their memories on this album, particularly on "Ministra" and the punky "El Apagon."—ABY

### REGGAE

#### VARIOUS ARTISTS

##### Spirits in the Material

World: A Reggae Tribute to the Police

Producer: Inner Circle

Shanachie

Release Date: Feb. 19

▶ Fans of the Police know that reggae was a principal influence for the trio, so the idea of a reggae tribute to the band is a thought blessed with a ruthless logic. Miami's Inner Circle formed the instrumental heart of this 13-track project, backing such acts as Horace Andy, Gregory Isaacs and Toots & the Maytals. Inner

#### CARLA BRUNI

##### No Promises

Producer: Louis Bertignac

Downtown

Release Date: Feb. 19

Less than a minute into Carla Bruni's second album, you're just like the French president: hopelessly seduced. The former supermodel has the gossamer alto of so many other singing beauties—Bridgette Bardot, Marianne Faithfull, Françoise Hardy. But Bruni's source material isn't her own elegant malaise. It's 11 of the world's most celebrated English-language poems, set to her own simple, seaside folk. "Come let me sing into your ear/Those dancing days are gone," she lilts on the harmonica-laden opener, lyrics courtesy of William Butler Yeats. It's an achievement just to fit the heady verbiage into a verse-chorus structure. But to do it in a way that seems as natural as the paparazzi at her back is a show of artistic prowess. As mature as it is playful, this album is pure pleasure.—KM



#### BELL X1

##### Flock

Producer: Roger Bechirian

Yep Roc

Release Date: Feb. 19

Wildly popular in its home country, Ireland's Bell X1 is known stateside primarily as former bandmates of Damien Rice and a soundtrack source for "Grey's Anatomy" and "The OC." This should change with its debut U.S. set, which showcases its accessible modern rock and frontman Paul Noonan's ambitious lyrics. Standout tracks "Flame," "My First Born for a Song" and "Trampoline" are catchy and literate, building intensity and working in unexpected instrumental flourishes. Noonan's understated delivery gives story songs like "Rocky Took a Lover" a fine, rueful edge. But his restraint isn't enough to save the more maudlin tracks, which likely work better in a concert setting. U.S. audiences will find out for themselves when the band tours North America in the coming weeks.—JMC



# THE BILLBOARD REVIEWS

## SINGLES

Circle also cut a fine cover of "The Bed's Too Big Without You" for the project. Other fabulous renditions include Junior Reid's version of "Synchronicity," which offers one of the CD's coolest arrangements. Cyril Neville works an absolutely glorious cover of "Wrapped Around Your Finger," and Joan Osborne is every bit as dynamic with her rendition of the stalker anthem "Every Breath You Take."—PVV

### NEW & NOTEWORTHY

#### ATLAS SOUND

Let the Blind Lead Those Who Can See But Cannot Feel

Producer: Bradford Cox  
Kranky

Release Date: Feb. 19

★ Under the moniker Atlas Sound, Deerhunter frontman Bradford Cox's solo debut finds the hyper-prolific artist moving away from the noise-rock leanings of his main band and experimenting with mellower electro and ambient pop. Starting off with a vintage cassette recording of a little boy telling a ghost story, the album slowly creeps and haunts, unraveling in laptop-sculpted layers of guitar feedback and drum loops. In between, it nominally offers intimate glimpses of Cox's personal life. (The album is dedicated to and largely influenced by his best friend, Lockett Pundt.) The hypnotic fuzz of "Recent Bedroom" is a direct nod to My Bloody Valentine, while "River Card" is a lush slice of dream pop and "Winter Vacation" thumps to a hidden techno beat. Cox followed

his muse and ran with it, and what resulted is a collection of music that's as intriguing as its creator.—JM

### VITAL REISSUES

#### NICK LOWE

Jesus of Cool: 30th Anniversary Edition

Producer: Nick Lowe  
Yep Roc

Release Date: Feb. 19

★ This album was going to change the world, its rocking power pop and savagely smart lyrics saving a generation from the torpor of 1978's one-hit disco flashes and smotheringly produced corporate rock. Things went wrong from the moment CBS Records changed the title to "Pure Pop for Now People" for its U.S. release. But Nick Lowe's songs remain as brilliant as ever, full of fame-dooming industry inside jokes, from the rich chords of "Music for Money" to the sweet sarcasm of "I Love My Label" to the celebratory anticipation of concert night in "So It Goes." His encyclopedic knowledge and warm embrace of every post-1950s musical style made the line "Someone in the newspaper said it was art" prophetic in "They Called It Rock." But critics didn't make the rules then any more than they do now; radio's contempt for high-IQ craftsmanship also remains unchanged. Still, "Jesus of Cool" is great as ever. Plenty of bonus/alternate tracks, too.—WR

Additional reviews online this week at [billboard.com](http://billboard.com):

- School of Language, "Sea From Shore" (Thrill Jockey)
- Son Lux, "At War With Walls and Mazes" (Anticon)
- Why? "Alopecia" (Anticon)

## LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Alexandra Cahill, Gary Graff, Cortney Harding, Kerri Mason, Jackie McCarthy, Jill Menze, Wes Orshoski, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

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

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

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

### POP

#### A FINE FRENZY

Come On, Come Out (3:53)

Producers: Lukas Burton, Hal Cragin

Writer: A. Sudol

Publishers:

Ampstar/Warner, ASCAP, Virgin

▶ A Fine Frenzy, the Los Angeles-based artist also known as Alison Sudol, distinguished herself from other fledgling singer/songwriters in 2007 by opening for Rufus Wainwright and co-headlining VHI's You Oughta Know tour with Brandie Carlisle. Additionally, her debut single, "Almost Lover," peaked at No. 23 on Billboard's AC chart. Sudol kicked off 2008 by performing this second single from full-length "One Cell in the Sea" on "Late Show With David Letterman." In the piano-driven "Come On, Come Out," Sudol relies less on a traditional narrative of the previous single and more on lyrical impressionism. She

creates a brightly colored snapshot by describing warmth of the weather, a spot in the shade and desire to savor a fleeting moment with a loved one. Although Sudol deals with familiar themes throughout full-length "One Cell in the Sea," she injects each track with a soulful authenticity top 40 programmers will find charming.—AC

### ROCK

#### R.E.M.

Supernatural Superserious (3:23)

Producers: Jackknife Lee, R.E.M.

Writers: P. Buck, M. Mills, M. Stipe

Publishers: Temporary/Warner-Tamerlane, BMI, Warner Bros.

▶ "Supernatural Superserious," the first single from R.E.M.'s 14th album, "Accelerate" (April 1), marks a melodic return to form for the long-lived band. Since the 1997 departure of drummer Bill Berry, it has often felt like the remaining trio of

#### PAULA ABDUL

Dance Like There's No Tomorrow (3:01)

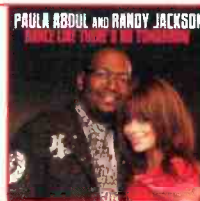
Producers: Randy Jackson, Deekay, Oliver Leiber

Writers: Deekay, E. Serrano, S. Skinner, E. Laues

Publisher: not listed

Concord

OK, maybe Paula Abdul's greatest attribute has never been vocal valor—but anyone who luxuriated in MTV's golden era can't help but fondly sigh over late-'80s/early-'90s No. 1 hits "Straight Up," "Forever Your Girl," "Cold Hearted," even "Opposites Attract" featuring the animated MC Skat Kat. Abdul's last hit was more than a decade ago, but the 45-year-old "American Idol" judge fires a bull's-eye with uptempo "Dance Like There's No Tomorrow," the first single from producer and fellow "AI" judge Randy Jackson's upcoming album "Music Club: Volume 1." The giddy, beat-intensive track is an ace-on match for Abdul's breathy execution, with rapid-fire verses and a peppy, positive lyric: "I'm so ready to move my body, forget about all my problems/When I hear that song, I'm gonna lose control." With her beloved, sunny disposition, not to mention a Super Bowl performance this month and plenty of props from American's No. 1 TV series, signs point to potential for a fervent comeback. According to Abdul's Web site, a solo album is also in the making, due this summer. A real feel-good return.—CT



#### TAYLOR SWIFT

Picture to Burn (2:53)

Producer: Nathan Chapman

Writers: T. Swift, L. Rose

Publishers: Sony/ATV/Taylor Swift, BMI, Hillsboro Valley, SESAC, Big Machine



Taylor Swift has been proclaimed the first bona fide country superstar of the MySpace generation, but you don't have to be an Internet-obsessed teen to appreciate the honesty in her lyrics and the passion she brings to her music. Last effort "Our Song" remained at No. 1 on Billboard's Hot Country Songs chart for six consecutive weeks. "Picture to Burn" is the fourth single culled from the 18-year-old singer/songwriter's double-platinum debut, a feisty uptempo number marked by Swift's youthful exuberance and personality-packed vocals. The lyric finds her dismissing an inconsiderate boyfriend by verbally bashing his beloved pickup truck, threatening to date all his friends and gleefully proclaiming, "As far as I'm concerned you're just another picture to burn." This is a totally infectious slice of fun with a singalong chorus that you won't be able to dismiss from your memory bank. Swift has been a breath of fresh air blowing through the country format (and beyond), and this terrific tune is sure to continue her momentum.—DEP

Michael Stipe, Mike Mills and Peter Buck—while claiming experimentation across 1998's "Up," 2001's "Reveal" and 2004's "Around the Sun"—has more so meandered without focus. This track opens with a mighty guitar riff, followed by a tall wall of organic instrumentation, including a muscular vocal lead from Stipe and fondly familiar background vocals from Mills. The hook of "Supernatural" is instant and memorable—been a while since we could claim that—while production from Jackknife Lee (Snow Patrol, U2, the Hives, Aqualung) lends a modern touch. Lyrics are cryptic ("You cried and you cried/He's alive, he's alive"), but what's new there? R.E.M. will tour this summer to support "Accelerate." At last, there's good reason for a celebratory reunion. Superseriously good.—CT

#### 10 YEARS

Beautiful (3:18)

Producers: Rick Parasher, Brian Vodinh

Writers: B. Vodinh, J. Hasek, M. Wantland, T. Wyrick

Publishers: Dirty Deedz,

BMI; Warner/Chappell/Fox Pie, ASCAP, Universal Republic

▶ A few issues ago, we compared A Perfect Circle to "The Stone," the first single by Ashes Divide, a new project from APC member Billy Howerdel. Now another song points to APC's influence: 10 Years' "Beautiful." The bass is the nearly hidden attraction, richly humming like a wide, dark current. Sustained guitar notes and strums outnumber steady picking. And Jesse Hasek's vocals are a shade less deep than Maynard James Keenan's. The similarities diverge when it comes to the orchestration, which pumps the background with typical-sounding strings. Hasek laments how a woman promotes her surgically enhanced attributes over her emotional well-being to get ahead and how he should have seen it coming ("Your insecurities are concealed by your pride/Pretty soon your ego will kill what's left inside"). "Beautiful" purposefully drifts as it rocks, comfortably winding to its resigned end.—CLT

AIRBOURNE

**TALKIN' 'BOUT THEIR GENERATION**

When Doug and Donna Lasit took over as the youth pastors at City Bible Church in Portland, Ore., they wanted to use their musical backgrounds to build a bridge with the teens they served. But with the debut of their CD, "Generation Unleashed: Portland" at No. 5 on last week's Heatseekers chart (it's No. 10 this week), the couple have managed to reach thousands of teens across the country. The album has sold 6,750 copies in two weeks of release, according to Nielsen SoundScan.

"When we started playing music with the kids, we had no idea that it would turn into this," Doug says. "We were using music to connect with kids, and it turned out that some of them had real talent. We traveled and played conferences, but we had no idea about the reach of our songs. It wasn't until we started hearing that other churches were playing our music that we thought this might be something big."

"We did some recordings for fun, and all of a sudden labels started calling us," Doug continues. "When we told people that we were going to release something, our MySpace page exploded, and the calls and e-mails flooded in."

One reason could be the album's upbeat, accessible pop/punk sound, which is reminiscent of Blink-182 or Good Charlotte. While the rotating cast of musicians who make up the group contain 24 people, Donna recorded all the songs with a handful of teens.

"Because we have so many kids involved, we can play in two or three places at once," Doug says. "That has really helped us get our message out. We've never advertised the record—it has all been based on word-of-mouth."

The record is only part of the Lasits' mini-empire, which includes a youth conference. Doug says he plans to record another album this spring, but adds, "Even after all this, our primary purpose is still kids, not music." —Cortney Harding

**DONNA LASIT** isn't just preaching to the choir.



AIRBOURNE: DARAGH MCDONAGH; LASIT: DENYCE WELER; ROAD HAMMERS: MARGARET MALANDRUCCOLO

**ROCK** BY CHRISTIE ELIEZER

# Quick Winners

Airbourne Wrestles Its Way To Heatseekers Peak

Airbourne is the latest thunder from Down Under to storm Billboard's Heatseekers charts—with some help from the likes of the Undertaker, John Cena and Shawn Michaels.

The Australian hard rock quartet's Roadrunner debut, "Runnin' Wild," hit No. 1 on Billboard's Heatseekers chart last week. (It falls to No. 6 this week.) It has sold 11,000 units since its Jan. 29 North American release, according to Nielsen SoundScan.

The band's current single, "Too Much, Too Young, Too Fast," has spent 11 weeks on Mainstream Rock Tracks, climbing to No. 24. And a Roadrunner synth deal with World Wrestling Entertainment also saw the album's "Stand Up for Rock and Roll" used Jan. 27 as theme music for WWE's globally broadcast pay-per-view event Royal Rumble.

"Every single person at this label loves Airbourne," New York-based Roadrunner president Jonas Nachsin says. "There's something infectious about their music and the spirit they deliver it in. We will do everything in our power to get that music to as many people as we can."

●●●●  
**'There's something infectious about their music and the spirit they deliver it in.'**

—JONAS NACHSIN

"Runnin' Wild" originally appeared in Australia through EMI in June 2007—shortly after the label dropped Airbourne—then on Roadrunner in Europe and Japan in late January. Airbourne's publisher Artwerk Publishing is a joint venture between Vancouver-based Nettwerk One Music and Redwood City, Calif.-based games developer Electronics Arts. As a result, its music has appeared in nine games—including "Madden NFL 08," "NASCAR 2008" and "Need for Speed 2008"—that Artwerk says have shipped 26 million units globally.

Despite such exposure, "touring is the key," says Airbourne's manager Gregg Donovan, who heads New York-/Sydney-based Step2Artist Management. "But it's touring properly, by not jumping levels too quickly. We want to start from the bottom, at the tiniest club, and work our way up."

The U.S. breakthrough invites comparisons to fellow Aussie band Jet's 2003-04 success with debut album "Get Born." However, Airbourne is well aware of the dangers of following a hot album with a sales dud—as Jet did—and hopes to hone future material by writing continuously on the road. "[The movie] 'Lethal Weapon' had a lot of explosions and blood splatters," singer/guitarist Joel O'Keeffe says. " 'Lethal Weapon 2' had greater explosions and splatters, and '3' had even more. That's what we plan to do."

There should be plenty time for writing in the coming months. Airbourne begins three months of North American club dates (through Creative Artists Agency) Feb. 21 in Salt Lake City, before joining the Rockstar Energy Mayhem tour July 30 alongside Slipknot, Sevendust and Disturbed.

## 'QUIT' GETS THEM AHEAD

Best-known north of the border for their mix of new and classic trucking songs, the Road Hammers, a Canadian band now signed to Nashville-based Montage Music Group, have released a straight-ahead love song as their first U.S. single.

"I Don't Know When to Quit," from the band's "Blood, Sweat and Steel," due May 27, is No. 56 on Billboard's Hot Country Songs chart.

Country KSOP Salt Lake City music director Debby Turpin says the single stands out from the pack. "[It's] one solid energetic tune with great lyrics, and it keeps your attention through the entire song," she says. "It's not just the same old stuff we get every day."

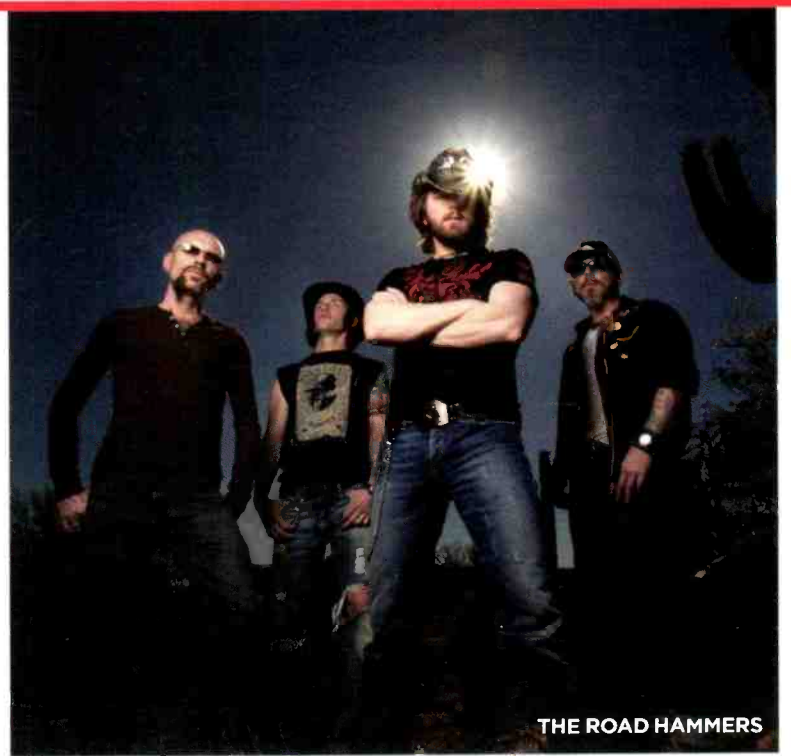
The band—leader Jason McCoy, guitarist/vocalist Clayton Bellamy, bassist/vocalist Chris Byrne and drummer Corbett Frasz—was con-

ceived in 2005 as a side project by McCoy, who also is a solo artist. The group came together under the banner of CMT Canada's reality TV show "Making the Band."

"It was an unplanned pregnancy, and it was an experiment on-camera," McCoy says in the band's bio. "But we're all real happy with the baby."

After scoring hits and awards in Canada, the band decided to try its hand in Nashville, eventually hooking up with producer Michael Knox (Jason Aldean).

The act's 2005 self-titled Canadian release included covers of Del Reeves' "Girl on the Billboard" and Eddie Kendricks' "Keep on Truckin'," while the new set will include Jerry Reed's "East Bound and Down" and Little Feat's "Willin'." —Ken Tucker



THE ROAD HAMMERS

COUNTRY BY KEN TUCKER

## Brothers, Sisters And Bluegrass

### Vincent Siblings Make Chart History

Family is important to bluegrass star Rhonda Vincent and her younger brother Darrin, one-half of new bluegrass duo Dailey & Vincent. The pair grew up performing in their family's Sally Mountain Band. "He was singing at 1," Rhonda says of Darrin.

It's therefore fitting that Rhonda's "Good Thing Going" holds the No. 1 spot on Billboard's Top Bluegrass Albums tally and Dailey & Vincent's self-titled set debuted at No. 2 in the Feb. 16 issue. It marks the first time in the history of Billboard's bluegrass and country charts that albums from siblings have held the two top spots.

That both albums are on Rounder, that Darrin co-produced each and that both were recorded in Rhonda's Nashville studio is icing on the cake. Rhonda's album has spent five weeks atop the chart, and Darrin and partner Jamie Dailey are spending their second week at No. 2.

Being in the spotlight is a new sensation for Darrin, who has spent a lifetime in supporting roles, including 10 years with Ricky Skaggs' Kentucky Thunder band. "It's new for me, but I'm learning and I'm enjoying it," he says.

The transition was easier for Dailey, who was

lead singer with Doyle Lawson & Quicksilver for nine years.

The two men had been mulling the idea of joining forces for a while when they collaborated on "Beautiful Star of Bethlehem" for a Christmas sampler. Darrin says, "When I first heard our voices blend, I said, 'There's something special about that. We've got to pursue this.'"

The decline of such duos as the Osborne Brothers and Jim & Jesse further reinforced their resolve. "We bring something to the industry that's not there anymore," Vincent says. "There's just no duos anymore."

Of her own success, which includes top-selling albums, seven straight International Bluegrass Music Assn. female vocalist awards and incessant touring, Rhonda credits a work effort instilled by her father. "It was on-the-job train-



RHONDA VINCENT (inset) and her brother DARRIN (above, right) with partner JAMIE DAILEY.

ing," she says of the Sally Mountain Band. "There was a no-tolerance policy. When it was time to work, it was time to work."

Her new set, which includes a guest turn by Keith Urban, is her most personal yet. "I have never written five songs to include on an album," she says. "I have to be inspired to write a song and there's been no shortage of inspiration lately." The title cut is a nod to her 24-year marriage to husband Herb Sandker.

## SOULJA BOY VIDEO COULD SPAWN GAME, DOLL

When executives at Interscope first heard "Yahhh!," what is now the single from Soulja Boy's October 2007 album "Souljaboytellem.com," they were sure it'd be a hit. But, they recognized the same reasons the fun and almost infantile track stood out to them would initially make skeptics out of radio and music TV programmers.

It's been two months since "Yahhh!"—which Soulja Boy says "is a very comedic song that was made as a joke for the people who were getting on my nerves at the time"—was serviced to radio and TV, and the track just entered the Billboard charts this week. It is No. 78 on Hot R&B/Hip-Hop Songs and No. 7 on Bubbling Under R&B/Hip-Hop Singles, respectively.



This pint-sized character from the new Soulja Boy video may take on a life of his own.

According to Soulja Boy's team, the visually driven marketing plan developed to push the track is what effectively and ultimately reeled in the detractors.

"We knew it wasn't going to explode immediately, but that it would resonate with the kids if we made it visual enough first and eventually lead up to radio," Interscope head of urban marketing Chris Clancy says.

Consequently, a witty and visually appealing video was created by Director Rage, who's done all of Soulja Boy's videos thus far, and was leaked online prior to its traditional mass-medium release. The treatment features Soulja Boy skipping class and being swarmed by some very improbable fans—including Britney Spears and Hillary Clinton—all while accompanied by a pint-sized cartoon character.

While details were scarce, Clancy hints at a potential videogame and a doll as part of the promotion. "Now look at what's happening with the video. Sky's the limit now," he says.

"I could easily do another song, something easy that goes straight to radio and the clubs, but I like challenges," Soulja Boy says. "Most artists won't take a chance and do a record like 'Yahhh!' I wanted to put it out there and see if I could work it and make it as big as my other songs."

—Mariel Concepcion

## SLY FOXES

The Foxboro Hot Tubs emerged on the alt-rock scene late last year, bringing with them the boisterous sound of '60s garage rock plus the nagging suspicion that they were actually the members of Green Day fooling around on the side.

Foxboro Hot Tubs' Web site offered an EP, "Stop Drop and Roll," for free download early last December. The MP3s were removed the following week, only to reappear and then vanish again. Currently, none of the three songs posted on the band's MySpace page are offered for sale.

This isn't the first time Green Day's members have been accused of moonlighting. In 2003, they were alleged to have recorded a new wave album under the name the Network, which Billie Joe Armstrong released on his Adeline Records imprint.

While Green Day's reps at Reprise had no comment, there are many clues that strengthen the allegations, such as Armstrong's distinctive vocals and a link on Green Day's site that directs browsers to Foxboro Hot Tubs' MySpace page.



GREEN DAY

Whoever they are, they're enjoying success on Billboard's Modern Rock chart with "Mother Mary." The cut entered the chart at No. 30 in the Feb. 2 issue and this week climbs 18-16.

Modern rock KNRK Portland, Ore., PD Mark Hamilton says Reprise originally played him the single late last year, but made no mention of the band's membership. "I liked the song before I knew it was Green Day," he says. "It stands alone on its own merits."

Modern rock WHTG Monmouth-Ocean, N.J., PD Terrie Carr says Foxboro Hot Tubs' "are they or aren't they Green Day" appeal gives them an edge, encouraging listeners to decide for themselves.

—Leah Kauffman



VAMPIRE WEEKEND

## WORKIN' FOR THE WEEKEND

Buoyed by a huge amount of blog chatter, New York indie rock act Vampire Weekend cracks the Modern Rock chart this week with "A-Punk" at No. 40. The cut is drawn from the group's self-titled XL Recordings debut, which has already sold 45,000 copies in the United States since its Jan. 29 release, according to Nielsen SoundScan. The group is on tour in North America and England through late spring, including a slot at the Coachella festival.

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## SIMPLY THE BEST

>> With more than 18,000 sold, Christina Aguilera's "Back to Basics: Live and Down Under" DVD, available only at Best Buy, is the first retail-exclusive release to crown the Top Music Videos chart. Recent Best Buy titles from Justin Timberlake and Tom Petty peaked at Nos. 4 and 6, respectively.

## I DECLARE!

>> On Hot Gospel Songs, Kirk Franklin's "Declaration (This Is It!)" ends Marvin Sapp's unprecedented 26-week run at No. 1 with "I Never Would Have Made It." This marks Franklin's second time leading the almost 3-year-old chart.



## LONG TIME GONE

>> Taylor Dayne finds her way back to the Billboard 200 for the first time since 1993 as her indie set "Satisfied" bows at No. 179. She also nabs her first radio chart hit since that same year, as "Beautiful" bows at No. 29 on the Adult Contemporary list.

# CHART BEAT

>> Fifty years after it was recorded, Horace Silver's "Live at Newport Jazz '58" debuts on Top Jazz Albums at No. 9, the first top 10 title for the 79-year-old jazz pioneer since 1993. The album is on Blue Note, Silver's label home from 1952 to 1980.

>> Fred Bronson also explains why Sheryl Crow might become the Creedence Clearwater Revival of the Billboard 200. That group had five No. 2 singles on the Billboard Hot 100 without ever going to No. 1. Crow's "Detours" is her fourth set in a row to peak at No. 2 and so far, she has been denied a visit to the top floor.

>> Plus, Bronson has chart news about George Strait, Keyshia Cole, Mariah Carey, Kenny G and Flo Rida.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## Johnson's Second No. 1 Album Sets Digital Record

For anyone who has been playing Chicken Little because the No. 1 album on the Billboard 200 weighed less than 100,000 copies in the last three weeks, Jack Johnson says, "Cut it out."



JOHNSON

Not only does his new "Sleep Through the Static" represent a career-best frame of 375,000 copies, it also sets a new benchmark for the number of digital albums sold in a week: 139,000 downloads.

Johnson's prior-best sales week was 229,000, when "In Between Dreams" bowed at No. 2 in 2005. The following year he earned his first chart-topping album when his soundtrack to "Curious George" started with 163,000 copies.

Like "Curious George," "Sleep" shows

Johnson's clout in the digital market. When that soundtrack topped the chart, downloads accounted for 26% of the title's first-week sales, the largest digital share recorded to date by a No. 1 album. He now rewrites the record book with digital sales accounting for 37% of the new album's opening sum.

The previous high for album downloads was 133,000 for Kanye West's "Graduation," but with that album starting at 957,000 copies, downloads only made up 14% of its first-week tally.

This is the third time in the first six weeks of calendar year 2008 that the total at No. 1 is larger than it was during the same week of 2007. But, with the opening frames of last year including the 405,000-unit start for Norah Jones' "Not Too Late" and the 260,000 debut for Fall Out Boy's "Infinity on High," the average at No. 1 for the first six weeks, 164,816, was higher than it has been in 2008, clocking at 125,636.

According to Nielsen SoundScan's Feb. 13 Building chart, which reflects sales through Tuesday at more than 79% of the U.S. market, Johnson's "Sleep" stands a good chance to lead the big chart again next issue.

Of course, next week's chart will also reflect spikes motivated by the Grammy

Awards and Valentine's Day shopping, with Herbie Hancock and Amy Winehouse certain to be among the beneficiaries of the former (see story, page 37). Also expect a fast start by Michael Jackson's "Thriller 25," a reissue of the all-time best-selling studio album, with newly recorded duets of five of the original nine songs.

This week's lists reflect benefit from performances at the Super Bowl (see story, page 7), including Alicia Keys' Greatest Gainer trophy on the Billboard 200 (No. 3, up 31%) and Jordin Sparks, who sees two titles gain on Hot Digital Songs, with "No Air" zipping 31-22 on a 23% increase.

Halftime performer Tom Petty throws two compilations high on Top Pop Catalog Albums, with "Greatest Hits" stepping 2-1, almost tripling its prior-week sales, and 2000 release "Anthology: Through the Years" bowing at No. 6. The chart-topping 33,000 for the former is the biggest week the catalog chart has seen outside the holiday selling season since 2004, when a reissue of the Notorious B.I.G.'s "Ready to Die" pulled 60,000 copies.

**CH-CH-CH-CHANGES:** A policy revision regarding CD/DVD combos, men-

tioned here in the Feb. 2 issue, kicks in this week. At the behest of retailers and all four major distributors, such packages will no longer chart on both album and music video charts.

Most two-disc combos that pair a CD with a DVD will qualify for Billboard's album chart. In cases where the CD in such a package contains fewer than five songs or less than 30 minutes of music programming, the combo will track on Billboard's Top Music Videos and Nielsen SoundScan's Music DVD chart.

Packages that combine two CDs with a DVD will only qualify for album charts, regardless of the length of the video programming. For combos with four or more discs, ones that house more CDs than DVDs will track as albums, while ones where DVDs outnumber CDs will be considered music videos. In most cases, boxed sets where the number of CDs matches the number of included DVDs will be eligible for the album charts.

As a result of the new policy, 11 titles that appeared on last week's Top Music Video chart have been removed, including Garth Brooks' "The Ultimate Hits," which had led the list for 13 weeks.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,432,000	1,309,000	20,786,000
Last Week	7,598,000	1,134,000	20,566,000
Change	11.0%	15.4%	1.1%
This Week Last Year	9,821,000	908,000	16,891,000
Change	-14.1%	44.2%	23.1%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	53,314,000	46,636,000	-12.5%
Digital Tracks	106,976,000	135,893,000	27.0%
Store Singles	272,000	166,000	-39.0%
<b>Total</b>	<b>127,475,000</b>	<b>182,695,000</b>	<b>43.3%</b>
Albums w/TEA*	64,011,600	60,225,300	-5.9%

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

### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	47,648,000	39,018,000	-18.1%
Digital	5,508,000	7,434,000	35.0%
Cassette	52,000	18,000	-65.4%
Other	106,000	166,000	56.6%

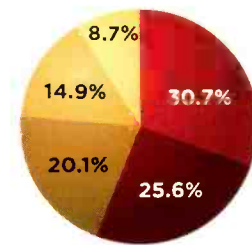
For week ending Feb. 10, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

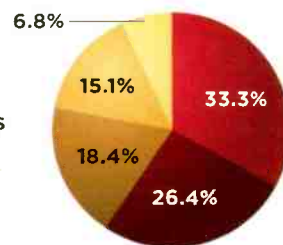
### Distributors' Market Share: 12/31/07-02/03/08

UMG Sony BMG WMG Indies EMI

#### Total Albums



#### Current Albums



# FEB 23 2008 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>JACK JOHNSON</b>	Sleep Through The Static		1
2	NEW	1	<b>SHERYL CROW</b>	Delours		1
3	1	2	<b>GREATEST GAINER ALICIA KEYS</b>	As I Am	3	1
4	NEW	1	<b>LENNY KRAVITZ</b>	It Is Time For A Love Revolution		1
5	5	-	<b>VARIOUS ARTISTS</b>	2008 Grammy Nominees		1
6	2	1	<b>SOUNDTRACK</b>	Juno		1
7	6	4	<b>MARY J. BLIGE</b>	Growing Pains		1
8	NEW	1	<b>K.D. LANG</b>	Watershed		1
9	10	10	<b>MILEY CYRUS</b>	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	3	1
10	9	6	<b>TAYLOR SWIFT</b>	Taylor Swift	2	5
11	8	8	<b>KEYSHIA COLE</b>	Just Like You		1
12	11	7	<b>CHRIS BROWN</b>	Exclusive		4
13	NEW	1	<b>SOUNDTRACK</b>	Step Up 2: The Streets		13
14	NEW	1	<b>KENNY G</b>	Rhythm & Romance		14
15	16	23	<b>SARA BAREILLES</b>	Little Voice		15
16	12	9	<b>GARTH BROOKS</b>	The Ultimate Hits	5	1
17	14	11	<b>VARIOUS ARTISTS</b>	NOW 26		1
18	24	19	<b>DAUGHTRY</b>	Daughtry	3	1
19	19	13	<b>SOUNDTRACK</b>	Alvin And The Chipmunks		13
20	18	14	<b>SUGARLAND</b>	Enjoy The Ride	2	1
21	20	15	<b>COLBIE CAILLAT</b>	Coco		1
22	7	-	<b>HANNAH MONTANA</b>	Hannah Montana 2: Non-Stop Dance Party		1
23	15	5	<b>RADIOHEAD</b>	In Rainbows		1
24	54	48	<b>AMY WINEHOUSE</b>	Back To Black		6
25	28	30	<b>JONAS BROTHERS</b>	Jonas Brothers		1
26	23	16	<b>EAGLES</b>	Long Road Out Of Eden	7	1
27	25	17	<b>FERGIE</b>	The Dutchess	3	1
28	13	-	<b>SARAH BRIGHTMAN</b>	Symphony		13
29	4	-	<b>BULLET FOR MY VALENTINE</b>	Scream Aim Fire		1
30	69	57	<b>MICHAEL BUBLE</b>	Call Me Irresponsible		1
31	26	26	<b>RASCAL FLATTS</b>	Still Feels Good		1
32	30	22	<b>CARRIE UNDERWOOD</b>	Carnival Ride	2	1
33	29	20	<b>ONEREPUBLIC</b>	Dreaming Out Loud		14
34	34	42	<b>J. HOLIDAY</b>	Back Of My Lac		5
35	35	43	<b>THE-DREAM</b>	Love/Hate		30
36	31	38	<b>SOULJA BOY TELL'EM</b>	souljaboytellem.com		1
37	32	28	<b>JAHEIM</b>	The Makings Of A Man		11
38	150	150	<b>PACE SETTER SOUNDTRACK</b>	Across The Universe: Deluxe Edition		24
39	33	33	<b>NICKELBACK</b>	All The Right Reasons	7	1
40	50	44	<b>SOUNDTRACK</b>	Hannah Montana		3
41	36	21	<b>ROBERT PLANT / ALISON KRAUSS</b>	Raising Sand		1
42	43	41	<b>MAROON 5</b>	It Won't Be Soon Before Long		1
43	17	-	<b>VAMPIRE WEEKEND</b>	Vampire Weekend		17
44	53	49	<b>JORDIN SPARKS</b>	Jordin Sparks		10
45	22	-	<b>ANDREA BOCELLI</b>	Vivere: Live In Tuscany		22
46	51	45	<b>RIHANNA</b>	Good Girl Gone Bad		1
47	38	34	<b>LINKIN PARK</b>	Minutes To Midnight	2	1
48	45	53	<b>BUCKCHERRY</b>	Bullet For My Valentine		41
49	37	18	<b>VARIOUS ARTISTS</b>	Radio Disney Jams 10		18
50	47	39	<b>PARAMORE</b>	RiOT!		15

**Singer finds herself in a familiar spot as this is her fourth consecutive No. 2 album. She has charted seven top 10 sets, though none have hit No. 1.**

**Starbucks-fueled sales help k.d. lang (No. 8) achieve her third-best sales week (and highest since 1993) and a new chart peak.**

**Rocker Lenny Kravitz claims his highest-charting studio effort at No. 4 with 73,000 sold, surpassing his last album's opening week.**

**At 9,000 copies, it's the band's best sales week since 1996. Act played "Conan O'Brien" Feb. 7.**

**DVD bow of the film spurs increases for the single-disc soundtrack (up 250%) and the deluxe edition (No. 38, up 284%).**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	3	-	<b>THE MARS VOLTA</b>	The Bedlam In Goliath		3
52	40	25	<b>SOUNDTRACK</b>	High School Musical 2		2
53	21	3	<b>NATASHA BEDINGFIELD</b>	Pocketful Of Sunshine		3
54	44	29	<b>LUPE FIASCO</b>	Lupe Fiasco's The Cool		14
55	42	27	<b>SOUNDTRACK</b>	Once		27
56	67	58	<b>CARRIE UNDERWOOD</b>	Some Hearts		7
57	52	32	<b>RAHEEM DEVAUGHN</b>	Love Behind The Melody		1
58	39	47	<b>KIRK FRANKLIN</b>	The Fight Of My Life		33
59	49	52	<b>KID ROCK</b>	Rock N Roll Jesus		1
60	59	55	<b>KENNY CHESNEY</b>	Just Who I Am: Poets & Pirates		1
61	46	35	<b>LED ZEPPELIN</b>	Motherhip		2
62	27	31	<b>JOHN LEGEND</b>	Live From Philadelphia		7
63	61	51	<b>JAY-Z</b>	American Gangster		1
64	63	50	<b>KANYE WEST</b>	Graduation		2
65	75	61	<b>FOO FIGHTERS</b>	Echoes, Silence, Patience & Grace		3
66	62	56	<b>REBA MCENTIRE</b>	Reba Duets		1
67	57	54	<b>BIRDMAN</b>	5*Stunna		18
68	60	48	<b>BRITNEY SPEARS</b>	Blackout		1
69	65	-	<b>VARIOUS ARTISTS</b>	High School Musical: Be Mine (EP)		65
70	55	105	<b>MARVIN SAPP</b>	Thirsty		55
71	64	67	<b>MARIO</b>	Go		21
72	70	62	<b>KEITH URBAN</b>	Greatest Hits		11
73	90	85	<b>MERCYME</b>	All That Is Within Me		18
74	NEW	1	<b>PASSION WORSHIP BAND</b>	Passion: God Of This City		74
75	73	65	<b>ANDREA BOCELLI</b>	The Best Of Andrea Bocelli: Vivere		9
76	78	76	<b>SEETHER</b>	Finding Beauty In Negative Spaces		9
77	76	70	<b>MATCHBOX TWENTY</b>	Exile On Mainstream		3
78	48	12	<b>CAT POWER</b>	Jukebox		12
79	81	73	<b>JUSTIN TIMBERLAKE</b>	FutureSex/LoveSounds		4
80	82	71	<b>FINGER ELEVEN</b>	Them Vs. You Vs. Me		3
81	71	60	<b>TIMBALAND</b>	Timbaland Presents Shock Value		5
82	NEW	1	<b>NADA SURF</b>	Lucky		82
83	88	87	<b>CASTING CROWNS</b>	The Altar And The Door		2
84	79	75	<b>TRACE ADKINS</b>	American Man: Greatest Hits Volume II		22
85	41	-	<b>SHELBY LYNNE</b>	Just A Little Lovin': Inspired By Dusty Springfield		41
86	74	66	<b>BOW WOW &amp; OMARION</b>	Face Off		11
87	NEW	1	<b>CONJUNTO PRIMAVERA</b>	Que Ganas De Volver		87
88	NEW	1	<b>LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ</b>	Listos Montados Y Armados		88
89	103	81	<b>FEIST</b>	The Reminder		16
90	86	79	<b>GEORGE STRAIT</b>	22 More Hits		13
91	85	90	<b>THREE DAYS GRACE</b>	One - X		5
92	66	24	<b>CHUCK WICKS</b>	Starting Now		24
93	68	36	<b>SOUNDTRACK</b>	Sweeney Todd: The Demon Barber Of Fleet Street		16
94	91	97	<b>GARY ALLAN</b>	Living Hard		3
95	RE-ENTRY	14	<b>SOUNDTRACK</b>	Across The Universe		38
96	77	72	<b>DANE COOK</b>	Rough Around The Edges: Live From Madison Square Garden		11
97	93	99	<b>SEAN KINGSTON</b>	Sean Kingston		6
98	97	92	<b>JILL SCOTT</b>	The Real Thing: Words And Sounds Vol. 3		4
99	87	103	<b>CRAIG MORGAN</b>	Little Bit Of Life		57
100	84	69	<b>CELINE DION</b>	Taking Chances		3

## THE BILLBOARD 200 ARTIST INDEX

2PAC	177	AVENGED SEVENFOLD	120	MARY J. BLIGE	7	CAMILA	147	PASITO DURANGUENSE	184	DRAGONFORCE	184	LUPE FIASCO	54	GODSMACK	105	J	KID ROCK	59	JOHN LEGEND	62	
50 CENT	123	AVENTURA	166	ANDREA BOCELLI	45	THE BROOKLYN TABERNACLE CHOIR	188	DE ALFREDO RAMIREZ	88	DRAMA	125	FINGER ELEVEN	80	GO! GO! DOLLS	168	JAHEIM	37	THE KILLERS	148	LIFEHOUSE	133
TRACE ADKINS	84	SARA BAREILLES	15	BOB JOVI	115	CHRIS BROWN	12	SHERYL CROW	2	THE-DREAM	36	FLEX	145	AL GREEN	198	JAY-Z	63	SEAN KINGSTON	97	LINKIN PARK	47
AIRBORNE	199	THE BEATLES	15	CHRIS BOTTI	121	STEVEN CURTIS	78	BILLY RAY CYRUS	137	DRIVE-BY TRUCKERS	162	FLYLEAF	116	JOSH GROBAN	157	WYCLEF JEAN	140	K-PAZ DE LA SIERRA	118	SHELBY LYNNE	85
AKON	154	NATASHA BEDINGFIELD	53	MICHAEL BUBLE	30	CHAPMAN	197	MILEY CYRUS	9	EAGLES	26	FOO FIGHTERS	65	GUCCI MANE	144	J. HOLIDAY	34	LENNY KRAVITZ	4		
JASON ALDEAN	161	BEYONCE	106	BUCKCHERRY	48	KENNY CHESNEY	60	DAUGHTRY	18			KIRK FRANKLIN	58			JACK JOHNSON	1				
GARY ALLAN	94	BIRDMAN	67	BULLET FOR MY VALENTINE	29	ERIC CLAPTON	190	TAYLOR DAYNE	179							JONAS BROTHERS	25				
RODNEY ATKINS	114					KEYSHIA COLE	11	RAHEEM DEVAUGHN	57							CANTON JONES	187	MIRANDA LAMBERT	158	MAROON 5	42
						CONJUNTO PRIMAVERA	87	FEIST	89								K.D. LANG	8	THE MARS VOLTA	51	
						DANE COOK	96	FERGIE	27								AVRIL LAVIGNE	131	MATCHBOX TWENTY	77	
						MATT COSTA	165	VICENTE FERNANDEZ	171								LEOS!	182	JOHN MAYER	127	
						LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	88										LEO ZEPPELIN	61	REBA MCENTIRE	166	



# Billboard HOT 100

FEB 23 2008

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	<b>#1</b> LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	3	10	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
3	2	23	NO ONE ALICIA KEYS (IMBK/J/RMG)
4	4	22	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
5	5	14	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (IMBK/J/RMG)
6	6	11	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)
7	7	17	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
8	8	9	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)
9	9	13	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
10	10	9	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
11	12	11	INDEPENDENT WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
12	16	13	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)
13	11	20	CAN'T HELP BUT WAIT TREY SONGZ (ISONG BOOK/ATLANTIC)
14	14	22	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	15	17	JUST FINE MARY J. BLIGE (IMAR/ARCH/GEFFEN/INTERSCOPE)
16	18	17	TATTOO JORDIN SPARKS (19 JIVE/ZOMBA)
17	17	28	PARALYZER FINGER ELEVEN (WIND-UP)
18	13	22	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
19	19	25	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
20	28	5	LOVE SONG SARA BAREILLES (EPIC)
21	23	11	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
22	25	8	CRYING OUT FOR ME MARIO (3RD STREET J/RMG)
23	22	17	HYPNOTIZED PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
24	20	12	FLASHING LIGHTS KANYE WEST FEAT. OWLE (ROC-A-FELLA/DEF JAM/IDJMG)
25	33	5	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)

287 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)
1	1	19	<b>#1</b> APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
2	3	22	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
3	2	32	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
4	5	25	LOVE SONG SARA BAREILLES (EPIC)
5	4	29	PARALYZER FINGER ELEVEN (WIND-UP)
6	7	28	OVER YOU DAUGHTRY (RCA/RMG)
7	6	34	WHO KNEW PINK (LAFACE/ZOMBA)
8	9	18	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
9	11	13	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
10	10	16	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
11	8	28	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	12	14	TATTOO JORDIN SPARKS (19 JIVE/ZOMBA)
13	14	14	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
14	13	12	NO ONE ALICIA KEYS (IMBK/J/RMG)
15	17	5	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
16	16	15	THE WAY I AM INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/RED)
17	18	8	SAY JOHN MAYER (AWARE/COLUMBIA)
18	19	9	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M/OCTONE/INTERSCOPE)
19	21	8	THESE HARD TIMES MATCHBOX TWENTY (MELISMAT/ATLANTIC)
20	20	13	CLUMSY FERGIE (WILL I AM/A&M/INTERSCOPE)
21	23	15	LOVE LIKE THIS NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
22	22	13	I'LL BE WAITING LENNY KRAVITZ (VIRGIN)
23	27	10	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
24	25	11	I WISH THE BEST FOR YOU EMERSON HART (MANHATTAN/CAPITOL)
25	31	4	OUR SONG TAYLOR SWIFT (BIG MACHINE)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	28	<b>#1</b> BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
2	2	33	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
3	3	40	HOME DAUGHTRY (RCA/RMG)
4	4	31	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	5	32	WAIT FOR YOU ELLIOTT YAMIN (HICORY RED)
6	6	27	WHO KNEW PINK (LAFACE/ZOMBA)
7	7	21	TAKING CHANCES CELINE DION (COLUMBIA)
8	8	15	APOLOGIZE TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)
9	11	5	LOST MICHAEL BUBLE (143/REPRISE)
10	10	5	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALD (UNIVERSAL MOTOWN)
11	9	25	HOW LONG EAGLES (ERC)
12	15	7	NO ONE ALICIA KEYS (IMBK/J/RMG)
13	14	7	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
14	12	26	BAND OF GOLD KIMBERLEY LOCKE (CORB/REPRISE)
15	13	25	FIRE AND RAIN KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)
16	16	17	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE/COLUMBIA)
17	18	5	LOVE SONG SARA BAREILLES (EPIC)
18	17	19	LOST FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)
19	20	6	TATTOO JORDIN SPARKS (19 JIVE/ZOMBA)
20	19	18	FIRST TIME LIFEHOUSE (GEFFEN/INTERSCOPE)
21	21	15	DREAM ON KELLY SWEET (RACOR & TIE)
22	23	11	OVER YOU DAUGHTRY (RCA/RMG)
23	25	5	NOT MY PROBLEM DANA PARISCH (COMBUSTION)
24	24	13	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
25	28	3	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)
1	1	14	<b>#1</b> LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
2	2	2	NEW SOUL YAEL NAIM (TOT OU TARD/ATLANTIC)
3	3	10	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)
4	4	14	LOVE SONG SARA BAREILLES (EPIC)
5	5	11	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
6	6	9	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
7	7	10	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
8	9	15	TAKE YOU THERE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
9	8	28	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
10	-	1	FREE FALLIN' TOM PETTY (MCA/UMG)
11	11	22	NO ONE ALICIA KEYS (IMBK/J/RMG)
12	10	15	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)
13	21	9	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/INTERSCOPE)
14	19	3	WHEN YOU LOOK ME IN THE EYES JONAS BROTHERS (HOLLYWOOD)
15	15	42	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)
16	13	25	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIA (COLUMBIA)
17	24	8	SUPERSTAR LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)
18	16	13	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
19	12	17	LOVE LIKE THIS NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHONOGENIC/EPIC)
20	18	5	INDEPENDENT WEBBIE LIL PHAT & LIL BOOSIE (TRILL/ASYLUM)
21	22	7	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)
22	31	5	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
23	28	20	OUR SONG TAYLOR SWIFT (BIG MACHINE)
24	25	20	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
25	17	19	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	<b>#1</b> FAKE IT SEETHER (WIND-UP)
2	2	16	LONG ROAD TO RUIN FOO FIGHTERS (ROSWELL/RCA/RMG)
3	3	19	SHADOW OF THE DAY LINKIN PARK (WARNER BROS.)
4	4	13	CRUSHCRUSHCRUSH PARAMORE (FUELED BY RAMEN/RRP)
5	5	28	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)
6	8	33	THE GOOD LEFT UNDONE RISE AGAINST (GEFFEN/INTERSCOPE)
7	6	19	ALMOST EASY AVENGED SEVENFOLD (HOPELESS/WARNER BROS.)
8	9	16	BODYSNATCHERS RADIOHEAD (100% AFU)
9	10	30	I GET IT CHEVELLE (EPIC)
10	12	19	BELIEVE THE BRAVERY (ISLAND/IDJMG)
11	11	52	PARALYZER FINGER ELEVEN (WIND-UP)
12	7	22	EMPTY WALLS SERJ TANKIAN (SERJICAL STRIKE/REPRISE)
13	14	15	PSYCHO PUDDLE OF MUDD (FEARLESS/GEFFEN/INTERSCOPE)
14	15	10	IF I HAD EYES JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
15	13	38	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
16	18	4	MOTHER MARY FOXBORO HOT TUBS (JINGLE TOWN)
17	16	9	ALWAYS BE JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
18	29	2	NINE IN THE AFTERNOON PANCAT THE DISCO (DECADE/DANCE FUELED BY RAMEN/RRP)
19	17	35	BLEED IT OUT LINKIN PARK (WARNER BROS.)
20	21	3	THE STONE ASHES DIVIDE (ISLAND/IDJMG)
21	28	3	FALLING DOWN ATREYU (HOLLYWOOD)
22	19	17	SHADOWPLAY THE KILLERS (ISLAND/IDJMG)
23	22	11	MY WORLD SICK PUPPETS (RMR/VIRGIN)
24	25	10	UNTIL THE END BREAKING BENJAMIN (HOLLYWOOD)
25	23	14	RAINY MONDAY SHINY TIDY GUNS (UNIVERSAL MOTOWN)

FEB 23 2008 POP Billboard

MUSIC VIDEO

POP 100 DIGEST

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Lists top 50 pop songs including 'Low' by Flo Rida feat. T-Pain, 'Don't Stop the Music' by Rihanna, and 'With You' by Chris Brown.

For a complete listing of the Pop 100, check out www.billboard.biz

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems...

POP 100 AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Lists top 40 airplay songs, including 'Low' by Flo Rida feat. T-Pain and 'Don't Stop the Music' by Rihanna.

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Lists top 25 hot singles sales, including 'What Time Is It' by High School Musical 2 Cast.

TOP MUSIC VIDEOS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label), Principal Performers, Cert. Lists top 25 music videos, including 'Back to Basics: Live and Down Under' by Christina Aguilera.

HOT VIDEOCLIPS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Lists top 25 hot video clips, including 'Low' by Flo Rida featuring T-Pain.

VIDEO MONITOR

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title. Lists top 10 video monitors for BET, MTV2, and MuchMusic Canada.

# Billboard R&B/HIP-HOP

FEB  
23  
2008

## TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	3	13	<b>#1 GREATEST GAINER</b> ALICIA KEYS 6 WKS	MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
2	1	8	MARY J. BLIGE	MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1
3	2	20	KEYSHIA COLE	CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		1
4	4	8	JAHEIM	DIVINE MILL/ATLANTIC 377532*/AG (18.98)	The Makings Of A Man		1
5	4	4	RAHEEM DEVAUGHN	JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
6	5	7	THE-DREAM	RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		5
7	14	14	CHRIS BROWN	JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		1
8	8	19	J. HOLIDAY	MUSIC LINE 11805*/CAPITOL (12.98)	Back Of My Lac		1
9	13	15	JAY-Z	ROC-A-FELLA/DEF JAM 010229*/DJMG (13.98)	American Gangster		1
10	12	8	LUPE FIASCO	1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool		4
11	10	9	MARIO	3RD STREET/J 21569/RMG (18.98)	Go		4
12	HOT SHOT DEBUT	1	<b>SOUNDTRACK</b> ATLANTIC 409212*/AG (18.98)		Step Up 2: The Streets		12
13	11	8	KIRK FRANKLIN	FO YO SDUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		7
14	15	9	BIRDMAN	CASH MONEY/UNIVERSAL MOTOWN 010351*/UMRG (13.98)	5*Stunna		1
15	NEW	1	KENNY G	STARBUCKS 30670/CONCORD (18.98)	Rhythm & Romance		15
16	14	12	MARVIN SAPP	VERITY 09433/ZOMBA (17.98)	Thirsty		14
17	16	18	SOULJA BOY TEL'EM	COLLIPARK/INTERSCOPE 009962*/IGA (13.98)	souljaboytellem.com		1
18	17	20	JILL SCOTT	HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		1
19	9	4	JOHN LEGEND	G.O.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) ⊕	Live From Philadelphia		1
20	18	10	SCARFACE	RAP-A-LOT 4 LIFE/RAP-A-LOT 331772/ASYLUM (18.98)	Made		1
21	20	34	CHRISSETTE MICHELE	DEF JAM 008774/IDJMG (10.98)	I Am		1
22	19	22	KANYE WEST	ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	2	1
23	24	36	RIHANNA	SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
24	23	27	PLIES	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		1
25	31	29	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
26	21	9	BOW WOW & OMARION	T.U.G./COLUMBIA 11492/SONY MUSIC (11.98) ⊕	Face Off		1
27	20	18	DRAMA	GRAND HUSTLE/ATLANTIC 185852*/AG (18.98)	Gangsta Grillz: The Album		1
28	27	1	GUCCI MANE	CZAR/SO ICEY/ASYLUM/ATLANTIC 313516*/AG (18.98)	Back To The Traphouse		11
29	29	24	LEDISI	VERVE 008909/VG (10.98)	Lost & Found		10
30	47	39	<b>PACE SETTER</b> NE-YO DEF JAM 008697*/IDJMG (13.98)		Because Of You		1
31	25	22	VARIOUS ARTISTS	EMI/SONY BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98)	NOW 26		4
32	26	14	TREY SONGZ	SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		2
33	30	16	HURRICANE CHRIS	POLO GROUNDS/J 18697/RMG (15.98)	51/50 Ratchet		1
34	28	26	TIMBALAND	MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
35	34	13	BOYZ II MEN	DECCA 009444 (17.98)	Motown: A Journey Through Hitsville USA		1
36	36	17	ANGIE STONE	STAX 30146/CONCORD (18.98)	The Art Of Love & War		1
37	33	9	BEANIE SIGEL	ROC-A-FELLA/DEF JAM 009534*/DJMG (13.98)	The Solution		1
38	36	74	JUSTIN TIMBERLAKE	JIVE 80662*/ZOMBA (18.98) ⊕	FutureSex/LoveSounds	4	1
39	32	23	50 CENT	SHADY/AF TERMATH/INTERSCOPE 008931*/AGA (13.98)	Curtis		1
40	40	28	SEAN KINGSTON	BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		1
41	48	10	STYLES P	PHANTOM/D-BLOCK 5557/KOCH (17.98)	Super Gangster (Extraordinary Gentleman)		1
42	46	10	2PAC	AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	The Best Of 2Pac - Part 1: Thug		13
43	44	12	FREEWAY	ROC-A-FELLA/DEF JAM 004853*/IDJMG (13.98)	Free At Last		5
44	35	76	BEYONCE	CDLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
45	37	10	WYCLEF JEAN	IN YA FACE/CDLUMBIA 03947/SONY MUSIC (15.98)	Carnival Vol. II: Memories Of An Immigrant		1
46	45	20	CHAKA KHAN	BURGUNDY 09022/SONY BMG (17.98)	Funk This		5
47	52	33	T.I.	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
48	39	9	WU-TANG CLAN	WU/LOUD/SRC/UNIVERSAL MOTOWN 010560/UMRG (13.98)	8 Diagrams		1
49	43	20	JAGGED EDGE	SO SO DEF/ISLAND URBAN 009493*/DJMG (13.98)	Baby Makin' Project		1
50	41	35	DJ KHALED	TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
51	53	36	T-PAIN	KONVICT NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
52	61	10	QUEEN LATIFAH	FLAVOR UNIT/VERVE 009203*/VG (13.98)	Trav'lin' Light		1
53	71	7	LUTHER VANDROSS	LEGACY/EPIC 197700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		1
54	49	10	GHOSTFACE KILLAH	DEF JAM 009499*/IDJMG (13.98)	The Big Doe Rehab		8
55	50	26	UGK	UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	42	16	COMMON	G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
57	54	15	WILL DOWNING	PEAK 30221/CONCORD (18.98)	After Tonight		1
58	58	65	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	3	2
59	NEW	1	<b>BIZZY BONE &amp; LAYZIE BONE</b>	SICCNESS.NET 39 (17.98)	Bone Brothers III		59
60	55	10	2PAC	AMARU/INTERSCOPE 010221/UME (11.98)	The Best Of 2Pac - Part 2: Life		13
61	NEW	1	<b>KELLY PRICE</b>	HIP-O 010682/UME (9.98)	The Best Of Kelly Price: 20th Century Masters The Millennium Collection		61
62	65	38	R. KELLY	JIVE 08537/ZOMBA (18.98)	Double Up		1
63	57	63	JOHN LEGEND	G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
64	68	87	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
65	60	13	ARETHA FRANKLIN	ARISTA 78668/RMG (18.98)	Jewels In The Crown: Duets With The Queen		7
66	59	20	GORILLA ZOE	BLOCK BAD BOY SOUTH BAD BOY 293180*/AG (18.98)	Welcome To The Zoo		8
67	72	10	VARIOUS ARTISTS	TVT 2514 (18.98)	Crunk Hits Vol. 4		57
68	62	14	CASSIDY	FULL SURFACE/J 18699*/RMG (15.98)	B.A.R.S. The Barry Adrian Reese Story		3
69	64	11	PITBULL	FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)	The Boatlift		13
70	81	55	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration		1
71	67	15	PROJECT PAT	HYPNOTIZE MINDS 5023/KOCH (17.98)	Walkin' Bank Roll		6
72	88	12	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008926/UMRG (13.98)	Frank		26
73	70	15	BABY BASH	ARISTA 05784/RMG (17.98)	Cyclone		11
74	51	2	JEFF MAJORS	MUSIC ONE 753171 (18.98)	Sacred Major 7th		51
75	89	20	STEVIE WONDER	UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's		40

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	3	<b>#1</b> NORTH MISSISSIPPI ALLSTARS 3 WKS SONGS OF THE SOUTH 006		Hernando		1
2	2	58	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 81511/SONY BMG	The Real Deal: Greatest Hits Vol. 1		1
3	3	14	STEVIE RAY VAUGHAN & FRIENDS	LEGACY/EPIC 87321/SONY BMG	Solos, Sessions & Encores		1
4	11	55	KENNY WAYNE SHEPHERD	REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads		1
5	1	25	JOE BONAMASSA	J & R ADVENTURES 60283	Sloe Gin		1
6	14	2	WILLIE CLAYTON	MALACO 7532	My Tyme		1
7	NEW	1	OTIS TAYLOR	TELARC BLUES 83667/TELARC	Recapturing The Banjo		1
8	8	4	ROOMFUL OF BLUES	ALLIGATOR 4919	Raisin' A Ruckus		1
9	6	20	BETTIE LAVETTE	ANTI 86873*/EPITAPH	The Scene Of The Crime		1
10	10	25	TOMMY CASTRO	BLIND PIG 5111	Painkiller		1
11	9	50	SOUNDTRACK	NEW WEST 6105	Black Snake Moan		1
12	4	2	POPA CHUBBY	BLIND PIG 5121	Deliveries After Dark		1
13	13	27	ROBBEN FORD	CONCORD 230234	Truth		1
14	15	25	OMAR KENT DYKES & JIMMIE VAUGHAN	RUF 1122	On The Jimmy Reed Highway		1
15	12	13	ANA POPOVIC	ELECTRO GROOVE 501/DELTA GROOVE	Still Making History		1

BETWEEN THE BULLETS rgeorge@billboard.com

### 'STEP UP 2' EARNS TOP DEBUT

With "Low" by Flo Rida as its draw, the soundtrack to "Step Up 2: The Streets" bows at No. 12 on Top R&B/Hip-Hop Albums and No. 13 on the Billboard 200, "As I Am" is poised for another boost after Keys' Feb. 10 Grammy Awards performance.

After winning best contemporary R&B album, Ne-Yo's "Because of You" cops Pace-setter on this chart (47-30, up 88%) and goes 190-139, up 61%, on the big chart.



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—Raphael George

# FEB 23 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	2	15	<b>#1</b> I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	16	1	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
3	4	19	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
4	3	20	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	14	1	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
6	24	1	CRYING OUT FOR ME	MARIO (3RD STREET/J/RMG)	☆
7	17	1	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
8	10	11	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
9	21	1	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
10	12	1	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
11	27	1	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
12	13	16	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
13	14	18	NEVER	JAHHEIM (DIVINE MILL/ATLANTIC)	☆
	25	1	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
15	15	16	FLASHING LIGHTS	KANYE WEST FEAT. DWEELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
	19	12	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
	47	1	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE Duet WITH BEYONCE (JIVE/ZOMBA)	☆
18	22	23	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
19	26	4	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
20	16	23	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
	23	12	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
22	20	22	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
	25	9	SUPERSTAR	LUPE FIASCO (1ST & 15TH/ATLANTIC)	☆
24	18	23	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN/INTERSCOPE)	☆
25	21	27	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	31	4	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
27	24	10	WORK THAT	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
28	29	5	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
29	30	48	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
30	32	12	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
31	36	38	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
32	6	30	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
33	3	4	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)	☆
34	27	26	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
35	42	14	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
36	33	15	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆
37	34	50	WHEN I SEE U	FANTASIA (J/RMG)	☆
38	37	35	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
39	45	11	MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
	56	3	DIAMOND GIRL	RYAN LESLIE (NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN)	☆
	46	1	CUSTOMER	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
42	40	27	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
43	35	21	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
44	41	22	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
45	48	3	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
46	63	6	GO ON GIRL	NE-YO (DEF JAM/IDJMG)	☆
47	51	9	PLAYAZ ROCK	HURRICANE CHRIS FEAT. BOXIE (POLO GROUNDS/J/RMG)	☆
48	55	7	WHO THE F*** IS THAT	DOLLA FEAT. T-PAIN & AKON (JIVE/ZOMBA)	☆
49	38	25	MY LOVE	JOE (JIVE/ZOMBA)	☆
50	53	5	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆

## ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	<b>#1</b> LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
2	2	17	NEVER	JAHHEIM (DIVINE MILL/ATLANTIC)	☆
3	3	18	JUST FINE	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	14	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
5	5	20	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
	24	1	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
7	9	12	HONEY	ERYKAH BADU (UNIVERSAL MOTOWN)	☆
8	7	47	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
9	10	24	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE Duet WITH BEYONCE (JIVE/ZOMBA)	☆
10	8	27	MY LOVE	JOE (JIVE/ZOMBA)	☆
11	11	28	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
12	14	29	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
13	15	1	DECLARATION (THIS IS IT!)	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	☆
14	13	1	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CMG)	☆
15	10	10	ONE FOR ALL TIME	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
16	12	19	PUT YOU UP ON GAME	ARETHA FRANKLIN WITH FANTASIA (J/RMG)	☆
17	18	4	SOMETIMES	ANGIE STONE (STAX/CMG)	☆
18	17	16	MY LOVE	JILL SCOTT (HIDDEN BEACH)	☆
19	19	20	AFTER TONIGHT	WILL DOWNING (PEAK/CMG)	☆
20	27	1	SUGA SUGA SUGA	KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCO/RHINO)	☆
21	26	8	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
22	22	12	BE OK	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
23	23	1	ALMOST	TAMIA (PLUS 1/IMAGE)	☆
24	20	18	DO YOU FEEL ME	ANTHONY HAMILTON (DEF JAM/IDJMG)	☆
25	24	5	LOVE T.K.O.	MICHAEL McDONALD (UNIVERSAL MOTOWN)	☆

## HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	<b>#1</b> LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	15	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
3	3	15	FLASHING LIGHTS	KANYE WEST FEAT. DWEELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
4	5	1	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
5	6	10	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
6	9	10	DEY KNOW	SHAWTY LO (D4L/ASYLUM)	☆
7	4	21	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
8	8	16	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
9	20	1	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
10	9	1	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
11	1	1	I'M SO HOOD	DJ KHALED FEAT. T-PAIN, TRICK DADDY, RICK ROSS & PLIES (TERROR SQUAD/KOCH)	☆
12	1	1	CHING-A-LING	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	☆
13	1	1	UMMA DO ME	ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)	☆
14	10	26	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
15	1	1	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
16	3	3	I KNOW	JAY-Z FEAT. PHARRELL (ROC-A-FELLA/DEF JAM/IDJMG)	☆
17	20	1	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
18	33	1	CRANK THAT (SOULJA BOY)	SOULJA BOY TEL'EM (COLLIPARK/INTERSCOPE)	☆
19	30	1	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
20	3	3	MY DOUGIE	LIL' WILL (RUDEBWOY/UNAUTHORIZED/ASYLUM)	☆
21	22	3	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
22	21	5	SINGLE AGAIN	TRINA (SLIP-N-SLIDE)	☆
23	24	2	THE BOSS	RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
24	25	3	WHO THE F*** IS THAT	DOLLA FEAT. T-PAIN & TAY DIZM (JIVE/ZOMBA)	☆
25	1	5	CERTIFIED	GLASSES MALONE FEAT. AKON (CASH MONEY/UNIVERSAL MOTOWN)	☆

## RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	<b>#1</b> LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	☆
2	2	10	WITH YOU	CHRIS BROWN (JIVE/ZOMBA)	☆
3	3	11	SENSUAL SEDUCTION	SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
4	5	1	INDEPENDENT	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)	☆
5	4	11	LIKE YOU'LL NEVER SEE ME AGAIN	ALICIA KEYS (MBK/J/RMG)	☆
6	6	16	CAN'T HELP BUT WAIT	TREY SONGZ (SONG BOOK/ATLANTIC)	☆
7	10	10	SUFFOCATE	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
8	7	10	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
9	15	1	CLUMSY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
10	13	17	TAKE YOU THERE	SEAN KINGSTON (BELUGA HEIGHTS/KOCH/EPIC)	☆
11	15	5	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	☆
12	8	19	APOLOGIZE	TIMBALAND FEAT. ONE REPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
13	18	5	SUPERSTAR	LUPE FIASCO FEAT. MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	☆
14	11	22	NO ONE	ALICIA KEYS (MBK/J/RMG)	☆
15	2	1	THE ANTHEM	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	☆
16	15	15	WHAT IS IT	BABY BASH FEAT. SEAN KINGSTON (ARISTA/RMG)	☆
17	22	1	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
18	19	9	I WON'T TELL	FAT JOE FEAT. J. HOLIDAY (TERROR SQUAD/IMPERIAL/CAPITOL)	☆
19	1	1	POP BOTTLES	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
20	17	12	FLASHING LIGHTS	KANYE WEST FEAT. DWEELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	24	4	SHE GOT IT	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)	☆
22	28	3	SEXY CAN I	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	☆
23	22	13	HYPNOTIZED	BIG GEMINI (BIG GUN/UPSTAIRS)	☆
24	27	6	FALSETTO	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	☆
25	21	17	GIRLFRIEND	BOW WOW & OMARION (T.U.G./COLUMBIA)	☆

## 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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
KEYSHIA COLE   Remember INTERSCOPE (80.9)	1
J. HOLIDAY   Suffocate CAPITOL (76.5)	3
MARIO   Crying Out For Me RMG (86.3)	6
CHRIS BROWN   With You ZOMBA (87.3)	8
JAHHEIM   Never ATLANTIC (78.9)	13
JAY-Z FEAT. PHARRELL   Know IDJMG (66.9)	26
MISSY ELLIOTT   Ching-A-Ling ATLANTIC (65.6)	28
LYFE JENNINGS   Never Never Land COLUMBIA (71.2)	33
RAHEEM DEVAUGHN   Customer ZOMBA (81.0)	41
2 PISTOLS FEAT. T-PAIN & TAY DIZM   She Got It UNIVERSAL REPUBLIC (77.3)	55
CHERISH FEAT. YUNG JOE   Killa CAPITOL (65.1)	61
RAZAH   Rain IDJMG (70.3)	-
<b>RHYTHMIC AIRPLAY</b>	
CHRIS BROWN   With You ZOMBA (73.0)	2
ALICIA KEYS   Like You'll Never See Me Again RMG (77.7)	5
TREY SONGZ   Can't Help But Wait ATLANTIC (75.0)	6
J. HOLIDAY   Suffocate CAPITOL (74.5)	7
SEAN KINGSTON   Take You There EPIC (69.5)	10
2 PISTOLS FEAT. T-PAIN & TAY DIZM   She Got It UNIVERSAL REPUBLIC (76.4)	21
MARIO   Crying Out For Me RMG (83.3)	26
KEYSHIA COLE   Remember INTERSCOPE (87.8)	32
MISSY ELLIOTT   Ching-A-Ling ATLANTIC (65.9)	34
MARY J. BLIGE   Just Fine INTERSCOPE (71.5)	35
JORDIN SPARKS   Duet With Chris Brown No Air ZOMBA (69.8)	40
CASELY   Emotional EPIC (69.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 70 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT RAP SONGS: 82 R&B/Hip-Hop and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

**HOT COUNTRY SONGS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	18	<b>#1</b> LETTER TO ME <small>(FROGERS, B. PAISLEY)</small>	Brad Paisley	ARISTA NASHVILLE		1	31	29	32	11	MAYBE SHE'LL GET LONELY <small>(J. STOVER, D. LANCIO, J. INGRAM, J. STOVER, J. PAULIN, J. KENNEDY)</small>	Jack Ingram	BIG MACHINE		29
2	2	2	16	WINNER AT A LOSING GAME <small>(D. HUFF, RASCAL FLATTS, G. LEVOX, J. DEMARCUS, J. D. ROONEY)</small>	Rascal Flatts	LYRIC STREET		2	32	32	40	12	STRONGER WOMAN <small>(J. KILCHER, M. GREEN, J. KILCHER, J. RICH)</small>	Jewel	VALORY		32
3	4	7	11	CLEANING THIS GUN (COME ON IN BOY) <small>(T. HEWITT, R. ATKINS, C. BEATHARD, M. CANNON, G. COODMAN)</small>	Rodney Atkins	CURB		3	33	31	34	13	WE WEREN'T CRAZY <small>(B. JAMES, J. GRACIN, T. LOPACINSKI, B. PINSON)</small>	Josh Gracin	LYRIC STREET		31
4	3	3	15	WATCHING AIRPLANES <small>(M. WRIGHT, G. ALLAN, J. BEAVERS, J. SINGLETON)</small>	Gary Allan	MCA NASHVILLE		3	34	34	41	14	TRYING TO STOP YOUR LEAVING <small>(B. BEAVERS, J. BEAVERS, B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley	CAPITOL NASHVILLE		34
5	6	4	16	READY, SET, DON'T GO <small>(F. MOLLIN, A. AHMADO, T. JAMES, B. R. CYRUS, C. BEATHARD)</small>	Billy Ray Cyrus With Miley Cyrus	WALT DISNEY/LYRIC STREET		4	35	35	36	15	HAPPY ENDINGS <small>(D. JOHNSON, L. BRUCE, J. MCELROY)</small>	Lee Brice	ASYLUM-CURB		35
6	5	9	11	SHIFTWORK <small>(B. CANNON, K. CHESNEY, J. JONES)</small>	Kenny Chesney Duet With George Strait	BNA		5	36	33	35	16	WE RODE IN TRUCKS <small>(J. STEVENS, L. BRYAN, R. MURRAH, J. MCCORMICK)</small>	Luke Bryan	CAPITOL NASHVILLE		33
7	7	11	11	SMALL TOWN SOUTHERN MAN <small>(K. STEGALL, A. JACKSON)</small>	Alan Jackson	ARISTA NASHVILLE		7	37	37	42	17	GUNPOWDER & LEAD <small>(J. LIDDELL, M. WRUCKE, M. LAMBERT, H. LITTLE)</small>	Miranda Lambert	COLUMBIA		37
8	8	12	11	ALL-AMERICAN GIRL <small>(M. BRIGHT, J. UNDERWOOD, K. LOVEFACE, A. GORLEY)</small>	Carrie Underwood	ARISTA NASHVILLE		8	38	36	39	18	IN MY NEXT LIFE <small>(G. FUNDIS, T. CLARK, J. COLLINS, T. SHAPIRO)</small>	Terri Clark	BNA		36
9	9	13	11	STEALING CINDERELLA <small>(M. POWELL, D. HUFF, C. WICKS, R. RUTHERFORD, G. G. TERENCE III)</small>	Chuck Wicks	RCA		9	39	38	44	19	THIS IS ME YOU'RE TALKING TO <small>(G. FUNDIS, K. ROCHELLE, T. JAMES)</small>	Trisha Yearwood	BIG MACHINE		38
10	10	15	11	INTERNATIONAL HARVESTER <small>(C. MORGAN, P. DONNELL, K. STEGALL, S. MINOR, D. MYRICK, J. STEELE)</small>	Craig Morgan	BROKEN BOW		10	40	42	48	20	BUSY BEING FABULOUS <small>(EAGLES, D. HENLEY, G. FREY)</small>	Eagles	ERC/LOST HIGHWAY/MERCURY		40
11	13	18	11	WHAT KINDA GONE <small>(S. HENDRICKS, C. CAGLE, C. CAMERON, O. BERG, C. DAVIS)</small>	Chris Cagle	CAPITOL NASHVILLE		11	41	44	-	21	I STILL MISS YOU <small>(J. STEELE, K. ANDERSON, T. NICHOLS, J. SELLERS)</small>	Keith Anderson	COLUMBIA		41
12	11	14	11	GET MY DRINK ON <small>(T. KEITH, S. EMERICK, D. DILLON)</small>	Toby Keith	SHOW DOG NASHVILLE		11	42	39	43	22	I DON'T LOVE YOU LIKE THAT <small>(B. CHANCEY, L. ROSE, S. CHAPMAN)</small>	JYPSI	ARISTA NASHVILLE		39
13	14	17	11	GOD MUST BE BUSY <small>(T. BROWN, R. JUMK, K. BROOKS, C. DANIELS, M. PHEENEY)</small>	Brooks & Dunn	ARISTA NASHVILLE		13	43	41	57	23	SOME THINGS NEVER CHANGE <small>(J. SHANKS, S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS)</small>	Sara Evans	RCA		41
14	15	19	11	LAUGHED UNTIL WE CRIED <small>(M. KNOX, K. LOVEFACE, A. GORLEY)</small>	Jason Aldean	BROKEN BOW		14	44	47	60	24	HOME <small>(B. ROWAN, I. M. BUBLE, A. CHANG, A. FOSTER, GILLES)</small>	Blake Shelton	WARNER BROS. WRN		44
15	16	21	11	YOU'RE GONNA MISS THIS <small>(F. RODGERS, L. T. MILLER, A. GORLEY)</small>	Trace Adkins	CAPITOL NASHVILLE		15	45	43	45	25	FALLING INTO YOU <small>(C. DOWNS, B. BRANDT, WHISKEY FALLS, WE3KINGS, S. WILLIAMS, W. BRANDT, B. BRANDT, C. DOWNS)</small>	Whiskey Falls	MIDAS-NEW REVOLUTION		41
16	12	16	11	SUSPICIONS <small>(B. GALLAGHER, D. MALLOY, R. MCCORMICK, E. RABBITT, E. STEVENS)</small>	Tim McGraw	CURB		12	46	53	-	26	SHE LIKES IT IN THE MORNING <small>(K. STEGALL, C. WALKER, M. J. GREENE)</small>	Clay Walker	ASYLUM-CURB		46
17	17	20	11	IT'S GOOD TO BE US <small>(M. A. MILLER, D. OLIVER, D. BERG, T. JAMES)</small>	Bucky Covington	LYRIC STREET		17	47	50	55	27	IF YOU DIDN'T LOVE ME <small>(W. KIRKPATRICK, G. LEVOX, W. MOBLEY, J. SELLERS)</small>	Phil Stacey	LYRIC STREET		47
18	18	22	11	LOVE IS A BEAUTIFUL THING <small>(M. WRIGHT, P. PASSAR, J. STEELE, C. WISEMAN)</small>	Phil Vassar	UNIVERSAL SOUTH		18	48	46	47	28	TIL I WAS A DADDY TOO <small>(T. LAWRENCE, J. KING, F. ANDERSON, L. BOONE, T. LAWRENCE, P. NELSON)</small>	Tracy Lawrence	ROCKY COMFORT CO5		44
19	HOT SHOT DEBUT	1	1	I SAW GOD TODAY <small>(T. BROWN, G. STRAIT, R. CLAWSON, M. CRISWELL, W. KIRBY)</small>	George Strait	MCA NASHVILLE		19	49	48	54	29	BRAID MY HAIR <small>(J. RICH, S. PENNINGTON, C. M. GRAY, B. A. WILSON)</small>	Randy Owen	DMP/NEW REVOLUTION		48
20	AIR POWER	20	17	JUST GOT STARTED LOVIN' YOU <small>(J. RICH, J. OTTO, J. FEMINO, D. V. WILLIAMS)</small>	James Otto	WARNER BROS. WRN		20	50	49	49	30	BETTER GET TO LIVIN' <small>(K. WELLS, D. PARTON, D. PARTON, K. WELLS)</small>	Dolly Parton	DOLLY		48
21	19	24	11	WORKIN' FOR A LIVIN' <small>(A. REYNOLDS, H. LEWIS, C. HAYES)</small>	Garth Brooks & Huey Lewis	PEARL BIG MACHINE		19	51	52	50	31	I CAN'T BELIEVE IT'S ME <small>(R. LYNNE, M. PRENTICE, R. LYNNE, T. JOHNSON)</small>	Rockie Lynne	ROBBINS NASHVILLE		49
22	21	25	11	THINGS THAT NEVER CROSS A MAN'S MIND <small>(B. CHANCEY, T. JOHNSON, D. POYTHRESS, W. VARBLE)</small>	Kellie Pickler	BNA		21	52	51	52	32	SHE'S PRETTY <small>(L. WALKER, M. CURB, S. DE AZLAN)</small>	Star De Azlan	CURB		51
23	22	23	11	YOU STILL OWN ME <small>(K. FOLLESE, B. ALLEN, J. REID, N. GORDON, P. DOUGLAS)</small>	Emerson Drive	MONTAGE/MIDAS-NEW REVOLUTION		22	53	56	-	33	WHEN IT RAINS <small>(J. J. LESTER, E. HERBST, J. YOUNG)</small>	Eli Young Band	CARNIVAL		49
24	23	26	11	LOVE DON'T LIVE HERE <small>(P. WORLEY, V. SHAW, D. HAYWOOD, C. KELLEY, H. SCOTT)</small>	Lady Antebellum	CAPITOL NASHVILLE		23	54	55	56	34	YOUNG LOVE <small>(T. KEITH, B. ROBERTSON, H. LINDSEY, A. MAYO, S. CARUSOE)</small>	Carter's Chord	SHOW DOG NASHVILLE		54
25	30	39	11	PICTURE TO BURN <small>(N. CHAPMAN, T. SWIFT, L. ROSE)</small>	Taylor Swift	BIG MACHINE		25	55	40	37	35	FOR THESE TIMES <small>(M. MCBRIDE, L. SATCHER)</small>	Martina McBride	RCA		35
26	24	30	11	IT AIN'T NO CRIME <small>(M. WRIGHT, B. ROWAN, T. SHAPIRO, I. MARTIN, M. NESLER)</small>	Joe Nichols	UNIVERSAL SOUTH		24	56	54	51	36	I DON'T KNOW WHEN TO QUIT <small>(M. KNOX, J. MCCOY, A. GORLEY, B. SIMPSON)</small>	The Road Hammers	MONTAGE		51
27	25	28	11	ROLLIN' WITH THE FLOW <small>(J. RITCHEY, J. HAYES)</small>	Mark Chesnutt	LOFTON CREEK		25	57	45	46	37	LOUD <small>(B. FENN, J. RICH, K. MANNA, D. R. PERLOZZI, D. MYRICK)</small>	Big & Rich	WARNER BROS. WRN		42
28	26	29	11	SOMETHIN' ABOUT A WOMAN <small>(J. RITCHEY, J. OWEN, B. REGAN, J. RITCHEY)</small>	Jake Owen	RCA		26	58	59	-	38	I CAN SLEEP WHEN I'M DEAD <small>(D. GEMMAN, J. M. CARROLL, J. COLLINS, R. RUTHERFORD)</small>	Jason Michael Carroll	ARISTA NASHVILLE		58
29	28	31	11	TAKIN' OFF THIS PAIN <small>(B. CANNON, R. SHEPHERD)</small>	Ashton Shepherd	MCA NASHVILLE		28	59	RE-ENTRY	59	39	EVERY OTHER WEEKEND <small>(R. MCENTIRE, T. BROWN, C. HARRINGTON, S. EWING)</small>	Reba McEntire Duet With Kenny Chesney	MCA NASHVILLE		58
30	27	33	11	ANOTHER TRY <small>(F. RODGERS, C. STAPLETON, J. SPILLMAN)</small>	Josh Turner Featuring Trisha Yearwood	MCA NASHVILLE		27	60	NEW	60	40	HOLLER BACK <small>(B. BEAVERS, S. NIELSON, T. JAMES)</small>	The Lost Trailers	BNA		60

With 1.6 million impressions at 50 monitored stations, second single from "Long Road out of Eden" is the power's latest top 20 success.

Muzik Mafia member achieves Airpower in 17th chart week with lead single from his second album, "Sunset Man," slated for April 8 release.

Band named for having its equipment trailer stolen three times bows with spins at 10 monitored signals.

Band named for having its equipment trailer stolen three times bows with spins at 10 monitored signals.

**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
<b>COUNTRY</b>		<b>JASON ALDEAN</b> Laughed Until We Cried BROKEN BOW (88.5)	14	<b>TAYLOR SWIFT</b> Picture To Burn BIG MACHINE (83.1)	25
<b>RODNEY ATKINS</b> Cleaning This Gun (Come On In Boy) CURB (78.1)	3	<b>TRACE ADKINS</b> You're Gonna Miss This CAPITOL NASHVILLE (90.6)	15	<b>MARK CHESNUTT</b> Rollin' With The Flow LOFTON CREEK (88.5)	27
<b>GARY ALLAN</b> Watching Airplanes MCA NASHVILLE (80.5)	4	<b>BUCKY COVINGTON</b> It's Good To Be Us LYRIC STREET (76.4)	17	☆ <b>JOSH TURNER FEAT. TRISHA YEARWOOD</b> Another Try MCA NASHVILLE (79.2)	30
<b>BILLY RAY CYRUS WITH MILEY CYRUS</b> Ready, Set, Don't Go LYRIC STREET (87.2)	5	<b>PHIL VASSAR</b> Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	18	<b>JACK INGRAM</b> Maybe She'll Get Lonely BIG MACHINE (83.2)	31
<b>ALAN JACKSON</b> Small Town Southern Man ARISTA NASHVILLE (85.1)	7	☆ <b>GEORGE STRAIT</b> I Saw God Today MCA NASHVILLE (79.9)	19	<b>JOSH GRACIN</b> We Weren't Crazy LYRIC STREET (80.5)	33
<b>CARRIE UNDERWOOD</b> All-American Girl ARISTA NASHVILLE (92.6)	8	<b>JAMES OTTO</b> Just Got Started Lovin' You WARNER BROS. (76.1)	20	<b>MIRANDA LAMBERT</b> Gunpowder & Lead COLUMBIA (81.5)	37
<b>CHUCK WICKS</b> Stealing Cinderella RCA (76.0)	9	<b>KELLIE PICKLER</b> Things That Never Cross A Man's Mind BNA (85.3)	22	☆ <b>SHANNON WALKER</b> That's Why God Made Me DM NASHVILLE (88.8)	-
<b>CHRIS CAGLE</b> What Kinda Gone CAPITOL NASHVILLE (88.3)	11	<b>EMERSON DRIVE</b> You Still Own Me MIDAS (86.6)	23		

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**BETWEEN THE BULLETS wjessen@billboard.com**  
**SINGLE MARKS STRAIT'S CAREER-BEST START**  
Already a 2007 Country Music Hall of Fame honoree, George Strait finds new glory with a career-high bow on Hot Country Songs with "I Saw God Today," taking the Hot Shot Debut at No. 19. Serviced to radio Feb. 4, the song draws a whopping 11 million audience impressions at 91 monitored stations during the Feb. 4-10 tracking week. Strait's prior best start was No. 30, achieved twice with "You'll Be There" (April 2005) and "It Just Comes Natural" (October 2006). Strait becomes only the fifth artist in the 18-year Nielsen BDS era to debut inside the top 20, and his new track is the seventh title to arrive inside that part of the country list during that frame. It is also this chart's highest start since Garth Brooks opened at No. 1 with "More Than A Memory" in the Sept. 15, 2007, issue. This is Strait's 107th entry on the list, where he leads all chart-toppers. The new song introduces "Troubadour," Strait's 25th set of new songs for MCA Nashville, excluding Christmas albums, due April 1.  
—Wade Jessen



# FEB 23 2008 **LATIN Billboard**

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	3	5	6	<b>#1 GREATEST GAINER</b> <b>GOTAS DE AGUA DULCE</b>	Juanes UNIVERSAL LATINO	1
2	1	1	7	<b>ME ENAMORA</b> G.SANTOALLA, JUANES (J.E.ARISTIZABAL)	Juanes UNIVERSAL LATINO	1
3	4	2	14	<b>TE QUIERO</b> DOMINGUEZ (FDANILO GOMEZ)	Flex EMI TELEVISION	2
4	NOT SHOT DEBUT		1	<b>DONDE ESTAN CORAZON</b> C.PAUCAR, E.IGLESIAS (E.IGLESIAS, C.SOROKIN)	Enrique Iglesias UNIVERSAL LATINO	4
5	2	12	4	<b>TE LLORE</b> C.PRIMAVERA (R.BARBA)	Conjunto Primavera FONOVISA	2
6	7	7	28	<b>NO PUEDO OLVIDARLA</b> M.A.BOLIS (M.A.BOLIS)	Marco Antonio Solís FONOVISA	5
7	6	3	16	<b>SOBRE MIS PIES</b> M.CAMACHO (I.CHAVEZ ESPINOZA PAZ)	La Arrolladora Banda El Limón DISA / EMI TELEVISION	3
8	5	4	28	<b>ESTOS CELOS</b> J.SEBASTIAN, J.R.CARDENAS (J.SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	3
9	9	6	14	<b>UN BUEN PERDEDOR</b> S.GOMEZ (F.DE VITA)	K-Paz With Franco De Vita DISA / EMI TELEVISION	2
10	10	8	18	<b>INALCANZABLE</b> C.LARA (C.LARA)	RBD EMI TELEVISION	6
11	8	9	18	<b>CONTEO REGRESIVO</b> J.M.LUGO (J.M.HERNANDEZ)	Gilberto Santa Rosa SONY BMG NORTE	7
12	11	10	25	<b>LA TRAVESIA</b> J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	3
13	14	16	16	<b>SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)</b> EL CHAPO DE SINALOA (M.R.RUIZ)	El Chapo De Sinaloa DISA	13
14	12	18	11	<b>SOY SOLO UN SECRETO</b> L.SERONI, A.GUZMAN (A.GUZMAN, J.L.PAGAN)	Alejandra Guzman EMI TELEVISION	12
15	16	22	17	<b>PERDONAME</b> P.RICARDOR (E.MOSQUERA, A.YARGAS)	La Factoria UNIVERSAL LATINO	15
16	21	25	18	<b>NO TE MENTIA</b> G.PURETH, H.BRANT, J.L.PILOTO	Ednita Nazario SONY BMG NORTE	16
17	18	13	24	<b>MI CORAZONCITO</b> A.SANTOS L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	2
18	29	28	18	<b>SOY IGUAL QUE TU</b> NEW PRODUCER, NALES (R.DRITZ, J.MARTINEZ, O.RIVERA)	Alexis & Fido SONY BMG NORTE	18
19	13	11	17	<b>SEXY MOVIMIENTO</b> NESTY, EL NASI (J.L.MORERA LUNA, L.VEGUILLA MALAVE, F.PADILLA, V.MARTINEZ)	Wisin & Yandel MACHETE	1
20	15	14	19	<b>ALGUIEN SOY YO</b> J.SHANKS (E.IGLESIAS, J.M.SHANKS, K.DIOGUARDI)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	4
21	19	19	8	<b>YA NUNCA MAS</b> PAGUILAR (M.E.CASTRO)	Pepe Aguilar EMI TELEVISION	19
22	20	21	14	<b>TE QUIERO MUCHO</b> J.A.MEDINA, JR. (J.MENDIVIL QUINTERO)	Patrulla 81 DISA	20
23	23	23	11	<b>EL VASO DERRAMA</b> EL POTRO DE SINALOA (I.CHAVEZ ESPINOZA PAZ)	El Potro De Sinaloa MACHETE	23
24	28	31	11	<b>THE ANTHEM</b> A.CASTILLO, R.PANGILINAN (R.R.KOLSCH, W.A.MARTINEZ, C.OCHOA, A.C.PEREZ)	Pitbull Featuring Lil Jon FAMOUS ARTISTS / JYVI	24
25	22	24	5	<b>CON MI SOLEDAD</b> S.GEORGE, J.L.PAGAN (J.FELIZ)	Juan FONOVISA	22

After 20 weeks at No. 1, the second-longest streak in Hot Latin Songs history, the Colombian superstar replaces himself with his sixth chart-topper in five years.



With more than half of the panel's 107 stations adding him, Enrique Iglesias scores week's highest debut at No. 4 with first single from new hits collection "95/08 Exitos," due March 25.

Perennial favorite Los Tigres del Norte returns at No. 34 with first single from new album "Raices," due March 3.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
26	25	32	8	<b>OYE, DONDE ESTA EL AMOR</b> I.GOMEZ NALES, EL NASI, NESTY (F.OE VITA, J.L.MORERA LUNA, L.VEGUILLA MALAVE)	Wisin & Yandel Featuring Franco De Vita MACHETE	25
27	46			<b>SIN TU AMOR</b> O.URBINA, R.R.URBINA, R.AVITIA (J.LUGARDO DEL TORO, O.SANCHEZ)	Alacranes Musical UNIVERSION	27
28	17	15	13	<b>QUIERO</b> I.TORRES, L.LEVIN, D.WARNER (R.ARJONA, I.TORRES)	Ricardo Arjona SONY BMG NORTE	12
29	24	20	18	<b>AHORA QUE ESTUVISTE LEJOS</b> P.RIVERA (D.VITE)	Jenni Rivera FONOVISA	9
30	26	33	4	<b>COMIENZO DEL FINAL</b> S.KRYS, J.JEREMIAS	Jeremias UNIVERSAL LATINO	26
31	45	37	11	<b>ALGO MUSICAL</b> DJ NELSON (F.MANUAL C, CRESPO, A.SANTOS)	Nejo Y Dalmata UMS / UNIVERSAL LATINO	30
32	32	26	15	<b>NO SE ME HACE FACIL</b> A.BAQUEIRO (G.MARCO)	Alejandro Fernandez SONY BMG NORTE	17
33	36			<b>LA RATA FLACA</b> A.GARCIA IBARRA (I.CHAVEZ ESPINOZA PAZ)	La Autentica De Jerez VIVA	33
34	NEW			<b>RUMBO AL SUR</b> LOS TIGRES DEL NORTE (F.VALDEZ LEAL, R.ORTEGA CONTRERAS)	Los Tigres Del Norte FONOVISA	34
35	39	42	11	<b>MALDITO TEXTO</b> NOT LISTED (NOT LISTED)	Dinastia De Tuzantla VENEMUSIC	35
36	33	46	11	<b>POR QUIEN ME DEJAS</b> A.RAMIREZ CORRAL (G.SANCHEZ)	Los Creadores Del Pasito Duranguense De Alfredo Ramirez DISA / EMI TELEVISION	33
37	49			<b>COMO EN LOS BUENOS TIEMPOS</b> J.L.TERRAZAS (E.CORTAZAR, A.PIENAGOSTIN, O.J.L.TERRAZAS)	Grupo Montez De Durango DISA	37
38	NEW			<b>YO QUIERO</b> M.DOMM, TEMAS (M.DOMM, E.GRENCI)	Camila SONY BMG NORTE	38
39	NEW			<b>TAL VEZ</b> NOT LISTED (NOT LISTED)	Ponzoza Musical ASL	39
40	37	34	11	<b>COMO OLVIDARTE</b> V.MATA, R.GONZALEZ MORA (R.GONZALEZ MORA)	Linderos Del Norte A.R.C.	34
41	35	40	11	<b>SIN PERDON</b> H.ACOCHA (J.CELEDON)	Hector Acosta D.A.M.	35
42	41	30	11	<b>NO ONE</b> A KEYS K BROTHERS, DIRTY HARRY (A KEYS K BROTHERS, JR., G.M.HARRY)	Alicia Keys MBK / JRMG	22
43	NEW			<b>SI TU TE VAS</b> NOT LISTED (NOT LISTED)	Beto Y Sus Canarios ASL	43
44	34	29	11	<b>VIVE YA</b> H.GAITICA, T.RENIS (C.VALLI, BALLESTEROS)	Andrea Bocelli Featuring Laura Pausini SUGAR / SIENTE	20
45	40			<b>SOLO TENGO OJOS PARA TI</b> J.L.GUERRA SEIJAS (J.L.GUERRA SEIJAS)	Juan Luis Guerra Y 440 EMI TELEVISION	40
46	27	27	14	<b>VOLE MUY ALTO</b> LOS HURACANES DEL NORTE (G.GARCIA)	Los Huracanes Del Norte UNIVISION	4
47	30	50	11	<b>LOLA</b> S.DE PEYRECAVE (S.DE PEYRECAVE, P.NAMEROW, E.SALGADO)	Chayanne SONY BMG NORTE	30
48	42	35	11	<b>ESPACIO SIDERAL</b> K.CIBRIAN (J.EDUARDO HUERTA UECKE, T.JOY HUERTA UECKE)	Jesse & Joy WARNER LATINA	35
49	43	45	11	<b>LOW</b> DJ MONTAY (T.DILLARD M.HUMPHREY, R.NAJM)	Flo Rida Featuring T-Pain POE BOY / ATLANTIC	43
50	NEW			<b>DON'T STOP THE MUSIC</b> S.IARGATE (T.E.HERMANSAN, M.S.ERIKSEN, T.DABNEY, M.JACKSON)	Rihanna SRP/DEF JAM / DJMG	50

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	NOT SHOT DEBUT		1	<b>#1 GREATEST GAINER</b> <b>CONJUNTO PRIMAVERA</b>	Que Ganas De Voiver		1
2	NEW		1	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ DISA 724121.UG (12.98)	Listos Montados Y Armados		2
3	1	1	12	<b>K-PAZ DE LA SIERRA</b>	Capaz De Todo Por Ti		1
4	3	9	9	<b>FLEX</b>	Te Quiero		3
5	6	4	41	<b>GREATEST GAINER</b> <b>CAMILA</b>	Todo Cambio		1
6	2	2	10	<b>WISIN &amp; YANDEL</b>	Wisin Vs. Yandel: Los Extraterrestres		1
7	4	3	17	AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISCOS 605 PREMIUM LATIN 17634/SONY BMG NORTE (16.98) +			3
8	7	8	21	<b>VICENTE FERNANDEZ</b>	Para Siempre		2
9	5	5	38	<b>MARCO ANTONIO SOLIS</b>	La Mejor... Coleccion		2
10	8	6	18	<b>JUANES</b>	La Vida... Es Un Ratón		1
11	10	11	18	JUAN GABRIEL & ANA GABRIEL Los Gabriel... Simplemente Amigos DISCOS 605 17489/SONY BMG NORTE (14.98)			9
12	9	10	48	<b>VICENTE FERNANDEZ</b>	Historia De Un Idoló		1
13	13	16	17	<b>RBD</b>	Empezar Desde Cero		1
14	11	7	27	<b>ALEJANDRO FERNANDEZ</b>	15 Años De Exitos		7
15	34	2	2	<b>PACE SETTER</b> <b>LA ARROLLADORA BANDA EL LIMON</b>	La Historia De La Arrolladora		15
16	14	12	21	<b>K-PAZ DE LA SIERRA</b>	15 Autenticos Exitos		12
17	16	15	77	<b>MANA</b>	Amar Es Combatir		1
18	22	31	18	<b>LA ARROLLADORA BANDA EL LIMON</b>	Y Que quede Claro		9
19	12	13	18	<b>LOS TUCANES DE TIJUANA</b>	20 Aniversario		12
20	28	28	31	<b>VARIOUS ARTISTS</b>	Bachata # 1s		6
21	15	14	18	<b>LOS TIGRES DEL NORTE</b>	25 Joyas		12
22	20	32	11	<b>GRUPO NUEVA VIDA</b>	Mejores Cantos Religiosos		20
23	21	19	14	<b>ANDREA BOCELLI</b>	Lo Mejor De Andrea Bocelli: Vivere		5
24	29	23	11	<b>AVENTURA</b>	K.O.B.: Live		2
25	23	21	37	<b>GRUPO MONTEZ DE DURANGO</b>	Agarrese!		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
26	18	24	37	<b>OLGA TANON</b>	Exitos En 2 Tiempos		10
27	19	17	47	<b>PATRULLA 81</b>	A Mi Ley		6
28	27	35	3	<b>BANDA EL RECODO</b>	30 Pegaditas: Puros Corridos Y Rancheras		27
29	17	38	11	<b>K-PAZ DE LA SIERRA</b>	Pero Te Vas A Arrepentir Y Mucho Exitos Mas		17
30	25	27	29	<b>LOS PRIMOS DE DURANGO</b>	Voy A Convencerte		4
31	24	22	11	<b>CARNEALES DE NUEVO LEON</b>	25 Aniversario: Edicion Limitada		22
32	41	41	11	<b>XTREME</b>	Haciendo Historia		13
33	35	25	31	<b>BRAZOS MUSICAL DE DURANGO</b>	Linea De Oro: La Abeja Miope...		21
34	33	30	30	<b>IVY QUEEN</b>	Sentimiento		4
35	48			<b>LOS HOROSCOPOS DE DURANGO</b>	La Historia		35
36	30	18	18	<b>SIN BANDERA</b>	Hasta Ahora		18
37	36	29	30	<b>MARC ANTHONY</b>	El Cantante (Soundtrack)		1
38	31	26	18	<b>VARIOUS ARTISTS</b>	NOW Latino 3		2
39	38	34	37	<b>LA ARROLLADORA BANDA EL LIMON</b>	Linea De Oro: En Los Puros Huesos...		27
40	39	33	27	<b>VARIOUS ARTISTS</b>	Top Latino V3		9
41	44	37	11	<b>JUAN LUIS GUERRA Y 440</b>	La Llave De Mi Corazon		1
42	40	44	12	<b>GILBERTO SANTA ROSA</b>	Contraste		12
43	47	46	11	<b>ALACRANES MUSICAL</b>	Ahora Y Siempre		1
44	42			<b>LOS TEMERARIOS</b>	Epoca Dorada		42
45	32	20	14	<b>LOS TEMERARIOS</b>	Recuerdos Del Alma		1
46	46	48	33	<b>LOS BUKIS</b>	30 Recuerdos Inolvidables		12
47	49	42	11	<b>EL POTRO DE SINALOA</b>	El Primer Tiempo		30
48	26	43	18	<b>YURIDIA</b>	Entre Mariposas		13
49	43			<b>LOS BUKIS</b>	Epoca Dorada		43
50	37	40	21	<b>GLORIA ESTEFAN</b>	90 Millas		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
51	55			<b>EL POTRO DE SINALOA</b>	Los Mejores Corridos		51
52	52	51	11	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	Cruzando Fronteras		23
53	64	63	3	<b>CARNEALES DE NUEVO LEON</b>	Epoca Dorada		53
54	45	39	11	<b>ALIADOS DE LA SIERRA</b>	Con Los Ojos Cerrados		5
55	56			<b>CONJUNTO PRIMAVERA</b>	Epoca Dorada		55
56	65	61	11	<b>LA ARROLLADORA BANDA EL LIMON</b>	15 Autenticos Exitos		50
57	53	47	31	<b>MAZIZO MUSICAL</b>	Linea De Oro: Loco Por Ti...		31
58	68	60	11	<b>ROCIO DURCAL</b>	Canta A Mexico		10
59	NEW			<b>BRONCO</b>	Sin Fronteras... En Vivo		59
60	58	67	25	<b>TIERRA CALI</b>	Enamorado De Ti: Edicion Especial		23
61	60	59	30	<b>DADDY YANKEE</b>	El Cartel: The Big Boss		1
62	59	50	27	<b>EL CHAPO DE SINALOA</b>	15 Autenticos Exitos		21
63	62	53	17	<b>ALEXIS &amp; FIDO</b>	Sobrenatural		11
64	70	54	11	<b>RICARDO ARJONA</b>	Quien Dijo Ayer		2
65	54	45	21	<b>EDNITA NAZARIO</b>	Real		1
66	RE-ENTRY			<b>LOS ACOSTA</b>	Epoca Dorada		66
67	67	52	31	<b>VARIOUS ARTISTS</b>	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		26
68	RE-ENTRY			<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	30 Corridos: Historias Nortenas		16
69	NEW			<b>JOSE JOSE</b>	El Principe Y El Bolero		69
70	69	65	25	<b>DON OMAR</b>	King Of Kings		1
71	50			<b>LOS MDRROS DEL NORTE</b>	Que Vida Tan Vivida		50
72	61			<b>LOS ORIGINALES DE SAN JUAN</b>	Epoca Dorada		61
73	RE-ENTRY			<b>ANAMOR</b>	De Lo Tanto Que Te Amo		36
74	RE-ENTRY			<b>EL TRONO DE MEXICO</b>	Fuego Nuevo		13
75	RE-ENTRY			<b>LALO MORA</b>	Linea De Oro: El		

# LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>GOTAS DE AGUA DULCE</b>	JUANES (UNIVERSAL LATINO)
2	1	<b>ME ENAMORA</b>	JUANES (UNIVERSAL LATINO)
3	3	<b>SOY SOLO UN SECRETO</b>	ALEJANDRA GUZMAN (EMI TELEVISIA)
4	-	<b>DONDE ESTAN CORAZON</b>	ENRIQUE IGLESIAS (UNIVERSAL LATINO)
5	5	<b>TODO CAMBIO</b>	CAMILA (SONY BMG NORTE)
6	4	<b>OJALA PUDIERA BORRARTE</b>	MANA (WARNER LATINA)
7	4	<b>INALCANZABLE</b>	RBD (EMI TELEVISIA)
8	8	<b>NO PUEDO OLVIDARLA</b>	MARCO ANTONIO SOLIS (FONOVISA)
9	7	<b>ALGUIEN SOY YO</b>	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
10	9	<b>CON MI SOLEDAD</b>	JUAN (FONOVISA)
11	10	<b>NO TE MENTIA</b>	EDNITA NAZARIO (SONY BMG NORTE)
12	12	<b>SI NOS QUEDARA POCO TIEMPO</b>	CHAYANNE (SONY BMG NORTE)
13	20	<b>POR AMARTE</b>	PEPE AGUILAR (EMI TELEVISIA)
14	14	<b>NO SE ME HACE FACIL</b>	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
15	19	<b>MI CORAZONCITO</b>	AVENTURA (PREMIUM LATIN)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	<b>CAMILA</b>	TODD CAMBIO (SONY BMG NORTE)
2	1	<b>MARCO ANTONIO SOLIS LA MEJOR... COLECCION</b>	(FONOVISA/UG)
3	3	<b>JUANES LA VIDA... ES UN RATICO</b>	(UNIVERSAL LATINO)
4	4	<b>JUAN GABRIEL &amp; ANA GABRIEL LOS GABRIEL... SIMPLEMENTE AMIGOS</b>	(DISCOS 605/SONY BMG NORTE)
5	6	<b>RBD EMPEZAR DESDE CERD</b>	(EMI TELEVISIA)
6	5	<b>ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS</b>	(DISCOS 605/SONY BMG NORTE)
7	7	<b>MANA AMAR ES COMBATIR</b>	(WARNER LATINA)
8	8	<b>GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS</b>	(MULTIMUSIC)
9	9	<b>ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE</b>	(SUGAR/SIENTE/UNIVERSAL LATINO)
10	11	<b>SIN BANDERA HASTA AHORA</b>	(DISCOS 605/SONY BMG NORTE)
11	12	<b>VARIOUS ARTISTS NOW LATINO 3</b>	(SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/EM TELEVISIA)
12	13	<b>VARIOUS ARTISTS TOP LATINO V3</b>	(DISCOS 605/SONY BMG NORTE)
13	10	<b>YURIDIA ENTRE MARIPOSAS</b>	(SONY BMG NORTE)
14	15	<b>ROCIO DURCAL CANTA A MEXICO</b>	(DISCOS 605/SONY BMG NORTE)
15	16	<b>RICARDO ARJONA QUIEN DIJO AYER</b>	(SONY BMG NORTE)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>TE QUIERO</b>	FLEX (EMI TELEVISIA)
2	6	<b>SOY IGUAL QUE TU</b>	ALEXIS & FIDO (SONY BMG NORTE)
3	2	<b>PERDONAME</b>	LA FACTORIA (UNIVERSAL LATINO)
4	3	<b>THE ANTHEM</b>	PITBULL FEATURING UJI JON (FAMOUS ARTISTS/TVT)
5	4	<b>SEXY MOVIMIENTO</b>	WISIN & YANDEL (MACHETE)
6	5	<b>LOW</b>	FLO RIDA FEATURING T-PAIN (PDE BOY/ATLANTIC)
7	7	<b>TON TON TON</b>	NICKY JAM FEATURING R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
8	12	<b>ALGO MUSICAL</b>	NEJO Y DALMATA (UMS/UNIVERSAL LATINO)
9	10	<b>AHORA ES</b>	WISIN & YANDEL (MACHETE)
10	8	<b>EL PERDEDOR</b>	AVENTURA (PREMIUM LATIN)
11	13	<b>NO ME DIGAS QUE NO</b>	XTRME FEATURING ADRIENNE (LA CALLE/UNIVISION)
12	9	<b>AYER LA VI</b>	DON OMAR (VI/MACHETE)
13	20	<b>GOTAS DE AGUA DULCE</b>	JUANES (UNIVERSAL LATINO)
14	17	<b>CANCION DE AMOR</b>	DON OMAR (VI/MACHETE)
15	29	<b>INALCANZABLE</b>	RBD (EMI TELEVISIA)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	<b>FLEX TE QUIERO</b>	(ASTERISCO/SOAD/EMI TELEVISIA)
2	1	<b>WISIN &amp; YANDEL WISIN VS. YANDEL... LOS EXTRATERRESTRES</b>	(MACHETE)
3	3	<b>IVY QUEEN SENTIMIENTO</b>	(UNIVISION/UG)
4	4	<b>DADDY YANKEE EL CARTEL... THE BIG BOSS</b>	(EL CARTEL/INTERSCOPE/IGA)
5	5	<b>ALEXIS &amp; FIDO SBBRENATURAL</b>	(SONY BMG NORTE)
6	6	<b>DON OMAR KING OF KINGS</b>	(VI/MACHETE)
7	7	<b>DON OMAR KING OF KINGS LIVE</b>	(VI/MACHETE)
8	8	<b>TITO "EL BAMBINO" IT'S MY TIME</b>	(EMI TELEVISIA)
9	11	<b>CALLE 13 RESIDENTE O VISITANTE</b>	(SONY BMG NORTE)
10	-	<b>LA FACTORIA NUEVA METAS</b>	(UNIVERSAL LATINO)
11	15	<b>LUNY TUNES &amp; TAINY MAS FLOW... LOS BENJAMINS</b>	(MAS FLOW/MACHETE)
12	14	<b>VARIOUS ARTISTS LOS VAQUEROS: WILD WILD MIXES</b>	(WY/MACHETE)
13	13	<b>AKWID GREATEST HITS</b>	(HEADLINERS/UNIVISION/UG)
14	12	<b>JOWELL &amp; RANDY LOS MAS SUELTOS DEL REGGAETON</b>	(WARNER LATINA)
15	17	<b>DJ KAZZANOVA THE REGGAETON MIXES VOL 2</b>	(VI/MACHETE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>SOBRE MIS PIES</b>	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	1	<b>TE LLORE</b>	CONJUNTO PRIMAVERA (FONOVISA)
3	4	<b>UN BUEN PERDEDOR</b>	K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
4	5	<b>SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS)</b>	EL CHAPO DE SINALOA (DISA)
5	3	<b>ESTOS CELOS</b>	VICENTE FERNANDEZ (SONY BMG NORTE)
6	7	<b>YA NUNCA MAS</b>	PEPE AGUILAR (EMI TELEVISIA)
11	11	<b>CHUY Y MAURICIO EL POTRO DE SINALOA</b>	(MACHETE)
8	8	<b>TE QUIERO MUCHO</b>	PATRULLA 81 (DISA)
9	6	<b>PAZ EN ESTE AMOR</b>	FIDEL RUEDA (MACHETE)
10	9	<b>EL VASO DERRAMA</b>	EL POTRO DE SINALOA (MACHETE)
11	21	<b>SIN TU AMOR</b>	ALACRANES MUSICAL (UNIVISION)
12	10	<b>AHORA QUE ESTUVISTE LEJOS</b>	JENNI RIVERA (FONOVISA)
13	19	<b>NO PUEDO OLVIDARLA</b>	MARCO ANTONIO SOLIS (FONOVISA)
14	15	<b>LA RATA FLACA</b>	LA AUTENTICA DE JEREZ (VIVA)
15	20	<b>RUMBO AL SUR</b>	LOS TIGRES DEL NORTE (FONOVISA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	<b>CONJUNTO PRIMAVERA QUE GANAS DE VOLVER</b>	(FONOVISA/UG)
2	-	<b>LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ LISTOS MONTADOS Y ARMADOS</b>	(DISA/UG)
1	1	<b>K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI</b>	(DISA/UG)
4	2	<b>VICENTE FERNANDEZ PARA SIEMPRE</b>	(SONY BMG NORTE)
5	3	<b>VICENTE FERNANDEZ HISTORIA DE UN IDOLO</b>	(DISCOS 605/SONY BMG NORTE)
6	15	<b>LA ARROLLADORA BANDA EL LIMON LA HISTORIA DE LA ARROLLADORA</b>	(SONY BMG NORTE)
7	5	<b>K-PAZ DE LA SIERRA 15 AUTENTICOS EXITOS</b>	(DISA/UG)
8	9	<b>LA ARROLLADORA BANDA EL LIMON Y QUE QUEDE CLARO</b>	(DISA/UG)
9	4	<b>LOS TUCANES DE TIJUANA 20 ANIVERSARIO</b>	(UNIVISION/UG)
10	6	<b>LOS TIGRES DEL NORTE 25 JOYAS</b>	(FONOVISA/UG)
11	10	<b>GRUPO MONTEZ DE DURANGO AGARRESE</b>	(DISA/UG)
12	8	<b>PATRULLA 81 A MI LEY</b>	(DISA/UG)
13	13	<b>BANDA EL RECODO 30 PEGADITAS: Puros Corridos y Rancheras</b>	(MASTEROE)
14	7	<b>K-PAZ DE LA SIERRA PERO TE VAS A ARREPENTIR Y MUCHOS EXITOS MAS</b>	(DISA/UG)
15	12	<b>LOS PRIMOS DE DURANGO VOY A CONVENCERTE</b>	(ASL/MACHETE)

# Billboard DANCE

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HOT DANCE CLUB PLAY				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE
1	2	11	<b>#1 GIVE IT ALL YOU GOT</b> ULTRA NATE FEAT CHRIS WILLIS SILVER LABEL/TOMMY BOY	26	22	7	<b>PACK YOUR BAGS</b> LEANA SWEDISH DIVA
2	3	8	<b>AMAZING</b> CELEDA NERVOUS	27	28	7	<b>FUEGO</b> CHEETAH GIRLS HOLLYWOOD
3	8	5	<b>PIECE OF ME</b> BRITNEY SPEARS JIVE/ZOMBA	28	20	11	<b>UNDISCO ME</b> BILLIE RAY MARTIN SILVER LABEL/TOMMY BOY
4	5	6	<b>TOGETHER</b> BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY	29	21	14	<b>NOTHIN' BETTER TO DO</b> LEANN RIMES CURB
5	1	8	<b>JUST FINE</b> MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE	30	36	3	<b>THE FLAME 08</b> ERIN HAMILTON MASTERBEAT
6	9	12	<b>IT DOESN'T TAKE MUCH</b> SARAH ATERETH BEGUILLE	31	37	3	<b>WITH EVERY HEARTBEAT</b> ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
7	12	5	<b>THE BOSS</b> KRISTINE W FLY AGAIN	32	25	8	<b>LIES</b> KAMERA NETTWERK
8	11	12	<b>THE GIRL YOU LOST</b> SIA MONKEY PUZZLE/HEAR/CMG	33	34	6	<b>HEAD OVER HEELS</b> SYLVIA TOSUN SEA TO SUN
9	10	8	<b>HOT SHOT</b> KAREN YOUNG REHEAT MAXROXX	34	14	15	<b>STARS</b> ERIKA JAYNE RM RECORDS
10	6	10	<b>LOVE LIKE THIS</b> NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC	35	40	4	<b>MY LIFE AGAIN</b> LAUREN HILDBRANDT RED WALLET
11	26	2	<b>FEEDBACK</b> JANET ISLAND/IDJMG	36	35	4	<b>APOLOGIZE</b> TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
12	16	7	<b>HOW FAR WE'VE COME</b> MATCHBOX TWENTY MELISMA/ATLANTIC	37	42	3	<b>JIMMY</b> M.I.A. XL INTERSCOPE
13	17	6	<b>GORGEOUS</b> IDINA MENZEL WARNER BROS.	38	47	2	<b>BESITO PA TI</b> LA LUPE EMUSICA/FANIA
14	4	12	<b>BREAKING DISHES</b> RIHANNA ISLAND/IDJMG	39	HOT SHOT DEBUT		<b>I GOT A FEELIN'</b> VICKI SHEPARD FEATURING JEANIE TRACY REDZONE
15	7	11	<b>LET GO</b> PAUL VAN DYK FEATURING REA GARVEY MUTE	40	27	16	<b>LIFT YOUR VOICES</b> GEORGIE PORGIE MUSIC PLANT
16	13	13	<b>TAKING CHANCES</b> CELINE DION COLUMBIA	41	46	2	<b>DESTINY</b> AMBERROSE MARIE CATZ
17	23	5	<b>GIVE IT</b> X-PRESS 2 SILVER LABEL/TOMMY BOY	42	49	2	<b>DON'T ACT LIKE YOU DON'T KNOW</b> JIPSTA JUICED UP
18	29	5	<b>BEAUTIFUL</b> TAYLOR DAYNE INTENTION	43	39	8	<b>OUT OF THE DARK</b> FREDRICK FORD OMC
19	18	15	<b>BABY LOVE</b> NICOLE SCHERZINGER FEATURING WILL.I.A.M INTERSCOPE	44	NEW		<b>IF</b> COLETTE OM
20	15	11	<b>WANNABE</b> SPICE GIRLS VIRGIN	45	NEW		<b>LOVE SWEET SOUND</b> GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTHM
21	32	3	<b>POWER PICK GET THIS PARTY STARTED</b> SHIRLEY BASSEY ABSOLUTE	46	NEW		<b>LONG TIME</b> ROD CARRILLO FEAT. RONNIE SUIRALL CARRILLO MUSIC
22	24	10	<b>WHATSI'GONNAB (I'M SO READY)</b> BRIAN ANTHONY SOBN	47	33	17	<b>BAND OF GOLD</b> KIMBERLY LOCKE CURB/REPRISE
23	30	5	<b>CHARMED LIFE</b> MICK JAGGER RHINO/ATLANTIC	48	43	10	<b>RHYTHM OF LIFE</b> EMILIA SOSA 5 POINTS RECORDS
24	19	15	<b>BABY</b> ANGIE STONE FEATURING BETTY WRIGHT STAX/CMG	49	41	14	<b>SING</b> ANNIE LENNOX ARISTA/RMG
25	31	5	<b>UNTIL THE END OF TIME</b> JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA	50	38	12	<b>HE SAID SHE SAID</b> ASHLEY TISDALE WARNER BROS.

TOP ELECTRONIC ALBUMS				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE
1	1	2	<b>#1 HANNAH MONTANA</b> HANNAH MONTANA 2 NON-STOP LUNGE PARTY WALT DISNEY CD/106	1	2	15	<b>#1 LET ME THINK ABOUT IT</b> IDA CORR LIFTED/KICK/ISCO/WAX
2	NEW		<b>HOT CHIP MADE IN THE DARK</b> DFA 18094*/ASTRALWERKS®	2	1	14	<b>ANTHEM</b> FILO & PERI FEATURING ERIC LUMIERE VANDIT
3	3	3	<b>VARIOUS ARTISTS ULTRA DANCE 09</b> ULTRA 1636	3	3	10	<b>WHAT HURTS THE MOST</b> CASCADA ROBBINS
4	2	8	<b>VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2: NON-STOP LUNGE PARTY</b> WALT DISNEY 001099	4	4	21	<b>IN MY ARMS</b> PLUMB CURB
5	4	5	<b>DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE</b>	5	6	12	<b>RISE UP</b> YVES LAROCK MAP DANCE
6	25		<b>M.I.A. KALA</b> XL/INTERSCOPE 09859*/IGA	6	7	12	<b>STARS</b> ERIKA JAYNE RM RECORDS
7	5	2	<b>VARIOUS ARTISTS PULSE: PLATINUM EDITION RAZOR &amp; TIE</b> 89179	7	8	15	<b>CALABRIA 2008</b> ENUR FEATURING NATASHA ULTRA
8	7	10	<b>DAFT PUNK ALIVE 2007</b> VIRGIN 09841	8	5	9	<b>BABY WHEN THE LIGHT</b> DAVID GUETTA WITH STEVE ANGELO FEATURING COZI PERFECTO/ULTRA
9	10	21	<b>METRO STATION METRO STATION</b> RED INK 10521	9	9	13	<b>APOLOGIZE</b> TIMBALAND FEAT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
10	11	16	<b>PAUL OAKENFOLD GREATEST HITS &amp; REMIXES PERFECTD 1603/ULTRA®</b>	10	23	2	<b>I CAN'T HELP MYSELF</b> BELLATRIX FEATURING SOPHIA MAY NERVOUS
11	9	6	<b>LCD SOUNDSYSTEM SOUND OF SILVER</b> DFA 85114*/CAPITOL	11	11	6	<b>LOVE LIKE THIS</b> NATASHA BEDINGFIELD FEAT. SEAN KINGSTON PHONOGENIC/EPIC
12	13	2	<b>NINE INCH NAILS 13</b> AR2/3R0R3MIX3D INTERSCOPE 010331*/IGA®	12	14	5	<b>UNTIL THE END OF TIME</b> JUSTIN TIMBERLAKE DUET WITH BEYONCE JIVE/ZOMBA
13	15	31	<b>JUSTICE CROSS ED BANGER/BECAUSE</b> 224892/VICE	13	10	31	<b>DON'T STOP THE MUSIC</b> RIHANNA SRP/DEF JAM/IDJMG
14	12	4	<b>TREVOR SIMPSON &amp; CATO K ULTRA 2008</b> ULTRA 1596	14	18	7	<b>YOU DON'T KNOW</b> STONEBRIDGE STONEY BOY/ARMADA/ASTRAL
15	14	7	<b>TIESTO IN SEARCH OF SUNRISE 8: IBIZA BLACK HOLE</b> 30759/NETTWERK	15	21	16	<b>WITH EVERY HEARTBEAT</b> ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
16	16	12	<b>GORILLAZ D-SIDES</b> VIRGIN 10545	16	25		<b>SPEED UP</b> FUNKERMAN ULTRA
17	17	35	<b>DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1</b> SIRE/REPRISE 4026/WARNER BROS.®	17	20	2	<b>HEAVEN</b> JES ULTRA
18	8	3	<b>STEVE AOKI IN LOWFACE AND HIS AIRPLANE CHRONICLES</b> DMI MAX 90773/THRIVE	18	16	3	<b>LOVE HAS GONE</b> DAVE ARMSTRONG & REDROCHE EYEZCREAM/ULTRA
19	18	17	<b>ARMIN VAN BUUREN UNIVERSAL RELIGION 2008</b> ULTRA 1621	19	12	15	<b>AMAZING</b> SEAL WARNER BROS.
20	20	26	<b>PAUL VAN DYK IN BETWEEN</b> MUTE 9354*	20	NEW		<b>JUST FINE</b> MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
21	19	43	<b>TIESTO ELEMENTS OF LIFE</b> MAGIC MUZIK 1515/ULTRA	21	15	8	<b>TOGETHER</b> BOB SINCLAR & STEVE EDWARDS YELLOW/SILVER LABEL/TOMMY BOY
22	22	2	<b>HOLY FUCK LP XL 295*/BEGGARS GROUP</b>	22	NEW		<b>NOW YOU'RE GONE</b> BASSHUNTER ULTRA
23	NEW		<b>THE CRYSTAL METHOD DRIVE</b> ADRENALINE 101005	23	NEW		<b>FEEDBACK</b> JANET ISLAND/IDJMG
24	23	46	<b>ENIGMA A POSTERIORI</b> VIRGIN 69994	24	19	8	<b>ROUND &amp; ROUND</b> MISCHA DANIELS NERVOUS
25	RE-ENTRY		<b>VARIOUS ARTISTS FOREVER FREESTYLE RAZOR &amp; TIE</b> 89147	25	22	4	<b>PIECE OF ME</b> BRITNEY SPEARS JIVE/ZOMBA

# FEB 23 2008 HITS OF THE WORLD Billboard

## JAPAN

### ALBUMS

(SOUNDCAN JAPAN) FEBRUARY 12, 2008

THIS WEEK	LAST WEEK	
1	1	<b>KUMI KODA</b> KINGDOM (CD + DVD) AVEX TRAX
2	4	<b>KOBUKURO</b> 5296 WARNER
3	NEW	<b>BRAHMAN</b> ANTIDMY TOY'S FACTORY
4	NEW	<b>DOUBLE</b> 10 YEARS BEST WE R&B (COMPLETE VERSION) FOR LIFE
5	2	<b>KUMI KODA</b> KINGDOM AVEX TRAX
6	3	<b>KUMI KODA</b> KINGDOM (CD + DVD) AVEX TRAX
7	NEW	<b>HOME MADE KAZOKU</b> HEARTFUL BEST SONGS THANK YOU!! (LTD EDITION) KIDON
8	10	<b>VARIOUS ARTISTS</b> AI NO UTA UNIVERSAL
9	NEW	<b>SIMPLE PLAN</b> SIMPLE PLAN 3 (FIRST LTD VERSION) WARNER
10	8	<b>VARIOUS ARTISTS</b> LOVELY! CUTE & SWEET J-BALLADS WARNER

## UNITED KINGDOM

### ALBUMS

(THE OFFICIAL UK CHARTS CO.) FEBRUARY 10, 2008

THIS WEEK	LAST WEEK	
1	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE PLANET
2	1	<b>ADELE</b> 19 XL
3	3	<b>NICKELBACK</b> ALL THE RIGHT REASONS ROADRUNNER
4	NEW	<b>HOT CHIP</b> MADE IN THE DARK VIRGIN
5	2	<b>SCOUTING FOR GIRLS</b> SCOUTING FOR GIRLS EPIC
6	NEW	<b>MARY J. BLIGE</b> GROWING PAINS GEFEN
7	4	<b>ROBERT PLANT/ALISON KRAUSS</b> RAISING SAND DECCA
8	7	<b>RIHANNA</b> GOOD GIRL GONE BAD SRP/DEF JAM
9	6	<b>AMY MACDONALD</b> THIS IS THE LIFE VERTIGO
10	15	<b>BILLY FURY</b> HIS HONOROUS STORY - COMPLETE COLLECTION UMTV

## GERMANY

### ALBUMS

(MEDIA CONTROL) FEBRUARY 12, 2008

THIS WEEK	LAST WEEK	
1	2	<b>AMY WINEHOUSE</b> BACK TO BLACK ISLAND
2	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE PLANET
3	NEW	<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN
4	1	<b>LEONA LEWIS</b> SPIRIT SYCO
5	4	<b>SOUNDTRACK</b> KEINORHASEN INTERSCOPE
6	6	<b>ICH + ICH</b> VOM SELDEN STERN UNIVERSAL
7	9	<b>ONEREPUBLIC</b> DREAMING OUT LOUD UNIVERSAL
8	10	<b>DIE AERZTE</b> JAZZ IST ANDERS HOT ACTION
9	3	<b>BULLET FOR MY VALENTINE</b> SCREAM, AIM, FIRE SONY BMG
10	NEW	<b>IRON MAIDEN</b> LIVE AFTER DEATH CAPITOL

## EURO DIGITAL SONGS

(NIELSEN SOUNDCAN INTERNATIONAL) FEBRUARY 23, 2008

THIS WEEK	LAST WEEK	
1	1	<b>DON'T STOP THE MUSIC</b> RIHANNA SRP/DEF JAM
2	2	<b>ROCKSTAR</b> NICKELBACK EMI
3	3	<b>BLEEDING LOVE</b> LEONA SYCO
4	4	<b>NOW YOU'RE GONE</b> BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
5	6	<b>APOLOGIZE</b> TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
6	5	<b>CHASING PAVEMENTS</b> ADELE XL
7	7	<b>PIECE OF ME</b> BRITNEY SPEARS JIVE/ZOMBA
8	11	<b>SUN GOES DOWN</b> DAVID JORDAN ZTT/MERCURY
9	8	<b>WORK</b> KELLY ROWLAND MUSIC WORLD/COLUMBIA
10	9	<b>NO ONE</b> ALICIA KEYS MBK/J
11	10	<b>SUPERSTAR</b> LUPE FIASCO FEAT. MATTHEW SANTOS 1ST & 15TH/ATLANTIC
12	NEW	<b>BABY DON'T LET GO</b> THE FEELING ISLAND
13	RE	<b>I'LL BE WAITING</b> LENNY KRAVITZ VIRGIN
14	NEW	<b>A&amp;E (SINGLE VERSION)</b> GLOFRAPP MUTE
15	15	<b>CRANK THAT (SOULJA BOY)</b> SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
16	19	<b>JUST FINE</b> MARY J. BLIGE MTRIARCH/GEFFEN
17	17	<b>VALERIE</b> AMY WINEHOUSE ISLAND
18	13	<b>ELVIS AIN'T DEAD</b> SCOUTING FOR GIRLS EPIC
19	14	<b>JUST FOR TONIGHT</b> ONE NIGHT ONLY VERTIGO
20	12	<b>HOMECOMING</b> KANYE WEST ROC-A-FELL A/DEF JAM

## FRANCE

### ALBUMS

(SNEP/IFOP/TITE-LIVE) FEBRUARY 12, 2008

THIS WEEK	LAST WEEK	
1	NEW	<b>CALI</b> L'ESPOIR EMI
2	1	<b>BERNARD LAVILLIERS</b> SAMEDI SOIR A BEYROUTH BARCLAY
3	3	<b>CHRISTOPHE MAE</b> MON PARADIS WARNER
4	2	<b>AMY WINEHOUSE</b> BACK TO BLACK ISLAND
5	NEW	<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN
6	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE WORLD
7	5	<b>SHERYFA LUNA</b> LUNA UNIVERSAL
8	4	<b>MIKA</b> LIFE IN CARTOON MOTION CASABLANCA/ISLAND
9	NEW	<b>VOX ANGELI</b> VOX ANGELI RCA
10	NEW	<b>JULIETTE</b> BIJOUX ET BABIOLES UNIVERSAL

## AUSTRALIA

### ALBUMS

(ARIA) FEBRUARY 10, 2008

THIS WEEK	LAST WEEK	
1	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC SOUNDTRACK
2	1	<b>LEONA LEWIS</b> SPIRIT SYCO
3	2	<b>TIMBALAND</b> TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
4	5	<b>FERGIE</b> THE DUTCHESS WILL I AM/A&M/INTERSCOPE
5	7	<b>SOUNDTRACK</b> JUNO RHINO
6	6	<b>THE VERONICAS</b> HOOK ME UP WARNER
7	26	<b>RIHANNA</b> GOOD GIRL GONE BAD SRP/DEF JAM
8	8	<b>MATCHBOX TWENTY</b> EXILE ON MAINSTREAM ATLANTIC
9	12	<b>BRITNEY SPEARS</b> BLACKOUT JIVE/ZOMBA
10	13	<b>FOO FIGHTERS</b> ECHOES, SILENCE, PATIENCE & GRACE RCA

## CANADA

### BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDCAN) FEBRUARY 23, 2008

THIS WEEK	LAST WEEK	
1	1	<b>LOW</b> FLO RIDA FEATURING T-PAIN POE BOY/ATLANTIC/WARNER
2	26	<b>NEW SOUL</b> YALE NAIM TOT DU TARD/WARNER
3	2	<b>TATTOO</b> JORDIN SPARKS JIVE/SONY BMG
4	12	<b>SEE YOU AGAIN</b> MILEY CYRUS HOLLYWOOD UNIVERSAL
5	5	<b>DON'T STOP THE MUSIC</b> RIHANNA SRP/DEF JAM UNIVERSAL
6	4	<b>APOLOGIZE</b> TIMBALAND FEAT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
7	7	<b>NO ONE</b> ALICIA KEYS MBK/J SONY BMG
8	3	<b>PIECE OF ME</b> BRITNEY SPEARS JIVE/SONY BMG
9	8	<b>TAKE YOU THERE</b> SEAN KINGSTON BELUGA HEIGHTS KOCH/EPIC/SONY BMG
10	6	<b>FOR THE NIGHT I CAN'T REMEMBER</b> MEDLEY UNIVERSAL

## ITALY

### DIGITAL SONGS

(FIMI/NIELSEN) FEBRUARY 11, 2008

THIS WEEK	LAST WEEK	
1	NEW	<b>POOH</b> BEAT REGENERATION ATLANTIC
2	1	<b>JOVANNOTI</b> SAFARI MERCURY
3	NEW	<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN
4	NEW	<b>BAUSTELLE</b> AMEN ATLANTIC
5	2	<b>GIANNA NANNINI</b> GIANNA BEST POLYDOR
6	3	<b>EROS RAMAZZOTTI</b> E2 ARIOLA
7	7	<b>AMY WINEHOUSE</b> BACK TO BLACK ISLAND
8	5	<b>ZUCCHERO</b> ALL THE BEST POLYDOR
9	4	<b>LIGABUE</b> PRIMO TEMPO WARNER BROS.
10	9	<b>MARIO BIONDI</b> LIVE I LOVE YOU MORE LIVE TOUR

## SPAIN

### ALBUMS

(PROMUSICAE/MEDIA) FEBRUARY 13, 2008

THIS WEEK	LAST WEEK	
1	NEW	<b>SERGIO DALMA</b> A BUENA HORA UNIVERSAL
2	1	<b>MIGUEL BOSE</b> PAPITO CAROSELLO
3	3	<b>AMY WINEHOUSE</b> BACK TO BLACK ISLAND
4	2	<b>SERRAT/SABINA</b> DOS PAJAROS DE UN TIRO SONY BMG
5	4	<b>FITO Y LOS FITIPALDIS</b> POR LA BOCA VIVE EL PEZ ORO
6	NEW	<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN
7	6	<b>EROS RAMAZZOTTI</b> E2 ARIOLA
8	7	<b>JUANES</b> LA VIDA ES UN RATICO UNIVERSAL
9	9	<b>RIHANNA</b> GOOD GIRL GONE BAD SRP/DEF JAM
10	5	<b>PEDRO GUERRA</b> VIDAS SONY BMG

## THE NETHERLANDS

### SINGLES

(MEGA CHARTS BV) FEBRUARY 8, 2008

THIS WEEK	LAST WEEK	
1	1	<b>VALERIE</b> MARK RONSON FT. AMY WINEHOUSE COLUMBIA
2	3	<b>BLEEDING LOVE</b> LEONA LEWIS SYCO
3	4	<b>FATHER AND FRIEND</b> ALAIN CLARK BBALL MUSIC
4	2	<b>CATWALK CRIMINAL</b> KARE UNIVERSAL
5	5	<b>THE LAUNCH RELAUNCHED</b> DJ JEAN WHITE VILLA RECORDS

### ALBUMS

THIS WEEK	LAST WEEK	
1	1	<b>AMY WINEHOUSE</b> BACK TO BLACK ISLAND
2	NEW	<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN
3	3	<b>ALAIN CLARK</b> LIVE IT OUT BBALL MUSIC
4	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE PLANET
5	4	<b>ANOUK</b> WHO'S YOUR MDMMA OINO

## EURO DIGITAL SPOTLIGHT GREECE

### DIGITAL SONGS

(IFPI GREECE/DELOITTE & TOUCHE) FEBRUARY 23, 2008

THIS WEEK	LAST WEEK	
1	1	<b>BEGGIN' (PILOOSKI RE-EDIT VERSION)</b> FRANKIE VALLI AND THE 4 SEASONS 679 RECORDINGS/RHINO
2	NEW	<b>PAME HAVAI (IT'S A PITY)</b> ALKISTIS PROTOPSALTI HEAVEN
3	3	<b>BLEEDING LOVE</b> LEONA SYCO
4	4	<b>TPEXE</b> PEGGY ZINA MINOS/EMI
5	NEW	<b>ETSI SE THELO</b> MICHALIS HATZIGIANNIS UNIVERSAL
6	5	<b>KRATA ME (GITEFTIS)</b> MICHALIS HATZIGIANNIS UNIVERSAL
7	2	<b>AFIEROMENO</b> NIKOS KOUREKIOULIS HEAVEN
8	10	<b>MIN ORKIZESAI (COME MONNA LISA)</b> ELEFTHERIA ARVANITAKI
9	NEW	<b>AGAPI</b> OESPINA VANDI HEAVEN
10	NEW	<b>SOMEBODY TO LOVE</b> NELLY FURTAO MOSLEY/GEFFEN

## NORWAY

### SINGLES

(VEROENS GANG NORWAY) FEBRUARY 12, 2008

THIS WEEK	LAST WEEK	
1	1	<b>BLEEDING LOVE</b> LEONA LEWIS SYCO
2	2	<b>BEGGIN'</b> MADCON BONNIER
3	4	<b>APOLOGIZE</b> TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
4	3	<b>BUBBLY</b> COLBIE CAILLAT UNIVERSAL REPUBLIC
5	NEW	<b>HOLD ON BE STRONG</b> MARIA HAUKAAS STORENG BONNIER

### ALBUMS

THIS WEEK	LAST WEEK	
1	1	<b>MADRUGADA</b> MADRUGADA VIRGIN
2	2	<b>GARTH BROOKS</b> ULTIMATE HITS 2 CD DVD CAPITOL
3	5	<b>VAN MORRISON</b> STILL ON TOP - THE GREATEST HITS EXILE
4	9	<b>SECRET GARDEN</b> INSIDE I'M SINGING UNIVERSAL
5	17	<b>THE CARDIGANS</b> BEST OF UNIVERSAL

## DENMARK

### SINGLES

(IFPI/NIELSEN MARKETING RESEARCH) FEBRUARY 12, 2008

THIS WEEK	LAST WEEK	
1	1	<b>RAMT I NATTEN</b> LIZZIE ARTPEOPLE
2	2	<b>BLEEDING LOVE</b> LEONA LEWIS SYCO
3	3	<b>HVAD NU HVIS</b> ALEX FT. NIK & JAY COPENHAGEN
4	5	<b>PIECE OF ME</b> BRITNEY SPEARS JIVE/ZOMBA
5	4	<b>CRUCIFY MY HEART</b> PRIVATE UNIVERSAL

### ALBUMS

THIS WEEK	LAST WEEK	
1	1	<b>KANDIS</b> KANDIS 12 SONY BMG
2	12	<b>VARIOUS ARTISTS DNK</b> DANSK MELODIE GRAND PRIX 2008 MY WAY
3	7	<b>AURA</b> COLOMBINE VME
4	3	<b>LEONA LEWIS</b> SPIRIT SYCO
5	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE WORLD

## PORTUGAL

### ALBUMS

(RIM) FEBRUARY 12, 2008

THIS WEEK	LAST WEEK	
1	1	<b>JUST GIRL</b> JUST GIRL FAROL
2	2	<b>AVO CANTIGAS</b> FANTASMINHA BRINCALHAO COLUMBIA
3	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE WORLD
4	3	<b>MARIZA</b> CONCERTO EM LISBOA CAPITOL
5	4	<b>PAULO GONZO</b> PERFIL COLUMBIA
6	6	<b>TOKIO HOTEL</b> SCREAM ISLAND
7	8	<b>ALICIA KEYS</b> AS I AM MBK/J
8	10	<b>MAFALDA VEIGA/JOAO PEDRO PAIS</b> LADO A LADO SOM LIVRE
9	17	<b>AMY WINEHOUSE</b> BACK TO BLACK ISLAND
10	13	<b>VANESSA DA MATTA</b> SIM SONY BMG

## AUSTRIA

### SINGLES

(AUSTRIAN IFPI/AUSTRIA TOP 40) FEBRUARY 11, 2008

THIS WEEK	LAST WEEK	
1	1	<b>BLEEDING LOVE</b> LEONA LEWIS SYCO
2	2	<b>APOLOGIZE</b> TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
3	3	<b>DOKTORSPIELE</b> ALEX C. FT. YASS UNIVERSAL
4	4	<b>STARK</b> ICH + ICH POLYDOR
5	9	<b>WHAT HURTS THE MOST</b> CASCADA ZOOLAND

### ALBUMS

THIS WEEK	LAST WEEK	
1	NEW	<b>FALCO</b> FALCO SYMPHONIC SONY BMG
2	NEW	<b>FALCO</b> HOCH WIE NIE SONY BMG
3	NEW	<b>JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE/ONE PERCENT FOR THE PLANET
4	NEW	<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN
5	1	<b>LEONA LEWIS</b> SPIRIT SYCO



## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 13, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	APOLOGIZE	TIMBALAND FT. ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	2	BLEEDING LOVE	LEONA LEWIS SYCO
3	3	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
4	4	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ MINISTRY OF SOUND
5	6	IL AVAIT LES MOTS	SHERYFA LUNA ULM
6	5	NO ONE	ALICIA KEYS MBK/J
7	9	ROCKSTAR	NICKELBACK ROADRUNNER
8	15	PIECE OF ME	BRITNEY SPEARS JIVE ZOMBA
9	7	PARLE A MA MAIN	FATAL BAZOOKA FT. YELLE ET CHRI UP MUSIC
10	8	CHASING PAVEMENTS	ADELE XL
11	12	NEW SOUL	Yael Naim Tot Ou Tard
12	10	MY MAN IS A MEAN MAN	STEFANIE HEINZMANN SDDS/SWEM
13	14	ALIVE	MONDO TEK MERCURY
14	11	PLUS LA	FREDERIC LERNER STERNE
15	44	DAS ROTE PERD	BECKER FT. MALLORCA EMM

### ALBUMS

FEBRUARY 13, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	NEW	JACK JOHNSON	SLEEP THROUGH THE STATIC BRUSHFIRE/UNIVERSAL
2	1	AMY WINEHOUSE	BACK TO BLACK ISLAND
3	NEW	LENNY KRAVITZ	IT IS TIME FOR A LOVE REVOLUTION VIRGIN
4	2	LEONA LEWIS	SPIRIT SYCO
5	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
6	6	ADELE	19 XL
7	5	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
8	NEW	HOT CHIP	MADE IN THE DARK VIRGIN
9	12	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER
10	NEW	MARY J. BLIGE	GROWING PAINS DEPTEN
11	14	JAMES BLUNT	ALL THE LOST SOULS ATLANTIC/CUSTARD
12	7	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE
13	9	ALICIA KEYS	AS I AM MBK/J
14	NEW	CALI	L'ESPOIR VIRGIN
15	18	ANDREA BOCELLI	VIVERE SUGAR

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. FEBRUARY 13, 2008

THIS WEEK	LAST WEEK	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	APOLOGIZE	TIMBALAND PRESENTS ONE REPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE
2	3	BLEEDING LOVE	LEONA LEWIS SYCO
3	4	HATE THAT I LOVE YOU	RIHANNA FT. NE-YO SRP/DEF JAM
4	2	NO ONE	ALICIA KEYS MBK/J
5	5	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS/HOLLYWOOD
6	6	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM
7	8	I'LL BE WAITING	LENNY KRAVITZ VIRGIN
8	7	ABOUT YOU NOW	SUGAR BABES ISLAND
9	9	SHADOW OF THE DAY	LINKIN PARK MACHINE SHOP/WARNER BROS
10	10	SAME MISTAKE	JAMES BLUNT CUSTARD/ATLANTIC
11	14	CHASING PAVEMENTS	ADELE XL
12	11	BUBBLY	COLBIE CAILLAT UNIVERSAL REPUBLIC
13	20	MERCY	DUFFY A&M
14	12	IF I HAD EYES	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC
15	17	IN MY ARMS	KYLIE MINOGUE PARLOPHONE

SALES DATA COMPILED BY  
nielsen  
SoundScan

FEB  
23  
2008

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	8	<b>#1</b> KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	
2	4	12	MERCYME	ALL THAT IS WITHIN ME IND/COLUMBIA 12573/PROVIDENT-INTEGRITY	
3	<b>HOT SHOT DEBUT</b>		PASSION WORSHIP BAND	PASSION: GOD OF THIS CITY SIX STEPS/SPARROW 5422/EMI CMG	
4	3	24	CASTING CROWNS	THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	
5	5	19	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
6	6	111	FLYLEAF	FLYLEAF A&M OCTONE 650005/IGA	
7	7	19	VARIOUS ARTISTS	SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/PROVIDENT-INTEGRITY	
8	<b>NEW</b>		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	A CAMPFIRE HOMECOMING GAITHER MUSIC GROUP 2723/EMI CMG	
9	<b>NEW</b>		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	HOMECOMING PICNIC GAITHER MUSIC GROUP 2724/EMI CMG	
10	8	72	CHRIS TOMLIN	SEE THE MORNING SIX STEPS/SPARROW 2828/EMI CMG	
11	<b>NEW</b>		VARIOUS ARTISTS	HOW GREAT THOU ART: GOSPEL FAVORITES FROM THE GRAND OLE OPRY LIVE OPRY/CA NASH/HELL 20038/PROVIDENT-INTEGRITY	
12	12	16	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG	
13	31	2	<b>GREATEST GAINER</b> KATHRYN SCOTT	I BELONG INTEGRITY 4231/EX/PROVIDENT-INTEGRITY	
14	11	24	POINT OF GRACE	HOW YOU LIVE WORD-CURB 887090	
15	<b>NEW</b>		CANTON JONES	KINGDOM BUSINESS ARROW 4234091/EMI CMG	
16	2	2	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY 4359/PROVIDENT-INTEGRITY	
17	9	71	SKILLET	COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
18	<b>NEW</b>		CLINT BROWN	FALL LIKE RAIN TRIBE 2008/EMI CMG	
19	15	51	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
20	10	2	GENERATION UNLEASHED	GENERATION UNLEASHED PORTLAND, OR USA: LIVE WORSHIP MARANATHA! 971950/WORD-CURB	
21	17	20	DAVID CROWDER BAND	REMEDY SIX STEPS SPARROW 2684/EMI CMG	
22	14	80	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
23	13	4	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
24	19	28	MANDISA	TRUE BEAUTY SPARROW 5720/EMI CMG	
25	<b>NEW</b>		IVORYLINE	THERE CAME A LION TOOTH & NAIL 5704/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	32	66	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
27	30	21	THOUSAND FOOT KRUTCH	THE FLAME IN ALL OF US TOOTH & NAIL 8247/EMI CMG	
28	37	12	SARA GROVES	TELL ME WHAT YOU KNOW SPONGE/IND 84302/PROVIDENT-INTEGRITY	
29	23	19	VARIOUS ARTISTS	INTEGRITY'S IWORSHIP 24:7 INTEGRITY 4263/PROVIDENT-INTEGRITY	
30	20	29	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	
31	21	5	GRUPO NUEVA VIDA	MEJORES CANTOS RELIGIOSOS MULTIMUSIC 11533	
32	18	17	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
33	25	27	THIRD DAY	CHRONOLOGY VOLUME TWO: 2001-2006 ESSENTIAL 10839/PROVIDENT-INTEGRITY	
34	49	56	NEWSBOYS	GO IN/POP 1383/EMI CMG	
35	24	71	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
36	16	16	GAITHER VOCAL BAND AND ERNIE HAASE & SIGNATURE SOUND	TOGETHER GAITHER MUSIC GROUP 2729/EMI CMG	
37	22	38	J MOSS	V2... PAJAM GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
38	26	95	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/IN/POP 1380/EMI CMG	
39	34	51	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
40	28	11	NEWSBOYS	THE GREATEST HITS SPARROW 6071/EMI CMG	
41	27	23	HILLSONG	SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIDENT-INTEGRITY	
42	29	14	DEMON HUNTER	STORM THE GATES OF HELL SOLID STATE 5605/EMI CMG	
43	35	32	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
44	36	14	VARIOUS ARTISTS	JOEL OSTEEEN PRESENTS: FREE TO WORSHIP JOEL OSTEEEN MINISTRIES 40081/EX	
45	33	33	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
46	40	41	THE ALMOST	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
47	45	30	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
48	<b>RE-ENTRY</b>		FEE	WE SHINE IND 4277/PROVIDENT-INTEGRITY	
49	<b>RE-ENTRY</b>		BIG DADDY WEAVE	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	
50	<b>RE-ENTRY</b>		FAMILY FORCE 5	BUSINESS UP FRONT/PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTEE 9139/EMI CMG	

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	9	<b>#1</b> KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
2	2	32	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
3	<b>HOT SHOT DEBUT</b>		CANTON JONES	KINGDOM BUSINESS ARROW 4234091	
4	3	3	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC	
5	4	20	SHEKINAH GLORY MINISTRY	JESUS KINGDOM 3003/BOOKWORLD	
6	5	23	ISRAEL & NEW BREED	A DEEPER LEVEL LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC	
7	<b>NEW</b>		JONATHAN NELSON FEATURING PURPOSE	RIGHT NOW PRAISE INTEGRITY/COLUMBIA 20860/SONY MUSIC	
8	6	2	THE BLIND BOYS OF ALABAMA	DOWN IN NEW ORLEANS TIME LIFE 19548	
9	9	44	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
10	10	54	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
11	7	21	TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD	
12	8	18	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 5 INTEGRITY/GOSPO CENTRIC 12755/ZOMBA	
13	14	19	RICKY DILLARD & NEW G	THE 7TH EPISODE: LIVE IN TORONTO NUS/SPRING 02676/EMI GOSPEL	
14	13	3	BISHOP PAUL S. MORTON PRESENTS FGBCF PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TEHILLAH 6951/LIGHT	
15	12	45	J MOSS	V2... PAJAM GOSPO CENTRIC 87214/ZOMBA	
16	15	40	VARIOUS ARTISTS	WOW GOSPEL #15: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 06754/ZOMBA	
17	16	23	LEE WILLIAMS AND THE SPIRITUAL QCS	SO MUCH TO BE THANKFUL FOR MCG 7056	
18	18	20	MARVIN WINANS	ALONE BUT NOT ALONE PURE SPRINGS GOSPEL 86278/EMI GOSPEL	
19	17	14	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHU-BEL 6930/LIGHT	
20	21	21	BYRON CAGE	LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY	
21	19	66	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
22	11	2	JEFF MAJORS	SACRED MAJOR 7TH MUSIC ONE 753171	
23	20	52	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET OJET WATER/VERITY 85333/ZOMBA	
24	22	2	T.D. JAKES	PRAISE & WORSHIP INTEGRITY/LEGACY 10895/SONY BMG	
25	25	23	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NOTHING BUT WORSHIP TYSCOT/NEW LIFE VERITY 10028/ZOMBA	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	23	20	DONNIE MCCLURKIN	THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG	
27	28	79	<b>GREATEST GAINER</b> LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
28	26	40	YOLANDA ADAMS	THE BEST OF ME ELEKTRA ATLANTIC 156604/AG	
29	<b>NEW</b>		KAREN PARKS	NOBODY KNOWS: SONGS OF HARRY T. BURLEIGH OTT/MAVOCE 52736/THIRTY TIGERS	
30	29	20	FRED HAMMOND	THE ESSENTIAL FRED HAMMOND VERITY/LEGACY 15385/SONY BMG	
31	24	61	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO	
32	37	35	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 09266/SONY MUSIC	
33	27	15	DETRICK HADDON PRESENTS VOICES OF UNITY	TOGETHER IN WORSHIP TYSCOT 594160	
34	34	24	THE CANTON SPIRITUALS	DRIVEN VERITY 10029/ZOMBA	
35	36	66	KIRK FRANKLIN	SONGS FROM THE STORM VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
36	44	44	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 3 WORD-CURB 887144/WARNER BROS	
37	32	41	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
38	38	31	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
39	33	23	BEVERLY CRAWFORD	LIVE FROM LOS ANGELES JDI 1271	
40	30	72	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
41	45	15	YOUTHFUL PRAISE FEATURING JJ HAIRSTON	EXALTED... LIVE IN BALTIMORE EVIDENCE GOSPEL 6922/LIGHT	
42	46	63	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
43	43	23	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY/VERITY/GOSPO CENTRIC 10199/ZOMBA	
44	42	15	BEBE WINANS	CHERCH KOCH 5035	
45	49	27	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASESIS	
46	41	16	HEZEKIAH WALKER	THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG	
47	40	14	BISHOP CHALRES E. BLAKE PRESENTS: THE WEST ANGELES COGIC MASS CHOIR	NO LIMIT WEST A 02343/EMI GOSPEL	
48	48	50	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS VOLUME 1 PODIUM 2506	
49	<b>RE-ENTRY</b>		LYNDA RANDLE	LYNDA RANDLE LIVE GAITHER MUSIC GROUP 42701	
50	47	37	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS HQM JEG 5987/KOCH	

# CHARTS LEGEND

See below for complete legend information.

# FEB 23 2008 ALBUMS

SALES DATA  
COMPILED BY  
nielsen  
SoundScan

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** HG 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.

### HIT PREDICTOR

☆ 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

## AWARD CEREMONES

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓛ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▫ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT				ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	2	14	<b>GREATEST GAINER</b>	<b>GARTH BROOKS</b>	THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) Ⓛ		5
2	3	7		<b>RADIOHEAD</b>	IN RAINBOWS 1BD 21622* (ATO) (13.98)		
3	5	14	<b>GREATEST GAINER</b>	<b>EAGLES</b>	LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)		7
4	1	2		<b>BULLET FOR MY VALENTINE</b>	SCREAM AIM FIRE 20-20 ENT JIVE 21393/ZO/MBA (16.98)		
5	4	2		<b>VAMPIRE WEEKEND</b>	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)		
6	6	37		<b>SOUNDTRACK</b>	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) Ⓛ		
7	7	3		<b>CAT POWER</b>	JUKEBOX MATADOR 754* (15.98)		
8	<b>HOT SHOT DEBUT</b>			<b>NADA SURF</b>	LUCKY BARSUK 70 (13.98)		
9	8	13		<b>DANE COOK</b>	ROUGH AROUND THE EDGES: LIVE FROM MADISON SQUARE GARDEN COMEDY CENTRAL 0051 (16.98 CD/DVD) Ⓛ		
10	9	55		<b>CRAIG MORGAN</b>	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)		
11	11	31		<b>SOUNDTRACK</b>	HAIRSPRAY NEW LINE 39089 (16.98)		
12	13	20		<b>INGRID MICHAELSON</b>	GIRLS AND BOYS CABIN 24 03 ORIGINAL SIGNAL (11.98)		
13	<b>NEW</b>			<b>VARIOUS ARTISTS</b>	SOULVILLE USA: STAX CLASSICS STARBUCKS 131 EX (13.98)		
14	17	25		<b>SIX: A.M.</b>	THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)		
15	<b>NEW</b>			<b>HORRORPOPS</b>	KISS KISS KILL KILL HELLCAT 80498*/EPITAPH (13.98)		
16	16	3		<b>VARIOUS ARTISTS</b>	ULTRA DANCE 09 ULTRA 1636 (18.98)		
17	20	37		<b>JASON ALDEAN</b>	RELENTLESS BROKEN BOW 7047 (17.98)		
18	14	3		<b>DRIVE-BY TRUCKERS</b>	BRIGHTER THAN CREATION'S DARK NEW WEST 6135 (18.98)		
19	19	5		<b>DJ SKRIBBLE</b>	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE (18.98)		
20	12	6		<b>VARIOUS ARTISTS</b>	THE GRAMMYS: 50TH ANNIVERSARY COLLECTION GRAMMY/SHOUT! FACTORY 10793 EX (STARBUCKS) (19.98)		
21	<b>NEW</b>			<b>PAUL HURDCASTLE</b>	HURDCASTLE 5 TRIPPIN' N' RHYTHM 24 (16.98)		
22	<b>NEW</b>			<b>TAYLOR DAYNE</b>	SATISFIED INTENTION 200203/ADRENALINE (18.98)		
23	24	2		<b>ELVIS PRESLEY</b>	THE VERY BEST OF LOVE SONY BMG CUSTOM MARKETING GROUP 52669/MADACY (21.98 CD/DVD) Ⓛ		
24	<b>NEW</b>			<b>BOB MOULD</b>	DISTRICT LINE GRANARY/ANTI- 86910*/EPITAPH (17.98)		
25	<b>NEW</b>			<b>CLINT BROWN</b>	FALL LIKE RAIN TRIBE 2008 (13.98)		
26	<b>NEW</b>			<b>AL GREEN</b>	WHAT MAKES THE WORLD GO ROUND STARBUCKS 073 EX (13.98)		
27	31	2		<b>JOSH KELLEY</b>	SPECIAL COMPANY DINK 05 (13.98)		
28	23	35		<b>DJ KHALED</b>	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)		
29	25	11		<b>PITBULL</b>	THE BOATLIFT FAMOUS ARTISTS/DIAZ BROTHERS 2960*/TVT (18.98)		
30	26	15		<b>SHEKINAH GLORY MINISTRY</b>	JESUS KINGDOM 3003/BOOKWORLD (17.98)		
31	28	13		<b>DAVID GRAY</b>	GREATEST HITS ATO 21591 (15.98)		
32	21	3		<b>BLACK MOUNTAIN</b>	IN THE FUTURE JAGJAGUWAR 090* (15.98)		
33	30	10		<b>VARIOUS ARTISTS</b>	CRUNK HITS VOL. 4 TVT 2514 (18.98)		
34	18	2		<b>JOE JACKSON</b>	RAIN RYEMDISC 10921* (18.98 CD/DVD) Ⓛ		
35	10	2		<b>PROTEST THE HERO</b>	FORTRESS UNDERGROUND OPERATIONS 483/VAGRANT (13.98)		
36	33	16		<b>DWIGHT YOAKAM</b>	DWIGHT SINGS BUCK VIA 6129*/NEW WEST (16.98)		
37	27	31		<b>SPOON</b>	GA GA GA GA GA MERGE 295* (15.98)		
38	41			<b>LEVON HELM</b>	DIRT FARMER DIRT FARMER 79844/VANGUARD (16.98)		
39	29	20		<b>DETHKLOK</b>	THE DETHALBUM (SOUNDTRACK) WILLIAMS STREET 0002/ADULT SWIM (13.98)		
40	38	58		<b>RODRIGO Y GABRIELA</b>	RODRIGO Y GABRIELA ATO 21557 (13.98 CD/DVD) Ⓛ		
41	35	27		<b>RED</b>	END OF SILENCE ESSENTIAL 10807 (12.98) Ⓛ		
42	34	15		<b>NICK SWARDSON</b>	PARTY COMEDY CENTRAL 0056 (15.98 CD/DVD) Ⓛ		
43	42	10		<b>STYLES P</b>	SUPER GANGSTER (EXTRADINARY GENTLEMAN) PHANTOM/D-BLOCK 5557/KOCH (17.98)		
44	48	14		<b>BAND OF HORSES</b>	CEASE TO BEGIN SUB POP 745* (15.98)		
45	32	42		<b>THE SHINS</b>	WINCING THE NIGHT AWAY SUB POP 705* (15.98)		
46	<b>NEW</b>			<b>BIZZY BONE &amp; LAYZIE BONE</b>	BONE BROTHERS III SICKNESS NET 39 (17.98)		
47	39	14		<b>LITTLE BIG TOWN</b>	A PLACE TO LAND EQUITY 3018 (18.98)		
48	36	16		<b>THE NATIONAL</b>	BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)		
49	47	34		<b>ARCADE FIRE</b>	NEON BIBLE MERGE 285* (14.98)		
50	<b>RE-ENTRY</b>			<b>TRACY LAWRENCE</b>	FOR THE LOVE ROCKY COMFORT 90012 (12.98)		

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TOP DIGITAL:** Release sold as a complete bundle through digital download services. **WORLD:** See chart legend for rules and explanations. **BILLBOARD.BIZ CHART:** A weekly spotlight on one of the charts that is updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL				ARTIST	TITLE	WEEKS ON CHART	BB 2008 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	TITLE	IMPRINT / DISTRIBUTING LABEL			
1	<b>NEW</b>			<b>JACK JOHNSON</b>	Sleep Through The Static	1		
2	<b>NEW</b>			<b>SHERYL CROW</b>	Detours	2		
3	<b>NEW</b>			<b>LENNY KRAVITZ</b>	It Is Time For A Love Revolution	1		
4	11	2		<b>TOM PETTY AND THE HEARTBREAKERS</b>	Greatest Hits	—		
5	1	9		<b>SOUNDTRACK</b>	Juno	—		
6	3	15		<b>SARA BAREILLES</b>	Little Voice	15		
7	<b>RE-ENTRY</b>			<b>SOUNDTRACK</b>	Across The Universe: Deluxe Edition	38		
8	<b>RE-ENTRY</b>			<b>AMY WINEHOUSE</b>	Back To Black	24		
9	4	2		<b>DANE COOK</b>	Vicious Circle	—		
10	6	2		<b>YAEL NAIM</b>	Yael Naim	—		
11	2	2		<b>VAMPIRE WEEKEND</b>	Vampire Weekend	—		
12	<b>NEW</b>			<b>SOUNDTRACK</b>	Step Up 2: The Streets	13		
13	7	20		<b>SOUNDTRACK</b>	Once	55		
14	<b>NEW</b>			<b>K.D. LANG</b>	Watershed	8		
15	<b>NEW</b>			<b>PASSION WORSHIP BAND</b>	Passion: God Of This City	74		

TOP WORLD				ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL		
1	2	71	<b>GREATEST GAINER</b>	<b>RODRIGO Y GABRIELA</b>	RODRIGO Y GABRIELA ATO 21557 Ⓛ		
2	1	54		<b>CELTIC WOMAN</b>	A NEW JOURNEY MANHATTAN 75110/BLG		
3	7	50		<b>THE STARLITE SINGERS</b>	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY		
4	5	33		<b>ISRAEL "IZ" KAMAKAWIWO'OLE</b>	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE		
5	3	3		<b>DENGUE FEVER</b>	VENUS ON EARTH M80 101*		
6	4	4		<b>LADYSMITH BLACK MAMBAZO</b>	IEMBE: HONORING SHAKA ZULU GALLO 3133 HEADS UP		
7	6	15		<b>MICHELLE AMATO/ROSALIND MCALLISTER/SARAH MOORE</b>	CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173		
8	9	23		<b>MANU CHAO</b>	LA RADIO/LINA BECAUSE 68496*/NACIONAL		
9	8	23		<b>SOUNDTRACK</b>	THE DARJEELING LIMITED FOX 9240/ABKCO		
10	11	62		<b>LOREENA MCKENITT</b>	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG		
11	14	25		<b>VARIOUS ARTISTS</b>	IRISH TENORS MADACY SPECIAL PRODUCTS 52839/MADACY		
12	15	25		<b>LOREENA MCKENITT</b>	NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG Ⓛ		
13	<b>NEW</b>			<b>DARREN BENITEZ</b>	DEAR MIAMI FAT KATZ 7006		
14	13	2		<b>CHEB I SABBAH</b>	DEVOTION SIX DEGREES 1142		
15	<b>RE-ENTRY</b>			<b>TIA CARRERE</b>	HAWAIIANA DANIEL HO CREATIONS 80053		

GOSPEL SONGS FROM: biz				ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	WEEKS ON CHART
THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	TITLE	IMPRINT / PROMOTION LABEL	
1	2	18	<b>GREATEST GAINER</b>	<b>DECLARATION (THIS IS IT!)</b>	KIRK FRANKLIN (GOSPO CENTRIC/ZOMBA)	
2	1	38		<b>NEVER WOULD HAVE MADE IT</b>	MARVIN SAPP (VERITY/ZOMBA)	
3	7	22		<b>HE'S DONE ENOUGH</b>	BEVERLY CRAWFORD (JDI)	
4	6	43		<b>ONE GOD</b>	MAURETTE BROWN CLARK (AIR GOSPEL/MALACO)	
5	3	28		<b>LIVIN'</b>	THE CLARK SISTERS (EMI GOSPEL)	
6	4	22		<b>YOU MUST COME IN AT THE DOOR</b>	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR (MQM/JEG)	
7	5	23		<b>RIGHT NOW PRAISE</b>	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE (TYSCTD/NEW LIFE/VERITY/ZOMBA)	
8	8	41		<b>PRAY ON THE INSIDE</b>	J MOSS (PAJAM/GOSPO CENTRIC/ZOMBA)	
9	11	35		<b>NOT ABOUT US</b>	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR (ALPHA DOG/TYSCTD)	
10	13	16		<b>THE LIGHT</b>	RICKY OLLIARD & "NEW G" (NEW GENERATION CHORALE) (NUSPRING/EMI GOSPEL)	
11	10	26		<b>LISTEN</b>	TRIN-I-TEE 5.7 (SPIRIT RISING/MUSIC WORLD)	
12	9	38		<b>CALL JESUS</b>	BRUCE PARHAM (EMTRO GOSPEL)	
13	6	18		<b>GIANTS</b>	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS (EMI GOSPEL)	
14	2	20		<b>LOVE HIM LIKE I DO</b>	RUBEN STUDDARD, DEITRICK HADDON & MARY MARY (VERITY/ZOMBA)	
15	7	11		<b>EYES ON THE PRIZE</b>	ANGELA SPIWEY & THE VOICES OF VICTORY (JEG)	



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# Billboard LAUNCH PAD

FEB  
23  
2008

TOP HEATSEEKERS		ARTIST		Title	PEAK POSITION
THIS WEEK	LAST WEEK	WEEKS ON CHIT	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	HOT SHOT DEBUT	1 WK	<b>#1 HOT CHIP</b> DFA 18094*/ASTRALWERKS (15.98) ⊕	Made In The Dark	
2	NEW		<b>HORRORPOPS</b> HELLCAT 80498*/EPITAPH (13.98)	Kiss Kiss Kill Kill	
3	15	11	<b>GREATEST WE THE KINGS</b> GAINER S-CURVE 52001 (8.98)	We The Kings	
4	2	59	<b>DRAGONFORCE</b> SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage	
5	NEW		<b>BOB MOULD</b> GRANARY/ANTI- 86910*/EPITAPH (17.98)	District Line	
6	1	2	<b>AIRBOURNE</b> ROADRUNNER 617963 (13.98)	Runnin' Wild	
7	7	2	<b>JOSH KELLEY</b> DNK 05 (13.98)	Special Company	
8	4	3	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
9	NEW		<b>WINDS OF PLAGUE</b> CENTURY MEDIA 8407 (12.98)	Decimate The Weak	
10	5	2	<b>GENERATION UNLEASHED</b> MARAMATHA 971950 (12.98 CD/DVD) ⊕	Generation Unleashed: Portland, OR, USA: Live Worship	
11	3	3	<b>BLACK MOUNTAIN</b> JAGJAGUAR 090* (15.98)	In The Future	
12	12	15	<b>LEVON HELM</b> DIRT FARMER 79844/VANGUARD (16.98)	Dirt Farmer	
13	8	28	<b>FIVE FINGER DEATH PUNCH</b> FIRM 70116 (12.98)	The Way Of The Fist	
14	9	16	<b>NICK SWARDSON</b> COMEDY CENTRAL 0056 (15.98 CD/DVD) ⊕	Party	
15	NEW		<b>IVORYLINE</b> TOOTH & NAIL 95704 (13.98)	There Came A Lion	
16	30	2	<b>LA ARROLLADORA BANDA EL LIMON</b> SONY BMG NORTE 21574 (12.98) ⊕	La Historia De La Arrolladora	
17	21	13	<b>THE SPILL CANVAS</b> ONE ELEVEN/SIRE 162428/WARNER BROS. (13.98)	No Really, I'm Fine	
18	NEW		<b>GWEN STACY</b> FERRET 093 (13.98)	The Life I Know	
19	RE-ENTRY		<b>SARA GROVES</b> SPON/GE/NO/COLUMBIA 84302/SONY MUSIC (13.98)	Tell Me What You Know	
20	13	19	<b>SHARON JONES &amp; THE DAP-KINGS</b> DAPTONE 012 (15.98)	100 Days, 100 Nights	
21	20	5	<b>GRUPO NUEVA VIDA</b> MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
22	10	3	<b>NORTH MISSISSIPPI ALLSTARS</b> SONGS OF THE SOUTH 006 (15.98)	Hernando	
23	NEW		<b>THE LOVED ONES</b> FAT WRECK CHOROS 728* (13.98)	Build & Burn	
24	6	2	<b>LOUIS XIV</b> PINEAPPLE ATLANTIC 295420*/AG (13.98)	Slick Dogs And Ponies	
25	11	2	<b>CHRIS WALLA</b> BARSK 69 (15.98)	Field Manual	
26	NEW		<b>DEAD MEADOW</b> MATADOR 750* (15.98)	Old Growth	
27	24	4	<b>CARDENALES DE NUEVO LEON</b> DISA 724120 UG (12.98)	25 Aniversario: Edicion Limitada	
28	38	37	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia	
29	NEW		<b>OMAR RODRIGUEZ-LOPEZ</b> N2D 120 (13.98)	Calibration (Is Pushing Luck And Key Too Far)	
30	NEW		<b>HEAVEN SHALL BURN</b> CENTURY MEDIA 8445 (12.98)	Iconoclast	
31	27	5	<b>RHONDA VINCENT</b> ROUNDER 610592 (17.98)	Good Thing Going	
32	14	3	<b>THE WHIGS</b> ATD 21611 (11.98)	Mission Control	
33	RE-ENTRY		<b>FLIGHT OF THE CONCHORDS</b> SUB POP 746 (4.98)	The Distant Future (EP)	
34	NEW		<b>AVANTASIA</b> NUCLEAR BLAST 2065 (15.98)	The Scarecrow	
35	37	19	<b>LA ARROLLADORA BANDA EL LIMON</b> DISA 729327 UG (5.98)	Linea De Oro: En Los Puros Huesos...	
36	43	48	<b>LEELAND</b> ESSENTIAL 10812 (13.98)	Sound Of Melodies	
37	41	45	<b>SICK PUPPIES</b> RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
38	35	12	<b>METRO STATION</b> RED INK 10521 (12.98)	Metro Station	
39	47	11	<b>EL POTRO DE SINALOA</b> MACHETE 010337 (11.98)	El Primer Tiempo	
40	RE-ENTRY		<b>WHISKEY FALLS</b> MIDAS 90184 (13.98)	Whiskey Falls	
	36	16	<b>HURT</b> CAPITOL 94656 (12.98)	Vol. II	
42	25	10	<b>YURIDIA</b> SONY BMG NORTE 17565 (14.98)	Entre Mariposas	
43	34	3	<b>LIAM FINN</b> YEP ROC 2163* (13.98)	I'll Be Lightning	
44	17	3	<b>THE AUDITION</b> VICTORY 339 (13.98)	Champion	
45	48	18	<b>JUSTICE</b> ED BANGER/BECAUSE 224892/VICE (13.98)	Cross	
46	16	3	<b>MOE.</b> FATBOY 6649* (11.98)	Sticks And Stones	
47	RE-ENTRY		<b>PURENRG</b> FERVENT WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	
48	NEW		<b>EL POTRO DE SINALOA</b> MACHETE 008197 (11.98)	Los Mejores Corridos	
49	NEW		<b>AIR TRAFFIC</b> ASTRALWERKS 14024 (12.98)	Fractured Life	
50	26	6	<b>GLEN HANSARD AND MARKETA IRGLOVA WITH MARIA TUHKANEN AND BERTRAND GALEN</b> OVERCOAT 25 (13.98)	The Swell Season	

At No. 1, "Hot Chip" was featured as iTunes' "New Single of the Week," the album jumps 184%.

Metal band from Upland, Calif., sees its first chart ink as sophomore set starts with 3,000 copies.

At No. 2, Danish rock band HorrorPops easily surpasses the peak of their last effort, "Bring It On!," which spent one week at No. 23 in 2005.

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
1	NEW	1 WK	<b>#1 JACK JOHNSON</b> SLEEP THROUGH THE STATIC BRUSHFIRE 010580*/UMRG		
2	3	7	<b>RADIOHEAD</b> IN RAINBOWS TBD 21622*/ATO		
3	2	2	<b>VAMPIRE WEEKEND</b> VAMPIRE WEEKEND XL 318*/BEGGARS GROUP		
4	1	2	<b>THE MARS VOLTA</b> THE BEDLAM IN GOLIATH UNIVERSAL 010616/UMRG		
5	5	5	<b>SOUNDTRACK</b> JUND FOX/RHINO 410236/AG		
6	NEW		<b>LENNY KRAVITZ</b> IT IS TIME FOR A LOVE REVOLUTION VIRGIN 63786 ⊕		
7	NEW		<b>SHERYL CROW</b> DETOURS A&M/INTERSCOPE 010599/GA ⊕		
8	NEW		<b>NADA SURF</b> LUCKY BARSK 70		
9	4	3	<b>CAT POWER</b> JUKEBOX MATADOR 754*		
10	NEW		<b>K.D. LANG</b> WATERSHED NONESUCH 110460/WARNER BROS.		
11	NEW		<b>BOB MOULD</b> DISTRICT LINE GRANARY/ANTI- 86910*/EPITAPH		
12	11	16	<b>ROBERT PLANT / ALISON KRAUSS</b> RAISING SAND ROUNDER 619075*		
13	7	3	<b>DRIVE-BY TRUCKERS</b> BRIGHTER THAN CREATIONS DARK NEW WEST 6135		
14	NEW		<b>HORRORPOPS</b> KISS KISS KILL KILL HELLCAT 80498*/EPITAPH		
15	NEW		<b>HOT CHIP</b> MADE IN THE DARK DFA 18094*/ASTRALWERKS ⊕		

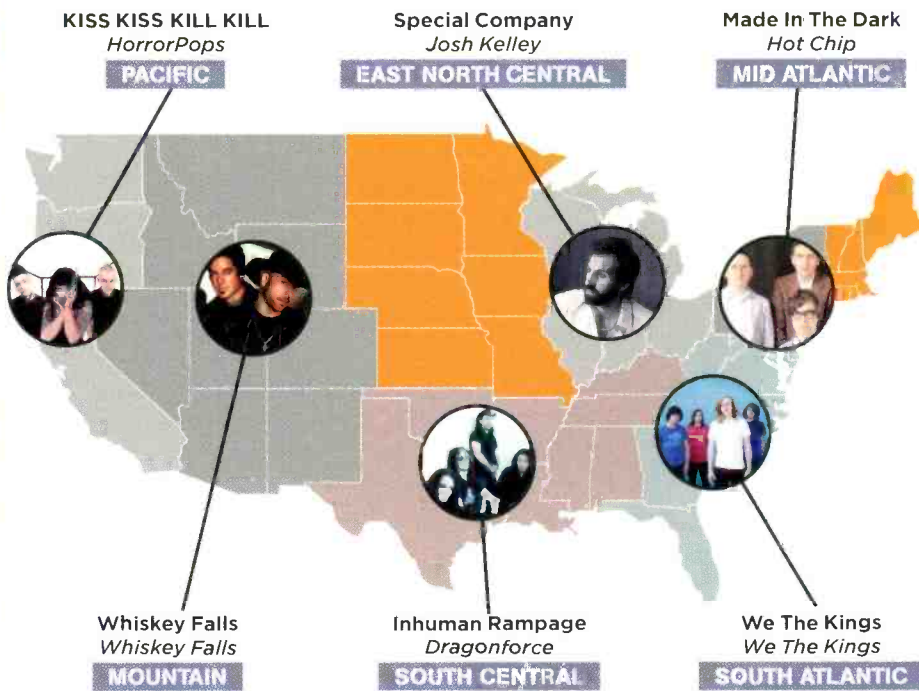
### BREAKING & ENTERING

It's been 10 years since Dead Meadow formed from the dregs of the Washington, D.C., indie scene, but its sound draws from even earlier years, riffing on psych-rock, metal, punk and roots-rock to form its own delectable noise. "Old Growth" earns the group's first chart ink at No. 26 on Top Heatseekers.



Go to [billboard.com/breaking](http://billboard.com/breaking) to discover developing artists making their inaugural chart runs each week.

## REGIONAL HEATSEEKER #1s



### NEW ON THE CHARTS

**Air Traffic, "Fractured Life"**  
The English quartet, which has been heard in both "Kyle XY" and "One Tree Hill" in the past month, makes its Billboard debut at No. 49 on Top Heatseekers. Now on tour in the United Kingdom, the act will hit the road in the United States in March.

**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.

# SINGLES & TRACKS



**FEB  
23  
2008**

**Chart Codes: CS** (Hot Country Songs), **H100** (Hot 100 Songs), **LT** (Hot Latin Songs), **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs). **TITLE** (Publisher - Licensing Org.) **Sheet Music Dist.**, **Chart Position.**

**1234** (Runaway Music, SOCAN/BMG Canada, SOCAN)  
POP 89

## A

**AFTER TONIGHT** (Uncle Buddies Music, ASCAP/WMI/Dow), ASCAP/RBH 70  
**AHORA QUE ESTUVISTE LEJOS** (Sor-Ca, BM/Balsa), ASCAP/RBH 29  
**AIN'T NOTHING LIKE A SISTA** (Dungee Music, ASCAP)  
**ALGO MUSICAL** (Broke & Famous Publishing, ASCAP/La Maravilla Music Publishing, ASCAP/DJ Nelson Music Publishing, BMI) LT 31  
**ALL-AMERICAN GIRL** (Carnie-Oke Music, BM/Laird Road Music, ASCAP/Universal Music - MGB/Songs, ASCAP/Don't Have To Be Music, ASCAP/EMI April, ASCAP/Sony/ATV Music, ASCAP/WMI/Dow, ASCAP/WMI/Dow), ASCAP/RBH 9  
**ALL AROUND ME** (Universal Music - Z Songs, BM/Kelton Cline Publishing, BM/C. C. Culpeper Music, BM/Universal Music, BM/Pop Up Werewolf Music, BM/Vulture Hook, BM), COPIED 86  
**ALMOST** (Cherri Sheen, ASCAP/RBH 90)  
**ANGEL** (Chaka Khan, ASCAP/Jbranda Music Works, ASCAP/Minneapolis Gays Music, ASCAP/EMI April, ASCAP), HL, RBH 42  
**ANOTHER TRY** (EMI April, ASCAP/Sea Gayle Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of The Week, ASCAP), HL, CS 30  
**THE ANIMÉ** (EMI Blackwood, BMI/EMI Denmark, BM/Intercos, Musicale MVO/EMI Columbia, ASCAP/Fondo Musical, ASCAP/EMI April, ASCAP/Pibulls Legacy Publishing, BM/Universal Music - Careers, BM), HL, H100 66, LT 24, POP 68  
**APOLGIZÉ** (Virginia Beach, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 5, POP 4  
**THE ART OF STORYTELLING PART 4** (Gral Booty, ASCAP/Six High Music, BM/PeelTones, BM/SPZ Music, BM/Cannon Music, ASCAP/Warner-Lamertane Publishing, BM/Zenith Ciyari Publishing, BMI), WBM, RBH 91  
**AYO TECHNOLOGY** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WMI/Dow, ASCAP/WMI/Dow), ASCAP/RBH 90  
**AYO TECHNOLOGY** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WMI/Dow, ASCAP/WMI/Dow), ASCAP/RBH 90  
**AYO TECHNOLOGY** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WMI/Dow, ASCAP/WMI/Dow), ASCAP/RBH 90

## B

**BABY DON'T GO** (I. Brasco, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/Nagypub Music Corporation, ASCAP/Universal Music - Z Songs, BM/Universal Music Corporation, ASCAP), HL/WBM, POP 97  
**BED** (2002 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WBM, RBH 33  
**BE ON MY FEAR** (SESAC/Christelle Michele Music, SESAC/Four Kings Production Inc., SESAC/Cherry River, BM/Universal Music, BM/Beckie Spoke And Gane Publishing, ASCAP/North Hudson Music, ASCAP/EMI April, ASCAP/Fity, Six Hope Road, ASCAP/Odini, ASCAP), CLM/HL, RBH 98  
**BETTER GET TO LIVIN'** (Velvet Apple, BM/Lap Of Luxury Music), HL, WBM, POP 73  
**BIG GIRLS DON'T CRY** (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 35  
**THE BOSS 4** (Blunts Lt At Once, BM/First N Gold, BM/Jonathan Rotem Music, BM/Outside Independent Music, BM/Nagypub Music, BM/Universal Music - Z Songs, BM), HL/WBM, RBH 45  
**BRAID MY HAIR** (Songs Of Peer, ASCAP/Old Baugh Road Music, ASCAP/Maene And Mattie, ASCAP/Bwitsongs, ASCAP) CS 49  
**BREAK THE ICE** (W B M Music, SESAC/Danjahanz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music, ASCAP/PopNYLA Publishing, ASCAP/HL/WBM, RBH 84  
**GOD MUST BE BUSY** (Sony/ATV Acuff Rose, BMI), HL, CS 13, H100 89  
**GÖ GIRL** (Pibulls Legacy Publishing, BM/Universal Music - Careers, BM/Mikaela Viklan Publishing, ASCAP/Young Boss Publishing, ASCAP), HL, POP 34  
**GOOD LIFE** (Please Gimme My Publishing, BM/EMI Blackwood, BM/Toompstone Publishing, BM/Nagypub Music, BM/Universal Music - Z Songs, BM/Jon Leggend Publishing, BM/Yellowback Road, ASCAP/Cherry Lane, ASCAP/Eiseman, BM/Warner-Lamertane Publishing, BM), HL/WBM, POP 65, RBH 20  
**GO D'N GIRL** (Super Savin Publishing, BM/Universal Music - Z Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Star Songs, ASCAP/EMI Blackwood, BM), HL/WBM, RBH 46  
**GOTAS DE AGUA DULCE** (Permusic III, BM/Songs Of The Week, BMI)  
**GUNPOWDER & LEAD** (Sony/ATV Tree, BM/Nashville Star, BM/Tiltawhit Music, BM/Carnival Music Group, BM/Bluewater Music, BM), HL, CS 37

## C

**CALABRIA 2008** (EMI Denmark, BM/EMI Blackwood, BM), HL, H100 48, POP 30  
**CALING YUO** (Paris De Paper Publishing, ASCAP) POP 85  
**CANT HELP BUT WAIT** (Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, H100 31, RBH 71, RBH 11  
**CHECK OUT MY LEAN** (Big Wheel, ASCAP/RBH 64)  
**CHING-A-LING** (Music Contours, ASCAP/EMI April, ASCAP/Cannon's Land Music Publishing, ASCAP/Marshall J. Leathers Publishing, ASCAP/Booskins Publishing, ASCAP), HL, H100 74, POP 62, RBH 28  
**CLEANING THIS GUN (COME ON IN BOY)** (Sony/ATV Acuff Rose, BM/Laverder Zoo Music, ASCAP/Universal Music Corporation, ASCAP/Bug Orange Dog, ASCAP), HL, H100 78, POP 52  
**CLUMSY** (Willam Music, BM/Cherry River, BM/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP), CLM/HL/WBM, H100 11, POP 6, RBH 95  
**COMIENDO DEL FINAL** (WB Music, ASCAP) LT 37  
**COMO EN LOS BUENOS TIEMPOS** (Warner-Lamertane Publishing, BM/Songs Of Universal, BMI) LT 30  
**COMO OLVIDARLA** (Seg Son, BMI) LT 40  
**CON MI SOLEADO** (FAC La Editora, ASCAP) LT 25  
**CONTO REGRESIVO** (Clave Beat Music, ASCAP) LT 11  
**CRANK OUT BATMAN** (I'm Brand New Records, ASCAP/EMI April, ASCAP/Gund Entertainment, ASCAP) CS 42, ASCAP/RBH 35  
**CRANK THAT (SOULJA BOY)** (Element 9 Recordings, ASCAP/Crosscut Music, BMI) H100 42  
**CRUSHCRUSHCRUSH** (WB Music, ASCAP/Bat Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP), WBM, H100 86, POP 57  
**CRYING OUT FOR ME** (My Dear Starts Tomorrow, BM/Songs Of Universal, BM/Pretty Girls And Big Love Songs, BM/EMI Blackwood, BM/Evs Lee Music, BMI), HL, H100 41, RBH 6  
**CUSTOMER** (Universal Music - Z Songs, BM/Ahmad's World, ASCAP/Universal Music Corporation, ASCAP/Nivar, Tite, ASCAP/Fresh Patti Music, ASCAP/H100 Publishing, ASCAP/Tetragrammaton Music, ASCAP/Melodic Piano Productions, ASCAP), HL/WBM, RBH 41  
**CYCLONE** (Latino Velvet, BM/Songs Of Universal, BM/LI Jzele Music Publishing, BM/Cookes And Miks, ASCAP/Nagypub Music, BM/Universal Music - Z Songs, BM/C amore Music, BM/Wisnole Music, BM/EMI Blackwood, BM), HL/WBM, H100 44, POP 33

## D

**DA BOOT** (Not Listed) RBH 89  
**DECLARATION (THIS IS IT)** (Milk Money, ASCAP/Tauere Music), HL, RBH 35  
**DEY KNOW** (D4L XL Music, ASCAP/Gangsta Groovy, SESAC/Deke, SESAC) H100 56, RBH 12  
**DIAMOND GIRL** (NextSelection Publishing, ASCAP/Motola Music, ASCAP/Aspen Songs, ASCAP) RBH 40  
**DO IT LIKE THIS** (Of The Top, ASCAP/RBH 82)  
**DONDE ESTAN CORAZON** (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acarada Songs, ASCAP/Cherry Lane, SGA) HL/WBM, LT 4  
**DONT STOP THE MUSIC** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Franke Storm, BM/Sony/ATV Songs, BM/Universal Music, BM/Warner-Lamertane Publishing, BMI) HL/WBM, H100 3, LT 5, POP 2, RBH 92

**DO YOU FEEL ME** (Realsongs, ASCAP), WBM, RBH 74  
**DRÖP & GIMME 50** (Mike Jones, BM/H100 Development, BM/Crosscut Music, BM/Hi/West Music, BM/Universal Music Publishing, BM/Boys And A Girl, BM/Coll'Pars Music, BM/EMI Blackwood, BM/Backyard Publishing, BM/Kemani Music, BM/10th Ward, BM/Black And Mid, BM), HL, RBH 72  
**DUFFLE BAG BOY** (Dolla Boy Publishing, ASCAP/7 Epps Music, ASCAP/Young Money Publishing, BM/Warner-Lamertane Publishing, BM/Star Statz Music, BM/EMI April, ASCAP), HL/WBM, RBH 32

## E

**ELEVATOR** (Not Listed) POP 100, RBH 100  
**ESPACIO SIDERAL** (WB Music, ASCAP) LT 48  
**ESTOS CELOS** (Juliana Musical, BMI) LT 0  
**EVERYBODY** (Cherry Lane Music, ASCAP/Robt Songs, BM/Third Tier Music, BMI), WBM, H100 100  
**EVERY OTHER WEEKEND** (WB Music, ASCAP/Platinum Pletow Music, ASCAP/White Music, BMI), WBM, CS 69

## F

**FAKE IT** (Seether Publishing, BM/Frye Music, BMI), WBM, H100 65, POP 71  
**FALLING INTO YOU** (One Mad King Publishing, ASCAP/4MYGIRLS, ASCAP) CS 45  
**FALSETTO** (2002 Music Publishing, ASCAP/WB Music Publishing, ASCAP/Keez Money Publishing, ASCAP/V2 Music Publishing, BMI), H100 29, POP 96, RBH 87  
**FEEDBACK** (Rodney Jenkins Productions, BM/EMI Blackwood, BM/Demst Mile 11, BM/International Music Publishing, BM/Talored 4U Music, BM/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, H100 61, POP 45, RBH 50  
**FEELS LIKE TONIGHT** (Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Keez Money Publishing, ASCAP/V2 Music Publishing, BMI), PRS/Sony/ATV Songs, BMI), HL, H100 60, POP 36  
**FLASHING LIGHTS** (Please Gimme My Publishing, BM/EMI Blackwood, BM/E. Hudson Music, BM/Warner-Lamertane Publishing, BMI), HL/WBM, H100 36, POP 40, RBH 15  
**FOR THE TIMES** (Sony/ATV Tree, BM/Leslie Satcher, BM), CS 55  
**FREAKY IN THE CLUB** (R Kelly, BM/Universal Music - Z Songs, BMI), HL, WBM, RBH 76

## G

**GET BUCK IN HERE** (Felt's Fresh Music, ASCAP/Nothing Dale Songs, ASCAP/Aniya Nicole Publishing, BM/Jarvis Combs Publishing, BM/EMI Blackwood, BM/Dance Music, ASCAP/Famous, ASCAP/Ludacris Worldwide Publishing, ASCAP/Songs Of TVT, BMI), HL/WBM, H100 71, POP 54  
**GET LIKE ME** (Not Listed) RBH 93  
**GET MY DRINK ON** (Franklin Road, BM/Florida Room, BM/Universal Music, BM/Sony/ATV Tree, BM/Unwound, BMI), HL, CS 12, H100 93  
**GIMME MORE** (W B M Music, SESAC/Danjahanz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Keynote Music, ASCAP/Marella Arca Publishing, ASCAP), HL/WBM, POP 73  
**GIRLFRIEND** (Noting Hill Songs, SESAC/Shago, SESAC/M. Grandberry Os Music, SESAC/Foray Music, SESAC/Rags II Richard Music, BM/Warner-Lamertane Publishing, BM/Uncle Willmes Music, ASCAP/Don You Publishing Music, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP), WBM, H100 87, POP 92, RBH 36  
**GIRL YOU KNOW** (B. B. Skee The Champ, ASCAP/Teamstas, BM/April's Boy Musik, BM/Warner-Lamertane Publishing, BMI), WBM, RBH 52  
**GIVIN' ME A RUSH** (EMI April, ASCAP/LaoSun, ASCAP/John Betts, ASCAP/WB Music, ASCAP/Universal Music, ASCAP/PopNYLA Publishing, ASCAP), HL/WBM, RBH 84  
**GOD MUST BE BUSY** (Sony/ATV Acuff Rose, BMI), HL, CS 13, H100 89  
**GÖ GIRL** (Pibulls Legacy Publishing, BM/Universal Music - Careers, BM/Mikaela Viklan Publishing, ASCAP/Young Boss Publishing, ASCAP), HL, POP 34  
**GOOD LIFE** (Please Gimme My Publishing, BM/EMI Blackwood, BM/Toompstone Publishing, BM/Nagypub Music, BM/Universal Music - Z Songs, BM/Jon Leggend Publishing, BM/Yellowback Road, ASCAP/Cherry Lane, ASCAP/Eiseman, BM/Warner-Lamertane Publishing, BM), HL/WBM, POP 65, RBH 20  
**GO D'N GIRL** (Super Savin Publishing, BM/Universal Music - Z Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Star Songs, ASCAP/EMI Blackwood, BM), HL/WBM, RBH 46  
**GOTAS DE AGUA DULCE** (Permusic III, BM/Songs Of The Week, BMI)  
**GUNPOWDER & LEAD** (Sony/ATV Tree, BM/Nashville Star, BM/Tiltawhit Music, BM/Carnival Music Group, BM/Bluewater Music, BM), HL, CS 37

## H

**HAPPY ENDINGS** (Milkie Curt Music, B/A Sweet Hysteria Music, BM/Songs Of Mighty Irs Music, BM/Kobalt Music Publishing, ASCAP/Vista Larga Music, BMI), WBM, CS 35  
**HATE THAT I LOVE YOU** (Super Savin Publishing, BM/Universal Music - Z Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 34, POP 23  
**HERO HEROINE** (Martin Johnson Music, ASCAP/EMI April, ASCAP), H100 72, POP 39  
**HOLLER BACK** (EMI Blackwood, BM/Geoffrey Stokes Music Publishing, BM/Warner-Lamertane Publishing, BM/3 Birds Music, BMI), HL/WBM, CS 60  
**HOMIE** (The Last Man Standing, SOCAN/West Chappell, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Sony/ATV Music, BM/Songs Of Universal, BMI), HL/WBM, CS 44  
**HONEY** (Dvine Pimp Publishing, ASCAP/Tibes Of Keard, ASCAP/Universal Music - MGB/Songs, ASCAP/It's A Wonderful World Music, BM/VIP Fourth World Music, BMI), HL, RBH 30  
**HOT** (Anil Lavigne, SOCAN/Almo Music, ASCAP/Big Evil Music, ASCAP/EMI April, ASCAP), HL, POP 99  
**HOW FAR WE'VE COME** (U Route Music, ASCAP/EMI April, ASCAP/Luonda Panic Music, BM/Grand Lane Music, ASCAP/Poque Surf, BMI) POP 44  
**HURT AGAIN** (Mary J. Blige, ASCAP/Universal Music Corporation, BM/Universal Music, ASCAP/LI Vidal Music, ASCAP/Bryan Sledge Publishing, ASCAP), HL/WBM, RBH 41  
**HYPNOTIZED** (First N Gold, BM/Warner-Lamertane Publishing, BM/Beytelli Music, ASCAP/Famous, ASCAP), HL/WBM, H100 27, POP 29, RBH 44

## I

**I CAN SLEEP WHEN I'M DEAD** (Universal Music - Careers, BM/More Than Rhythms Music, BM/Hope-N-Cali, BM/Sway Factor Music, BM/Cal IV Entertainment, BM/Universal Music Corporation, ASCAP/Members-Field, ASCAP), HL/WBM, CS 58  
**I CAN'T BELIEVE IT'S ME** (Carolina Blue Sky Music, BM/Dimensional Songs Of Rye, SESAC/The Bigger They Are, SESAC) CS 51  
**I DON'T KNOW WHEN TO QUIT** (Songs Of Combustion Music, ASCAP/Aspen Songs, ASCAP) RBH 40  
**DO IT LIKE THIS** (Of The Top, ASCAP/RBH 82)  
**DONDE ESTAN CORAZON** (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acarada Songs, ASCAP/Cherry Lane, SGA) HL/WBM, LT 4  
**DONT STOP THE MUSIC** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Franke Storm, BM/Sony/ATV Songs, BM/Universal Music, BM/Warner-Lamertane Publishing, BMI) HL/WBM, H100 3, LT 5, POP 2, RBH 92

**DO YOU FEEL ME** (Realsongs, ASCAP), WBM, RBH 74  
**DRÖP & GIMME 50** (Mike Jones, BM/H100 Development, BM/Crosscut Music, BM/Hi/West Music, BM/Universal Music Publishing, BM/Boys And A Girl, BM/Coll'Pars Music, BM/EMI Blackwood, BM/Backyard Publishing, BM/Kemani Music, BM/10th Ward, BM/Black And Mid, BM), HL, RBH 72  
**DUFFLE BAG BOY** (Dolla Boy Publishing, ASCAP/7 Epps Music, ASCAP/Young Money Publishing, BM/Warner-Lamertane Publishing, BM/Star Statz Music, BM/EMI April, ASCAP), HL/WBM, RBH 32

**ELEVATOR** (Not Listed) POP 100, RBH 100  
**ESPACIO SIDERAL** (WB Music, ASCAP) LT 48  
**ESTOS CELOS** (Juliana Musical, BMI) LT 0  
**EVERYBODY** (Cherry Lane Music, ASCAP/Robt Songs, BM/Third Tier Music, BMI), WBM, H100 100  
**EVERY OTHER WEEKEND** (WB Music, ASCAP/Platinum Pletow Music, ASCAP/White Music, BMI), WBM, CS 69

**FAKE IT** (Seether Publishing, BM/Frye Music, BMI), WBM, H100 65, POP 71  
**FALLING INTO YOU** (One Mad King Publishing, ASCAP/4MYGIRLS, ASCAP) CS 45  
**FALSETTO** (2002 Music Publishing, ASCAP/WB Music Publishing, ASCAP/Keez Money Publishing, ASCAP/V2 Music Publishing, BMI), H100 29, POP 96, RBH 87  
**FEEDBACK** (Rodney Jenkins Productions, BM/EMI Blackwood, BM/Demst Mile 11, BM/International Music Publishing, BM/Talored 4U Music, BM/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, H100 61, POP 45, RBH 50  
**FEELS LIKE TONIGHT** (Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Keez Money Publishing, ASCAP/V2 Music Publishing, BMI), PRS/Sony/ATV Songs, BMI), HL, H100 60, POP 36  
**FLASHING LIGHTS** (Please Gimme My Publishing, BM/EMI Blackwood, BM/E. Hudson Music, BM/Warner-Lamertane Publishing, BMI), HL/WBM, H100 36, POP 40, RBH 15  
**FOR THE TIMES** (Sony/ATV Tree, BM/Leslie Satcher, BM), CS 55  
**FREAKY IN THE CLUB** (R Kelly, BM/Universal Music - Z Songs, BMI), HL, WBM, RBH 76

**GET BUCK IN HERE** (Felt's Fresh Music, ASCAP/Nothing Dale Songs, ASCAP/Aniya Nicole Publishing, BM/Jarvis Combs Publishing, BM/EMI Blackwood, BM/Dance Music, ASCAP/Famous, ASCAP/Ludacris Worldwide Publishing, ASCAP/Songs Of TVT, BMI), HL/WBM, H100 71, POP 54  
**GET LIKE ME** (Not Listed) RBH 93  
**GET MY DRINK ON** (Franklin Road, BM/Florida Room, BM/Universal Music, BM/Sony/ATV Tree, BM/Unwound, BMI), HL, CS 12, H100 93  
**GIMME MORE** (W B M Music, SESAC/Danjahanz Musik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Keynote Music, ASCAP/Marella Arca Publishing, ASCAP), HL/WBM, POP 73  
**GIRLFRIEND** (Noting Hill Songs, SESAC/Shago, SESAC/M. Grandberry Os Music, SESAC/Foray Music, SESAC/Rags II Richard Music, BM/Warner-Lamertane Publishing, BM/Uncle Willmes Music, ASCAP/Don You Publishing Music, ASCAP/2002 Music Publishing, ASCAP/WB Music, ASCAP), WBM, H100 87, POP 92, RBH 36  
**GIRL YOU KNOW** (B. B. Skee The Champ, ASCAP/Teamstas, BM/April's Boy Musik, BM/Warner-Lamertane Publishing, BMI), WBM, RBH 52  
**GIVIN' ME A RUSH** (EMI April, ASCAP/LaoSun, ASCAP/John Betts, ASCAP/WB Music, ASCAP/Universal Music, ASCAP/PopNYLA Publishing, ASCAP), HL/WBM, RBH 84  
**GOD MUST BE BUSY** (Sony/ATV Acuff Rose, BMI), HL, CS 13, H100 89  
**GÖ GIRL** (Pibulls Legacy Publishing, BM/Universal Music - Careers, BM/Mikaela Viklan Publishing, ASCAP/Young Boss Publishing, ASCAP), HL, POP 34  
**GOOD LIFE** (Please Gimme My Publishing, BM/EMI Blackwood, BM/Toompstone Publishing, BM/Nagypub Music, BM/Universal Music - Z Songs, BM/Jon Leggend Publishing, BM/Yellowback Road, ASCAP/Cherry Lane, ASCAP/Eiseman, BM/Warner-Lamertane Publishing, BM), HL/WBM, POP 65, RBH 20  
**GO D'N GIRL** (Super Savin Publishing, BM/Universal Music - Z Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Star Songs, ASCAP/EMI Blackwood, BM), HL/WBM, RBH 46  
**GOTAS DE AGUA DULCE** (Permusic III, BM/Songs Of The Week, BMI)  
**GUNPOWDER & LEAD** (Sony/ATV Tree, BM/Nashville Star, BM/Tiltawhit Music, BM/Carnival Music Group, BM/Bluewater Music, BM), HL, CS 37

**IF I HAD EYES** (Bubble Toes, ASCAP/Universal Music Corp), ASCAP, H100 75, POP 66  
**IF YOU DIDN'T LOVE ME** (Not Listed) POP 93  
**ME ENAMORA** (Songs Of Camelion, BM/Permusic III, BMI) LT 2  
**MESSAGE FROM YOUR HEART** (Not Listed) POP 93  
**MI CORAZON CINTO** (Premium Latin, ASCAP) LT 7  
**MISERY BUSINESS** (WB Music, ASCAP/Bat Father, I Just Want To Sing Music, ASCAP/Josh's Music, BM/EMI April, ASCAP), H100 48, POP 24  
**MY OUGIE** (Elim T. Tabasi Publishing, ASCAP/WB Music Publishing, ASCAP/Martin Publishing, ASCAP/My About Music, ASCAP/RBH 39)  
**MY LOVE** (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Abback Productions, ASCAP/Mickie Beats, ASCAP/Baby, ASCAP), HL/WBM, RBH 56  
**MY LOVE (W B M Music, SESAC)** (Songs Of The Key Of B Flat, SESAC/Northern South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/The Deans Ltd, SESAC/December First Publishing Group, SESAC/Carryage, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, WBM, RBH 49

**NEVER** (Daniel Farns Publishing, Designee, BM/Earful Music Publishing, BM/Warner-Lamertane Publishing, BM/Lyrical Genies Publishing, BM/WB Music, ASCAP/The Prudig Publishing, ASCAP), WBM, H100 89, POP 37  
**NEVER NEVER LAND** (Lyle In Publishing, ASCAP/Universal Music - Z Songs, ASCAP), HL, RBH 33  
**NEVER TOO LATE** (EMI April Canada, SOCAN/5 Days Gate, SOCAN/EMI April, ASCAP/Noodies For Everyone, SOCAN), HL, POP 38  
**NEVER WOULD HAVE MADE IT** (Marvin L. Sapp Music, ASCAP/EMI April, ASCAP), HL, RBH 79  
**NEW SOUL** (Lil Lounge Musique, SACEM/WB Music, ASCAP), WBM, H100 7, POP 10  
**NINE IN THE AFTERNOON** (Sweet Chin Music, ASCAP/EMI April, ASCAP/Universal Music - MGB/Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP), HL, H100 4, LT 2, POP 5, RBH 14  
**NO PUEDO OLVIDARLA** (Crisma, ASCAP) LT 6  
**NO SE ME HACE FACIL** (FPP SGA) LT 32  
**NO TE MENTIA** (Pinto, ASCAP/Universal Music, Inc, ASCAP/Armando Ramirez Perez, ASCAP) LT 16  
**ONE FOR ALL TIME** (Chaka Khan, ASCAP/Spirit Two, ASCAP/EMI April, ASCAP/Flyte Yvonne Tunes, ASCAP/Sublime Basement Tunes, BM/Ubrianda Music, ASCAP/Minneapolis Gays Music, ASCAP/Natural's Acerson Music, ASCAP), HL, RBH 50  
**OUR SON** (Sony/ATV Tree, BM/Taylor Swift Music, BMI), HL, H100 29, POP 43  
**OVER YOU** (Hitzone Pretty Deep Ugly Music, BM/Universal Music - Careers, BM/High Buck Publishing, BM/EMI Blackwood, BMI), HL/WBM, POP 37  
**OYE, DONDE ESTA EL AMOR** (WB Music, ASCAP/Universal Music, ASCAP/WB Music Publishing, BM/Lyon Maker, BM/Keith's Wild Bunch, BMI), WBM, CS 20

## K

**KILLA** (Rags II Richard Music, BM/Don Vito Publishing, BM/Universal Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Lip Gloss Publishing, ASCAP/229 Publishing, ASCAP/Gann Music Publishing, BM/Malik-Mekhi Music, BM/Basement Funk South, ASCAP), H100 97, POP 60, RBH 61  
**KISS KISS** (Songs Of Universal, BM/Culture Beyond Ur Experience Publishing, BM/Universal Music - Z Songs, BM/Nagypub Music, BMI), HL/WBM, H100 22, POP 16, RBH 34  
**LA RATA FLACA** (Arpa, BMI) LT 33  
**LAST TIME** (April Boy Musik, ASCAP/Sony/ATV Music Publishing, BM/WB Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Lip Gloss Publishing, ASCAP/229 Publishing, ASCAP/Gann Music Publishing, BM/Malik-Mekhi Music, BM/Basement Funk South, ASCAP), H100 97, POP 60, RBH 61  
**KISS KISS** (Songs Of Universal, BM/Culture Beyond Ur Experience Publishing, BM/Universal Music - Z Songs, BM/Nagypub Music, BMI), HL/WBM, H100 22, POP 16, RBH 34  
**LA RATA FLACA** (Arpa, BMI) LT 33  
**LAST TIME** (April Boy Musik, ASCAP/Sony/ATV Music Publishing, BM/WB Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Lip Gloss Publishing, ASCAP/229 Publishing, ASCAP/Gann Music Publishing, BM/Malik-Mekhi Music, BM/Basement Funk South, ASCAP), H100 97, POP 60, RBH 61  
**KISS KISS** (Songs Of Universal, BM/Culture Beyond Ur Experience Publishing, BM/Universal Music - Z Songs, BM/Nagypub Music, BMI), HL/WBM, H100 22, POP 16, RBH 34  
**LA RATA FLACA** (Arpa, BMI) LT 33  
**LAST TIME** (April Boy Musik, ASCAP/Sony/ATV Music Publishing, BM/WB Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Lip Gloss Publishing, ASCAP/229 Publishing, ASCAP/Gann Music Publishing, BM/Malik-Mekhi Music, BM/Basement Funk South, ASCAP), H100 97, POP 60, RBH 61  
**KISS KISS** (Songs Of Universal, BM/Culture Beyond Ur Experience Publishing, BM/Universal Music - Z Songs, BM/Nagypub Music, BMI), HL/WBM, H100 22, POP 16, RBH 34

## L

**LET IT GO** (She Write I, ASCAP/Universal Music - MGB/Songs, ASCAP/Mass Content, ASCAP/EMI April, ASCAP/Cannon's Land Music Publishing, ASCAP/Notorious K I M, BM/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mtume, BMI), HL, WBM, RBH 31  
**LETTER TO ME** (EMI April, ASCAP/New Sea Gayle, BMI), HL, H100 43, POP 58  
**LIKE WHOLE** (Anil Lavigne, BM/Seven Summits, BM/Anita Johnson Songs, ASCAP/In The Mouth Of The Wolf, BMI), H100 70, POP 48  
**LIKE YOU'LL NEVER SEE ME AGAIN** (Leflow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, H100 14, POP 49, RBH 2  
**LONG ROAD TO RUIN** (I. Twelze, BM/Live The Punk Rock Music, BM/Songs Of Universal, BM/Living Under A Rock, ASCAP/Universal Music Corporation, ASCAP/Flying Form, BM/BU, BMI), HL, H100 90  
**LOUD** (Krisi Mannings, ASCAP/Big Loud Bucks, SESAC), HL, H100 92, POP 57  
**LOVE DON'T LIVE HERE** (Warner-Lamertane Publishing, BM/Howard-Gaymond, BM/RADIOBULETT/SESAC, BM/Hillary Dawn, SESAC/Steve Huff, SESAC/Multi-Songs, SESAC/Universal Tunes, SESAC), HL/WBM, CS 24  
**LOVE IN THIS CLUB** (Not Listed) RBH 51  
**LOVE IS A BEAUTIFUL THING** (Songs Of Windwept Music, BM/Universal Music, ASCAP/Universal Music - MGB/Songs, ASCAP/Almo Music, ASCAP), HL/WBM, CS 18  
**LOVE IS FREE** (Warner-Lamertane Publishing, BM/Old Crow Music, BM/Mount Lukens Music, ASCAP), WBM, H100 77, POP 63  
**LOVE LIKE THIS** (S M Y, ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/JURY-N Music, BM/Universal Music Publishing, BM/Universal Music - MGB/Songs, ASCAP/Almo Music, ASCAP), HL/WBM, CS 18  
**LOVE IS FREE** (Warner-Lamertane Publishing, BM/Old Crow Music, BM/Mount Lukens Music, ASCAP), WBM, H100 77, POP 63  
**LOVE LIKE THIS** (S M Y, ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/JURY-N Music, BM/Universal Music Publishing, BM/Universal Music - MGB/Songs, ASCAP/Almo Music, ASCAP), HL/WBM, CS 18  
**LOVE IS FREE** (Warner-Lamertane Publishing, BM/Old Crow Music, BM/Mount Lukens Music, ASCAP), WBM, H100 77, POP 63  
**LOVE LIKE THIS** (S M Y, ASCAP/Sony/ATV Tunes, ASCAP/Rico Love, ASCAP/EMI April, ASCAP/JURY-N Music, BM/Universal Music Publishing, BM/Universal Music - MGB/Songs, ASCAP/Almo Music, ASCAP), HL/WBM, CS 18  
**LOVE IS FREE** (Warner-Lamertane Publishing, BM/Old Crow Music, BM/Mount Lukens Music, ASCAP), WBM, H100 77, POP 63

## M

**MAIDIE TEXTO** (Not Listed) LT 35  
**MAYBE SHE'LL GET LONELY** (Hiss And Smashes Music, ASCAP/Universal Music - Z Tunes, ASCAP/That's How I Roll, ASCAP/Almo Music, ASCAP/Warner-Lamertane Publishing, BM/Keith's Wild Bunch, BM/Biggest Hit, BMI), WBM, CS 31  
**ME ENAMORA** (Songs Of Camelion, BM/Permusic III, BMI) LT 2  
**MESSAGE FROM YOUR HEART** (Not Listed) POP 93  
**MI CORAZON CINTO** (Premium Latin, ASCAP) LT 7  
**MISERY BUSINESS** (WB Music, ASCAP/Bat Father, I Just Want To Sing Music, ASCAP/Josh's Music, BM/EMI April, ASCAP), H100 48, POP 24  
**MY OUGIE** (Elim T. Tabasi Publishing, ASCAP/WB Music Publishing, ASCAP/Martin Publishing, ASCAP/My About Music, ASCAP/RBH 39)  
**MY LOVE** (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Abback Productions, ASCAP/Mickie Beats, ASCAP/Baby, ASCAP), HL/WBM, RBH 56  
**MY LOVE (W B M Music, SESAC)** (Songs Of The Key Of B Flat, SESAC/Northern South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/The Deans Ltd, SESAC/December First Publishing Group, SESAC/Carryage, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC), HL, WBM, RBH 49

**NEVER** (Daniel Farns Publishing, Designee, BM/Earful Music Publishing, BM/Warner-Lamertane Publishing, BM/Lyrical Genies Publishing, BM/WB Music, ASCAP/The Prudig Publishing, ASCAP), WBM, H100 89, POP 37  
**NEVER NEVER LAND** (Lyle In Publishing, ASCAP/Universal Music - Z Songs, ASCAP), HL, RBH 33  
**NEVER TOO LATE** (EMI April Canada, SOCAN/5 Days Gate, SOCAN/EMI April, ASCAP/Noodies For Everyone, SOCAN), HL, POP 38  
**NEVER WOULD HAVE MADE IT** (Marvin L. Sapp Music, ASCAP/EMI April, ASCAP), HL, RBH 79  
**NEW SOUL** (Lil Lounge Musique, SACEM/WB Music, ASCAP), WBM, H100 7, POP 10  
**NINE IN THE AFTERNOON** (Sweet Chin Music, ASCAP/EMI April, ASCAP/Universal Music - MGB/Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP), HL, H100 4, LT 2, POP 5, RBH 14  
**NO PUEDO OLVIDARLA** (Crisma, ASCAP) LT 6  
**NO SE ME HACE FACIL** (FPP SGA) LT 32  
**NO TE MENTIA** (Pinto, ASCAP/Universal Music, Inc, ASCAP/Armando Ramirez Perez, ASCAP) LT 16

**ONE FOR ALL TIME** (Chaka Khan, ASCAP/Spirit Two, ASCAP/EMI April, ASCAP/Flyte Yvonne Tunes, ASCAP/Sublime Basement Tunes, BM/Ubrianda Music, ASCAP/Minneapolis Gays Music, ASCAP/Natural's Acerson Music, ASCAP), HL, RBH 50  
**OUR SON** (Sony/ATV Tree, BM/Taylor Swift Music, BMI), HL, H100 29, POP 43  
**OVER YOU** (Hitzone Pretty Deep Ugly Music, BM/Universal Music - Careers, BM/High Buck Publishing, BM/EMI Blackwood, BMI), HL/WBM, POP 37  
**OYE, DONDE ESTA EL AMOR** (WB Music, ASCAP/Universal Music, ASCAP/WB Music Publishing, BM/Lyon Maker, BM/Keith's Wild Bunch, BMI), WBM, CS 20

**PARALYZER** (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 20, POP 15  
**PERDONAME** (Universal Music Corporation, ASCAP) LT 18  
**PHATTY** 216 217 Music, ASCAP) RBH 88  
**PICTURES OF YOU** (Blue Ladder, BM/Stay Beautiful Songs, BM/Universal Music - Z Songs, BM/Enconn Entertainment, BM/The Last Goodnight, BMI), WBM, H100 98  
**PICTURE TO BURN** (Sony/ATV Tree, BM/Taylor Swift Music, ASCAP/EMI April, ASCAP/

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# BACKBEAT



Reba McEntire, left, and Kelly Clarkson, right, are presented with some Indiana Pacers gear from Pacers Sports & Entertainment executive VP/executive director of Conesco Fieldhouse **Rick Fuson** prior to their show Feb. 8 at Indianapolis' Conesco Fieldhouse.



## BMI AT SUNDANCE

BMI celebrated 15 years of programming music events at this year's Sundance Film Festival in Park City, Utah. BMI presented its 10th annual composer/director round table, titled "Music & Film: The Creative Process"; its sixth annual BMI Sundance Snowball; the third year of programming music at TurnIng Leaf Vineyards, Leaf Lounge; and its 15th year of providing networking opportunities for its composers at the festival. PHOTOS: COURTESY OF RANDALL MICHAELSON

**ABOVE:** From left: "The Black List" director **Timothy Greenfield-Sanders**, "The Black List" composer **Neal Evans**, BMI VP of film and TV relations/Los Angeles **Doreen Ringer Ross** and "The Black List" producer **Elvis Mitchell**.

**BELOW:** From left: BMI senior director of writer/publisher relations/New York **Samantha Cox**, BMI singer/songwriter **Joshua James**, BMI senior director of writer/publisher relations/Los Angeles **Tracie Verlinde** and BMI associate director of writer/publisher relations/Los Angeles **Casey Robison** celebrate after James' performance at the Leaf Lounge.



Billboard presented a commemorative STARS plaque to Enrique Iglesias' management—the Firm's **Fernando Giaccardi** and Firm junior manager **Dan Roof**—in support of Iglesias' 2007 world tour and Interscope Records album "Insomniac." From left: Giaccardi, Billboard VP of integrated sales/associate publisher **Brian Kennedy**, Roof and Billboard West Coast advertising director **Aki Kaneko**.



Watch performances and interviews from Sundance at [billboard.com/sundance](http://billboard.com/sundance).



The king of Chinese pop, **Jacky Cheung** celebrates with Universal Music executives after the final concert of his 2007 world tour, during which he played to more than 2 million people in 58 cities. The trek began in February 2007 in Las Vegas and wrapped 12 months later in Hong Kong. From left are Universal Music Taiwan managing director **Sunny Chang**, Cheung, Universal Music Asia/Pacific president **Max Hole**, and Universal Music Hong Kong and China managing director **Hung Tik**.



Teen sensation **Miley Cyrus** takes a break from her double life as Hannah Montana to show off her skills on Xbox 360's "Rock Band" at the 50th annual Grammy Awards gift lounge Feb. 8 in Los Angeles. PHOTO: COURTESY OF MIKE GUASTELLA/WIREIMAGE.COM

## INSIDE TRACK

### DOUBLE DUTCH



FERGIE

Look for a reissue of Fergie's "The Dutchess" with extra tracks and remixes this year, Black Eyed Peas manager

William Derella tells Track. Will.i.am's vote for a title? " 'Double Dutch,' " Derella says. "The Dutchess," which has spawned five top five Billboard Hot 100 hits (three of them No. 1s), has sold 3.4 million copies in the United States, according to Nielsen SoundScan. Fergie is the first artist to pull five top five singles from one album since Janet Jackson's "Rhythm Nation 1814" managed the feat in 1989-90.

### REHEATING THE MOMENT

Asia has wrapped recording on its next album, "Phoenix," due in April and the first to feature the group's original all-

star lineup since "Alpha" in 1983. "The album's pretty adult," drummer Carl Palmer tells Track. "It's not super proggy. Melody-wise it's unbelievably strong." Asia plans to hit the road March 1 in the United Kingdom before coming to North America in early April and then hit Japan and Europe in May. As for a possible reunion of prog gods Emerson, Lake & Palmer, who have been inactive since 1998, Palmer says, "We've had some talks, but I don't really see the reason to do anything unless it was absolutely something one couldn't turn down on a financial basis, to be honest with you."

# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Universal Music Group International names **Eddie Nygren** CFO of the Nordic region. He was financial director at Universal Music Norway.

Valley Entertainment/Hearts of Space Records names **Henry Blaukopf** director of sales. He served in the same role at Arkadia Jazz.

**PUBLISHING:** Sony/ATV Music Publishing U.S. promotes **Jonas Kant** to senior VP of business affairs. He was VP.

Ricordi London, a unit of Universal Music Publishing, names **Jonathan Bird** GM. He was repertoire manager at Universal Music Classics & Jazz International.

Cherry Lane Music Publishing promotes **Benjamin Humphreys** to music administration associate. He was an assistant.

Ole Songs in Los Angeles adds **Jennifer Hyland** to its U.S. team as creative manager of music publishing. She held the same position in Toronto.

Disney Music Publishing Creative names **Barbara Vander** VP. She was GM/creative at Rondor Music International.



**DISTRIBUTION:** EMI Music Publishing appoints **Brian Monaco** COO of its Music Resources unit. He was founder of sports and entertainment talent agency Worldwide Talent Group.

Provident-Integrity Distribution promotes **Patrick Bonner** to director of sales for national accounts. He was West regional field sales manager.

**TOURING:** Live Nation elevates **David Vickers** to senior VP of international venue development. He was division manager, overseeing the company's U.K. music venues.

**DIGITAL:** The Nokia Artists Advisory Council taps musician/producer **Dave Stewart** to head the newly formed council, which aims to ensure fairness in revenue sharing as new technology and methods of accessing music develop.

**RELATED FIELDS:** **Mike Kraski** launches Tenacity Management and Consulting. He was president at Equity Music Group, where he continues to serve as a member of the board of directors and maintains ownership in the company.

Fine Gold Productions names **Amy Modell** senior director of licensing A&R. She was head of broadcasting services and sample clearances at Universal Music UK Ltd.

—Edited by Mitchell Peters

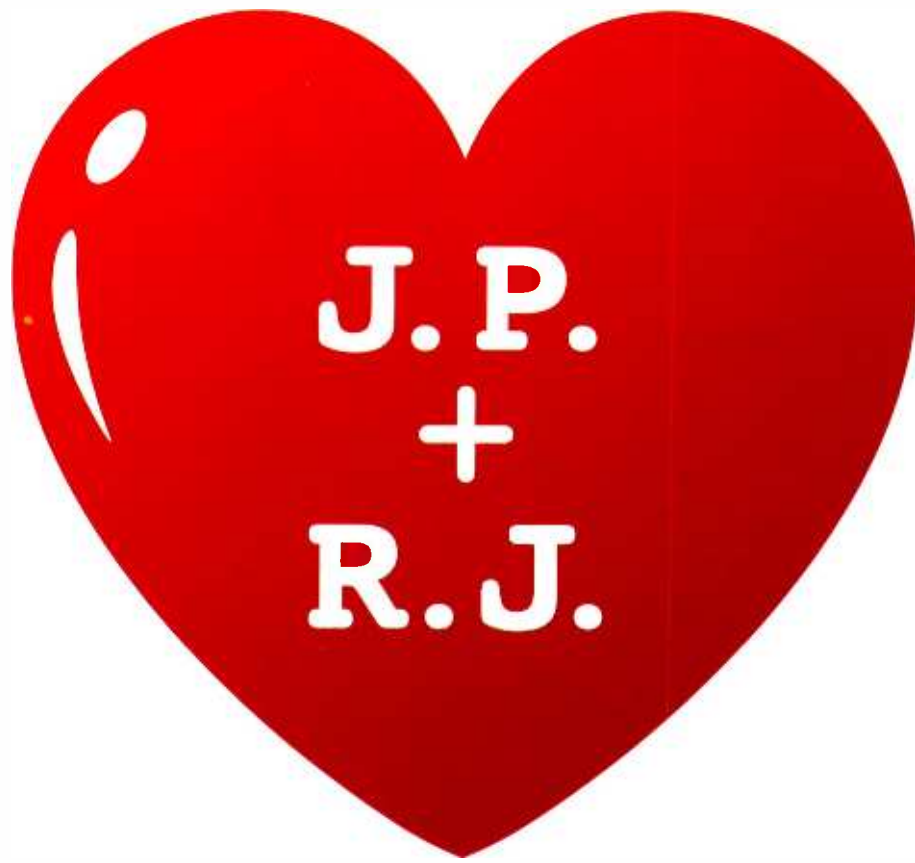
# GOODWORKS

## A BLIND BOYS HOMECOMING

The Blind Boys of Alabama will perform a benefit concert Feb. 29 at the Alabama Institute for Deaf and Blind in Talladega. The gala event will not only mark the institute's 150th anniversary, but will be the first time the esteemed gospel outfit has performed there since forming more than 60 years ago. Formerly known as the Happyland Jubilee Singers, the Blind Boys met at the school (then known as the Alabama Institute for the Negro Blind) in 1939. Money raised from the private event will benefit the institute.

FERGIE: SARA DE BOER/RETNA

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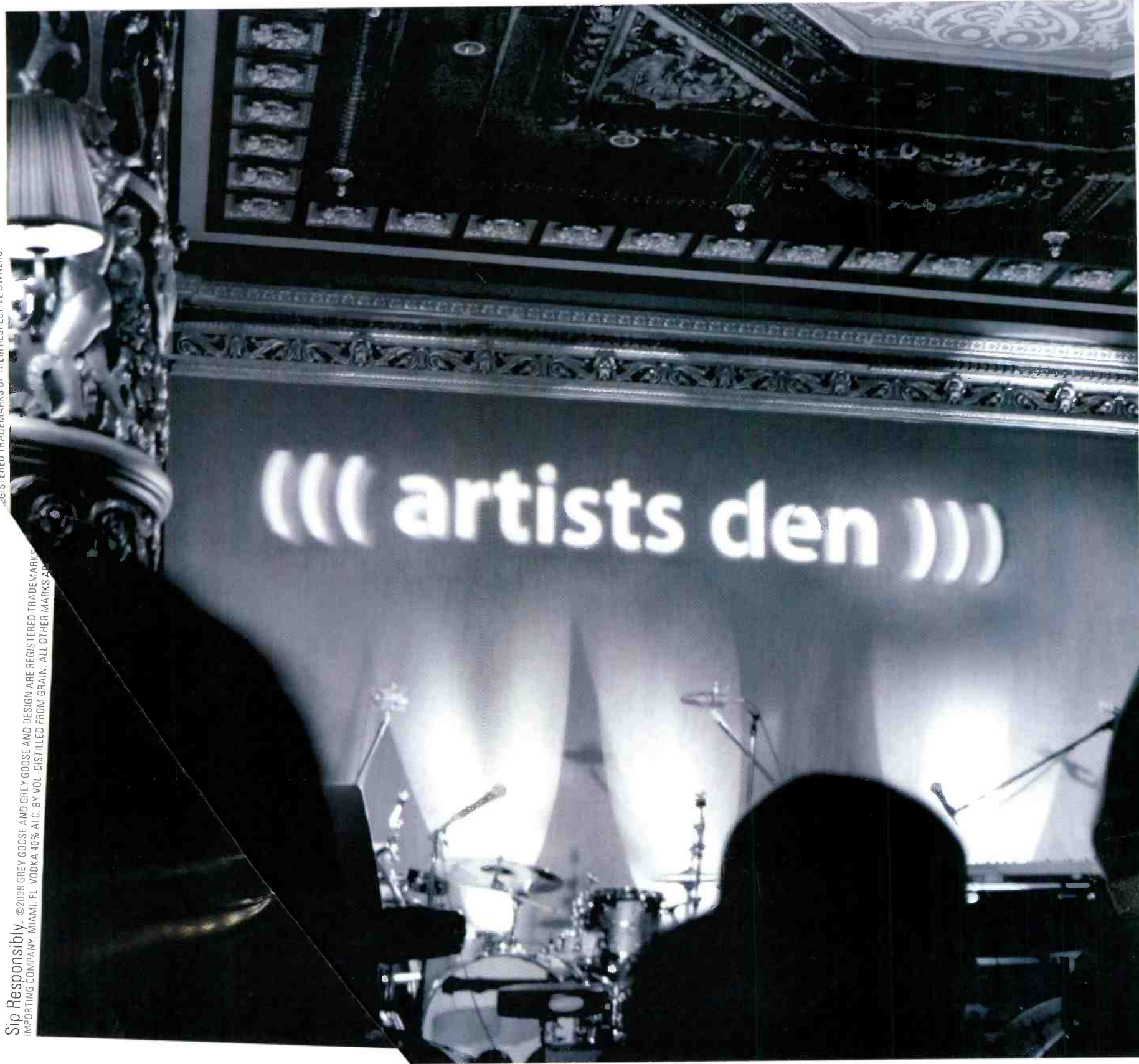


*love always,  
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