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LIVE NATION

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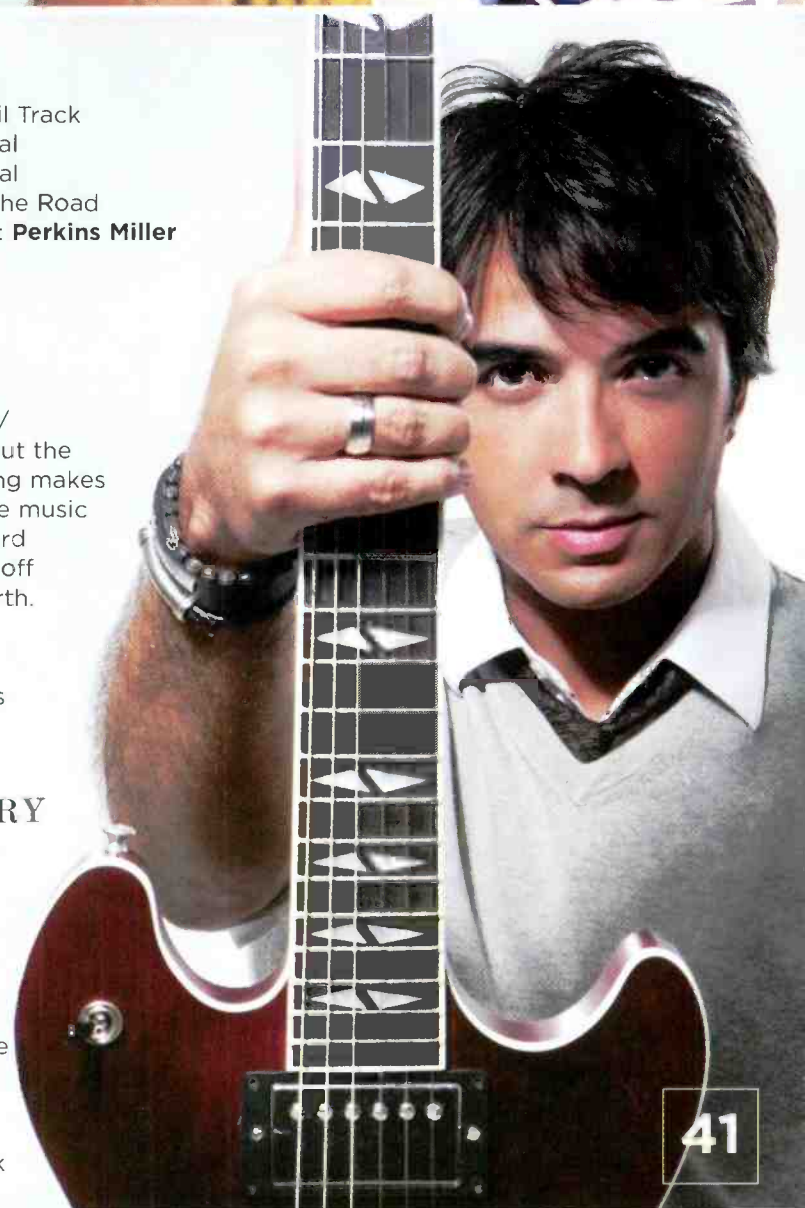
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FILM & TV MUSIC
This event will feature music executives and artists discussing negotiating 360 deals, launching labels and publishing companies and writing and performing songs. More at billboardevents.com.

Online

LOLLAPALOOZA
Billboard.com and the JadedInsider.com blog round up the hottest news and photos from Chicago's Lollapalooza festival, which featured performances from Radiohead, Wilco and Kanye West.

Chasing China

Patience With Business Models, Policies And Relationships Is A Virtue

BY TYL VAN TOORN

I knew something powerful was happening the moment I squeezed into D22, a closet-sized live venue known as the breeding ground for Beijing's up-and-coming rock scene. The band onstage, CarSick Cars, was amazing, and fans were tearing the place down. This was history in the making. I felt like I was witnessing a cultural revolution on that late May day, one that would have surprised those who think of China only in terms of copyright infringement.

While my night at D22 would force me to shake my head in amazement for weeks, I was getting used to having my preconceived views on China debunked. This was my third trip to Beijing but I was just starting to understand why the West has struggled to make an impact on the Chinese market.

On this trip, our company was producing TransmitChina, a music industry trade mission that ran May 28-31 and involved a conference, showcases and some very long dinners. The purpose of the mission was simple: listen and learn. That may seem like a sensible approach but most Western businesses have tried to penetrate the Chinese market with practices that seem almost colonial in nature. It should come as no surprise to learn that China is in no mood to be colonized.

China is undergoing an unprecedented social, political and economic transition—and it is doing it on its own terms. As a result, citizens are striving for a better quality of life through increased access to consumer goods and artistic and cultural freedom. And yet these changes are tied to a strong cultural identity and the traditions and institutions that underpin it.

The Chinese know who they are. And if you want to do business with them, you should get to know them, too. In the past year, our group has been building strong relationships with some great people in the Chinese music business. In doing so, we have identified several fundamental misconceptions that tend to impede Westerners from building working business models in China.

First of all, while music piracy may be a problem, it isn't one for many in the Chinese music biz. Chinese business leaders aren't stupid. If they could figure out how to increase revenue through in-

tellectual-property protection, they would. But why adopt Western-designed copyright laws when these same laws have become increasingly irrelevant in our own domestic marketplace? The key is to ensure that there is a return on investment for the creation and distribution of music. The Chinese understand that they will be best-served from learning from our mistakes, not repeating them.

Businesses, therefore, would be well-served to capitalize on the lack of structural impediments within China, taking advantage of the opportunity to try out new models that could eventually lead to new ways of monetizing content. The Internet is a great platform for music discovery in China. With more than 250 million users, it would be a serious mistake to ignore the opportunities inherent to offering potential consumers improved access to music. Monetizing music, however, needs to be based on what consumers are willing to pay. The weirdly popular assertion that more than 90% of music distributed in China is pirated is misguided. It suggests that this market existed to begin with.

Secondly, China's economy is growing at an unparalleled speed under the direction of a unique leadership paradigm. In the process, a middle class is quickly blossoming and there are more young people that have more time and money for leisure. The irony is that they aren't necessarily buying iPods or Motorolas. It is quite apparent that the companies marketing these products aren't having the same rate of success as they would in other developing markets. These kids are just as likely buying Chinese brand products simply because they don't have the same loyalty that has been generated in North America and Europe. Marketing in China is in a different cycle of development than in most Western markets. All the rules are different, and consumer trends will need to be incubated on the ground in China. This also applies to musical tastes.

Most important, China is already illustrating that great music will continue to be created regardless of the transitional forces at play in the recorded-music sector. Furthermore, building fan loyalty in front of the stage still plays a major factor in getting paid to play your music. As a major live promoter pointed out to me in my first visit to China, "We haven't even developed a proper live ticketed market yet. Let's do that first" (see story, page 22).

I tend to agree with this line of thinking, considering China has more than 100 cities with populations of more than 1 million.

The question is: When? My beloved D22 is temporarily closed leading up to the Olympics; many clubs have been affected by a new permitting process that China started to coincide with the games. Without a doubt, D22 will be open for business again soon, and we'll see the ongoing development of local artists take place there and at many other venues.

D22 is a spark in a very large forest. Many people working in and around the Chinese music community know it's important—even necessary—to take



VAN TOORN

things slowly and to build relationships. But when this spark lights, you'll see an industry completely explode into action. That may not happen immediately after the Olympics, but once the spotlight that comes with the games has passed, it's a safe bet you'll see more opportunities for discovery of artists and a re-emergence of live music in China.

China is keen to become a trading partner with anyone, but it will be on terms that reciprocate value. It is definitely on the leading edge of technological advancement and Internet development. But sometimes age-old traditions and values are stronger. In this case, building relationships is important in China and this takes time. Lasting, trustworthy relationships are hard to come by but, in the end, they will give you the insights required to successfully overcome the common misconceptions that have left many successful Western multinationals in the dust when trying to build a foothold in China.

Tyl van Toorn is CEO of TNT Productions and founder/producer of TransmitChina (transmitnow.com).

FOR THE RECORD

- In a Backbeat photo that ran in the July 26 issue, Darryl Pitt should have been identified as Dianne Reeves' manager from Depth of Field Management.
- In the July 12 issue, Keri Hilson's single "Energy" was misidentified.

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What's ahead for Sirius XM



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Chris Brown inks deal with New Era



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>>> SONY BMG LOSES \$49M IN FISCAL Q1

Sony BMG Music Entertainment lost 5.2 billion yen (\$49 million) on sales of \$87.1 billion yen (\$820 million) in its fiscal first quarter ended June 30. That represents a downturn from the 2.2 billion yen (\$21 million) in net income the company posted during the same period last year and a 6.3% drop in sales from the 92.9 billion yen (\$875 million) it rang up this time last year.

>>> CARBON FOOTPRINT CHECK FOR RADIOHEAD

Radiohead is surveying fans about their travel arrangements for the band's world tour this year to help minimize carbon emissions on future live outings. The U.K. rock band has contacted ticket buyers in order to determine the carbon footprint of fans traveling to and from shows. Respondents are informed of their personal carbon footprint and will be rewarded with a souvenir live track from the band's tour.

>>> BLACK CROWES ACCUSE WILSON

Lawyers for the Black Crowes have served copyright infringement notices to Gretchen Wilson, TNT, Sony BMG and publishing company J Money Music over the band's 1991 hit "Jealous Again." The Crowes claim Wilson used parts of the composition in her own song, "Work Hard, Play Harder," which TNT in turn used in ads for its show "Saving Grace." A representative for Wilson had no comment on the development.

UP FRONT



TOURING BY MICHAEL D. AYERS

PLAYED IN FULL

Performances Of Classic Indie Albums Generating Box-Office Bumps

When Built to Spill announced its fall tour in May, fans took notice. That's because rather than a typical jaunt around the country promoting a new album, the three-month trek will find the band performing its 1997 release, "Perfect From Now On," in its entirety throughout the United States and Europe.

It's the latest in an ever-increasing list of tours and performances of the ilk, joining recent and upcoming experiments from Sonic Youth, Liz Phair, Slint, Echo & the Bunny-

men, the Stooges, Public Enemy, Tortoise and Sparks. And those in the know say it's having a positive impact on the bottom line.

The pioneer in this concert subgenre is All Tomorrow's Parties festival co-founder Barry Hogan, who since 2005 has drafted indie rock acts to perform classic albums in their entirety as part of ATP's "Don't Look Back" series.

"For the people that were into those records, there were a lot of tracks that weren't played live," Hogan says. "To

see that, it could be a very special thing. The whole thing is, nowadays, in the age of the iPod, where people are downloading tracks and listening to singles, it makes people listen to albums as an art form. Like [the Stooges'] 'Fun House'—that album should be listened to all the way through."

"Don't Look Back" was such a hit within the ATP framework that it has spun off as part of branded stages at Barcelona's Primavera Sound Festival and the Pitchfork Music Festival in Chicago. At the latter in July, Public Enemy performed "It Takes a Nation of Millions to Hold Us Back," while influential rock trio Mission of Burma played "Vs." and Sebadoh offered up "Bubble & Scrape" before a near-capacity crowd of 11,500.

So far, Sonic Youth has found the most success in branching out with the full-album tour concept. Based on Billboard

Boxscore data for a 2007 two-night stand in Berkeley, Calif., and a show in Brooklyn, the band grossed \$496,791 in ticket sales, with two selling out in venues with 5,000-plus capacity. Compare that with the band's 2006 outing: 11 shows that grossed \$315,305, according to Boxscore.

Part of that disparity can be chalked up to the limited nature of the "Daydream Nation" shows, ensuring demand would be higher than supply.

"Playing very select and limited engagements around the world made all of the shows very special events for all that were able to catch one," says Sonic Youth's booking agent Eric Dimenstein of Ground Control Touring. "There was more demand, but it was made even more special by limiting them. I'm not sure every band or every album can be done in the same way."

That isn't stopping acts from outside the traditional ATP circle from jumping onboard. The Smashing Pumpkins have strongly hinted that they'll be playing special 20th-anniversary shows next year, with plans to re-create their debut album, "Gish." Irish rock act Ash sold out London's 3,000-capacity Roundhouse in September for a performance of its breakthrough set, "1977," adding a further night at the 2,000-capacity Astoria. The band's November 2007 concert at the 4,920-capacity Brixton Academy failed to sell out.

And in celebration of the recent reissue of her 1993 debut, "Exile in Guyville," Phair has done a handful of complete album performances, with more shows on tap for August.

For Phair, the financials have been impressive. Two June "Guyville" shows at San Francisco's Fillmore (1,298 capacity) and Chicago's Vic Theatre (1,400) were sellouts, with an average gross of \$31,787. In contrast, Phair's 2003 tour posted an average gross of \$18,174 from 17 shows reported to Billboard Boxscore.

Phair recalls, "When we decided we were going to rerelease it, everyone at ATO said, 'You have to play it live—you have to play the whole thing live.' And I was like, 'Holy crap, really?' I don't think I've ever played a lot of those songs live."

Phair admits to some restless nights worrying about how she would relearn the material and translate it to the stage, but so far, the performances have been warmly received. "Everybody was just so into it," she says. "I knew it wasn't about me. Nostalgia is about people wanting to relive their experience with it. I very much felt that every moment onstage."

Whether it's nostalgia or celebrating the record as an art form, Hogan is reasonable about other entities utilizing the "Don't Look Back" concept. "It's been quite a successful thing, but we're not too worried about other people doing it," he says. "We just want it to be quality albums, as opposed to those who will sell a lot of tickets." ◆◆◆

RADIO BY ANTONY BRUNO and KEN TUCKER

Now Comes The Hard Part

After The Merger, Sirius XM Faces Tricky Landscape

Now that the two U.S. satellite radio broadcasters completed their merger July 29 to form Sirius XM Radio, the combined company will face a host of challenges in navigating the new digital landscape.

Over the long haul, the prospect of widespread broadband availability threatens to consign satellite carriers to technological redundancy, as it becomes easier for cell phones and other hand-held devices to stream music over the Internet.

And in the near term, new rivals continue to emerge, the most recent being Apple's iPhone and its App Store, which offers a slew of free downloadable music applications, including one from streaming music site Pandora that's already a big hit (Billboard,

and Sirius had made great strides in adding their receivers as factory-installed options in many cars. But a slowing economy and spiking gas prices have led to a sharp downturn in U.S. sales of new cars. And one of the most significant new offerings to emerge from the combined company—an a la carte option for subscribers to choose only the stations they want—will require new receivers available for purchase only at retail, which could limit the number of new customers that option will attract.

Satellite carriers are still far ahead of Internet radio and the iPod in terms of their integration in car stereo systems. Web radio doesn't have any direct input into the car today, other than connecting an Internet-en-

abled mobile device like the iPhone to the car stereo—not exactly a common practice. Such radio outlets are also facing uncertainty of their own over exactly how much they have to pay for the music they transmit. If the recently increased performance royalty rates that they pay remain in effect, many would-be Sirius XM competitors in Internet radio claim that they'll be forced out of business.

Meanwhile, the auto industry is still struggling to find an easy integration on a mass-market/factory-installed scale for iPods and other portable devices. Yet even as that becomes

time to fortify a hoped-for defensive position against satellite radio in the form of high-definition radio. But HD doesn't yet appear poised to present a serious challenge to satellite.

Breadth and depth of programming remain satellite's greatest strength and HD's biggest weakness. Edison Media Research VP of music and programming Sean Ross says HD radio has not made enough significant programming breakthroughs to spike unit sales. "It's still stuck in the same loop of not yet having the volume of content that would spur a sale that would make HD content profitable that would allow broadcasters to create a greater volume of content."

Still, because it is free after the purchase of a compatible receiver, HD radio could cause

some headaches for Sirius XM, especially as more car makers make HD a factory-installed option in their vehicles.

Although music channels have accounted for the majority of the most popular programming on Sirius and XM, music isn't likely to determine the fate of satellite radio, Mercury Media Research president Mark Ramsey says.

"Anybody can whip up a music channel—good or bad—for nothing," Ramsey says. "But to have Howard Stern you'll have to pay through the nose. And that's because... Howard Stern is utterly scarce and attractive."

That's not to say music is not valuable—it's just not exclusive. "There's nothing [in music] that they can play that can't be played by someone else who's willing to pay the rights fees," Ramsey says.

>>> ITALY'S LARGEST BITTORRENT SITE SHUTTERED

Italian authorities have closed down Colombo-BT.org, the country's largest BitTorrent tracker site, the IFPI reports. The closure follows an extensive investigation by fiscal police the Guardia di Finanza, which worked in tandem with IFPI-affiliated anti-piracy organization FPM. Colombo-BT.org claimed more than 400,000 registered users and boasted more than 800,000 unique user accesses per month. Its system provided access to an estimated 390,000 music files and 500,000 movie files.

>>> MEXICAN AUTHORITIES SHUT DOWN FILE-SHARING SERVER

Mexican authorities have shut down a file-sharing server that enabled the exchange of music and videogames online via DirectConnect, a worldwide peer-to-peer network that has been the subject of IFPI lawsuits and international police raids. The Mexican server was a hub of DirectConnect known as "Sunnydale." Using information supplied by local anti-piracy trade group APCM, the Mexican attorney general's office asked the hub's Internet service provider to shut down the server's connection. The server has been inactive since July 3.

>>> PANIC AT THE DISCO, DASHBOARD TO 'ROCK' ON TOUR

Panic at the Disco and Dashboard Confessional will anchor the first "Rock Band"-branded tour this fall, which will offer local fans the chance to play the videogame onstage in each market. Plain White T's and the Cab are also on the bill. The tour begins Oct. 5 in San Diego and will play arenas through Nov. 14. Details about the onstage "Rock Band" competitions will be forthcoming on the event's Web site. "Rock Band 2" hits stores in September.

●●●●
'Listening to your own collection versus listening to a programmed experience is still fundamentally different.'

—DAVID CARD, JUPITER RESEARCH

July 26). Sirius XM representatives didn't respond to requests for comment by press time.

For the moment, Sirius XM can expect to retain a strong position in the all-important automotive market. But here, too, challenges await.

According to data from Jupiter Research, the automobile remains the most popular place to listen to music, which gives Sirius XM a leg up over its new digital competitors, Jupiter analyst David Card says.

"If they can double down on cars, that could be one of their best bets," Card says.

Leading up to the merger, XM

abled mobile device like the iPhone to the car stereo—not exactly a common practice. Such radio outlets are also facing uncertainty of their own over exactly how much they have to pay for the music they transmit. If the recently increased performance royalty rates that they pay remain in effect, many would-be Sirius XM competitors in Internet radio claim that they'll be forced out of business.

Meanwhile, the auto industry is still struggling to find an easy integration on a mass-market/factory-installed scale for iPods and other portable devices. Yet even as that becomes

CHANNEL CHOICES

Overlapping Programming Will Force Tough Decisions

One of the first tasks facing Sirius XM executives will be to consolidate overlapping programming between the former rivals. Sirius and XM have downplayed the prospect of shuttering channels, preferring to emphasize instead new a la carte plans and packages that will allow subscribers to maintain their subscriptions with one service while choosing from the best of the other. But in any corporate merger, duplication of services is often the first thing to go when a newly combined company is looking to cut costs.

Howard Stern aside, the most popular programming choices on Sirius and XM have been their music channels, according to Arbitron. In spring 2007 (the most recent period for which data is available), the top channel on Sirius after Stern was top 40 stream Sirius Hits 1, while XM's top station was Top 20 on 20. Country music channels have historically done particularly well for Sirius and XM.

Listenership is lower for niche channels but "people seem to like knowing they're available," Edison Media Research VP of music and programming Sean Ross says. "And if I'd subscribed specifically for Little Steven's Underground Garage rock channel or for the Chill channel, it wouldn't matter to me whether anybody else wanted it, I'd still be unhappy if it went away."

Ross adds that the toughest programming decisions will involve mainstream channels, which have the most overlap with each other. "Both 20 on 20 and Sirius Hits 1 are good top

40 brands that a lot of people like," he says.

As Sirius XM customers await to hear whether their favorite programs will live on, here are 10 specialized music channels that boast enough broad appeal to potentially spare them the ax:

Elvis Radio (Sirius): Nuff said.

E Street Radio (Sirius): Jonesin' for the Boss? He's here 24/7.

Grateful Dead (Sirius): Perfect for Deadheads who don't have a band to follow around anymore.

Radio Margaritaville (Sirius): Sure, it's available on the Web, too, but there's nothing like listening to Jimmy Buffett and friends in your car on a Friday afternoon.

Liquid Metal (XM): While metal is hard to find on terrestrial radio outside of some specialty shows, it's here all the time.

XMU (XM): Indie, college, unsigned. See above.

XM Café (XM): Billed as the "sound of Starbucks," listeners can extend the barista experience into their car.

Little Steven's Underground Garage (Sirius): Simply cool.

Siriusly Sinatra (Sirius): Standards and swing from Ol' Blue Eyes and his pals.

XM Exclusives (XM):

Who can pass up programming hosted by Tom Petty, Bob Dylan and Quincy Jones? —KT



SINATRA

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD'S CONNIFF HEADS FOR FRONT LINE

Billboard group editorial director Tamara Conniff will leave the magazine next month to become president of music services for Irving Azoff's

Front Line Management Group. Conniff has been with Nielsen (and prior owner VNU) for 10 years, having joined the company as music editor for the Hollywood Reporter and senior editor in charge of music for Amusement Business, before becoming the first female and

youngest executive editor of Billboard in 2004.

Billboard executive editor Bill Werde will assume Conniff's editorial and management responsibilities in the interim.

Front Line Management Group represents a wide range of major acts, including the Eagles, Christina Aguilera, Neil Diamond, Van Halen, Steely Dan and Guns N' Roses.



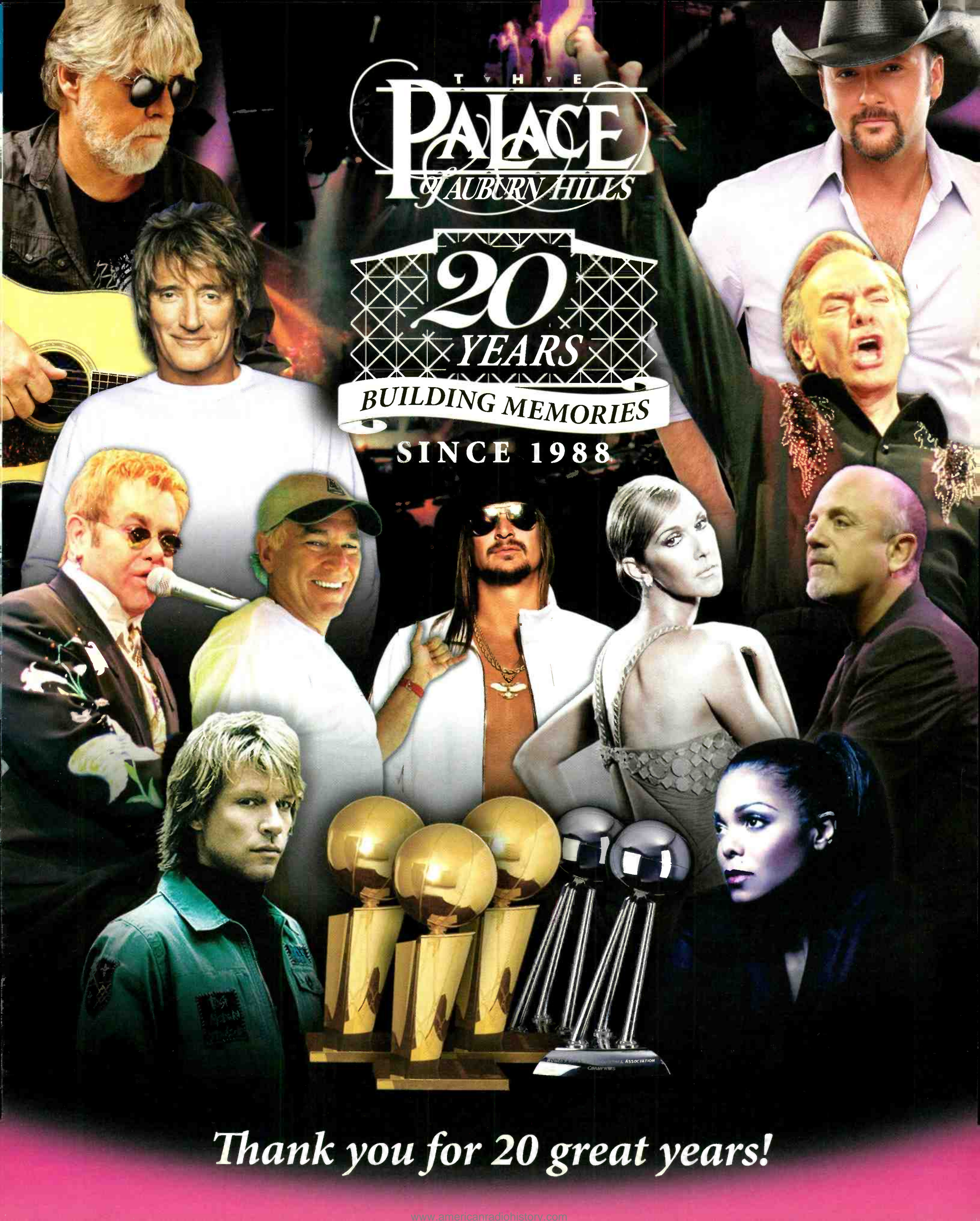
CONNIFF

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PALACE
OF AUBURN HILLS

20
YEARS

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SINCE 1988



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BRANDING BY KAMAU HIGH

BILLBOARD EXCLUSIVE

CAT IN THE HAT

Chris Brown Inks New Era Pact For Branded Headwear

R&B hitmaker Chris Brown has designed a line of branded caps for headwear and apparel maker New Era Cap, which will pay the singer a royalty for every hat sold, Billboard has learned.

The caps will go on sale Aug. 14 at hat retailer Lids, New Era stores and newera.com. Brown's line of baseball-style caps will come in six designs, including one evoking the 1980s with an image of a boom box and another featuring the initials "CBE," for Chris Brown Entertainment, Brown's record label on Interscope.

Brown, who declined to comment on the deal, designed 10 hats and retains ownership rights to the four unused designs. Rather than pay Brown a flat fee, New Era will pay him a royalty based on the number of hats sold. It is the second time New Era has done a royalty-based deal with a celebrity. The company's first

such deal was with film director Spike Lee earlier this year. Lee's hats sell for \$60, while Brown's hats will retail for between \$35 and \$40.

Before he signed his deal with New Era, Brown regularly sported the company's caps in videos for his singles "Kiss Kiss," "Run It!," "Wall to Wall" and, most recently, for David Banner's "Get Like Me (Stuntin' Is a Habit)."

New Era declined to provide specific information about Brown's expected compensation but noted that sales of 5,000 caps would be considered significant. "Usually what we've done with celebrity collaborations has been limited and not intended for the mass market," New Era entertainment marketing manager Jennifer Yu says. "We saw this as a next step to open up to a larger market."

The New Era pact is Brown's second



One of the caps designed by CHRIS BROWN under a deal with New Era (inset).



>>> OASIS' BIG BROTHER INKS NORTH AMERICAN DISTRO DEAL

Oasis' Big Brother Recordings has signed a North American distribution deal with Warner Bros. Records. The first new release under the deal will be the band's new studio album, "Dig Out Your Soul," due Oct. 7. As previously reported, the album will be preceded by the Noel Gallagher-penned single "The Shock of the Lightning," which will street Sept. 29.

>>> CHEECH & CHONG PLAN TREK

Comedy duo Cheech & Chong will reunite for their first tour in more than 25 years, beginning Sept. 12 at the Tower Theatre in Upper Darby, Pa. More than 20 dates have been confirmed for the Live Nation-produced U.S. trek, with more to be announced in the coming weeks. The Light Up America... tour will visit such markets as Washington, D.C.; Detroit; Miami; Los Angeles; and Boston. Tickets go on sale Aug. 8 via livenation.com.

>>> FARRELL LEADS CCMA NOMS

Newcomer Jessie Farrell leads the field with seven nominations for the 2008 Canadian Country Music Awards, which will be held Sept. 8 at the MTS Centre in Winnipeg. Farrell garnered nods for single of the year, album, female artist, CMT video, songwriter, top new talent (female) and Fans' Choice. Terri Clark hosts the show, which will feature performances from Farrell, George Canyon, Dierks Bentley and Doc Walker, among others.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Jonathan Cohen, Ed Christman, Andre Paine, Mitchell Peters, Ken Tucker, Chris M. Walsh and Mark Worden.

SOUNDTRACK BY ANN DONAHUE

A View To A Hit?

James Bond Theme Songs Have Mixed Chart Record

Pairing Alicia Keys and Jack White for the theme to the next James Bond movie, "Quantum of Solace," may be an inspired creative choice—it's the first duet in the franchise's history (billboard.biz, July 29). But will their track "Another Way to Die" (J Records) kill 'em outside of theaters after the movie premieres Nov. 7?

During the '60s and '70s, Bond theme songs routinely landed on the charts. But more recent incar-

nations have been hit or miss in terms of music industry success. Eleven themes—out of 18 total from the Bond franchise that featured such songs—have charted on the Billboard Hot 100, and only two have done so in the past 20 years.

But don't forget that Bond is an international man of mystery. Despite not charting in the United States, Tina Turner's "GoldenEye" went to No. 7, Garbage's "The World Is Not Enough" went to No. 11 and Sheryl Crow's "Tomorrow Never Dies" went to No. 12 on the Official U.K. Singles chart.

And yes, M has them all on her iPod.



DURAN DURAN



DANIEL CRAIG as James Bond

BOND THEME SONGS THAT CHARTED ON THE HOT 100

| RANK | ARTIST | TITLE | PEAK | DEBUT DATE | LABEL | BOX OFFICE |
|------|----------------|---|-------------|---------------|----------------|-----------------|
| 1 | DURAN DURAN | "A View to a Kill" | 1 (2 weeks) | May 18, 1985 | Capitol | \$50.3 million |
| 2 | Carly Simon | "Nobody Does It Better" (from "The Spy Who Loved Me") | 2 (3 weeks) | July 23, 1977 | Elektra | \$46.8 million |
| 3 | Wings | "Live and Let Die" | 2 (3 weeks) | July 7, 1973 | Apple | \$35.3 million |
| 4 | Sheena Easton | "For Your Eyes Only" | 4 | July 25, 1981 | EMI | \$54.8 million |
| 5 | Madonna | "Die Another Day" | 8 | Oct. 19, 2002 | Warner Bros. | \$160.9 million |
| 6 | Shirley Bassey | "Goldfinger" | 8 | Jan. 30, 1965 | United Artists | \$51.0 million |
| 7 | Tom Jones | "Thunderball" | 25 | Dec. 11, 1965 | Parrot | \$63.5 million |
| 8 | Rita Coolidge | "All Time High" (from "Octopussy") | 36 | July 2, 1983 | A&M | \$67.8 million |
| 9 | Nancy Sinatra | "You Only Live Twice" | 44 | June 24, 1967 | Reprise | \$43.0 million |
| 10 | Shirley Bassey | "Diamonds Are Forever" | 57 | Jan. 29, 1972 | United Artists | \$43.8 million |
| 11 | Chris Cornell | "You Know My Name" (from "Casino Royale") | 79 | Dec. 9, 2006 | Interscope | \$167.4 million |

Sources: Nielsen SoundScan, Box Office Mojo. Titles ranked by peak position on the Billboard Hot 100. Ties were broken by weeks spent at peak. If ties remained, they were broken by the number of weeks spent on the chart.

Coming Attractions

Island Def Jam Mulls Exclusive Video Screenings

Island Def Jam Music Group is considering a novel way to promote its new music releases: stage exclusive screenings of a music video before a movie.

The idea, Island Def Jam VP of strategic marketing **Jeff Straughn** says, is to debut videos in theaters before either the song or the video is released to radio or other outlets.

"I'm talking about setting it up so people know about it beforehand, which would give it more drama," Straughn says.

That sense of anticipation and excitement could help strengthen Island Def Jam's marketing of its artist roster. But it would come with sizable risks—namely the possibility that the label would tick off radio stations or TV networks that wouldn't have immediate access to a new music release, not to mention fans who would be similarly shut out unless they purchased a movie ticket.

But Straughn thinks the approach holds promise if Island Def Jam matches the right act with the right film or entertainment franchise.

"We could put a **Young Jeezy** [video] in front of a movie like 'The Dark Knight' or some other R-rated or urban-leaning movies," he says. "Then we might put **Duffy** in front of an 'Indiana Jones and the Kingdom of the Crystal Skull.' Ultimately we want to take a variety of content and sprinkle it across the right screens."

As a first step in this direction, Island Def Jam, part of Universal Music Group, began showing the video for **Rihanna's** single "Disturbia" in theaters in July as part of its promotional campaign for her album "Good Girl Gone Bad: Reloaded." At the end of the "Disturbia" video seen

in theaters, a message is screened directing the audience to send a text message to a special number to buy a "Disturbia" ringtone.

To place the video in theaters, Island Def Jam went to Screenvision, a cinema advertising network that controls more than 14,000 U.S. screens. Rather than paying Screenvision a fee for running the video, Island Def Jam is sharing revenue from the resulting ringtone sales.

How would Island Def Jam get the word out about the imminent premiere of a video?

Straughn says he's in talks with several film studios to persuade them to mention in trailers or on movie posters that a video is showing before a film.

Will any studios go for it? Paramount, 20th Century Fox and Sony Pictures declined to comment. Others, including Warner Bros. and MTV Films, didn't respond by press time.

Fox Music president **Robert Kraft**, who oversees music operations at Fox's film, TV and soundtrack properties, thinks playing music videos before movies with similar audience demographics is a "genius" idea. But while it wouldn't be Kraft's decision to make, he warns that including a mention of another product in a trailer is not something a studio is likely to do, unless there's a direct benefit to its bottom line.

"Here's the gap in this logic: Fox is about selling movie tickets, period," he says, adding, "Who the fuck cares about a band? [Island Def Jam] wants a mention in a trailer? These trailers are considered sacrosanct."

For his part, Straughn's interest in movie screens as a way to promote Island Def Jam's roster isn't the only nontraditional platform he's considering.

"It's a blank canvas and a lot that hasn't been done yet," he says, adding that "it doesn't just end with movies. There are other venues on the sports league side that in the next year you may be hearing about us doing business with, things that make a lot of sense and build more on what we're doing now."

With The Brand

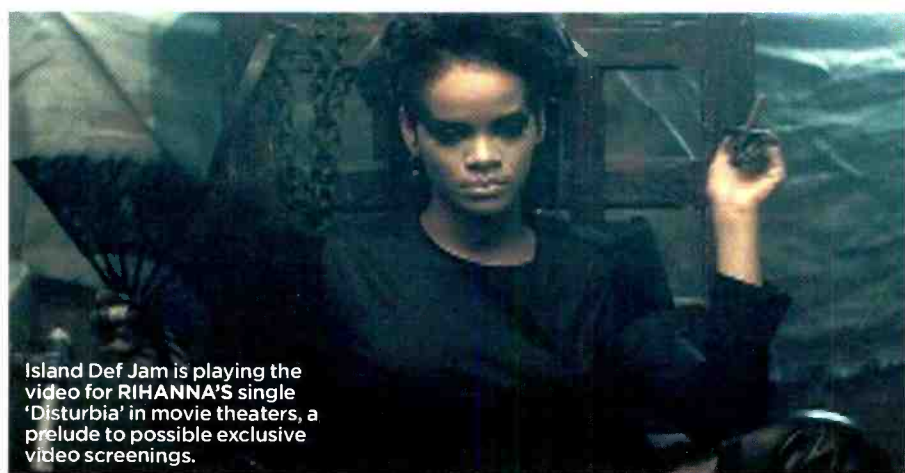
KAMAU HIGH



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 'Ultimately we want to take a variety of content and sprinkle it across the right screens.'

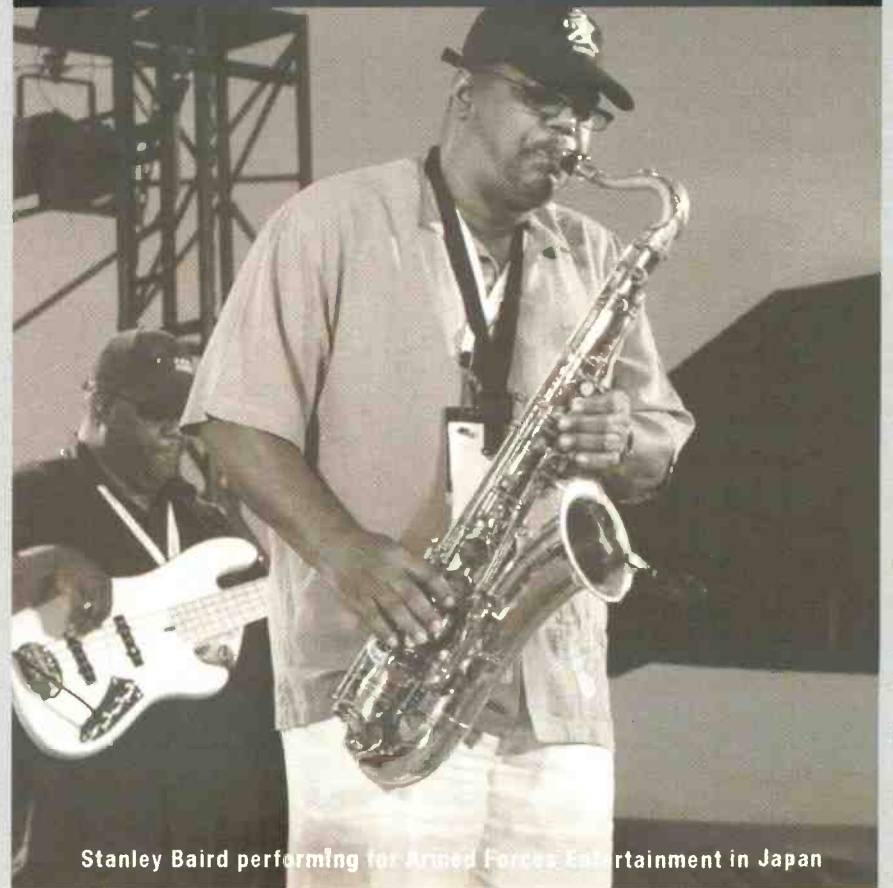
—JEFF STRAUGHN, ISLAND DEF JAM

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



Island Def Jam is playing the video for **RIHANNA'S** single 'Disturbia' in movie theaters, a prelude to possible exclusive video screenings.

"MAN, WE'RE DOING SOMETHING REALLY GOOD HERE, AND I'M NOT JUST TALKING ABOUT OUR GROOVE."



Stanley Baird performing for Armed Forces Entertainment in Japan

"For a North Carolina jazz band like us, traveling across the world to play for the servicemen and women who protect our country has pretty much been a life-changing experience. I mean, we're playing for our troops and visiting historic and far-off places we never thought we'd see. I think you can ask anyone from our group, the most meaningful part of it all has to be when we'd get in a real groove up on stage and look out and see the troops letting loose and dancing. It was really something—it made us feel like, man we're doing something really good here."

— STANLEY BAIRD — JAZZ ARTIST



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6 QUESTIONS

with **BOB BECKER**
by **CORTNEY HARDING**

Long before the world knew about Plain White T's frontman Tom Higgenson's crush on a girl named Delilah, Fearless Records founder Bob Becker saw the band's potential and shepherded it through its early years before the act headed to Hollywood Records. Since founding the Westminster, Calif.-based label in 1994, Becker has released records by bands as diverse as ska comedians the Aquabats and punkers Dynamite Boy and Sugarcult. He also helped break post-hardcore band At the Drive In, from which vocalist Cedric Bixler-Zavala and guitarist Omar Rodríguez-López emerged to form the Mars Volta.

Becker's success with the T's and At the Drive In, as well as the "Punk Goes . . ." compilation series, has led some to wonder whether Fearless might follow in the footsteps of fellow pop-punk label Fueled by Ramen and strike a deal with a major. In an interview with Billboard, Becker responded to the speculation and talked about the business.

1 Rumors have circulated that you might be the next Fueled by Ramen and strike a deal with a major. How has being an indie worked out for you so far?

That's a very tricky question, and one I battle with all the time. Being indie is great. I have so much freedom and can sign who I want, when I want. It's almost like the label is still run out of my bedroom. On the other hand, there is still a glass ceiling in this business. We get to a point with some bands where we've sold 100,000 copies and want to get them on radio and MTV, and those outlets won't talk to us. In the cases where we have done deals to get artists on with majors, we've done it because it's in the best in-

terest of the artist. It's certainly not a great deal for us. We usually wind up getting disconnected from the project.

2 What would compel you to do a deal like Fueled by Ramen's?

Fueled by Ramen seems to have a good deal with Atlantic. It certainly looks like they get the help they need for certain acts, but even the acts that don't sell big get worked. It's appealing because if it works right, we'd have a system for seamless transitions, and even if the major drops the ball, we could help the artists. We'd need to be with somebody that recognized how much of the hard work labels like ours ac-



BECKER

My feeling has always been that the more music gets passed around, the more it sells. Some people will get music for free no matter what, but if they share it with five friends, two might get the record for free and three might go out and buy it. It helps with the word-of-mouth. It sounds crazy to a big exec, but my belief is that if you put out good music, the money will follow. Music will always have a value, but the ways people make money from it will change.

3 How do you utilize your fan base to promote your records?

Well, once we have those early fans, we get them really involved. They are so valuable to the band, and we use listening sessions, advance copies of the album, street team missions and tickets to keep them invested in helping the band grow. And you can never underestimate the power of word-of-mouth and blog chatter.

4 You've been outspoken about your embrace of file-sharing and viewing BigChampagne numbers as relevant data. In an industry that seems invested in shutting down those channels, why do you see them as positive?

5 How do you explain your success with the "Punk Goes . . ." series of cover albums, which have sold 369,000 copies, according to Nielsen SoundScan?

It's harmless fun and not something people should take too seriously as an artistic venture. Bands like the fun of covering unusual songs and the kids like the novelty of it. We may or may not do more.

6 What else can we expect from you this year?

We have records coming from Static Lullaby and Morning Light, and we will also be involved with the marketing of the new Plain White T's album, which is out in September.

Back to Black

Kemado's Mexican Summer Imprint Embraces Vinyl

It was bound to happen sooner or later. After the umpteenth "look, kids, vinyl's back" trend piece hit the wires, vinyl-centered labels have begun to surface, such as Aesthetic Audio of Detroit, which puts out deep house club anthems, and I'm Better Than Everyone Records in Pittsburgh, which focuses on metal bands.

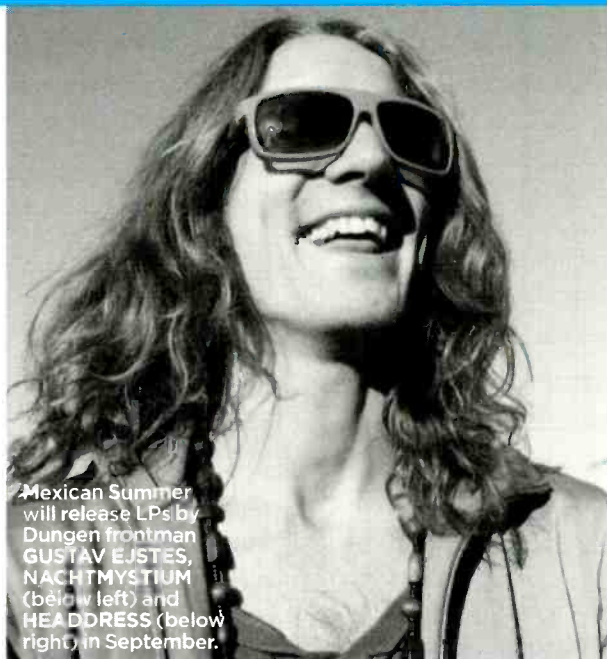
The latest entry into the market is Mexican Summer, a project of Anthology Recordings founder Keith Abrahamsson and a sub-label of Kemado Records. Mexican Summer will

label then plans to issue two new releases every month and has albums scheduled through the spring of 2009. All releases will include a download card.

Abrahamsson says he's always wanted to start a vinyl project, but the timing was never exactly right. "For me, vinyl never really went away," he says. "But there were a lot

of people who forgot about it. I'm hoping that vinyl can become a substantial force again and that Mexican Summer can be part of that."

Mexican Summer's roster will be heavily curated, according to Abrahamsson, and the label will not sign any multi-album deals with



Mexican Summer will release LPs by Dungen frontman GUSTAV EJSTES, NACHTMYSTIUM (below left) and HEADRESS (below right) in September.



artists. "We're focused on one-offs and special projects," he says. "We're doing things like issuing a picture disc with **Black Moth Super Rainbow** or putting out alternate versions of a Dungen song." Abrahamsson adds that many of the acts he's

planning on releasing are not signed to Kemado.

One planned release is by **Bobby BeauSoleil & the Orkustra**. BeauSoleil recorded the album behind bars after being convicted of taking part in one of the 1969 Manson Family mur-

ders. "He had a studio in prison, and he's made records with other inmates," Abrahamsson says. "It's a pretty crazy story."

In terms of getting the records to consumers, Abrahamsson says Mexican Summer will launch a subscription service, much like the singles clubs of yesteryear. "We have a tiered subscription service, but people who join the service at any level will end up saving money on the records," he says. "We're also going to partner with 30 or 40 independent retailers to sell the albums."

As vinyl-only labels like Mexican Summer line up partnerships with retailers, they may also have to pay added attention to their ties with publishers. A vinyl LP sold with a digital download card can technically be considered two separate releases, both of which would require payment of mechanical royalties to songwriters and publishers.

"The letter of [the] law doesn't consider whether one of those products was being given away free or sold for profit," says **Bob Kohn**, CEO of RoyaltyShare, a provider of royalty processing and accounting services. Kohn adds that this

doesn't necessarily doom the vinyl-plus-digital model because labels can apply for waivers and because "there is almost always room to negotiate, although in some cases, such as covers of very well-known songs, it could be very difficult."

Abrahamsson says he has yet to be approached by any publishers about double-mechanical royalties, noting that most of Mexican Summer's releases are expected to be limited to small runs of 1,000 copies each. "We really see the download card as a value-add," he says. "The card is a huge part of selling the physical product. None of our artists have said they felt ripped off, and I think many of them see the download card as being a promotional tool, no different than a track on a sampler."

One of those artists, **Marissa Nadler**, says she is just excited to be part of the project. "Vinyl as an object is really appealing, in terms of the size and intimacy it confers," she says. "There are a lot of people who buy vinyl and don't even have record players. They just love the artwork."

The Indies

CORTNEY HARDING



The Hollywood Reporter. **Billboard**

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PANELISTS INCLUDE:

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Music Supervisor, President, Chop Shop

STEPHANIE SAVAGE
Executive Producer, Gossip Girl

JOSH SCHWARTZ
Executive Producer, Gossip Girl

THE TRASCENDERS
Terence Yoshiaki, Brian Lapin,
Mike Fratantuno - Composers, Gossip Girl



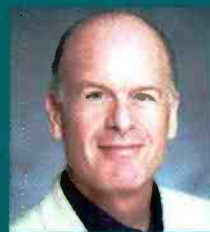
JAY FAIRES
President of Music & Publishing,
Lionsgate



MARIE JACOBSON
Executive VP of Programming &
Production, Sony Pictures
Television International



JEFFREY JAMPOL
Manager, The Doors Music Co,
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Hybrid Hits

Codiscos Mines Hits In Mexican-Colombian Fusion

Throughout its nearly 60-year history, Colombia's Codiscos has broken local talent in genres from vallenato to rock.

The venerable independent label is now finding success with a fusion of regional Mexican and Colombian sounds.

Inspired in sound and image by norteño and ranchera but sometimes incorporating smaller requinto guitars, such young Colombian artists as Giovanni Ayala, Jhonny Rivera, Lady Yuliana and Sebastian El Coyote are among about 10 such acts that Codiscos has signed in the last year, according to VP of A&R Fernando Lopez.

"Ranchera has always been strong here, and Mexican artists have always been liked," Lopez says. "But this is a combination of popular Colombian music and norteño." If it were a mere copy of the latter, he adds, "it wouldn't be successful."

Ayala's cover of regional Mexican hit "De Rodillas Te Pido" has fueled sales of about 15,000 units of his March album, "Así Es Que Se Canta," while a series of compilations by the newly signed artists have sold a combined 30,000-40,000 units since last year, Lopez estimates. He also



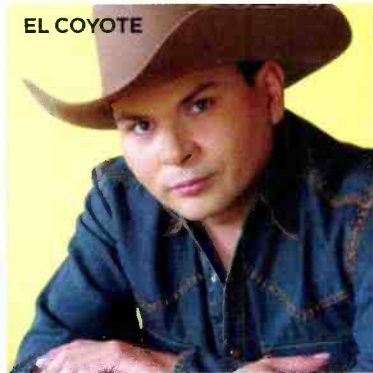
AYALA



RIVERA



YULIANA



EL COYOTE

books the artists at gigs three to four times per week.

Due to rampant piracy, "they've gotten rich, not selling albums, but

at shows," says Nelson Moreno, a director at Cali's Radio Calidad. He estimates that shows featuring multiple artists melding Mexican and

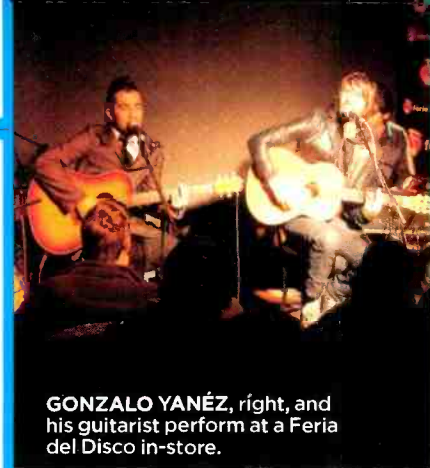
Colombian styles typically draw 15,000-20,000 people, either in combination with a big-name act from abroad or on their own. His station's parent company RCN plans to add about 10 more stations in its popular/folkloric format.

Carlos Passage, who works at Cali's pop-rock Radio Planeta, says, "It's not uncommon to hear Giovanni Ayala on a top 40 station rubbing shoulders with people like the Jonas Brothers," and the music has gone from appealing mainly to lower classes and adults to all social classes and age groups, particularly young people.

Through its U.S. label TropicSounds (distributed by IDN), Codiscos plans to release Ayala's album stateside in October. But TropicSounds international A&R director Dennis Murcia acknowledges that getting regional Mexican radio airplay in the United States will be a challenge. "We are hoping to be accepted, even though he is not Mexican," he says, adding, "I hope that the regional Mexican market is open-minded."

—Ayala Ben-Yehuda

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GONZALO YANÉZ, right, and his guitarist perform at a Feria del Disco in-store.

ALL IN ONE

Chilean Retailer Feria Keeps It In-House

Retailers that run their own labels have—no pun intended—a mixed record. But Chilean entertainment retail chain Feria del Disco has found a way to make it work.

The 53-store chain, about half a century old, started the Feria Music label in 2005 and, with an eye toward developing and promoting local talent, acquired indie label/show promoter La Oreja in early 2007.

Feria Music releases product by internationally known Chilean groups like Los Tres and Los Bunkers and newer artists such as Francisca Valenzuela and Gonzalo Yanéz. It also distributes foreign indie product, such as releases from Nacional Records and Radiohead's "In Rainbows."

The label has a booking arm for its artists and put them on a free, sponsor-supported 12-city Garage Music tour earlier this year. The tour didn't turn a profit, but will return next February. "The idea was breaking the artists and establishing the name of the tour," says Feria Music GM Alfonso Carbone, a former managing director of Warner Chile. "Sometimes you have to invest."

Feria Music also launched a download store two months ago as well as a download-only label for specialty releases. Besides cutting out the middleman at retail, a key element in Feria Music's model is its access to its parent's customer database, which it uses to cross-promote releases, concerts and in-store appearances.

TV partnerships are also key. Amango, a band from a "High School Musical"-style show on Canal 13, spawned three DVDs and posted album sales of about 30,000 units last year, Carbone says. Feria artist Yanéz co-produced the show's music, and Feria Music administers Canal 13's music publishing catalog.

—Ayala Ben-Yehuda

Multiplatform Plugging

SBS Promotes Chayanne TV Series Theme Song On Radio

When media company Spanish Broadcasting System (SBS) announced the creation of an entertainment division last year, its impetus was to vertically integrate all its properties and operations.

Starting Aug. 1, the company will launch its first major initiative under that mandate. Four key SBS radio stations are participating in an unusual promotion for **Chayanne** that runs through Aug. 3. The stations will play



CHAYANNE

music performed by the Puerto Rican pop star on heavy rotation, zeroing in on new track "Amor Inmortal."

The new single is not a song from an upcoming Chayanne studio album. Instead, "Amor Inmortal" is the theme song of "Gabriel," the first dramatic miniseries produced by Mega Films, SBS' production division. "Gabriel," shot in high-definition in Italy, stars Chayanne and another music star, veteran **José Luis Rodríguez**, better-known as "El Puma."

It will begin airing in September, and SBS hopes to gain traction and exposure via its promotion of the song.

"Amor Inmortal" will play over the weekend on SBS' pop/romantic stations WPAT-FM (Amor) New York, WRMA-FM (Romance) Miami and Puerto Rico's WIOA, WIOB and WIOC (Estereotempo) and WMEG and WEGM (La Mega). The song was penned by hitmaker **Estéfano** with **David Cabrera** and marks Estéfano's return to songwriting after his brush with death last year when he was shot in his home.

A soundtrack for the series will be released later this year on Sony BMG, the label to which Chayanne is signed.

But the master for "Amor Inmortal" belongs to SBS, which will market it via its various platforms.

Among other things, the song will be offered as a free download for a limited time on lamusica.com, the SBS-owned entertainment

Web site.

"The song happens to be fantastic," SBS programming VP **Pio Ferro** says. Of course, he says, "we're a multimedia company and we have to advertise and promote and market each entity. The fact that it is the theme song for 'Gabriel' is the perfect opportunity to promote the miniseries, which, in turn, is a perfect vehicle to promote the new song."

Although SBS has, in the past, done special promotions with artists and songs, this is the first time it has integrated its platforms so fully.

The Miami-based company owns the powerful SBS radio network (whose holdings include WSKQ New



Latin Notas

LEILA COBO



York, the top-rated Spanish-language station in the United States), TV station La Mega, production company Mega Films and lamusica.com, among other properties.

The entertainment division was created to partner with labels and other entertainment companies in joint venture deals and other opportunities.

"The promotion of 'Amor Inmortal' and 'Gabriel' is an opportunity where you can combine every aspect of the SBS media platforms," SBS Entertainment managing director **Oscar Lord** says.

For example, he says, there will be music videos for all the original songs on the soundtrack, which will also be promoted by other SBS media properties.

With an eye on extending the reach of "Amor Inmortal," SBS will produce versions for different formats, using a roster of established producers that includes **Sergio George**, **Cruz Martinez** and **DJ Blas**.

Another song from the upcoming "Gabriel" soundtrack featuring **El Puma** is being produced by **Rudy Pérez**.

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Pack It Up

More Preloaded MP3 Players Come To Market

Even though the digerati still expect everything regarding the digital delivery of music to happen yesterday, many aspects of it continue to unfold slowly. Consider the seemingly promising concept of specially branded MP3 players preloaded with music.

At NARM's annual convention in 2006, preloaded players were one of the proposals flying around to stimulate sales. Since then, Sony BMG Music Entertainment has released two such items with San Francisco-based company ZVUE, loading its biggest hits in 2006 into a ZVUE MP3 player sold at Wal-Mart during the year-end holiday season. It followed the same formula in 2007, and both players each sold more than 30,000 units, according to ZVUE senior director of marketing Mark Heyert.

Despite that success, the recording industry has shown relatively little interest in preloaded MP3 players. But that hasn't stopped financially troubled ZVUE from rolling out new ones. Its latest entry: a Journey-branded player released to promote the band's recent "Revelation" CD/DVD package.

Apparently pleased with ZVUE's Sony BMG players, Wal-Mart digital audio buyer Eric Bright approached ZVUE about doing a "Revelation"-

branded player, while Wal-Mart music buyer Troy Steiner pitched the idea to the band's management. Wal-Mart is ZVUE's largest account and the exclusive retailer of "Revelation," which consists of a CD of new songs, another disc of rerecorded band classics and a 70-minute concert DVD. Since its June 3 release, the Wal-Mart chain, its Web site and the band's site have scanned 337,000 units of "Revelation," including 1,000 digital downloads, according to Nielsen SoundScan.

Wal-Mart released the "Revelation" MP3 player during the week of July 22, shipping 28,000 units to about 1,600 stores, says Journey manager John Baruch of Front Line Management. The player, which retails for \$39.88, is emblazoned with the album's artwork and preloaded with the title's entire music portion. Each sale of a "Revelation" player will count as a physical album sale.

ZVUE has been assembling other preloaded players as well. In May, it released a patriotic-themed "Spirit" MP3 player, which retails for \$34.88 and comes with 15 songs from the Universal Music Group catalog, including Chuck Berry's "Back in the U.S.A.," Lynyrd Skynyrd's "Sweet Home Alabama," Lee Greenwood's "God Bless the U.S.A." and that well-known pa-



ZVUE's new players are preloaded with Elvis videos, patriotic songs and Journey's 'Revelation' album.



triotic anthem, Kiss' "Rock and Roll All Nite."

Still to come is a video-enabled MP3 player featuring clips of Elvis Presley concert footage. The player, due Aug. 12 at Wal-Mart, comes with 10 videos, including five performances from his televised 1968 comeback special and five songs from his "Aloha From Hawaii" concert.

Nomota, which administers Journey songs, cleared the rights for the "Revelation" player, according to ZVUE's Heyert, and the "Spirit" player's songs were cleared by Susan Burger of Third Tier Music, while the overall deal was put together by ZVUE content consultant Steve Rush. Elvis Presley Enterprises granted clearance for use of the videoclips included in the Elvis player.

Wal-Mart representatives couldn't be reached by press time. But despite the retail giant's apparent enthusiasm for preloaded MP3 players, ZVUE faces a tough road ahead. In March, the company acknowledged in a filing to the Securities and Exchange Commission that its independent accounting firm had "expressed substantial doubt about our ability to continue as a going concern." During the quarter ended March 31, the company posted a net loss of \$7.6 million, widening from a net loss of \$2.9 million during the same period last year. Total revenue came in at just \$862,000 (nearly all of it from advertising revenue), up from \$390,000 a year earlier.

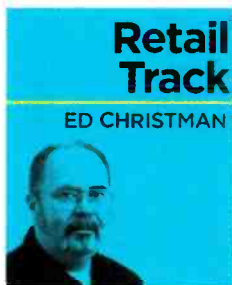
On July 22, the day after ZVUE said it received its second warning of the year from Nasdaq that it no longer met its listing requirements, the

company announced a restructuring plan aimed at capturing \$1.4 million in cost savings. "We have realigned our business objectives and have received financing to fund growth in our [media player] business, which gives us additional flexibility as that business grows and frees up cash for our entire operation," ZVUE president/CEO Jeff Oscodar said in a statement.

Notwithstanding ZVUE's difficulties, some label executives think a preloaded MP3 player is a good idea because it is a way of turning on nondigital music buyers to the digital distribution space. Apple toyed with a similar concept several years ago with its special-edition U2 iPod, which wasn't preloaded with songs but instead came packaged with an iTunes gift card that entitled the buyer to download the band's recordings. The player sold well enough to prompt the company to introduce another U2-branded player in conjunction with the rollout of video-enabled iPods.

But Newbury Comics CEO Mike Dreese wonders if preloaded MP3 players are an idea with a limited window, given that so many consumers already own iPods.

However, others say that Wal-Mart is the perfect place to sell preloaded players, because its customers are the last to adapt to technology innovations. In fact, Wal-Mart was one of the last accounts to drop cassettes.



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GLOBAL BY HAZEL DAVIS

Puccini For Marketers

Crossover Stars Fuel Branding Interest In Classical Music

MANCHESTER—British tenor Paul Potts is the latest beneficiary of European advertisers' newest love affair with classical music.

Potts' 2007 debut album "One Chance" (Syco/Sony BMG) soared 16-3 on Germany's Media Control/GFK album chart dated July 22 and topped the chart one week later, boosted by a national TV ad campaign for Deutsche Telekom featuring his performance of Puccini's "Nessun Dorma."

The ad launched in Germany July 1, Potts' London-based manager Harry Magee says. "The album had sold 45,000 units in Germany, but in the 10 days after that, sold another 90,000," he says. "In any market in the world these days, that's explosive growth."

While most high-profile ads featuring artists focus on rock/pop musicians, advertisers have long used classical music to convey an image of quality and trust. But widespread marketing of classical crossover artists like Potts in Europe in recent years (Billboard, Nov. 18, 2006) has given classical musicians more exposure than ever—which brands are increasingly exploiting.

Although no one is keen to disclose actual figures, artist manager Jonathan Shalit says top classical artists can now "expect to earn around 50% of their income from advertising."

Potts' "Nessun Dorma" is a top five single in Germany, where Magee also reports "a significant increase in live booking interest." He says Potts received a "substantial" ex-gratia payment for the Deutsche Telekom ad despite having previously signed away the rights for the footage used, which came from his audition for reality TV show



"Britain's Got Talent" (Billboard, Sept. 29, 2007).

Potts' audition is "one of those unforgettable TV moments," says production company Fremantle Media head of archive sales Gordon Craig, who brokered the Deutsche Telekom deal. "It's had over 26 million YouTube hits," he adds. "There's no doubt it touched many people."

Other classical acts featured in European ads

range from Shalit-managed British crossover star Myleene Klass (U.K. clothing/food retailer Marks & Spencer) to award-winning Chinese pianist Lang Lang (German sportswear manufacturer Adidas).

In March, Adidas added a limited edition Lang Lang-branded version of its Gazelle sneakers to its Originals line. The sneakers retail at around

\$85 and feature Lang Lang's name alongside a golden piano pedal image. Although not revealing financial details, an Adidas representative says Lang Lang "goes perfectly with our Originals brand: He has a passion for sports, and his artistic performances are unique and dynamic."

The branding deal was Adidas' first with a classical musician, Lang Lang says, adding, "It was a good opportunity for me to reach a wider audience and to encourage more companies to use classical music."

The pianist—who, according to his label Universal Classics, has sold 1 million albums worldwide—also appears in TV/press campaigns for Sony Electronics and Audi automobiles. In addition, Lang Lang has a branding deal with German luxury goods manufacturer Montblanc, which has also used U.S. violinist Joshua Bell and Welsh soprano Katherine Jenkins in its marketing campaigns.

Since January 2007, pianist and radio/TV presenter Klass has appeared in high-profile Marks and Spencer (M&S) U.K. advertising campaigns that were publicly credited by the firm's chief executive Stuart Rose with helping raise its market share in 2007.

The company did not return calls, but Gordon MacMillan, editor of U.K. marketing Web site Brand Republic, says EMI Classics artist Klass was "a good choice for [M&S] as she comes with not a vast amount of baggage and appeals to a really broad audience—probably, in part, down to the fact that she is a serious classical musician."

Prior to managing Klass, London-based Shalit guided the career of Welsh crossover singer Charlotte Church. Noting the new importance of ad revenue, he says that classical artists "virtually never recoup from recording. I've negotiated major deals with classical clients from Proctor & Gamble to the Ford Motor Corp. and M&S."

Going forward, Shalit adds, "high-profile artists are going to earn most of their money from performance and from advertising deals." ♦♦♦

GLOBAL NEWSLINE

>>>WOOLWORTHS SALES SLUMP

U.K. retail giant Woolworths Group is blaming CD and DVD sales for its disappointing first-half financial results. In a July 29 statement, Woolworths warned that profits would fall in the full financial year and reported a 3.1% decline in group sales for the 25 weeks ended July 26, which included a 6.7% drop in same-store sales for the final six weeks of the period. According to the statement, "a larger proportion of sales came from lower-margin CDs and DVDs, with a lower proportion from higher-margin warm-weather outdoor products and clothing." Woolworths' 820 U.K. stores sell a range of goods including sweets, toys, children's clothing and home entertainment products. According to BPI figures, it accounted for 10.2% of U.K. album expenditure in 2007. Sales at Woolworths' music, video and games distribution arm Entertainment U.K. were down 1% in the 25-week period, and the company says it will "mark down and clear" a proportion of EUK's catalog stock to improve profitability. —Tom Ferguson

>>>RAWRIP GOES BETA

Amsterdam-based multimedia company Rockbury Media International has unveiled a new advertising-based U.K. online music-discovery and retail service, rawrip.com. The MP3 platform's full commercial launch is scheduled for November, but it is currently in beta testing mode. Rawrip claims to have access to about 1 million tracks supplied by independent labels and music aggregators, with the vast majority from indies. Rock-

bury is also planning editions of Rawrip for such emerging markets as India, China and Russia, founder Vartan Sarkissian says. Artists and labels control the sales of their recordings via a proprietary widget designed for monetization that can be uploaded to artist and label pages on social networks MySpace and Facebook. The site also features Ripper, Rockbury's music-search and recommendation technology. —Juliana Koranteng

>>>SVYAZNOY GETS PHYSICAL

Russian mobile phone retail chain Svyaznoy is testing CD sales in its 1,670 retail outlets throughout Russia. The retailer has struck a nonexclusive arrangement to stock "Proptiv Pravil," the current album on Moscow indie Misteriya Zvuka by Dima Bilan, winner of this year's Eurovision Song Contest. A Svyaznoy representative says the move is an attempt to diversify the range of goods it carries, adding that the chain may soon offer a broader variety of up to 40 CDs by domestic as well as international artists. Svyaznoy is Russia's second-biggest mobile phone chain behind Euroset, which has more than 5,000 outlets in Russia and other members of the Commonwealth of Independent States. The CD format dominates recorded-music sales in Russia, accounting for 96% of the market in 2007, according to the IFPI. —Vladimir Kozlov

>>>UNIVERSAL TEAMS WITH SINGFEST

Universal Music Group International joint venture All the Worlds has entered a JV with the promoter of Singapore's annual festi-

val SINGfest, the island state's biggest contemporary music event. ATW is a brand-led event/digital content company set up as a JV earlier this year by UMGI with brand marketing veteran Paul Morrison and Becky Morgan, whose background is in corporate finance. The new JV with Singapore-based Midas Promotions will have ATW managing digital and TV content from the festival and handling sponsor relationships. Midas, which launched in 1978, continues to promote and produce the festival, sharing the marketing role with ATW. Performers at this year's event at 10,000-capacity Fort Canning Park (Aug. 2-3) include Alicia Keys, the Pussycat Dolls, Panic at the Disco, Travis, Jason Mraz and Simple Plan. —Christie Leo

>>>GRANT GOES WITH EMI

EMI Music Publishing U.K. has signed a long-term, worldwide publishing deal to represent pop/reggae singer/songwriter Eddy Grant. The deal covers Grant's new and future works, plus his entire catalog, including such hits as "Electric Avenue," "Gimme Hope Jo'Anna," "I Don't Wanna Dance" and "Living on the Frontline." The Guyana-born artist, currently living in South Africa, had a string of hit singles in the late '60s/early '70s with pop act the Equals, including U.K. No. 1 "Baby Come Back" (President) in 1968. Grant enjoyed solo success in the '80s; his biggest U.S. hit, "Electric Avenue," peaked at No. 2 on the Billboard Hot 100 in July 1984. Grant's hits set "Road to Reparation" (Mercury/Ice/UMTV) is currently a U.K. chart album. —Lars Brandle

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WARNING SHOT

British ISPs To Issue Notices To File Sharers

LONDON—The jury's still out on naming the winners in the United Kingdom's latest attempt to tackle illegal file sharing.

On July 24, national newspaper headlines trumpeted the unveiling of measures that, one claimed, would lead "Parents to Be Punished for Children's Net Piracy." But the immediate reality of the U.K. government's consultative document published later that day was less dramatic.

Rather than threatening penalties for errant offsprings' misuse of the Internet, it contained a memorandum of understanding committing six leading Internet service providers (ISPs) to educating users about the illegality of unauthorized file sharing.

The signatories were BSKyB, Carphone Warehouse, Tiscali, BT, Orange Media and Virgin Media, plus labels body BPI and the Motion Picture Assn.

The BPI has been seeking a "three strikes" system under which the broadband connec-

John Hutton said it represented an "intelligent" and "light-touch approach," telling consumers "what they can do, rather than just what they can't."

Signatories committed to a three-month trial, during which rights holders are to identify up to 1,000 transgressing Internet accounts each week. The ISPs will then contact those users, pointing them toward legal alternatives.

In the next four months, a working group under the auspices of telecoms regulator Ofcom will identify mechanisms for tackling repeat infringers.

A BERR representative says this "co-regulatory" approach represents "a much more flexible option" than "rigid legislation that is outpaced by technology."

The BPI claims 6.5 million U.K. broadband accounts use illegal peer-to-peer music services and Taylor insists the "three strikes" suggestion remains a "proportionate approach." But, he adds, "We're not dogmatic about what the effective mechanism has to be, as long as it's effective."

Nevertheless, even the initial memorandum commitments could be problematic. There isn't a set formula for warning messages to file sharers, for example. "It's a complex area," Darcey says. "What is the burden of proof before you send the letters? What precisely will you say?"

Prior to the memorandum's publication, Virgin Media struck its own deal with the BPI (billboard.biz, June 6) to issue messages during a 10-week period to customers spelling out the disadvantages of illicit downloads. BT subsequently announced a similar scheme (billboard.biz, June 27).

However, a wave of negative publicity in early July followed Virgin Media's mailing of 800 letters in envelopes stickered with the message, "Important! If you don't read this, your broadband could be disconnected." Dismissing that message as "an administrative error," a spokesman insists its letters "at no point" actually threatened disconnection.

A Carphone Warehouse spokesman also emphasizes it will only warn customers rather

than "threatening to disconnect or giving any personal details to third parties."

Hanging over this is the government's recent warning that it "would not hesitate to legislate in this area if required." A deadline of April 29, 2009, was set for legislation to be implemented if a voluntary solution could not be reached.

Many music industry executives, wary of restrictive legislation, trust that won't happen. "I'm hoping the government won't be stepping in," Universal Music Group International chairman/CEO Lucian Grainge says. "[And] you can't be in this game unless you're an optimist."

Additional reporting by Tom Ferguson and Juliana Koranteng in London.



TAYLOR

tions of file sharers would be canceled should they ignore three written warnings. Although the memorandum falls short of that mark, BPI CEO Geoff Taylor says, "It's the beginning of a process," adding, "We're not pretending this will eliminate all online piracy or file sharing."

ISPs also stress the distance left to go. "There's quite a lot left to work through and discuss," BSKyB COO Mike Darcey says.

Interested parties have until Oct. 30 to submit comments on the consultative document to the Department for Business Enterprise & Regulatory Reform (BERR).

The memorandum was drafted during discussions involving the BERR, ISPs and rights holders, and the government has been keenest to claim it as a victory.

In a statement, Business Secretary of State



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All The Web's A Stage

The Benefits And Pitfalls Of Artist Promotion Sites

Ever since a few acts found fame on MySpace and YouTube, new services have emerged to take advantage of artist interest in using the Internet as a promotional tool, with many balancing the line between service and scam.

Gaining particular momentum in the last year are so-called "performance-based" social networking services. These sites invite aspiring artists to upload music and videos to a social network designed to let others view and vote for their favorite submissions. Some, like the 2-month-old WeMix and soon-to-launch myAWOL, are taking a sort of label approach—using their network as an internal A&R tool to discover artists and then promoting them through more traditional channels. Others, like FameCast, City of Fame and MusicNation, are more straightforward music contests, offering winners rewards of cash and/or services.

On one hand, these sites can provide a valuable service by giving unknown acts a platform for self-promotion previously unavailable to struggling artists desperate for attention. On the other hand, they rely completely on these same unknown artists to provide the very foundation of their business—content and, in some cases, promotion—for no compensation.

As a result, struggling acts teetering between hustling and getting hustled are asking themselves: Is this a fair trade-off?

Many of these performance-based social networks offer far more than just an online destination for music. WeMix,

backed by rapper Ludacris and reality TV producer Matt Apfel, will pair select members with famous artists to produce their music. WeMix will then sell the resulting songs as iTunes downloads, ringtones, etc. WeMix will take a cut of all sales and apply recoupable costs against the artists' share.

In addition to host Ludacris, WeMix is conducting short-term contests involving other celebrities. They include Linkin Park's Mike Shinoda, who is looking for music inspired by his artwork, and Anaheim Angels center fielder Torii Hunter, who is soliciting new songs to play as his at-bat theme.

FameCast, which launched in January 2007, has a partnership with Spin magazine, which spotlights the site's monthly winners. FameCast winners in each contest cycle also compete for a grand prize of \$20,000 and get a shot at performing at Lollapalooza and the Austin City Limits Music Festival. OurStage, another site that awards winners with live performance opportunities, recently forged a deal that would provide its top artists with opening-act gigs at some 300 Live Nation-produced concerts.

"We're really blending online and offline exposure for these artists," FameCast CEO Kent Savage says. "It's not just an Internet experience, although it does begin on a digital stage."

Nielsen Online doesn't have monthly traffic data for FameCast or WeMix. But Savage says FameCast has more than



MATT APFEL (left) and rapper LUDACRIS are co-founders of WeMix, an artist promotion Web site that gives users a shot at collaborating with famous artists.

250,000 registered users and about 15,000 contributing artists, while Apfel says participating artists at WeMix have uploaded more than 75,000 songs, the more popular of which are each receiving more than 650,000 spins.

That could provide some good exposure. But what are participating artists getting out of it? Each of these services draws most of its revenue from Internet advertising, which is based on page views. Yet while ad-supported sites like imeem and Last.fm have to pay hefty per-spin licensing fees for major label music—in some cases even giving up an equity stake in the company—the hopefuls contributing to these discovery sites don't get any cut of the advertising revenue that their music helps generate.

This is hardly uncommon. YouTube only recently implemented a program to pay certain channel partners a share of ad revenue for page views, although competitors like Revver have made it part of their core business model.

Certainly not all artists contributing to these services would benefit from a per-stream cut, as a few hundred streams per month would result in mere pennies. But those artists who rise to the top of the "most popular" lists have a strong argument for compensation, particularly if you buy the 80/20

rule that 80% of the traffic on these sites is generated by the most popular 20% of songs.

Those running these services defend their business model by pointing to the fact that participating artists don't have to pay for site development and maintenance, hosting fees, marketing or any of the other things that go into operating the site. Such costs would likely far exceed what their share of ad revenue would generate.

"We're eating a substantial portion of promotional marketing costs," Apfel says. "The real estate here is the site, and the music is our Long Tail downstream asset."

Both WeMix and FameCast plan to add a sales component to their services. Artists signing to the WeMix label will generate revenue from iTunes sales and other products. In the coming months, FameCast will begin allowing artists to sell their demos and merchandise on the site and keep all profits in exchange for a flat hosting fee. It is also striking an affiliate deal with iTunes.

So long as these services remain free to participating artists, their legitimacy will likely remain intact. However as the online battle for eyeballs intensifies, those services compensating artists most will attract the best talent, and in turn, traffic. ♦♦♦

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

'Nobody Owns The Web'



Artists aren't the only entertainers looking to the Internet for fame. Comedian Jon Lovitz spoke with Billboard at the recent OnHollywood conference in Los Angeles to discuss how he sees digital channels playing a role.

On providing content-for-exposure: People are trying to own the Internet and you keep bumping into the same problem. I met with a company that wanted to give me \$5,000 and equipment to make a few shorts and then split the advertising revenue with me. They have a site, but they don't have any content. So as usual they go to the artists. They need the artists. They own the site, but nobody owns the Web. So what can they offer me, really? I don't need them.

On new distribution: Say you want to do a TV show on the networks. You have to meet with writers, come up with a pilot, pitch it to people at a

studio and they decide whether to do it or not. They commission maybe 600 of these scripts. Of that, they'll make 60 pilots, five get on the air and one makes it. With the Internet, nobody owns it. If I want to put something on YouTube, I just do it.

On getting discovered: There are certain people who are great at what they do and they're great at marketing themselves. Before Dane [Cook] did MySpace, you got a shot in clubs, then you got a spot on "The Tonight Show" and then maybe a sitcom. Dane did it on MySpace. He did the clubs, but promoted himself on MySpace. —AB

HOT RINGMASTERS™ AUG 2 2008 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ORIGINAL ARTIST |
|-----------|-----------|----------------|---------------------------------------|---|
| 1 | 1 | 10 | #1 I KISSED A GIRL | KATY PERRY |
| 2 | 2 | 17 | LOLLIPOP | LIL WAYNE FEATURING STATIC MAJOR |
| 3 | 3 | 14 | TAKE A BOW | RIHANNA |
| 4 | 6 | 10 | GET LIKE ME | DAVID BANNER FEATURING CHRIS BROWN |
| 5 | 5 | 11 | LOLLI LOLLI (POP THAT BODY) | THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER |
| 6 | 4 | 18 | BUST IT BABY PART 2 | PLIES FEATURING NE-YO |
| 7 | 9 | 9 | ALL I WANT TO DO | SUGARLAND |
| 8 | 8 | 7 | PUT ON | YOUNG JEEZY FEATURING KANYE WEST |
| 9 | 7 | 5 | A MILLI | LIL WAYNE |
| 10 | 10 | 17 | GET SILLY | V.I.C. |
| 11 | 21 | 3 | THE BUSINESS | YUNG BERG FEATURING CASHA |
| 12 | 11 | 21 | BLEEDING LOVE | LEONA LEWIS |
| 13 | 14 | 5 | WHEN I GROW UP | THE PUSSYCAT DOLLS |
| 14 | 16 | 8 | BARTENDER SONG (AKA SITTIN' AT A BAR) | REHAB |
| 15 | 13 | 6 | LOOKIN BOY | HOT STYLZ FEATURING YUNG JOC |
| 16 | 15 | 6 | NEVER WOULD HAVE MADE IT | MARVIN SAPP |
| 17 | 20 | 5 | PLEASE EXCUSE MY HANDS | PLIES FEATURING JAMIE FOXX & THE-DREAM |
| 18 | 12 | 13 | FOREVER | CHRIS BROWN |
| 19 | 18 | 12 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD |
| 20 | 19 | 6 | GOT MONEY | LIL WAYNE FEATURING T-PAIN |

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

THREE OF A KIND

So it's been three years since you launched your line of music-based mobile phones. What do you do to celebrate? Well, you introduce three new phones of course. Sony-Ericsson's Walkman-branded line of music phones is celebrating its third birthday with three new devices—the W302 and W902 "candy bar" style phones and the W595 "slider." All have built-in cameras and speakers and are compatible with Sony-Ericsson's new wireless portable speakers. They also feature removable memory cards that enable users to upgrade storage to up to 8 GB.

The three phones will be on sale in select markets directly from mobile operators later this year, when pricing will be announced. —AB



From Labels To Live

Major-Label Vets Start Fresh In Touring World

Two well-known and talented former record label executives have resurfaced on the New York live music scene, arguably speaking volumes as to the relative health of the live business as opposed to the world of recorded music.

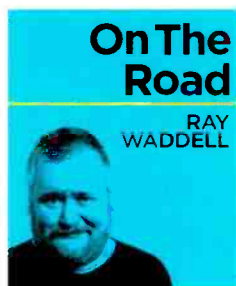
Harvey Leeds has joined Live Nation's New York office, reporting to Live Nation New York president **Kevin Morrow**. Leeds retired March 31 after 35 years at Sony Music, where he was long a proponent of the importance of touring and its role in artist development.

"Harvey brings 35 years of knowledge, a passion for the music and a Rolodex of managers and agents that goes back as far as any in music," Morrow says.

News of Leeds' new post was first tipped July 18 on billboard.biz.

"He's going to buy talent, create events and help us with some of the more genre-specific artists," Morrow says, speaking to *On the Road* in the Mets dugout at Shea Stadium just prior to the first of **Billy Joel's** Last Play at Shea concerts.

Leeds says he launched Headquarters Media April 2 after sleeping in for one day and began June 9 as a consultant for Live Nation.



On The Road
RAY WADDELL

mate encore," Leeds says, adding in typical Leedsian fashion, "Working on 42nd Street between 'Mary Poppins' and McDonald's is where every rock'n'roll kid wants to be."

Leeds is clearly enthused to have a post-label career where he can focus on the live business he has supported for so many years. "I have

been given a blank canvas to paint on and the freedom to use all my media, touring and record company experience within Live Nation," Leeds says.

Asked what he learned from 35 years at the label that translates to live, he says, "Listen to the street. Promoters are always the first to know about the next wave." He adds, "You can't down-

load the one-to-one excitement of the press-the-cloth live experience."

Leeds isn't the only former Sony BMG exec to make the move to the live biz in New York. **Liana Farnham**, formerly VP of marketing/artist development at Columbia Records, is now VP of concert marketing for Madison Square Garden Entertainment (billboard.biz, July 28).

In her new role, Farnham will be responsible for the marketing of all concerts, family shows and attractions at Madison Square Garden, the WaMu Theater, Radio City Music Hall and the Beacon Theatre in New York, as well as MSGE's Chicago Theatre. She will also work closely with other MSGE divisions, including Fuse and MSG Media, to create content and cross-platform marketing initiatives that enhance the company's efforts in bringing artists to MSGE's venues.

MSGE has been in mega-growth mode in the past 18 months thanks to expanded productions, acquisitions and new initiatives designed to grow its brand in the live entertainment industry nationwide. The division has increased bookings and productions for a variety of concerts and special events across all its venues, and president **Jay Marciano** says MSGE will continue to develop and partner on new entertainment properties going forward.

Among MSGE's more recent developments was moving toward the purchase of 910 acres in rural Springfield, N.Y., with plans to spend \$15 million launching a three-day, multigenre music festival in 2010 (billboard.biz, July 8).

Farnham comes to MSGE following a 13-year run at Sony BMG and, like Leeds, was a big proponent of touring, creating the tour marketing department at Columbia in 1995. As department head, her responsibilities included overseeing all aspects of marketing relating to personal appearances and touring. Leeds and Farnham have led panels at the Billboard Touring Conference, which this year is set for Nov. 19-20 in New York. Farnham is on the Touring Conference Advisory Board.

Prior to Sony BMG, Farnham worked in Washington, D.C., promoting concerts with I.M.P. Productions, where she oversaw all concert promotion and advertising, as well as developed local and national sponsorship initiatives.



LEEDS

Under Headquarters Media, Leeds is managing such acts as **Amanda Palmer** and **New Found Glory** and is consulting "a major toy company, a guitar manufacturer and various PBS television specials."

At Live Nation, Leeds is creating special events, including a ukulele festival titled *Ukulele Wah Wah*, which began July 21, and is also involved in the artist development series at Blender Theatre in New York in conjunction with rock station WRXP. Among the acts booked as part of the series are **Figo**, **Glint**, **Watt White**, **Phil Bensen**, **Slow Runner**, **Sub Rosa**, **the Giraffes** and **Easy Anthems**.

"I'm psyched to be raising the Headquarters flag at the Live Nation New York office, and working with Kevin Morrow and [Live Nation New York chairman] **Ron Delsener** is the ulti-

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

BOXSCORE Concert Grosses

| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|--|--|---|---|
| 1 | \$12,861,833 \$98/\$49.50 | BILLY JOEL Shea Stadium, Flushing, N.Y., July 16, 18 | 117,743 two sellouts | Live Nation, MJS Entertainment |
| 2 | \$5,274,364 \$104.50/\$79.50/ \$49.50 | KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR & OTHERS Gillette Stadium, Foxboro, Mass., July 26 | 57,394 sellout | New England Country Music Festival, The Messina Group/AEG Live |
| 3 | \$2,877,906 \$250/\$175/\$140/ \$95 | BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, July 15-16, 18-20 | 18,914 20,583 five shows one sellout | Concerts West/AEG Live |
| 4 | \$2,577,902 \$250/\$175/\$140/ \$95 | BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, July 8-9, 11-13 | 16,981 20,013 five shows | Concerts West/AEG Live |
| 5 | \$2,520,256 \$229/\$54 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Red Rocks Amphitheatre, Morrison, Colo., July 21-22 | 17,313 two sellouts | Live Nation Global Touring |
| 6 | \$2,487,994 \$97.50/\$49.50 | COLDPLAY, SHEARWATER The Forum, Inglewood, Calif., July 14-15 | 30,085 30,437 two shows | Live Nation |
| 7 | \$2,487,428 \$300/\$55/\$29/ \$24.75 | KID ROCK, REV RUN, UNCLE KRACKER DTE Energy Music Center, Clarkston, Mich., July 19-20, 22, 25 | 63,082 four sellouts | Live Nation, Palace Sports & Entertainment |
| 8 | \$1,454,257 (\$1456.588 Canadian) \$199.18/\$79.37 | GEORGE MICHAEL Bell Centre, Montreal, July 18 | 9,865 sellout | Gillett Entertainment Group, Live Nation |
| 9 | \$1,301,091 \$225.50/\$30.50 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Shoreline Amphitheatre, Mountain View, Calif., July 14 | 16,084 sellout | Live Nation Global Touring |
| 10 | \$1,231,578 \$75.75/\$30.75 | RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Nissan Pavilion at Stone Ridge, Bristow, Va., July 26 | 24,924 sellout | Live Nation |
| 11 | \$1,195,200 \$200/\$34.50 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Amphitheater in Clark County, Ridgefield, Wash., July 11 | 14,253 sellout | Live Nation Global Touring |
| 12 | \$1,150,923 \$236.25/\$59 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS The Gorge, George, Wash., July 12 | 10,255 sellout | Live Nation Global Touring |
| 13 | \$1,142,350 \$200/\$30 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS USANA Amphitheatre, West Valley City, Utah, July 19 | 15,655 sellout | Live Nation Global Touring |
| 14 | \$1,139,448 \$67/\$32 | DAVE MATTHEWS BAND, GOMEZ Cruzan Amphitheatre, West Palm Beach, Fla., July 11-12 | 35,002 38,948 two shows one sellout | Live Nation |
| 15 | \$1,059,660 \$68.50/\$39.50 | AMERICAN IDOLS LIVE E Center, West Valley City, Utah, July 14-15 | 17,359 19,172 two shows | AEG Live |
| 16 | \$975,728 \$62/\$32 | TIM MCGRAW, JASON ALDEAN, HALFWAY TO HAZARD Comcast Center, Mansfield, Mass., June 7 | 18,279 19,507 | Live Nation |
| 17 | \$973,619 \$79.50/\$35.50 | RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Blossom Music Center, Cuyahoga Falls, Ohio, July 25 | 19,962 sellout | Live Nation |
| 18 | \$951,206 \$225.50/\$30.50 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Sleep Train Pavilion, Concord, Calif., July 16 | 11,673 sellout | Live Nation Global Touring |
| 19 | \$905,548 \$75.50/\$25 | JONAS BROTHERS, DEMI LOVATO Honda Center, Anaheim, Calif., July 13-14 | 23,337 two sellouts | Live Nation |
| 20 | \$857,777 \$85/\$47.75 | KENNY CHESNEY, LEANN RIMES PNC Bank Arts Center, Holmdel, N.J., July 24 | 13,492 16,984 | Live Nation, The Messina Group/AEG Live |
| 21 | \$817,471 \$125/\$75/\$45/ \$25 | JOURNEY, HEART, CHEAP TRICK Superpages.com Center, Dallas, July 27 | 19,740 sellout | Live Nation |
| 22 | \$814,905 \$95/\$85/\$75/ \$55 | JUAN LUIS GUERRA American Airlines Arena, Miami, July 12 | 10,829 sellout | Cardenas Marketing Network, Live Nation |
| 23 | \$810,540 \$125/\$95/\$85/ \$65 | JUAN LUIS GUERRA Madison Square Garden, New York, July 18 | 10,243 sellout | Cardenas Marketing Network, Live Nation |
| 24 | \$810,149 \$225.50/\$30.50 | THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Sleep Train Amphitheatre, Marysville, Calif., July 17 | 10,519 sellout | Live Nation Global Touring |
| 25 | \$809,176 \$64/\$34 | TIM MCGRAW, JASON ALDEAN, HALFWAY TO HAZARD Nissan Pavilion at Stone Ridge, Bristow, Va., June 15 | 17,872 21,385 | Live Nation |
| 26 | \$756,018 \$131/\$91/\$55.50/ \$29.50 | JOURNEY, HEART, CHEAP TRICK Verizon Wireless Amphitheatre, Selma, Texas, July 25 | 17,009 18,436 | Live Nation |
| 27 | \$733,375 \$90/\$37.50 | RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Bethel Woods Center for the Arts, Bethel, N.Y., July 27 | 14,088 17,433 | Live Nation |
| 28 | \$733,035 \$150/\$45 | RUSH Nikon at Jones Beach Theater, Wantagh, N.Y., July 14 | 9,070 10,829 | Live Nation Global Touring |
| 29 | \$710,092 \$125/\$85/\$39.50/ \$20 | JOURNEY, HEART, CHEAP TRICK USANA Amphitheatre, West Valley City, Utah, July 11 | 16,707 19,144 | Live Nation |
| 30 | \$709,598 \$68.50/\$42.50 | AMERICAN IDOLS LIVE Staples Center, Los Angeles, July 7 | 11,739 12,358 | AEG Live |
| 31 | \$707,738 \$75/\$25 | JONAS BROTHERS, DEMI LOVATO Verizon Wireless Amphitheatre, Irvine, Calif., July 12 | 15,965 sellout | Live Nation |
| 32 | \$702,555 \$75/\$35 | R.E.M., MODEST MOUSE, THE NATIONAL Lakewood Amphitheatre, Atlanta, June 21 | 13,317 18,849 | Live Nation |
| 33 | \$701,670 \$62.50/\$32.50 | DAVE MATTHEWS BAND, MICHAEL FRANTI & SPEARHEAD Verizon Wireless Amphitheatre, Charlotte, N.C., July 1 | 16,453 18,487 | Live Nation |
| 34 | \$699,808 \$64.50/\$34.50 | TIM MCGRAW, JASON ALDEAN, HALFWAY TO HAZARD Verizon Wireless Music Center, Noblesville, Ind., May 23 | 17,392 23,526 | Live Nation |
| 35 | \$684,385 \$119/\$4 | RUSH Nissan Pavilion at Stone Ridge, Bristow, Va., July 19 | 10,784 14,500 | Live Nation Global Touring |

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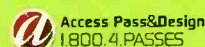
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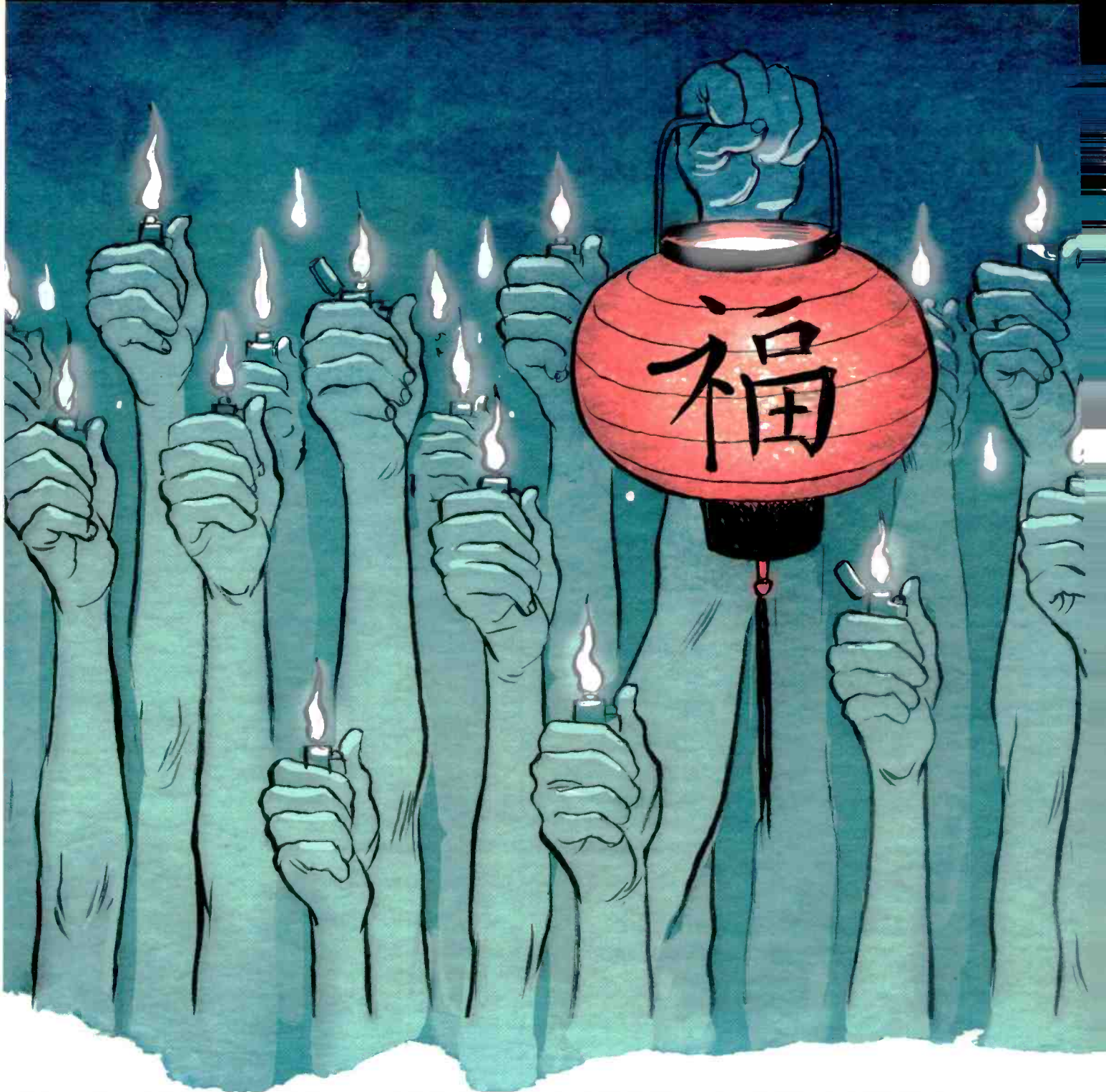


THE OLYMPICS ISSUE

Swifter. Higher. Stronger. Louder?

The Olympic Games are the biggest sports/entertainment event on the planet, with hundreds of competitions attracting thousands of athletes and billions of TV viewers. But the location of this year's games in Beijing makes it an especially significant one for the music and entertainment industries. The Olympics represent China's most ambitious effort yet to demonstrate its modernity and openness to the world. Western entertainment companies hope the games will unlock commercial access to the Middle Kingdom's enormous population, while their Chinese counterparts hope to use the Olympic spotlight to showcase their own musical stars. Sadly, not everyone in the Chinese government seems to have gotten the memo so, in the Olympic spirit, Billboard presents its guide to doing business off the back of the greatest show on earth. Let the games begin . . .

Chinese Rocks! International Biz Hopes New Venues, Infrastructure Will Open Up Touring Market By Ray Waddell



In the coming weeks, Beijing's impressive array of new and refurbished venues will echo to applause as the world's finest athletes strain every sinew in search of glory.

But once the final medal has been handed out, hopes are high that crowds will return to the same venues to cheer the pick of the planet's touring artists.

Touring execs hope the new showplaces will just be the start for a Chinese market ripe for international and regional touring, while stressing China will still need more state-of-the-art venues, even after the Olympics' impact.

"For all the new construction and renovation, the Olympics [have] really only developed two new venues that will move the concert business forward in Beijing [see story, page 21]," says Jonathan Krane, CEO of promoter/ticketing firm Emma Ticketmaster. "The venue building boom in Beijing has no direct impact on the concert business in the rest of China, except that as the major cities continue to see an increase in touring talent—fuelled in part by better venues—promoters will, of necessity, start adding more of the enormous secondary cities to develop audiences and amortize tour costs."

Much of the post-Olympics growth of the international touring market in China will hinge on the expansion plans of the National Basketball Assn. The 18,700-capacity Beijing Olympic Basketball Arena, the first facility in Asia configured to NBA specifications, plans to host 100-150 events per year. Although the timeline is

uncertain, the NBA also plans to build 12 other arenas throughout China. In addition, the league has partnered with Australia-based venue operator AEG Ogden (a 50/50 partnership with U.S.-based AEG) to operate the Beijing arena as a sports/entertainment venue after the Olympics.

"We're making a big bet on China as an emerging market," says Randy Phillips, CEO of AEG Live, AEG's live entertainment division.

Live Nation, the world's largest concert pro-

'These venues will all be looking for content to fill them after the Olympics.'

—COLLEEN IRONSIDE,
LIVE NATION

ducer/event producer, also expects an Olympic boost to its China business.

"One of the problems, especially in Beijing, has been the availability of venues," Hong Kong-based Live Nation senior VP of Pan-Asia booking Colleen Ironside says. "The older ones that have been closed for renovations are much more user-friendly now, and of course there are some good new ones."

Ironside says she expects Live Nation's Chi-

nese promotions to double this year.

"These venues will all be looking for content to fill them after the Olympics," she says. "Hopefully, with more competition in the marketplace, we can negotiate better venue rental deals and do more shows."

Ed Cunningham, AEG's top executive in China, agrees that "the top promoters will be pursued by all the venues," but also sees much room for improvement.

He says the Shanghai World Expo's Arena, opening in 2010, is the only other "world-class arena" planned in China and, together with the Beijing Olympic Basketball Arena, will be the foundation for the future of China's live event business.

WAKING THE GIANT

While political concerns leading up to the Olympics have led to a clampdown on touring, particularly by international artists (see story, page 22), generally the barriers to promoting concerts in China have been coming down in recent years, a process that Ironside believes will accelerate after the Olympics.

"Doing shows in China has changed enormously, from getting licenses and permits to there now being state-of-the-art production available in the major cities," she says.

Krane says more and more major agencies are also including China on their Asian itineraries.

"With the parallel growth of Western entertainment brands [like] Ticketmaster and AEG,



agents and managers feel far more secure about their artists' presentation and well-being here than they did just a short while ago," he says.

But in many ways, live music in China remains a mystery for agents and promoters.

"The main challenge is market research and trying to establish who really will sell how many tickets [determining] what size venue to play," Ironside says. "The other challenge is trying to work out a ticket pricing structure that is affordable for the locals, as international acts mostly want to see Chinese and not Western faces in the audience."

Indeed, U.S. rapper Talib Kweli famously complained about the expat crowd at his Beijing Star Live Club show in October 2007, with locals warning that even ticket prices of 100 yuan (\$15) can put off Chinese audiences.

Similarly, insiders note a limited venue boom does not necessarily mean significantly increased touring opportunities for Western acts. Internet penetration is helping international acts gain awareness, but most agree it remains a challenge getting Western popular music into the hands of the average Chinese music fan.

"It would be a major mistake for Western entertainment [and] music companies to move their businesses into China and perceive the growth will happen with Western music," Brisbane-based AEG Ogden chairman/CEO Harvey Lister says. "That's clearly not the case."

Most execs agree international touring artists represent only a fraction of the potential touring market in China.

"Those who sing in Mandarin—artists such as Jacky Cheung, Andy Lau and Jay Chou—are always going to be more popular than international acts," Ironside says. "They speak the local language and know and understand the local culture."

Cunningham estimates international acts will comprise approximately 5% of the overall arena and stadium shows in China's major cities and 1%-2% in the second-tier cities.

"Relationships with the top Asian artists and developing new artists in the region will be the most important component of any successful business model," he says.

AFTER THE GOLD RUSH

Even as the market develops for Western acts, many misconceptions exist among agents and managers, Ironside says, some of whom wrongly consider China "gold rush" territory.

"The market for international acts is mostly sponsorship-driven, so in some instances acts have been vastly overpaid their market worth," she says. "This has created a culture where agents and managers overestimate their acts' worth in this market, especially given the reality of what can be charged."

Neil Warnock, London-based CEO of the Agency Group Worldwide, which specializes in international touring, agrees that sponsorships "drive artist's fees to a level not related to box-office income" and can encourage agents to push for unrealistic fees. Companies including Chevrolet (Linkin Park) and Cadillac (Ce-

line Dion) have sponsored shows by international artists in recent times.

Ironside says China should be looked at as a market that needs to be developed over the long haul through heavy touring, citing Jacky Cheung's marathon 2007 tour as an example.

"More agents and managers need to consider this a major market of the future, not just coming in and getting as much money as they can," Ironside says. "You need to start small, under-sell, leave a demand and come back for more."

Terry McBride, CEO of Vancouver-based Nettwerk Music Group, says Avril Lavigne is now seeing the benefit of repeated visits to the country.

"We're going back to do seven shows with her in that market because we've spent a lot of time there growing it and building it," he says. "For us, it's a growing marketplace on both intellectual-property sales and ticket sales."

The involvement of Live Nation, AEG, Emma Ticketmaster and other international promoters "will have an impact over time," Warnock says.

"But," he warns, "none of us will progress properly in this market until we engage our artists with local TV opportunities and general press and promotion. [This will] build our artists from playing one-off dates and give them the ability to tour for a second and third time throughout the Chinese markets." ...

Additional reporting by Christie Eliezer in Melbourne and Berwin Song in Beijing.

VENUES TO WATCH

Where The Games Will Be Played By Berwin Song



Beijing Olympics Basketball Arena

Capacity: 18,000

Olympics function: Basketball

Post-Olympics operating company: AEG Ogden Asia Pacific, Brisbane, Australia

■ Hailed as the state-of-the-art building that will be used for most post-Olympic events, the Beijing Olympics Basketball Arena (BOBA) is the only Olympic venue managed by a private company. AEG Ogden also holds naming rights. Many promoters are reserving dates for possible post-Olympics concerts, though these will only be confirmed once the sports calendar is in place.



Capital Indoor Stadium

Capacity: 18,000

Olympics function: Volleyball

Post-Olympics operating company: State-owned

■ Built in 1968, the Stadium has plenty of history, having hosted some of China's first concerts by international acts, including Wham in 1985. Given upgrades that the Beijing Organizing Committee for the Games (BOCOG) claims will extend its working life for 30 more years, it may provide a viable backup concert venue, although promoters show a clear preference for the BOBA's ultra-modern facilities.



National Stadium (The Bird's Nest)

Capacity: 80,000

Olympics function: Athletics, opening and closing ceremonies

Post-Olympics operating company: State-owned

■ The centerpiece of Beijing's Olympic venues. Although no promoters have yet announced plans for concerts, its modern facilities, size and iconic appearance make it a logical choice. Industry sources note, however, that the venue's priorities will be less commercially oriented than the BOBA's.



Workers' Stadium

Capacity: 64,000

Olympics function: Soccer

Post-Olympics operating company: State-owned

■ Built in 1959, the Workers' Stadium was previously unmatched in terms of capacity. BOCOG has approved the stadium's recent refurbishing, as well as several concerts in the Olympics run-up, including Jay Chou's 100-day countdown performance May 1.



Workers' Gymnasium

Capacity: 13,000

Olympics function: Boxing

Post-Olympics operating company: State-owned

■ Located next to the Workers' Stadium, the smaller, indoor Workers' Gymnasium (built in 1961) has likewise been refurbished to meet contemporary standards. With a likely concert capacity of 6,000, promoters say it could provide a more economically viable alternative to the 3,000-capacity Beijing Exhibition Center, where the Black Eyed Peas and Harry Connick Jr. performed recently. ...

TOURING

Ticketing Beijing Inside Ticketmaster's Attempt To Crack The Chinese Market By Ray Waddell

Official Olympics ticketing company Ticketmaster says its China launch is right on track, despite concerns about its service from some in the local live business.

The company, which operates in China as Emma Ticketmaster after a deal to buy local ticketing operation Emma in April 2007, says it has moved more than 6 million tickets for the games and is on its way to setting a record for the event.

"We have created a strong infrastructure in China that positions us for long-term growth and success," Emma Ticketmaster CEO Jonathan Krane says.

China is the only market where Ticketmaster is both ticketing company and risk-taking promoter, having brought the likes of Linkin Park, Eric Clapton and Celine Dion to China in recent times.

But that dual role has caused some resentment in the local biz, with at least one promoter declining to use its services.

"I do not use Emma Ticketmaster as a ticket distributor," says Steve Sybesma, CEO of Shanghai-based concert promoter China West and a former U.S. promoter whose dealings with Ticketmaster go back more than 20 years. "It is a com-

plete conflict for me to support a company that is fiercely competing on a different level. Whenever possible I put it in my sales contracts that they are not allowed to sell my tickets."

Krane declines to respond directly, but says, "We are privileged to be in the enviable position of having promoters in different cities come to us to partner in bringing the best live entertainment to this extraordinary and vibrant market."

But then, there's a lot riding on the Olympics to risk upsetting such a potentially lucrative apple cart. In the short term, Emma Ticketmaster's status as the Olympic ticketing company is strategically critical, particularly as other promoters and ticketing companies jockey for position.

Krane says ticket-buying patterns demonstrate key shifts in the market, with 20% of tickets now sold online, up from 5% two years ago. Advance purchasing and increased use of credit cards are also kicking in as factors in the market.

"Most tickets are bought the last three weeks before an event, but we have seen a strong trend over the last year where the Chinese are purchasing tickets much earlier," Krane says. "On-sales are starting to mean something, which is a good sign."

Now with a staff of about 200, the company is ready to roll out Ticketmaster's "full technology and service" nationally once the games wrap.

Krane cites Emma Ticketmaster's network of ticket outlets, its venue partnerships and experienced personnel as key to its future success.

But he admits China's rapid economic growth and cultural expansion is not necessarily a license to print money for Western companies.

"In order to be successful, you have to have a deep understanding of the culture, history and government as they all relate to your business," he says.

Nonetheless, Emma fell afoul of the government when it promoted Björk's Shanghai show in March. The Icelandic singer's pro-Tibetan comments led to a live clampdown that is still ongoing (see story, below).

Rumors spread locally that the government had banned Emma from organizing shows. Emma has denied this, with Krane insisting that

"Ticketmaster abides by and respects the local laws and regulations of every country in which we are privileged to conduct business. We bring the best live entertainment to China and work closely with government partners."

And Ticketmaster insists the Olympics are just the start of its Chinese dynasty.

"We are thrilled to be in China and very happy with our early progress," Ticketmaster CEO Sean Moriarty says. "We're looking forward to even more exciting developments in the future." ■■■

Additional reporting by Berwin Song in Beijing.



Despite grumblings among some local promoters, Ticketmaster CEO SEAN MORIARTY is 'very happy with our early progress.'

TOURING

Clamping Down Live Biz Suffers Amid Restrictions By Berwin Song and Steve McClure

Beijing may be preparing to welcome the world to the Olympic Games, but with a clampdown on international touring still in place, some local execs are seeking new alliances to boost the live biz.

During the run-up to the Olympics, insiders say, authorities have been strictly enforcing venue-licensing regulations and placing so many restrictions on international acts that plans for most such shows have effectively been put on hold.

"I remember, following the announcement that Beijing would host the games, being constantly told that 'because of the Olympics,' Beijing was going to be the most exciting place to be on the planet, and

anyone working here in the music realm was bound to prosper," says concert promoter Jon Campbell, who promotes the Times Arts Jazz Series. "[Now] you hear, over and over, 'because of the Olympics' as an excuse for why yet another event, venue, visa, concert [or] whatever is canceled."

The local biz points to Björk's pro-Tibetan independence statements during her Shanghai show in March (billboard.biz, March 4) as the moment the authorities' attitude changed.

"It's all about security concerns now—there's a huge mood of paranoia," one venue operator who asked not to be named says. "No one wants to be held responsible if some-



BJÖRK at a March concert in Shanghai when she yelled 'Tibet, Tibet.'

thing happens again, so they're just removing any possibility."

The Ministry of Culture recently confirmed on its Web site that it will ban foreign artists and entertainers who have ever engaged in activities deemed to "threaten national sovereignty" (billboard.biz, July 21).

Jason Magnus, president of promoter Rock for China, expected 2008 to be "a banner year in terms of international recognition" for the Chinese music scene. "Everyone thought the government would have exploited the Olympics," he says.

Instead, Rock for China has

opted not to hold its annual Beijing Pop Festival—China's biggest international rock event—in September, due to the risk of last-minute cancellation by authorities.

Other music events affected by the clampdown include Beijing's Midi Festival, due to be held May 1-4 but postponed until October; the Shanghai Midi Festival, which was denied a permit; and Tunes in the Park, an outdoor series of summer concerts organized by Beijing club the Stone Boat.

"I really don't think the government is going to relax their regulations until well after the Olympics are over," says Jackie Subeck, president/co-founder of Footprint Worldwide, a newly formed brand marketing and entertainment company in Los Angeles focused on serving international clients in China. Subeck is former entertainment group president at CRC Jianian, a joint venture between Los Angeles-based consultancy firm AIM Group and state-owned China Record Corp.

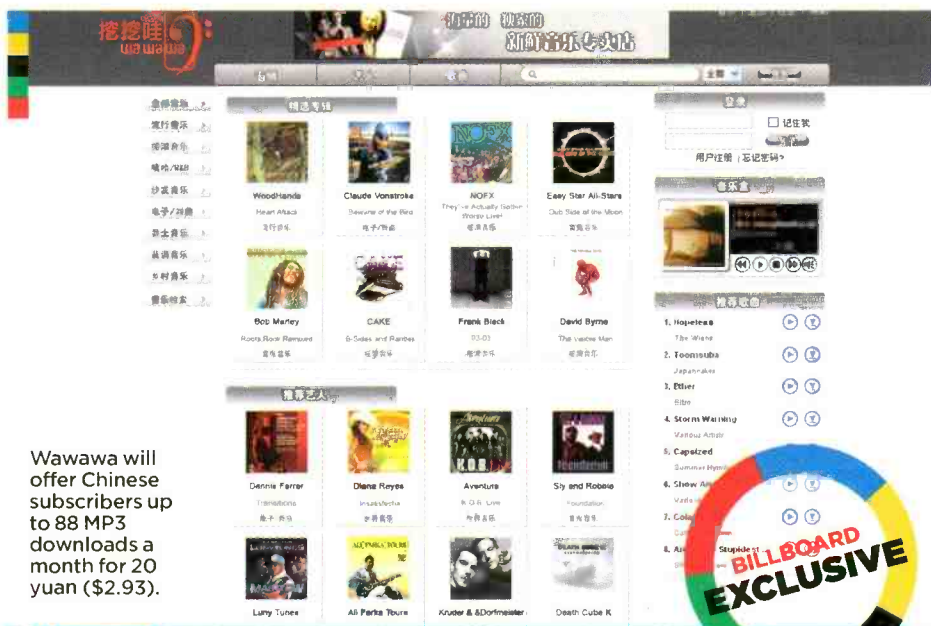
Footprint recently signed a deal with China-focused youth marketing and media company Digicorp to provide brand-sponsored entertainment to university students through live

events and a targeted campus IPTV network. Subeck says the venture will also provide government-friendly touring opportunities for Western and Chinese acts at Chinese universities. Subeck says the first tour, featuring "a rising Chinese artist," will roll out in the fall. Footprint is seeking sponsorships for the tour from multinational and local brands.

"Through the IPTV network, we can specifically target the second-tier markets by simultaneously airing the show live in the dorm rooms," Subeck says.

Marina Del Rey, Calif.-based Digicorp has a long-term advertising and media rights deal with an operational entity of the China Youth League, the Chinese government agency that controls Internet access for 70 million students.

Subeck declined to reveal details of label partners, and awareness of the Footprint venture among Chinese music companies seems low. But Mathew Daniel, VP of digital content licensing firm R2G, praises the initiative for "extending the exposure footprint for Western artists to a more manageable platform, reaching a relevant audience." ■■■



Wawawa will offer Chinese subscribers up to 88 MP3 downloads a month for 20 yuan (\$2.93).



DIGITAL

China Bound R2G, IODA To Launch Subscription Service By Courtney Harding

In an effort to provide an alternative to pirated music, Beijing-based digital distribution service R2G is launching an online music subscription service in China that will feature songs from U.S.-based independent digital distributor Independent Online Distribution Alliance (IODA), Billboard has learned.

The service, Wawawa (w3.net), will charge a monthly fee of 20 yuan (\$2.93) that will entitle subscribers to up to 88 song downloads per month. All tracks will be sold as digital rights management-free MP3 files. Customers will also be able to stream their purchased songs over the Internet—a useful feature in a society where 40% of consumers access the Web from Internet cafes.

Wawawa, which launches Aug. 1, is entering a market where, the IFPI estimates, nearly all music downloads are pirated. And despite China's massive population, the country's legitimate music sales totaled only about \$69 million in 2007, accounting for less than 1% of global recorded-music sales, the IFPI says.

Still, a recent study by Music 2.0 Group, a digital-music advocacy organization in Beijing, found that up to one-third of Chinese consumers surveyed are willing to pay for music, R2G VP Matthew Daniel says. Those surveyed by Music 2.0 were interested in having greater access to classical, trance and new age music, as well as editorial content and recommendations, he says.

"One of the biggest complaints about services like Baidu is that the music supplied by the pirates is not the music that consumers want," Daniel says.

R2G CEO Wu Jun says that music knowledge among Chinese consumers is defined to a large degree by what they find through piracy.

"This leaves music discovery to chance, providing no guide for fans to connect with one another and share their passion for the artists they love," he says. "R2G's partnership with IODA will change all that."

Wawawa is the latest chapter in R2G's fight against online piracy in China. In March, the company sued China's leading search engine, Baidu, for alleged copyright infringement.

Daniel says R2G has been in talks with major labels about getting their

music on Wawawa. Representatives from Universal Music Group, Sony BMG Music Entertainment, Warner Music Group and EMI Group either didn't return messages by press time or declined to comment.

For IODA, the partnership represents a chance to enter an emerging market, one that CEO Kevin Arnold believes will grow rapidly. "With the Olympics and the Shanghai World's Fair in 2010, all eyes are on China," he says. "We think there is an exploding interest from the Chinese audience, and it benefits us to help China emerge."

Wawawa will have access to more than 1 million tracks in IODA's catalog, which includes recordings by Broken Social Scene, Cat Power, Sonic Youth guitarist Thurston Moore, Aventura, Willie Nelson and the London Symphony Orchestra.

The venture faces a number of limitations. Aside from the piracy issue, much of IODA's catalog comprises Western acts, very few of which are known in China. But on a recent trip, Arnold says he noticed a shift in the knowledge base. "The underground music scene over there is almost like New York in 1978," he says. "The kids that are interested know who bands like Sonic Youth are, and it all spreads via word-of-mouth."

Given Wawawa's low monthly subscription fee, the per-song return for the site could be just pennies per track—and even less for the artists whose music is featured.

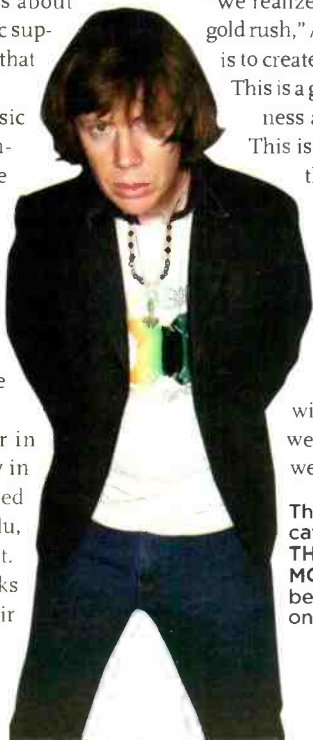
"We realize this will not be an immediate gold rush," Arnold says. "Right now, the goal is to create availability and build demand."

This is a great opportunity to build awareness about our bands in China, too. This is a long-term play, and we think this is an important first step."

Despite the challenges, Paper Bag Records co-founder Trevor Larocque, whose catalog will be sold via Wawawa, says the China market offers the opportunity to reach new fans.

"China is really the wild, wild East," Larocque says. "When we took bands over there in May, we were skeptical, but we discovered there was a huge market that a lot of people didn't really understand."

The solo catalog of **THURSTON MOORE** will be available on Wawawa.



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RETAIL

Why The Olympics Are Bad For Music Retail

The U.S. music industry regularly suffers a negative impact from the summer Olympics, Nielsen SoundScan data suggests.

In 1996, during the four-week period that encompassed the Atlanta games, album sales declined 3.4% compared with the corresponding period a year earlier. For the full year, album sales were up 0.04%.

During the Sydney games in 2000, album sales were up 1.7% year-on-year but underperformed the full year's sales, which were up 4%.

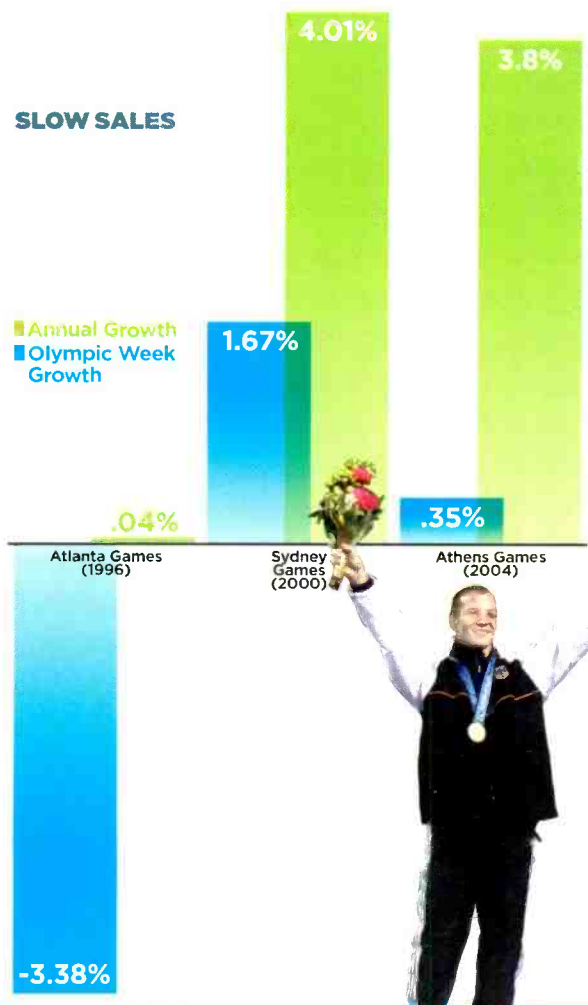
The 2004 Athens Olympics saw sales rise 0.4% from the corresponding 2003 period, but again that was below full-year growth in 2004, when album unit sales rose 3.8%.

Mike Dreese, CEO of the Newbury Comics chain, hopes the impact of the Beijing Olympics will be minimized by its location.

"The history of the Olympics is, when it's out of our time zone and there is time-shifting of events going on, it doesn't mean as much as a broadcast in real time," he says. "People stay home when the latter happens."

—Ed Christman

SLOW SALES



DIGITAL

All The TV In China Five Ways In Which NBC's Coverage Will Affect The Music Biz By Antony Bruno

When the games kick off Aug. 8, NBC will do much more than just air the events on TV, online and on mobile. The scale at which it is providing this multiplatform viewing experience is unequalled in the history of the Internet and entertainment.

Just as Live 8 set a new benchmark, the Olympics will serve as a template for how to simultaneously broadcast concurrent events. Below are five areas where NBC is raising the bar, offering clues for the music industry to someday follow.

COVERAGE

Historically, Olympic TV coverage has been limited to events likely to gain the most viewers. This year, NBC will air 3,600 hours across seven networks, plus 2,200 hours of live streaming online. With more content comes the expectation of more viewers. And more viewers means more money from advertising. While TV advertising will dominate the Olympic ad buy at 38%, the International Olympic Committee expects online media outlets to take 5%-7%, and double that for the 2014 games.

Lesson: Don't try to "program" online. Offer everything and let viewers decide what they want to watch.

CUSTOMIZATION

NBC will allow online viewers to create their own Olympic experience, letting them choose which events to stream online, both live and on-demand. More than 200 hours of events will be taped each day for a total of 4,000 hours to choose from by the games' close. By comparison, the 2006 winter games in Turin, Italy, had 400 hours of events available.

Lesson: Give the fans control. Provide not only a wide spectrum of content, but also the tools that allow them to easily organize it based on their needs.

TECHNOLOGY

That NBC is delivering so much content is only part of the story. How it is doing so is equally important. NBC commissioned a new Web video player, created using Microsoft's Silverlight 2 technology, that includes new levels of interactivity. It allows viewers to watch four events simultaneously, includes a picture-in-picture feature and options to scroll audio commentary closed-caption style. The system will even alert viewers to when specified events are about to start.

Lesson: Make it slick. If there's anything to be learned from iTunes, it's that the experience of accessing content matters just as much as the content itself.

MOBILE

NBC is going direct-to-fan with its mobile coverage, allowing users to get breaking news, exclusive video and more by texting "Olympics" to the short code 51515. NBC also plans to allow users with the appropriate phones to view live broadcasts. Yahoo is also adding a host of Olympic coverage to its mobile page, while MobiTV is carrying certain NBC programming as well.

Lesson: Own the mobile experience. Working with wireless operators is great, but brands that want to make a real splash need to take more control over the experience and embrace all mobile users equally.



NBC's Olympics site offers a new, high-tech video player.

METRICS

NBC has partnered with Internet ratings service Quantcast to collect data on how viewers use the site—what pages they access most, how long they stay and what they're interacting with while there. Additionally, NBC is working with Integrated Media Measurement, which is handing out mobile phones that track how users access Olympic content. NBC will use this data to determine advertising rates for all platforms and what kind of new-media products to offer in the future.

Lesson: Knowledge is power. Treat every new-media offer as an experiment to measure usage and demand. Then, even a failed initiative can serve to better inform the next effort.



THE BILLBOARD Q & A

Perkins Miller

Live Online Coverage Rises To New Levels With The Beijing Olympics. An NBC Executive Explains What's In Store By Antony Bruno

NBC SPORTS AND OLYMPICS SENIOR VP OF DIGITAL MEDIA



The Live Earth and Live 8 concerts proved to the music industry that the Internet could be a useful, and profitable, tool for airing overlapping events in an interactive, personalized way. Starting Aug. 8, NBC will take that baton and run with it further than has ever been attempted as it rolls out an ambitious multiplatform coverage strategy for the Olympic Games (see story, page 24).

NBC is certainly no stranger to making content available in multiple formats, experimenting with not only past Olympics, but also such NBC Sports exclusives as the U.S. Open and March Madness. But this time, the company is going big, airing 2,000 hours of live streaming content and 3,500 hours of on-demand video for

activities taking place in a 17-day time frame. That's six days' worth of content made available every day.

As the music industry looks to live events as a bigger portion of its pie while eyeing the Internet as a way to further monetize that asset, milestones like NBC's digital plans for the Olympics will be important for all to monitor.

NBC Sports and Olympics senior VP of digital media Perkins Miller phoned in from China, where he is busily managing hundreds of staffers, more than 30 vendors and stacks of servers in preparation for the event. He spoke with Billboard about how the network plans to pull it all off.



You need to take risks in the media business to keep up with the consumers' appetite, and we're doing that.



What are some of the challenges involved in making so much content available online like this?

The first and foremost challenge was, "How do we make sure people will actually be able to consume this?" A lot of time went into navigation and ensuring that we're going to produce clips and give you a way to get to them easily. And then when we thought about the other platforms, it was really about, "Where are these people going to be when they want to access this?" This was at the heart of really how we thought about the project from the beginning. We recognized 100% that the ultimate viewing experience of the Olympics is on your couch in front of your HD 52-inch screen. But then you move from there; the next most common would be perhaps your office or a laptop computer. From there, you're on the move, so you've got your mobile phone with you. We're trying to sort of imagine [that] wherever they are, we give them the content where they want it and when they want it.

Are you concerned about the online content cannibalizing TV viewing, or one platform stealing traffic from another?

It's almost as if we're adding more sails to a boat. The biggest one up there is the main sail, which is the prime-time broadcast, but other sails capture the wind in slightly different ways and ultimately the boat goes faster. We haven't found any cannibalization. It's not about putting a main sail above another main sail. We're adding them on around it and capturing more wind and appetite. It overall moves the business ahead and captures more of the audience.

How do you plan to deal with unauthorized streaming of your clips on sites like YouTube?

We've made a lot of strides working with the International Olympic Committee. We work with them to develop fingerprinting technology that helps us monitor video as it travels across the Internet. We've worked with [user-generated content] sites like YouTube to deploy a technology that helps detect when this fingerprinted or watermarked content is about to be uploaded or has been uploaded. We have the ability to really aggressively monitor where this content is going up. We by no means expect this to be perfect, because ultimately there are lots of aggressive technologists out

there who are going to want to try to find a way to put this up somewhere. We're working very hard with the major sites to ensure that we limit that. Ultimately, we want to provide the best experience, and the best experience is going to be found on nbcolympics.com.

Why the partnership with MSN?

We've worked very closely with Microsoft on two things. One is the MSN brand . . . which is very powerful and very good at managing big events. They did Live Earth, and that was a major music effort. We needed a partner who would help provide the volume of audience exposure on nbcolympics.com during this short period of time to make sure we got the word out. Then we worked with Microsoft's Silverlight group on the build of the video player. With all this content in such a short period of time, we needed a lot of help in thinking through how to present it. We've had in Microsoft a partner who could do both—deliver an audience and program with us aggressively as well as help us on the technology side.

Did previous webcast music events like Live Earth serve as useful les-

sons when developing your Olympic plans?

Absolutely. We see the music industry and the work that it's done with handling music video as well as live concerts as a real litmus test for consumer appetites. We look at the durations for those music events—just these really massive session times that people spend a lot of time online watching and listening—and that provides a technical challenge, and that's something we've looked very closely at.

Was there anything you wanted to do on the digital platforms that you couldn't do?

One of our big goals is to find a way for this audience to stay engaged around the Olympic sports for a longer period of time than just these 17 days. We had hoped to try and build that momentum in advance, but we found that we really needed to have the Olympics first. We've launched a business called Universal Sports, which was announced about a month ago, and the channel is live in some markets today. The Web site will relaunch in about a week. This is business that's designed to entertain these audiences and build a community

around the Olympics. Our one goal is that if we could have a bigger, richer community that's chatting and building groups, commenting and learning more in-depth about their sports from the community as they watch the Olympics, then that would be a way to build a greater connection around the games. We hope to do that with Universal Sports after the games.

The games are a few days away, but have any lessons been learned throughout this process yet?

We have an ambitious plan, and we're hopeful for it all to come together. But we also recognize the Internet is a very new platform relative to television and there's still a lot of kinks to work out. We fully expect to face some of those kinks, and I think for us going in, it's ensuring that we try to resolve them quickly and do so with a positive, level-headed attitude. I think the lesson is ultimately, you need to take risks in the media business to keep up with the consumers' appetite, and we're doing that. But that risk also comes with the challenge of making sure it can be delivered. That's been some hard effort, and we'll see how it comes out in the end.



PIRACY

Sohu In The Spotlight Biz To Bear Down On Sponsor's 'Piracy' Link By Berwin Song and Steve McClure

BEIJING—The Olympic spotlight won't just be shining on record-breaking athletic achievement this year. The international music business hopes it will also highlight China's less-than-perfect record on intellectual-property protection.

In particular, the international biz is hoping to use the global interest in the games to expose the alleged copyright transgressions of Sohu, the Beijing-based company that's the official Internet service provider and Web site host of the 2008 Beijing Olympics. Music industry representatives say Sohu's music-delivery service Sogou, like many other Chinese Web sites, provides "deep links" to sites offering unauthorized music downloads.

In February the IFPI filed a copyright-infringement suit against Sohu on behalf of Sony BMG Music Entertainment Hong Kong, Warner Music Hong Kong, Universal Music and Hong Kong-based Gold Label Entertainment, claiming damages totaling \$7.5 million. A court date has not yet been announced.

"As an industry we have made our stance clear—media affiliated to the Olympic Games

as an official sponsor should be above reproach," says Warner Music Asia Pacific president Lachie Rutherford, also chairman of the IFPI Asia Pacific regional board. "And Sohu-Sogou is not."

Sohu could not be reached for comment.

Industry sources say that while Sogou is not in the same league as major portals like Baidu and Yahoo China—both of which the IFPI has previously pursued through the courts, with varying degrees of success—its high visibility during the Olympics has made it a target.

"As the Olympics draw near, Chinese authorities are stepping up efforts to address piracy issues that might mar the country's reputation," says Mark Natkin, managing director of Beijing-based telecom/IT consulting firm Marbridge Consulting, noting the

BRANDING

London Calling English Capital To Make Music A 2012 Centerpiece By Andre Paine



London's Olympic Stadium (shown under construction) will become a venue for sports and cultural events after the 2012 games.

LONDON—The international music biz is hoping that the official Olympics handover from Beijing to London at the 2008 closing ceremony will prove significant, as well as symbolic.

While attempts to use the Beijing games as a vehicle for music promotion have often been frustrated by controversy and bureaucratic red tape (see story, page 24), London 2012 pledges to have music at its heart right from that Aug. 24 transition.

Billboard understands that the Beijing closing ceremony—likely to reach 1.5 billion viewers globally—will include a performance from Leona Lewis, as well as dancers from London's Royal Opera House and hip-hop dance troupe Zoo Nation, although the lineup had not been officially announced at press time.

On the same day, a free, 40,000-capacity show will take place on central London thoroughfare the Mall, broadcast by national TV network BBC 1 and AC radio network BBC Radio 2, and featuring acts including Il Divo, Katherine Jenkins, McFly and the Feeling.

The next four years will see the launch of 10 projects combining sport with culture under the "Cultural Olympiad" banner, including music element "2012 Sounds," steered by the BBC. U.K. labels body the BPI says it is already working to ensure the industry engages fully with the Olympics.

"It's early days," BPI chairman Tony Wadsworth says, "but there's a clear parallel



disappearance of pirated CDs and DVDs from many of Beijing's neighborhood stores. "If there was ever a gold-medal opportunity for the IFPI, record labels and other stake holders to wield publicity to their advantage, the next 30 days is it."

Pressure is also coming from U.S. legislators. On June 13, Reps. Adam Schiff, D-Calif., and Bob Goodlatte, R-Va., co-chairs of the Congressional International Anti-Piracy Caucus, wrote a letter to the International Olympic Committee requesting that it address alleged intellectual-piracy abuses by Sohu. They note the IOC has taken "extraordinary steps" to protect its trademarked symbols from being counterfeited in China.

"We believe the continued facilitation of piracy by the operator of the official Beijing Olympics Web site reflects poorly on the Olympics as well as its official corporate sponsors," the letter read. "We urge you to address this critical issue as soon as possible."

The IOC had not returned repeated requests for comment at press time.

But not everyone is convinced such tactics will work.

"Trying to leverage the publicity sur-

rounding the Olympics is not a clever way to handle the sensitive Chinese government," one publishing industry source says. The IFPI "would get a lot more support if they kept quiet now and raised this issue after the Olympics."

Even Liu Ping, legal affairs department director for the Music Copyright Society of China, which earlier this year filed a copyright-

infringement lawsuit against Baidu, says now is not the time to put pressure on Sohu.

"Both Sohu and Baidu are very important companies," Liu says. "By only focusing on Baidu now, we are not saying that there are not other infringing companies but we have chosen to take things one step at a time."

The copyright soci-

ety has struck a deal with the Beijing Organizing Committee for the Games under which the latter has agreed to make all required royalty payments for any music used during the games.

Insiders, however, remain skeptical that this will set a wider precedent for Chinese copyright enforcement—meaning, this is one race that will still be running long after the Olympics has left town.

'An official sponsor should be above reproach and Sohu-Sogou is not.'

—LACHIE RUTHERFORD,
WARNER MUSIC
ASIA PACIFIC

between what we're trying to do to promote the value of music and the positive role it can play in young people's lives and the core values of the Cultural Olympiad."

Other recent host cities' experience (see story, right) suggests that the games' lasting legacy will lie among the venues being constructed at Olympic Park in Stratford, east London.

Following the games, organizers say most of those seven venues will remain in sports use or be rebuilt elsewhere. However, the 80,000-capacity Olympic Stadium will become a 25,000-seat venue for sports and cultural use. Finding its future tenant is the responsibility of mayoral body the London Development Agency, where a spokesman confirms that "the [stadium] business plan would include music events."

That would give east London the outdoor venue for major acts it currently lacks. Most stadium shows take place at Wembley (northwest London) and Twickenham (southwest).

"Any good new venues will be welcome," says booking agent John Giddings of London-based Solo, which represents Madonna and the Rolling Stones. Artists would "absolutely" be interested in playing the stadium, he adds.

One front-runner for the tenancy is local soccer club Leyton Orient, whose chairman Barry Hearn is a veteran promoter of professional boxing and snooker. He enthuses about

the stadium's potential for music events.

"I don't see any reason at all why we couldn't turn a 25,000-capacity stadium into one of the major venues of London," he says. "It's in the middle of a quite affluent, multicultural area; it just needs someone with vision to run it."

But Matt Woolliscroft, promoter at Manchester-based SJM, is more cautious.

"There's plenty of choice already in the outdoor London circuit," he says. "It's very hard to make money out of outdoor shows, and 25,000 will be a hard number to make money from."

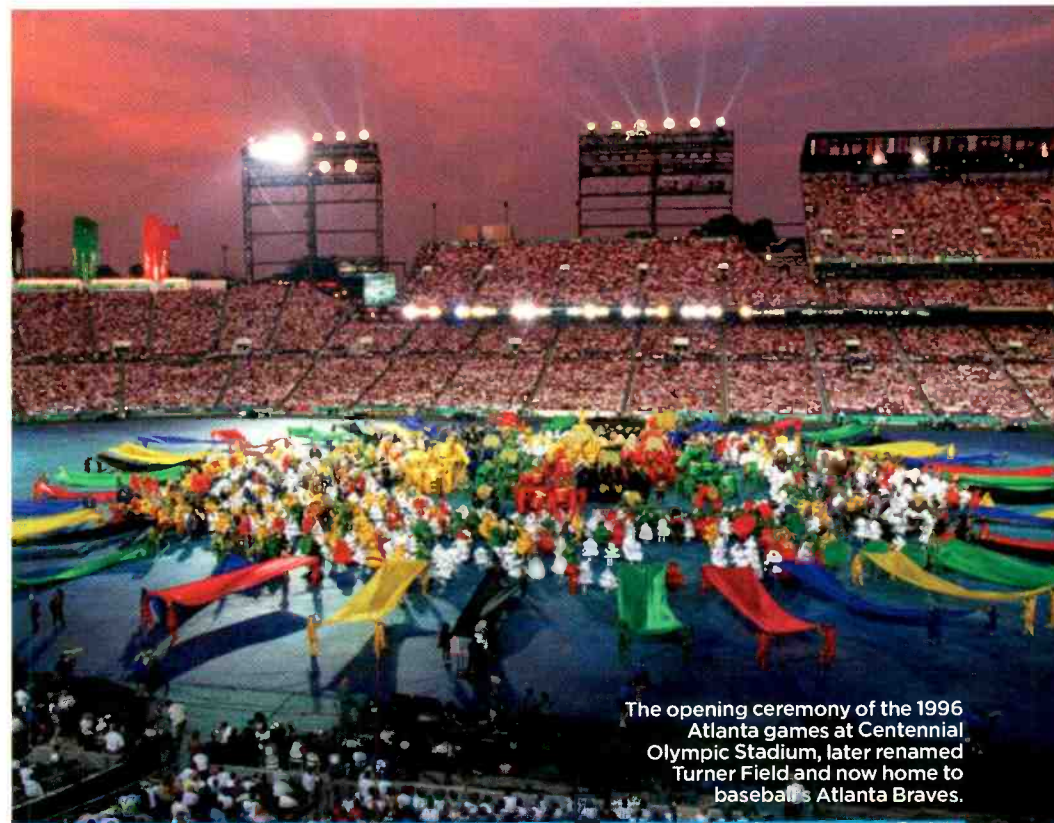
Other projects include a televised talent search for a national band to perform at the opening ceremony and live music in Olympic Park, plus a free concert in Hyde Park on the eve of the games.

The aim of this music/sport interface, Wadsworth says, is "celebrating British culture, inspiring and involving young people and generating a positive legacy."

But Hearn warns that the city needs something more concrete to show for its Olympics expenditure.

Otherwise, he says, "you've had your four weeks of fun and everyone's said what a wonderful place London is... but what have you really got out of it?"

Additional reporting by Tom Ferguson.



The opening ceremony of the 1996 Atlanta games at Centennial Olympic Stadium, later renamed Turner Field and now home to baseball's Atlanta Braves.

VENUES

Olympian Feats The Infrastructure Legacies Of Previous Games

ATHENS 2004

While most Olympic venues lie derelict pending development decisions, the games' badminton venue has been buzzing since its January 2007 reopening as the 2,440-capacity Badminton Theater.

Most recently, musical "Mamma Mia!" (May 6-June 15) preceded U.K. alt-rockers PJ Harvey (June 30). Previously, "no single venue in Athens could host long-running shows and international touring acts," says Michail Adam, director of Arts Dance and Music Productions, which oversees the theater's day-to-day management.

Elsewhere, the Olympic Stadium (72,000 capacity) and Olympic Indoor Hall (17,500) occasionally stage music events. The latter hosted the 2006 Eurovision Song Contest. Madonna hits the stadium Sept. 27.—*Maria Paravantes*

SYDNEY 2000

"The Olympics gave Sydney some cracking venues," says Don Elford, GM of business development at the 21,000-capacity Acer Arena.

The arena is one of 10 games venues staging 1,800 events annually in Sydney's Olympic Park, including the 83,500-capacity ANZ Stadium, which has hosted the Rolling Stones, U2 and the Police. Acer Arena itself has attracted the Stones, Iron Maiden, the record industry's annual Australian Record Industry Assn. Awards and the MTV Australia Awards.

Other Olympic Park sites include Sydney Showground, hosting the annual 45,000-capacity Big Day Out festival, and the Newington Armory complex, the venue for the 4,000-capacity Great Escape and Acoustica at the Armory festivals.—*Christie Eliezer*

ATLANTA 1996

Two Olympic venues—Atlanta-Fulton County Stadium and the Omni Arena—have been demolished, while the centerpiece Centennial Olympic Stadium has become baseball's 53,000-capacity Turner Field. This stadium sporadically hosts concerts, including Kenny Chesney on July 7.

Centennial Olympic Park has staged several music festivals and concerts. While those are rarer these days, many still consider the Park to be 1996's greatest legacy.

The park's creation "accelerated exponentially downtown Atlanta's renaissance," says Bob Williams, president of the 21,000-capacity Philips Arena, which launched opposite the park in 1999 and is now one of North America's busiest arenas.—*Ray Waddell*

BARCELONA 1992

Barcelona's central Olympic indoor arena is its music business' main souvenir of 1992. The 24,000-capacity Palau Sant Jordi arena "opened up Barcelona as a key venue on major world tours," Live Nation Spain promoter Pino Saggiocco says.

Madonna's Drowned World tour opened there in 2001, and it has also hosted the 2002 MTV Europe Music Awards, U2, Coldplay and Shakira. Bruce Springsteen recorded his "Live in Barcelona" DVD there.

The 60,000-capacity Olympic Stadium, built in 1929 and refurbished for 1992, has recently hosted the Rolling Stones, the Police and Bon Jovi. Madonna plays there Sept. 18.—*Howell Llewellyn*



Silence Isn't Golden Mystery Surrounds Olympic Music Program By Mark Sutherland

Never mind the Great Wall of China—a great wall of silence surrounds the official music of the Beijing Olympics. Historically, the games may have proved an effective vehicle for music promotion—think Freddie Mercury and Montserrat Caballe's "Barcelona" in 1992, Whitney Houston's "One Moment in Time" for Seoul 1988 or Kylie Minogue's performance at the Sydney 2000 closing ceremony. But this time around, the Chinese authorities seem determined to keep everything under wraps.

Less than two weeks before the games' Aug. 8 opening ceremony, no details of the official theme or the artists appearing at any of the official Olympics ceremonies were available. The official album has been released through China Record Corp./Sony BMG—although it is available only in China.

The official line from the Beijing Organizing Committee for the Games is that details will not be released ahead of the opening ceremony, but the reasons for this blackout aren't

clear. After all, more details have been released on London 2012's musical plans than what's in store for these games (see story, page 26).

Some maintain it is simply due to the organizers' desire not to spoil the impact of the opening spectacle, but others see more sinister intent. After all, the games' cultural credentials have been under scrutiny since Steven Spielberg withdrew as artistic adviser in protest at China's stance over Darfur, and international protests over Tibet dogged the Olympic flame's journey to Beijing.

Legendary producer Quincy Jones elected to stay on in his artistic adviser role, telling readers of his July 19 Billboard column, "If I can stay in the games with others like us, I feel we can make a difference. I don't pretend to be a politician, I'm just a musician that cares."

Jones could not be reached for further comment for this article, and he's certainly not alone in that, although official sponsor Coca-Cola—which will stage musical performances during the games as part of its "fan zone" area, the Place—says the controversy has not caused any change in its plans.

"People are excited about the games as well as the values and inspiration associated with the event," Coca-Cola senior manager of communications Petro Kacur says. "Passion for the games has not diminished."

There are, as yet, no plans for appearances in the Place by any U.S. artists, although



ANDREA BOCELLI has been invited to perform during the opening ceremony, but his appearance hasn't yet been confirmed.

Kacur says that could yet change.

Meanwhile, Chinese classical composer Chen Qigang, music director for the opening ceremony, did not return requests for comment. His previous public pronouncements have been limited to "revealing" that the music will be China-centric and feature pop as well as classical elements.

ARTISTS TO WATCH

5 Chinese Acts Using The Games To Boost Their Profile By Berwin Song



Wei Wei

Based: Stockholm

Olympic activity: Wei Wei, China's Olympic ambassador since 1993, has performed at numerous Olympic promotion events worldwide. Her song "I Feel Like Flying" is the official theme for the city of Qingdao, host of the 2008 sailing events. According to her management, she is booked to perform at the opening ceremonies, although organizers have not confirmed this.

Current release: "20x20" (available only at weiweimusic.com)

Booking agent: Wei Wei International Management, Stockholm (international)

■ Born in Hohhot, Inner Mongolia, Wei Wei made her first international breakthrough in 1987, representing China at Poland's Sopot International Music Festival. Dubbed "China's Whitney Houston" by local media, her songs have been used as themes for the 1990 Asian games and the 2007 women's soccer World Cup.



Lang Lang

Based: Beijing

Olympic activity: Rumored to be appearing at the Olympics' opening ceremony. Featured on several TV programs as a cultural ambassador for China during the Olympics, Lang Lang has already performed at numerous events promoting the games.

Current release: "The Magic of Lang Lang" (Deutsche Grammophon)

Booking agent: Columbia Artists, New York (international)

■ One of the world's most successful young, classical pianists, with a bombastic and impossibly fast playing style, Lang Lang has performed with nearly every major orchestra in the world and has released eight solo albums. His numerous endorsements (Adidas, Sony, Steinway, Audi) and contracts with several TV networks (including NBC and Germany's ZDF) will ensure his global profile rises higher during the games.



Sa Dingding

Based: Beijing

Olympic activity: Headlined the One World, One Dream Olympic celebration event July 19 in San Francisco, which also featured fellow Chinese artists Fu Xieng, Sang Lan, Huang Wei Lin and Gao Ming Jan.

Current release: "Alive" (Universal)

Booking agent: Universal China, Beijing (international)

■ Mixing traditional sounds from China and electronic rhythms from the West, Sa Dingding picked up the top prize in the Asia/Pacific category at the 2008 BBC World Music Awards, prompting a flurry of international media attention billing her as China's next major crossover star. Currently promoting the international release of Universal debut "Alive" with U.S. and European dates, including slots at the United Kingdom's WOMAD festival (July 27) and the BBC proms at Royal Albert Hall (July 30).



Coco Lee

Based: San Francisco

Olympic activity: Singer on "Forever Friends," recently released on "The Official Album for Beijing 2008 Olympic Games" (China Record Corp.), which is endorsed by the Beijing Organizing Committee for the Games (BOCOG). "Forever Friends" is tipped as the Olympics' official theme.

Current release: "1999-2008 Best Collection" (Sony BMG)

Booking agent: Ursa Major, Beijing (international)

■ Born in Hong Kong, Coco Lee first gained international exposure for her contribution to the "Crouching Tiger, Hidden Dragon" soundtrack, the single "A Love Before Time," which she performed at the 2001 Academy Awards. Now split from Sony BMG, she has nearly 20 albums to her name (including two sung in English), numerous hit singles and is considered one of the top-selling female artists in Asia.



Jay Chou

Based: Taipei, Taiwan

Olympic activity: Wrote and sang the Olympic-themed song "A Long Journey," which he debuted at a BOCOG-approved 100-day Olympic countdown concert May 1 in Beijing.

Current release: "On the Run" (JVR Music)

Booking agent: JVR Music International, Taipei (international)

■ Dubbed the "king of Chinese pop" by local media, Jay Chou has released eight studio albums, spawning several hits. Though his Mandarin-language releases have so far prevented him from breaking into the Western market, his budding acting career may carry him the extra distance. His international breakout role in 2006's "The Curse of the Golden Flower" was directed by Zhang Yimou, who is also in charge of the Olympic opening ceremonies.



Who will provide those elements, however, remains a mystery. Sources close to one artist linked to official events say all participants are contractually obliged not to talk of their appearance, while the possible participation of any international stars seems murkier still.

One name consistently linked with an appearance is Italian tenor Andrea Bocelli, and Bocelli's manager Michele Torpedine has at least acknowledged the invitation.

"It's true that Bocelli has been invited to perform by the Chinese Ministry of Culture," Torpedine says. "But we have yet to establish whether there are the necessary economic conditions for this to happen. If it does go ahead, then we probably won't know until the last minute."

With everyone in the dark until the games kick off, some speculate the communications lockdown is due to paranoia that anyone named as a participant will either come under pressure from protesters or start protesting themselves.

The authorities' response to Björk's pro-Tibetan stance during her Shanghai show in March (see story, page 22) has done little to discount that as a possibility and, in any case, many Western acts are unlikely to endorse the Chinese regime. U2, R.E.M., the Red Hot Chili Peppers and Yoko Ono are among those who have appeared at Tibetan Freedom concerts through the years.

Terry McBride, CEO of Vancouver-based Nettwerk Music Group and a manager with extensive experience in taking Western artists to China, says two of his charges—Avril Lavigne and Sarah McLachlan—were approached to participate on "a combination of performances and writing songs" at the Olympics, but they declined.

"We've stayed away from that—that's very, very political and it has little or nothing to do with music," he says. "I'm quite sure it's going to be an absolutely amazing ceremony, but it should be Chinese culture that is on view, not Western culture."

McBride stresses that China operates in a different way than countries more used to visits by Western pop stars.

"You've got to understand China to understand what happens and why it happens," he says. "So when Westerners come in and start out in the way that Björk did, I don't think that moves things ahead. It's not that one shouldn't criticize [China], but one has to be in a dialogue that has positive things versus just being critical of everything. It would be like criticizing [the United States] for everything the Bush administration does."

Meanwhile, Björk's manager Scott Rodger of London-based Quest Management maintains that people have overreacted to the singer's Shanghai surprise.

"The whole thing was taken out of context," he says. "The Chinese authorities put a larger emphasis on it than they had to, and there were many other countries that decided to give it attention and run with it [in the media]. The aim was not to cause any harm or issues with other artists. Björk just put her head down and we have moved on."

Maybe so, but until that wall of silence comes down, no one else is likely to—and by then, a gold medal promotional opportunity may have passed the biz by.

Additional reporting by Gail Mitchell in Los Angeles, Andre Paine in London, Berwin Song in Beijing and Mark Worden in Milan.

SYNCHS

Lord Of The Rings 2008's Essential Olympic Synchs

The Olympics are a global broadcast stage unlike any other.

According to the International Olympic Committee, the 2004 games in Athens were broadcast to 3.9 billion people in 220 countries, an 8% increase from the 3.6 billion viewers who watched the 2000 Sydney Olympics.

That means any acts that get placement or perform as part of the international whirlwind stand to receive a boost. For instance, Björk performed "Oceania" during the Athens 2004 opening ceremony, a song written specifically for the games. The exposure re-

sulted in 11,000 downloads, according to Nielsen SoundScan. Björk included "Oceania" on her 2004 album "Medulla" (Elektra), garnering Grammy Award nominations for the song and the album.

Billboard looks at the domestic and international artists hoping to win big at Beijing '08.

Reporting by Leila Cobo, Mariel Concepcion, Natalie Dermesopian, Ann Donahue, Steve McClure, Gail Mitchell, Mark Sutherland and Ken Tucker.

| Artists | Project Developed By | Synchs |
|---|--|--|
| 3 Doors Down, Lady Antebellum, Nelly, Sheryl Crow, Colbie Caillat, Kate Voegelé, Luis Fonsi | AT&T | The artists will record tracks for "AT&T Team USA," an exclusive soundtrack designed to inspire and support U.S. Olympic team athletes. The music—debuting during NBC's and Telemundo's broadcasts—will be available for download Aug. 8-25 on AT&T wireless phones and online, with the proceeds benefiting Team USA. Song details were not available at press time, although Billboard has learned that Luis Fonsi recorded a special version of his single "No Me Doy Por Vencido" (Universal) for the campaign. |
| Theory of a Deadman, From First to Last, Hawk Nelson | NBC | NBC has turned to a trio of alt-rock bands for its Olympic promotional slots. Theory of a Deadman's "Sacrifice," taken from its album "Scars and Souvenirs" (Roadrunner), will run alongside From First to Last's "Worlds Away" (Suretone) and Hawk Nelson's "Turn It On" from its Tooth & Nail release "Hawk Nelson Is My Friend." It's the second Olympics go-around for Hawk Nelson, which was also featured in NBC promotions for the 2004 Olympics with its song "Right Here." |
| The Who | TBWA\Chiat\Day | Music from the Who will be featured in a series of ads for Nissan that will run during the Olympics, although these ads will not be specifically Olympics-themed. |
| Either Melissa Lawson, Shawn Mayer or Gabe Garcia | NBC | Why "either"? Because only the winner of NBC's country music reality show "Nashville Star" gets to sing on "Today" when it broadcasts from Beijing. |
| Jackie Chan | Beijing Olympics organizers, Shu Nan, Clemenger BBDO | Long renowned for scissor-kicking baddies in Hollywood movies, Jackie Chan is also known in Asia as a singer. He started tuning up for the Olympics in 2007 with "We Are Ready," China's official countdown song to the games. A new track, "China See," will be played as part of the on-site exhibit about Chinese culture at the games. Chan also appears on the Shu Nan-composed theme song for the Olympic-themed film "The One" and is featured in an Asia-Pacific Visa campaign created by Clemenger BBDO in Sydney. The Visa spot shows him springing through Olympic events, only to wind up with a lousy seat behind Chinese NBA star Yao Ming. The "Jackie Chan" song featured in the ad was composed by Johnny Green and sung by Brydon Stace. |
| Gorillaz | BBC Sport | Damon Albarn and Jamie Hewlett, the masterminds behind Gorillaz, will create the title sequence and music for the U.K. Olympics broadcasts. The two-minute animated piece will be based on "Monkey Journey to the West," the opera composed by Albarn and designed, costumed and animated by Hewlett that played a stint July 23-26 at the Royal Opera House in Covent Garden. The intro will show characters heading to Beijing's "Bird's Nest" Stadium to participate in the games. |
| Mr. Children, Masaharu Fukuyama, Remioromen | NHK, TV Asahi, Fuji TV | Different bands have created the theme music for the three Japanese broadcasters airing the games. Rock band Mr. Children is recording a new song, "Gift," that will be used as the theme to NHK's Olympic broadcasts; the track was released July 30. Universal Japan artist Masaharu Fukuyama will provide the theme song for TV Asahi. And rock band Remioromen's single "Motto Tooku-e" will be used during Fuji TV's programming. That single also dropped July 30, and Coca-Cola Japan will use the B-side, "Orchestra," in its Olympics ads. |
| Tiësto, Benny Benassi, Kaskade, Jes, Serge Devant, Lucas Prata, Cezar, Jay-J | Coca-Cola, Ultra Records | Coca-Cola's online WE8 project marries music and design in a promotion with New York-based indie Ultra. Eight Ultra acts have teamed with eight leading Chinese visual artists to design special aluminum contour bottles and create a companion song for each, with designs and songs inspired by themes from the "Coke Side of Life" branding and marketing campaign. Consumers can visit the WE8 microsite and download music, ringtones and other material. |



BOCELLI: FRANK MICELOTTA/GETTY IMAGES; LAWSON, MAYER, GARCIA: JOHN RUSSELL/NBC PHOTO



Ruthless founder **ERIC 'EAZY-E' WRIGHT** in New York, 1990.

EAZY-E'S RUTHLESS RECORDS CELEBRATES 20 YEARS AS AN INDIE PIONEER

BY GAIL MITCHELL

RUTHLESS RECORDS

Let's hitch a ride on the music time machine back to the year 1987.

■ Whitney Houston, Madonna and Michael Jackson rule the No. 1 hit parade on the pop charts, along with rockers U2, Bon Jovi and Bob Seger.

In control on the R&B front are Jackson again, baby sister Janet, Luther Vandross and Lisa Lisa & Cult Jam.

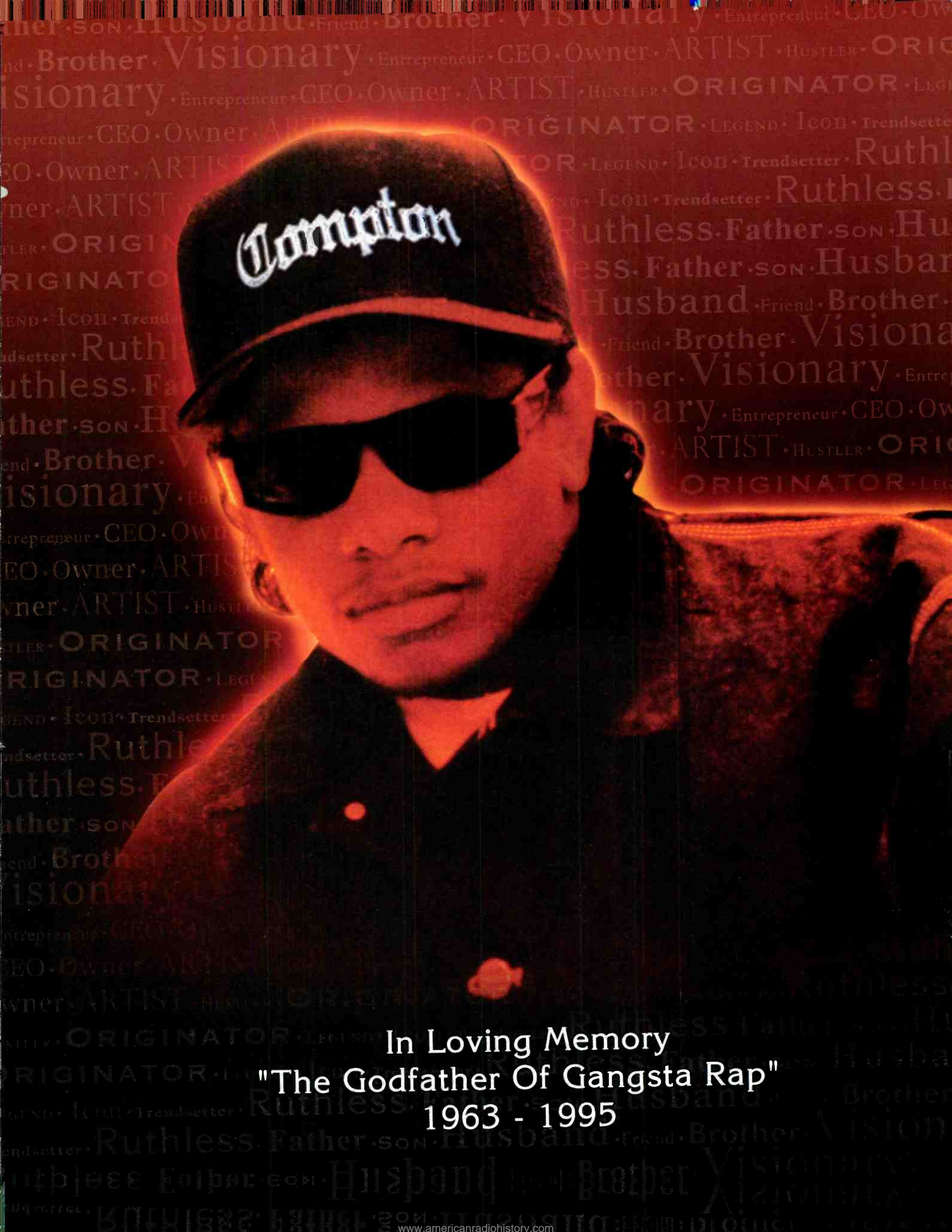
Still in its formative years, rap is mostly an East Coast happening. Eight years have elapsed since the Sugarhill Gang rhymed its way to commercial success in 1979 with "Rapper's Delight." And it's three years since Afrika Bambaataa and Soul Sonic Force landed on "Planet Rock."

Now rapper LL Cool J has nabbed his first No. 1 single—"I Need You"—just a year after Run-D.M.C. stepped up its legacy with top 10 singles "My Adidas" and "Walk This Way."

It's in this climate that co-founders Eric "Eazy-E" Wright and music industry veteran Jerry Heller

decide to launch rap label Ruthless Records. Little did anyone know that the upstart indie would put West Coast and gangsta rap on the map, let alone house a stable of gold- and platinum-selling acts, among them pioneering rap group N.W.A. (Niggaz With Attitude).

But Trans World Entertainment director of urban music Violet Brown says, "Eric knew, the DJs knew, and I knew too." Brown's friendship with Eazy-E dates back to the late '80s when she was a DJ shopping for 12-inch singles at the Radium swap meet in nearby Gardena, Calif. It **continued on >>p32**



In Loving Memory
"The Godfather Of Gangsta Rap"
1963 - 1995

from >>p30

was here that she met Eazy-E, who was hosting mixtape cassettes being sold by DJ Steve Yano.

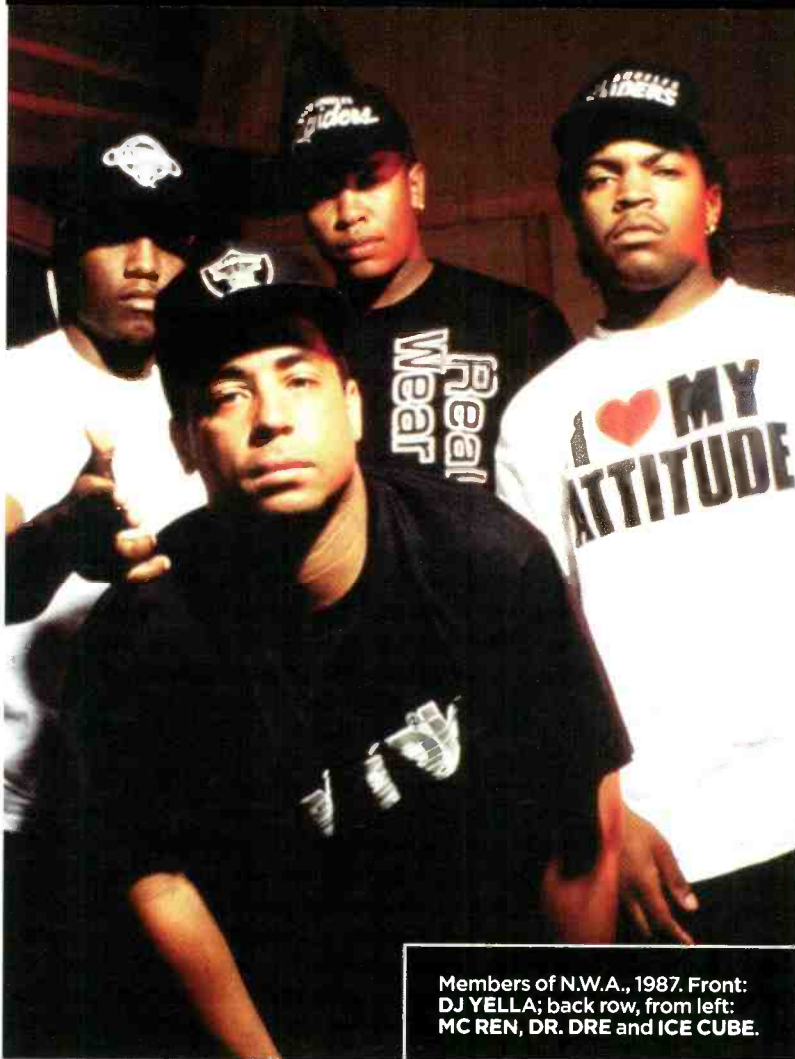
"Eric would kind of host these tapes, throwing in lyrics between songs," Brown recalls of the Compton, Calif., native and one-time drug dealer. "I think that's how people first got to know him. I saw him become more and more popular through these tapes."

Ruthless began with \$7,000 of Eazy-E's own money and 5,000 12-inch copies of his single "Boyz N the Hood." It was written by C.I.A. rapper Ice Cube who, along with World Class Wreckin' Cru DJs Dr. Dre and Yella, had switched allegiance from Kru-Cut Records to Ruthless. Distinguished by Eazy-E's high-pitched voice, "Boyz" sold more than 500,000 copies throughout South Central L.A., according to label figures. Between that record and "Supersonic," a 1988 R&B/pop gold single by female rap group J.J. Fad (Just Jammin' Fresh and Def), Ruthless Records was on its way.

But things really began to click in 1988 with the release of N.W.A.'s "Straight Outta Compton." The seminal five-man crew—Eazy-E, Dr. Dre (who produced J.J. Fad), Ice Cube, MC Ren and DJ Yella—came together in 1987, managed by Eazy-E's label partner Heller. The group first attracted aural attention on the Ruthless compilation "N.W.A. and the Posse." Issued by Macola Records in 1987, the album featured future Ruthless solo star the D.O.C.

"At this time," Brown says, "people were putting out their own records but selling them out of their car trunks instead of going after major distribution. But Eric and Jerry got distribution through Priority and took things to a bigger level."

Established in 1985 by former K-tel executives Bryan Turner, Mark Cerami and Steve Drath, Priority Records' most recent claim to fame had been the California Raisins' platinum-selling cover of "Heard It Through the Grapevine." On the surface, the Raisins and N.W.A. might not seem like ideal labelmates.



Members of N.W.A., 1987. Front: DJ YELLA; back row, from left: MC REN, DR. DRE and ICE CUBE.

But youth and naiveté paid off.

"I think back and realize that we were incredibly naïve and young," Turner recalls of hearing the incendiary single "Fuck Tha Police" and deciding to distribute N.W.A.'s "Straight Outta Compton." The record, considered by many as pioneering the subgenre of gangsta rap, unflinchingly depicted inner-city youth's anger at police brutality, racial profiling and other so-

cial ills.

"I'd known Jerry for years," Turner continues. "We worked in the same building. Mark [Cerami] and I knew 'Fuck' would scare some people. We were young and had nothing to lose. But never in a million years did we think we'd get a letter from the FBI castigating us for putting out that kind of music. It's not like we were starting a revolution and distributing arms. It was words. Then [the] Rodney King [incident] happens. It was kind of scary how prophetic the song turned out to be."

Amid damning critiques, lack of radio airplay and parental advisory stickers, the album went on to sell double-platinum, followed by Eazy-E's own multiplatinum solo debut, "Eazy-Duz-It." During the next five years, Ruthless produced a series of gold- and platinum-selling albums encompassing R&B, pop and rap by such acts as Michel'le, the D.O.C., Above the Law and MC Ren.

The one thing most people didn't know about Eazy-E, Turner says, was his business savvy. "I think overall he was incredibly underrated when it came to the business side of the industry. He was the brains behind the marketing approach: All the artwork, T-shirts, logos . . . all that was him. He would be in my office every day talking about marketing."

After Ice Cube left the group in 1989 over royalty disputes, Ruthless released another N.W.A. album, 1991's "Efil4zaggin" ("Niggaz4life" spelled backward). Beyond it being the group's final project, it also ushered in the Nielsen SoundScan era, copping No. 1 its first week out and further cementing the Ruthless legacy.

"I don't think anyone truly paid attention until SoundScan hit," Brown says. "When the SoundScan chart arrived with real numbers and N.W.A. was No. 1, a gangsta rap group from Compton? That was the wake-up call. That's when people said, 'Oh, my God. Rap is selling a lot of'"

continued on >>p34

HOWARD TYLER/RETNA



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BONE THUGS-N-HARMONY in the desert, a few hours outside of Los Angeles, April 1996. The group's original members recently announced they are reuniting.

from >>p32 units.' "

Ending its distribution pact with Priority in 1992, Ruthless was later distributed by Relativity Records, which, in turn, was folded into parent company Sony Music and launched as RED. With Dr. Dre, the D.O.C. and Michel'le exiting Ruthless for Death Row, Ruthless bounced back in 1994 with innovative Cleveland rap group Bone Thugs-N-Harmony beginning with the group's No. 2 R&B-charting debut album, "Creepin On Ah Come Up."

"Everyone was counting him out," group member Bizzy Bone recalls. "Then he found us, a new group with a new flavor: four brothers in braids and sagging jeans harmonizing." Bone Thugs-N-Harmony, whose members have had a stormy personal and legal history, announced a reunion of the original members in June. Their upcoming untitled project will likely be released on Interscope, which signed the group in 2006.

"[Wright] was always looking for other artists," Brown says. "He told me he wanted Ruthless to be a Motown; to be around for a long time. And not just stay with hip-hop. He was definitely starting to listen to different types of music."

National air personality Felicia "Poetess" Morris (of Jamie Foxx's "The Foxx Hole") agrees. "He was a visionary, looking at signing rock groups and Latin artists," says Morris, who met Eazy-E in the early '90s when she was an artist on Interscope. "He always wanted to do it his way; he never sold out. Eazy-E planted the seed for what you see today with a lot of these indie empires."

Eazy-E's untimely death from AIDS in 1995, however, precluded him from pursuing his vision or seeing Billboard name Ruthless the No. 1 independent label in 1996 and 1997. Or watching a Ruthless act pick up its first Grammy Award when Bone Thugs-N-Harmony was

awarded best rap performance by a duo or group in 1996 for No. 1 R&B/pop single "Tha Crossroads" from second Ruthless album "E. 1999 Eternal."

"Ruthless made an incredible impact on the business," Brown says. "Eric put gangsta rap and West Coast rap on the map. And look at the offshoots: Dr. Dre becoming one of the industry's biggest producers; Ice Cube making movies. A lot came from little Eazy-E and Ruthless."

"Ruthless was the first label to show that a rapper or rap group could control a lot of their own destiny in terms of making and releasing a record," Turner adds. "And that's a lasting legacy today."

Thirteen years after Eazy-E's death, Tomica Woods-Wright is keeping the promise she made to her husband. "Even in his last days," she recalls, "he was telling me, 'I know it may be a burden. But whatever you do, keep it going for as long as you can.'"

Earlier this year, Woods-Wright announced that in celebration of Ruthless' 20th anniversary, the

label is gearing up five new acts slated for release between now and the end of the year. In keeping with Eazy-E's multigenre vision, the roster includes R&B singer/songwriter Na'Shay, bilingual pop singer/musician/actress Agina, rapper/songwriter/producer Hopsin, party/dance trio Street Runnaz Click and rapper Stevie Stone. Their albums will be released through a recently renegotiated pact with RED.

"It's been difficult at times since Eric's death, but it's been worth it," Woods-Wright says. "We have a strong, groundbreaking mix here that represents the next generation. Eric wasn't a quitter. He believed in riding a project until the wheels fell off and if they did, then he always said he'd carry it. This company was—and is—him."

'Eazy-E planted the seed for what you see today with a lot of these indie empires.'

—FELICIA
'POETESS' MORRIS

we are honored and proud
to be members of the
Ruthless Family

Agina, Tim & Brad



www.indiemasters.com

R&R

RUTHLESS AND RED RENEW SUCCESSFUL DISTRIBUTION PACT

While enjoying its first flush of major success with N.W.A. via distributor Priority, Ruthless Records also mined gold and platinum via other routes. ■ Through an affiliation with Atlantic subsidiary Atco (whose roster included rock act AC/DC), Ruthless released hits by rapper the D.O.C. ("No One Can Do It Better") and singer Michelle ("No More Lies") in 1989 and 1990, respectively. Another Ruthless rap act, Above the Law (1990's platinum album "Livin' Like Hustlers"), was distributed via Epic Records. Then in 1993, Ruthless principals Eazy-E and Jerry Heller signed a distribution pact with Relativity Records.

Serving as Relativity's senior VP/GM was Harry Palmer, who'd formerly worked with the Ruthless executives and artists as executive VP/GM, then president of Atco. Best-known for its roster of heavy metal and rock acts ranging from Exodus and Megadeth to Joe Satriani and Steve Vai, Relativity began moving into the hip-hop arena in the early '90s. Among its first signings: Chicago rapper Common, who released his debut album in 1992.

"While at Atco and then Relativity, Harry saw how urban music was growing," recalls Alan Becker, senior VP of product development at RED, a division of Sony BMG Music. "He thought it would be a great marriage to bring more urban music into the mix."

At that time, Becker was VP of product development at RED.

That company was initially launched as the distributor for Relativity (later folded into parent company Sony Music) and the various artists and affiliated labels it brought onboard, including Fat Joe and his Terror Squad label, Tony Draper's Suave House label and Three 6 Mafia and its Hypnotize Minds label.

The first record under the Ruthless/Relativity agreement was Eazy-E's multiple-platinum-selling EP, "It's On (Dr. Dre 187um Killa)." This follow-up to Eazy-E's 1992 EP, "5150 Home 4 Tha Sick," was released in October 1993 and debuted at No. 5 on the Billboard 200. Other platinum-selling Ruthless projects issued that year included N.W.A. alum MC Ren's second solo album ("Shock of the Hour") and Above the Law ("Black Mafia Life") plus Blood of Abraham's gold-certified "Future Profits."

But it was Eazy-E's discovery of harmonizing Cleveland rap quintet Bone Thugs-N-Harmony that further cemented the Ruthless/Relativity relationship. Members Krayzie Bone, Layzie Bone, Bizzy Bone, Wish Bone and Flesh-N-Bone burst into national consciousness in 1994 with "Thuggish Ruggish Bone." The crossover hit (No. 17 R&B, No. 22 pop) helped the group's debut album, "Creepin On Ah Come Up," ring up multiplatinum sales and a Grammy Award nomination.

"Groundbreaking acts like N.W.A. and Bone Thugs-N-Harmony really set the tone for the Ruthless approach," Becker says. "The team that Jerry and Eazy-E set up around them rose to the occasion. It was a great team effort in that we challenged each other. But for Eazy-E, the music came first and he kept the bar high. That's the reason why the label has been so successful."

And will continue to be successful, declare Becker and Mitch Dudley, RED national director of urban music sales and market-

ing. The pair, in tandem with RED president Bob Morelli, is working closely with Eazy-E's widow, Tomica Woods-Wright. In her role as Ruthless president/CEO, Woods-Wright recently celebrated the label's 20th anniversary by renewing its distribution pact with RED and launching the next phase in the label's history with five new acts: R&B singer Nashay, bilingual (English/Spanish) singer/musician Agina, rapper/songwriter Hopsin, rapper Stevie Stone and dance/party rhyme trio Street Runnaz Click.

"These new artists will surprise a lot of people," Dudley says. "Musically, they stay away from the norm: The topics they're rapping or singing about are different as is their musical approach. Tomica doesn't want to just do OK. Considering how powerful the label has been, you don't want to compromise the brand at all. I think she has finally found the artists who could compete at the level that Ruthless has in the past."

Though street dates for physical product haven't yet been finalized, singles by Street Runnaz Click, Nashay and Hopsin are available via iTunes. In the meantime, Woods-Wright has remained busy overseeing Ruthless' extensive catalog. Ruthless and RED recently conducted a massive rollout of the entire catalog in the digital and mobile arenas. And, according to Becker, the

two companies are exploring T-shirt and other possible merchandising opportunities for the near future. All this comes on the heels of Ruthless' most recent archival release, Bone Thugs-N-Harmony's "T.H.U.G.S.," a 2007 album featuring never-before-issued material.

As for the next 20 years, Becker says he, Dudley and Morelli believe Ruthless will continue to maintain its brand value.

"This isn't just another record label," says Becker, "but one with a major legacy. This label has been part of our history for many years. There is no RED without Ruthless." —Gail Mitchell



THE D.O.C., whose 1989 Ruthless debut, "No One Can Do It Better," hit No. 1 on the Top R&B/Hip-Hop Albums chart.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

RUTHLESS RECORDS

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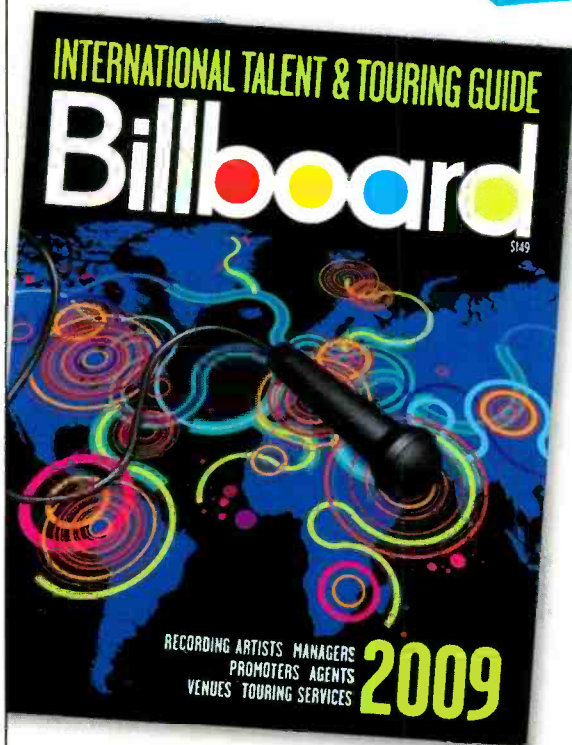


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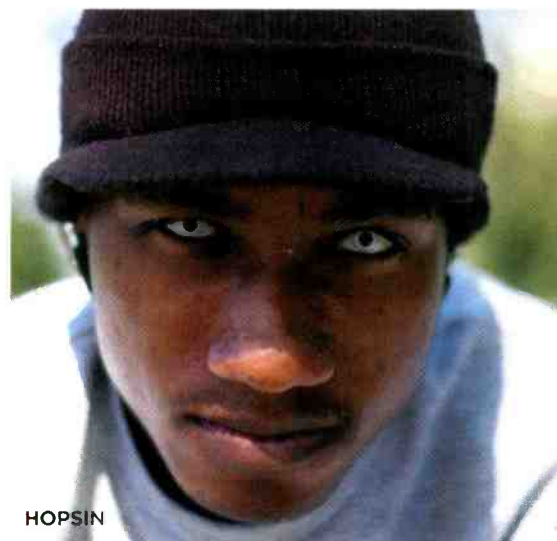
RUTHLESS' NEW BLOOD

**TWO DECADES ON, LABEL
GROOMS A SET OF FRESH ARTISTS**

BY MARIEL CONCEPCION

Ruthless Records has had a significant role in shaping hip-hop music during the last 20 years. ■

Founded by Eazy-E in 1987, the label is credited with pioneering the gangsta rap and G-funk movements of the West Coast in the late '80s and early '90s. ■ Its roster included such prominent acts as N.W.A., Bone Thugs-N-Harmony and the Black Eyed Peas—known then as Atban Klann—and Ruthless released celebrated hip-hop albums like Eazy-E's "Eazy-Duz-It" and N.W.A.'s "Straight Outta Compton." ■ Eazy-E's widow, Tomica Woods-Wright, is now president/CEO of Ruthless, which is distributed by Sony Music, and the label has signed a number of new acts to continue its legacy.



HOPSIN

HOPSIN

When you talk to 22-year-old Hopsin, he'll admit he wasn't the most popular kid growing up. But the MC bred in California's San Fernando Valley has found a home at Ruthless Records after a chance meeting with Woods-Wright. Born Marcus Hopson, Hopsin has been honing his craft since 2001. He is set to release his debut album,

"Gazin' at the Moonlight," this summer. The album includes such tracks as "Pans in the Kitchen," in which Hopsin uses actual pans from his kitchen to create the beat, and "Super Dooper Fly," which is under consideration as the first single. The set is produced by the rapper and doesn't feature any collaborations. "People made fun of me in school," Hopsin says. "But I tried not to let it bother me because I always knew in the end I'd have the last laugh."

STEVIE STONE

As a child, Stevie Stone imagined he'd play professional basketball. But after an impromptu rap performance in 2001, the Columbia, Mo., native opted to ditch his hoop dreams for the mic. The offspring of another musical family (his parents both play the piano), the 26-year-old singer opened for Missouri native Tech9 at a

AGINA ALVAREZ

For an 18-year-old, Agina Alvarez has a long history in entertainment. Born to a musically inclined family (her grandfather is a musician; her mother is a voice/piano teacher), the actress/singer first won a competition at Harlem's Apollo Theater at age 7. By 10, Alvarez was part of quintet Gimme 5 and by her early teens she'd landed a role on soap opera "The Young and the Restless." Discovered by Woods-Wright, Alvarez now is prepping the release of her as-yet-untitled pop/R&B/rock debut album, due later this year. Production team Back Room produced the set, while Alvarez has co-writing credits on most songs. While a single hasn't been chosen, introductory track "Me" and breakup song "Today" are in contention. Alvarez also plans to release a Spanish version of the album this year. "Ultimately, I hope my music goes global and hits both Spanish- and English-speaking people all over the world," she says.



AGINA ALVAREZ



STEVIE STONE

local club after the scheduled act canceled. "Once I got done with the set, I knew it was what I wanted to do," Stone says. He continued to perform, opening for the likes of Snoop Dogg, Bone Thugs-N-Harmony and Murphy Lee, among others. In 2006, while at Billboard's R&B/Hip-Hop Conference, Stone met Woods-Wright. The following year, he signed with Ruthless. Stone is working on his debut, "New Kid Commin'," scheduled for a late-2008 release. The set features production from Frizz and Wishmaster, among others, and has guest appearances by George Clinton and Tech9. The first single is the reflective "Wait a Minute," which will be serviced to radio in the following months.

NA'SHAY

Growing up in Carson, Calif., Na'Shay always knew she'd be a singer. As a toddler, the now 18-year-old would sing along to the likes of Whitney Houston, Mariah Carey and Hi-Five. By age 12, she'd entered and won her first talent show. That same year, she landed her first recording deal with production company Monopoly Music. She spent the next few years recording her debut album and presented her finished work to Ruthless executives. "They said they loved me, my look and my sound and wanted to sign me and put me out as a solo artist," Na'Shay says of the initial meeting. She is due to release "R U Ready" later

this year. First single "First to Fall" will be serviced to radio this month, and an accompanying video was filmed during the spring. The title track is set to be the follow-up single.

STREET RUNNAZ CLICK

Street Runnaz Click may not be a household name—yet—but the Atlanta-based trio is growing an impressive fan base. Not only has the rap collective's MySpace page received more than 300,000 hits and close to 1 million plays so far, MySpace users chose the act as the No. 1 unsigned group in Atlanta for two consecutive years. As if that wasn't enough, Street Runnaz Click is now

signed to Ruthless, which scouted the threesome online. The 19-year-old group members—Trillest Beatz, Free Sinatra and J-Riva—are prepping their debut album, "Laughing to the Bank," for release later this year. The set's first single, "Get Low," will be serviced to radio and online music sites this month. Other cuts on the album include summer song "Feel Good" and the title track, about the group's struggle to make it in the music industry. "We bring something totally different to the table," Trillest Beatz says. "People will be pleasantly surprised with what we have to offer." ...



NA'SHAY



STREET RUNNAZ CLICK



ZIFFREN, BRITTENHAM, BRANCA, FISCHER,
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TOP FIVE

RUTHLESS RECORDS' MUST-HAVE ALBUMS

MOST

WANTED

'EAZYDUZ IT,' EAZY-E

"EazyDuz It" was the debut solo album from late rapper Eazy-E, born Eric Lynn Wright, and is considered the first mainstream gangster rap album. Released in 1988, "EazyDuz It" was produced by fellow N.W.A. members Dr. Dre and DJ Yella and has sold 1.1 million copies in the United States since 1991, according to Nielsen SoundScan. The album peaked at No. 12 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 41 on the Billboard 200. Eazy-E's last solo release was 1995's "Str8 Off Tha Streetz of Muthaphukkin Compton," which topped the R&B/hip-hop chart. Shortly after, Eazy-E died of AIDS at the age of 31. In 2003, the album was remastered and included an EP titled "5150: Home 4 Tha Sick."

'STRAIGHT OUTTA COMPTON,' N.W.A.

"Straight Outta Compton" was the second album by Compton, Calif.-based hip-hop group N.W.A. (Niggaz With Attitude), and like "EazyDuz It," is considered a pioneering record of gangster rap. Released in 1988, the album—produced by members Dr. Dre and DJ Yella—redefined the direction of hip-hop at the time, shifting powers to the West Coast from the East Coast, which had enjoyed a prominent run for most of the '80s. "Straight Outta Compton" was remastered and rereleased Sept. 24, 2002, and an extended version was released Dec. 4, 2007, the 20th anniversary of the original album. The set has sold 1.5 million copies in the United States since 1991, according to Nielsen SoundScan.

'EFIL4ZAGGIN,' N.W.A.

Released in 1991, "Efil4zaggin" ("Niggaz4life" spelled backward) was N.W.A.'s fourth and final studio album. It peaked at No. 1 on the Billboard 200, spawning such hit tracks as "Always Into Somethin," "Appetite for Destruction" and "Approach to Danger." The album has sold 2.1 million copies in the United States, according to Nielsen SoundScan. Also noteworthy is that the set features only four members of the original lineup, as Ice Cube had already left the group by 1989. N.W.A. disbanded later in '91 after the departure of Dr. Dre and songwriter the D.O.C. In 2003, the album was rereleased in two formats—one featuring the EP "100 Miles and Runnin'" and another with an exclusive DVD.

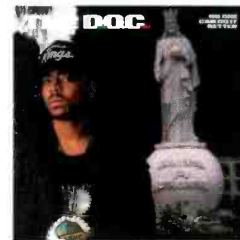
'CREEPIN ON AH COME UP,' BONE THUGS-N-HARMONY

1994's "Creepin On Ah Come Up" was Cleveland-based Bone Thugs-N-Harmony's first album under the moniker and is most notably known for introducing the group's fast-paced rapping style and harmonizing vocals. Earlier, the act had released the 1993 independent album "Faces of Death" under the name B.O.N.E. Enterprise. But the group's career only took off after it headed to Los Angeles in search of Eazy-E and signed to Ruthless. The album includes the singles "Thuggish Ruggish Bone" and "Foe Tha Love of \$," featuring Eazy-E, and has sold 2.8 million copies in the United States, according to Nielsen SoundScan.

'NO ONE CAN DO IT BETTER,' THE D.O.C.

Dallas-born the D.O.C., aka Tracy Lynn Curry, was an early affiliate of N.W.A. and the Ruthless family. He originally contributed lyrics and vocals to "EazyDuz It" and "Straight Outta Compton," but in 1989 he released his Dr. Dre-produced debut. The album reached No. 1 on Top R&B/Hip-Hop Albums and No. 20 on the Billboard 200. Not long after, his vocal cords were severed in a car accident. Although his rap career ended there, the D.O.C. later contributed to Dr. Dre's "The Chronic" and Snoop Dogg's "Doggystyle" debut solo albums. He is rumored to be working on Dr. Dre's upcoming album, "Detox," and a comeback album of his own.

—Mariel Concepcion



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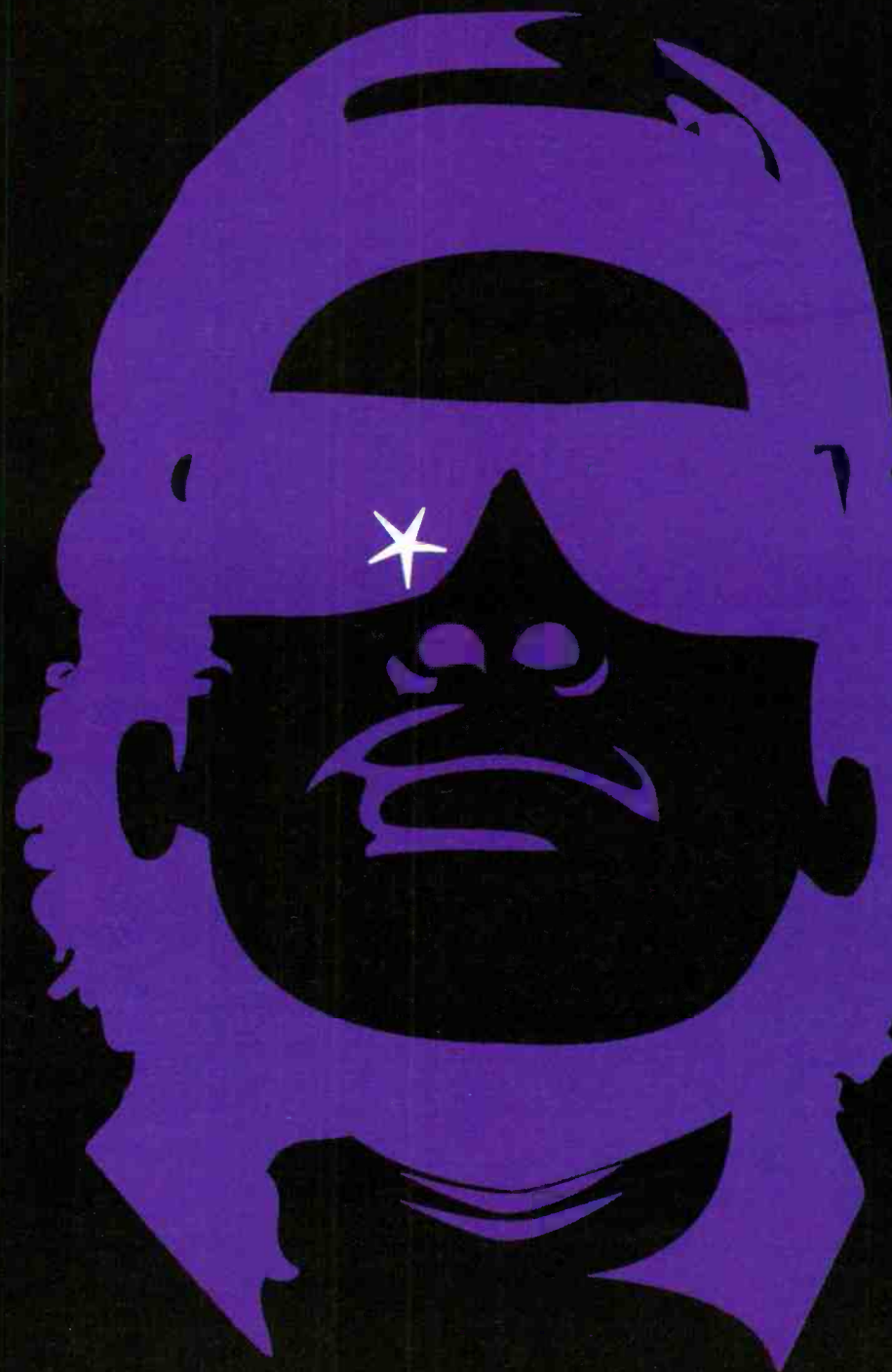
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ATLANTIC CROSSING
U.K.'s Amy Macdonald aims for the U.S.



ON HIS OWN
Sideman Jerry Douglas returns to solo work



LORETTA, WITH LOVE
Country legend preps two new albums



DEALING WITH DIPLO
Mad Decent label spreads its wings



BRAVO, BUDDY
Bluesman enjoys best sales week ever

42

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MUSIC

LATIN BY LEILA COBO

Licensing Luis

AT&T Synch Introduces New Fonsi Album

Luis Fonsi looked for songs for 18 months. He looked for them from within, writing like a maniac; he looked for them by writing with others; he listened to whatever was sent his way.

"I wrote some 100-120 songs for this album," Fonsi says of "Palabras del Silencio," due Aug. 26 on Universal Latino. "I listened to 25 songs a day."

The album is Fonsi's seventh studio set and a crucial recording for the 30-year-old Puerto Rican balladeer, who has evolved from romantic teen singer to respected musician with broad appeal and is on the brink of international success.

"He's had an incredibly solid career, taking slow but sure steps," says Universal Music Latin America and Iberian Peninsula chairman/CEO Jesús López, who, in an uncharacteristic move, personally had a hand in the song selection. "I thought it was the right moment for us to work more closely in the A&R. We both felt our joint work could further his musical project."

Early reaction bodes well. First single "No Me Doy Por Vencido," a ballad in 6/8 time that marries ranchera and pop, is No. 6 on Billboard's Hot Latin Songs chart. An acoustic ranchera version, which Fonsi rerecorded in a different key and arrangement, has helped the track rise with spins on regional Mexican stations.

The song, whose title translates to "I Won't Give Up," is being used by AT&T as part of its Olympic Games campaign on Telemundo and NBC (see story, page 25). Fonsi recorded a new version of the song and video, which will be featured in the TV spot and sold via online downloads and wireless for two weeks during the games.

"No Me Doy" also features in a Telemundo ID campaign in Fonsi's native Puerto Rico that kicked off June 16 and runs through August.

Beyond the single, Fonsi is the face of a massive Pepsi campaign in Puerto Rico that will feature his image on 15 million Pepsi bottles and in premiums that will be doled out at fast food clients like Pizza Hut and

Kentucky Fried Chicken. There will be point-of-purchase positioning of the campaign at Wal-Mart and other retailers where Pepsi is sold, plus a series of branded events in the coming months.

"Without a doubt, it's the most aggressive and coordinated campaign that we've had for a Fonsi release in his entire career," Universal Music Latino GM Luis Estrada says.

Fonsi's previous album, 2005's "Paso a Paso," has sold nearly 150,000 units in the United States, according to Nielsen SoundScan, and 2 million worldwide, according to Universal, his most successful release to date.

Despite the market's current downward turn, Universal's hopes for "Palabras" are much higher, and the album and single are being released simultaneously in 18 countries.

"We feel he's at the best moment of his career," Universal Music Latino president Walter Kolm says. "His job was bringing the hits, and he's done it with this album, the first in his career where he's either written or co-written every track."

With his last album, Universal began in earnest the task of internationalizing his music, focusing promotion on Mexico and Spain in addition to the United States and Puerto Rico.

In anticipation of "Palabras," the label sought out a major sponsorship opportunity and, last year, Fonsi was spokesman for Perry Ellis cologne in Mexico, with his face appearing on 100 billboards and in print material nationwide for six months.

In a sad twist, Fonsi also expanded his celebrity status when his wife, actress Adamari Lopez, was diagnosed with breast cancer three years ago. The media, infatuated with the cute, grief-stricken couple, closely followed en masse Lopez's treatment and recovery and applauded Fonsi's support.

Fonsi has taken it in stride, openly answering questions, but also clearly delineating the split between his career as a musician, his wife's career as an actress and the points where both meet.



FONSI

Certainly, Fonsi's recent experiences have affected his music. "Paso a Paso," recorded during Lopez's treatment, was a darker, brooding single, contrasting with previous, more eminently romantic material. Now, "Palabras" rocks, beginning with "No Me Doy Por Vencido" and its uplifting

message of perseverance.

"I'm not a social singer," Fonsi says. "But if one can take a social message via the romantic, that's a strong statement. I'm at a very stable, very happy moment in my life. But I have to search way deeper than that."

LATEST BUZZ

>>>JEEZY DOES IT

Young Jeezy has set a Sept. 2 release date for his new CTE/Def Jam album, "The Recession." In support, the rapper will kick off a three-week promo tour Aug. 10 in Houston. The new album's first single, "Put On," is No. 6 on Billboard's Hot R&B/Hip-Hop Songs chart.

>>>TRAVELIN' BAND

Creedence Clearwater Revival's first six albums will be reissued in expanded versions Sept. 30 via Fantasy Records, for which the band recorded until its 1972 breakup. Among the bonus track highlights are an early cover of Bo Diddley's "Before You Accuse Me" from the self-titled debut, the live jam "Crazy Otto" from "Bayou Country" and a live take on "Down on the Corner" recorded for a TV special with Booker T & the MG's from "Willy & the Poor Boys."

>>>TALL TALES

Bob Dylan fans are in for a treat this fall, in the form of "Tell Tale Signs," a triple-disc rarities collection that will be the eighth volume in the artist's "Bootleg Series." The project arrives Oct. 7 via Columbia. The track list goes heavy on the past 20 years of Dylan's career, including a number of unreleased songs and alternate versions stemming from sessions for "Time out of Mind," "Modern Times," "Oh Mercy" and "World Gone Wrong."

>>>HAPPENING NOW

David Byrne and Brian Eno are self-releasing their first album in 27 years. "Everything That Happens Will Happen Today" will be available Aug. 18 exclusively through everything-thathappens.com. "Happens" will also be available as an enhanced CD in the future. Byrne is touring in support of the album this fall, with the repertoire to feature new songs plus selections from the Talking Heads' period of collaboration with Eno in the late '70s and early '80s.

Reporting by Jonathan Cohen and Hillary Crosley.



POP BY PAUL SEXTON

Mac Attack

The U.K.'s Other Amy Hits The States

Welcome to the story of a multiplatinum British singer/songwriter named Amy that doesn't include even the faintest whiff of tabloid scandal.

Amy Macdonald, from the small Glasgow, Scotland, suburb of Bishopton, has just celebrated a year on the U.K. album chart with her debut set for Mercury/Universal, "This Is the Life."

It's now BPI-certified double-platinum (600,000 shipments) in her home market and has an IFPI Platinum Europe certification (1 million shipments)—despite taking five months to top the U.K. chart and not yet generating a top 10 hit there.

Now, the record with a tail so long it seems to come from an entirely different retail era marches boldly into its second year by taking on America.

Decca will release "This Is the Life" Aug. 19, and it is off to a healthy start with lead track "Mr. Rock & Roll," which is starting to make some noise at triple A radio stateside.

The album, released last August in the United Kingdom (Billboard, Jan. 5), rose to No. 1 there in January and in recent months has become a major European seller, notably in Holland, Switzerland, Belgium and now Germany.

Macdonald, who turns 21 the week after the U.S. street date, jokes, "Everyone's saying, 'In five years' time you'll have your best-of-out, and it'll be the best of Amy Macdonald's first album,' because when are we going to have time to do anything new?"

But in reality she understands the "sleeping" element is a key ingredient of her success. "It's awesome that [in the United Kingdom] it's a whole year and it's up there with all these

new albums," she says. "There was never any hype, and people get a bit sick of being dictated what to listen to.

"If you come out with a bang, the only way you can go is down, but if you come out really unassuming and build and build, more people want to buy it. It's nice going to all these different stations [in the United States], because the DJs that love the CD all have a feeling of ownership."

Decca label group chairman Chris Roberts acknowledges the unusually slow burn. "This project took months to resonate in Europe, and now it's really breaking there," he says of the set, whose well-crafted pop/rock tracks touch on such contemporaries as KT Tunstall and Coldplay. "We've taken our time to set it up here, and we feel it's very deep with singles."

Roberts says Macdonald will return to the States in September to court TV appearances, noting that there is "interest almost everywhere." Decca hopes to cross over "Mr. Rock & Roll" from triple A to hot AC and possibly other formats, and the artist will tour America in the fall.

"This has been a classic 'work' record and an old-fashioned artist development story," Universal Music U.K. senior VP of international marketing Hassan Choudhury says. "We're all very proud of the way Amy's conducted herself, because she can adapt to any scenario and she seems to have caught the imagination of everyone."

Roberts and Choudhury note that Universal now has Australia, Japan and Latin America in its sights for the album, while Mercury is considering extending the U.K. campaign still further with a deluxe edition.

Meanwhile, for Macdonald, this is indeed the life, even if it means building from the bottom up again. "In Europe, it felt like I was doing endless interviews and nothing was happening, but over the past month or two things have exploded," she says. "You realize it takes time, and interviews I've done six months ago have paid off."

And in the States? "Fingers crossed, it'll happen."

COUNTRY BY MICHAEL D. AYERS

Resident Adviser

Jerry Douglas Glides Right Along

A few months ago, famed dobro player Jerry Douglas was having what he describes as "the worst day of my life." It concerned something seemingly trivial: an advertising campaign for a new line of guitars, and amid the "throwdown" that was ensuing, his wife called him, asking if he was sitting down.

It was at that moment Douglas was told he had been selected by the Country Music Hall of Fame and Museum as its 2008 artist-in-residency.

"To me, what that place stands for is not modern-day country music, but where country music started, where it came from," he says, showing a childlike gleam in his eye. "So, I went nuts and was so honored that they asked me."

Fans of Douglas' work will argue that this honor has been a long time coming. As a session musician for countless acts

including Randy Travis, Alison Krauss + Union Station and Garth Brooks, he's been behind the scenes for decades. In bluegrass circles, he's been much more prevalent, often teaming with such stalwarts as Béla Fleck, Sam Bush and Tony Rice. But besides his impressive résumé, Douglas is well into his own solo career, one that will be showcased next month as he starts the residency. He'll kick off the first night celebrating the Aug. 19 release of his 12th studio album, "Glide."

The timing seems to have fallen right into place. Most of the record was done last year, but as Douglas was polishing it, something didn't feel right. "There was a piece missing," he says. "I went off down to Florida with my family, and when I was driving back, this Travis Tritt song came on the radio. I don't listen to country radio, but I had

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SECOND'S OUT

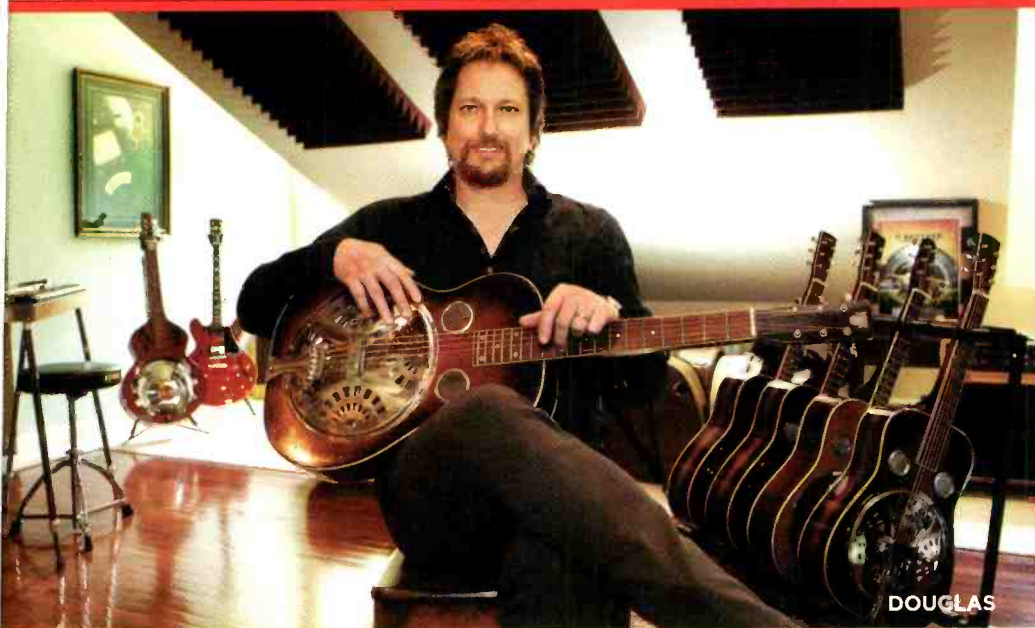
Singer/songwriter Luciano Ligabue followed his recent No. 1 album "Secondo Tempo" (Warner Bros.) with eight stadium shows in July, including sold-out dates July 4-5 at Milan's 86,000-capacity San Siro soccer stadium.

The "Secondo Tempo" compilation topped the AC Nielsen/FIMI album chart for three weeks following its May 30 release and has sold more than 250,000 copies, according to Warner Music Italy president/CEO Massimo Giuliano. As the title suggests, the album is part two of a

project, following "Primo Tempo," which appeared in November 2007. "That covered the first part of his 20-year recording career, with two new songs," Giuliano says. "This covers the later period, with three new tracks."

Ligabue's publishing is shared by his own Fuori Tempo company and Warner/Chappell. Booking is handled by Milan-based Friends & Partners, which has arranged five shows at Verona's 12,000-capacity Roman arena (Sept. 25, 27-28 and 30, Oct. 1), where Ligabue will be accompanied by an orchestra. That will co-





DOUGLAS

it on because I was tired. I started thinking, 'What a great singer he is.' Every time he called me in, the song was a hit," he recalls.

So Douglas convinced Tritt to join him in the studio for a cover of Paul Brady's "A Marriage Made in Hollywood," and then he felt "Glide" was ready.

But there's only one other vocal track on "Glide." The 11 cuts serve more as a reminder of the many different facets of music Douglas plays, from Mardi Gras-inspired funeral marches to atmospheric, bluegrass-influenced instrumentals.

"I wanted the core of the whole recording process to be the band that I travel with," he says. "I felt that these guys were playing as good as anyone that I could ever hire, and our personalities are all in line. There's no second-guessing at all."

For his label Koch, Douglas is described as a "musician's musician," and it plans to service "Glide" to bluegrass, Americana and satellite radio, alongside print ad campaigns. "When you incorporate the musicians and vocalists Jerry has thrown into the mix with these projects you can't help overlap

fan bases," Koch Nashville director of promotion and marketing Chuck Rhodes says. "The best campaign Jerry's fans respond to is seeing him perfect his craft live."

Douglas promises to kick off these residency shows in grand fashion, with a slew of guests. "I know all it really means is I get to do four shows in this little theater, however I want to," he says. But then that little light kicks back on, as he ponders it for a moment. "I want to raise the bar for what to expect from a country artist-in-residency." ...

incide with the release of one of the album's new tracks, "Il mio Pensiero," as a single.

Although Ligabue played London's 1,500-capacity Koko venue in April (Billboard, May 31), Giuliano says Warner doesn't yet have any international release plans for the compilations. —Mark Worden

>>>SLOAN RANGERS

With single "Believe in Me" gathering plays at Canadian rock radio, Toronto-based Sloan heads south in September to play a few West Coast U.S. dates (Sept. 27-Oct. 1).

The alt-rock quartet is promoting current album "Parallel Play" (Murderecords/Sony BMG in Canada; Yep Roc in the United States)—its ninth studio set. With so many albums on the racks and its members nearing the age of 40, singer/guitarist Jay Ferguson reckons the band may finally be growing up.

"Being in a band keeps you young, but we pretty much all have kids and houses," he says. "And the band is like a corner store run by four brothers. It's our business."

Released June 10, the album's title is a psychologist's term referring to the way young children interact while remaining independent of one another—which Ferguson admits also reflects Sloan's working patterns. All four members write songs with little input from their bandmates, convening every year or two to record an album.

"Our way is democratic," Ferguson says. "When you hear a song from one of the other guys and you don't like it, it's like a family—you tolerate it. There's a greater goal here."

Published by Two Minutes for Music, Sloan is booked by Feldman & Associates (Canada) and the Paradigm Agency (United States/Europe).

—Robert Thompson

>>>JEANS ON

Yorkshire, England-based power metal quartet Glamour of the Kill is set for some international exposure courtesy of denim giant Levi's.

Glamour of the Kill has signed a sponsorship deal that will see it featured in online advertising and on a Web site

dedicated to the mid-September relaunch of Levi's classic 501 brand. The band, formed 18 months ago, released its self-titled six-track mini-debut album June 23 on London-based metal indie Siege of Amida Records.

"We did a photo shoot to model the jeans and an exclusive acoustic song, 'Hope in Hell,' for the Web site," bassist/vocalist Davey Death says. "It's been exciting, and it's going to be cool for us to be associated with the brand."

The new 501.com site will identify Glamour of the Kill as the company's "501 Heroes"; it will feature a band profile plus interviews with the members, accessible globally. They will also be named "Ones to Watch" on the official European Levi's Web site (eu.levi.com), which claims a weekly average of 3 million hits.

The group aims to issue the mini-album in the United States later this year; a global label deal is being negotiated. As yet, the band doesn't have a publishing deal; live bookings are handled by its London-based manager Abbie Marshall. —Nichola Browne

6 QUESTIONS

with LORETTA LYNN

by KEN TUCKER

Seventy-four-year-old legend Loretta Lynn, whose first single, "I'm a Honky Tonk Girl," hit the country singles chart in 1960, is as musically active as ever. She still tours, writes songs and is working on not one, but two albums. The first is a collection of her hits that she's rerecording with John Carter Cash, the son of Johnny and June Carter Cash, while the other is a set with her sisters, Crystal Gayle and Peggy Sue. On June 19, she was inducted into the Songwriters Hall of Fame during a ceremony in New York. Here, Lynn talks to Billboard about the craft of songwriting and her thoughts on the modern music industry.

1 When you write songs, do you write them with the intention to record them or as a way to express yourself?

What started me writing was a way to express myself; to get back at my husband for whatever he was doing. You know, "Take that! I'm a honky-tonk girl!" I didn't even know hardly what a honky-tonk girl was.

2 Did you realize songs like "Fist City" and "The Pill" would be controversial?

Not really. I mean, I never took the pill. That's why I've got kids, kids, kids. I never dreamed people would holler about it. But every song that they would holler about would go to No. 1 for me. So I thought, "You know, this is not a bad deal. I'll just write whatever I'm feeling," and that's what I did.

3 You've been inducted into the Country Music Hall of Fame and have won many awards through the years. But how does it feel to be recognized specifically for your songwriting?

When I was inducted into the [Country] Hall of Fame, that tickled me to death. But this one makes me the proudest.

4 What can you tell us about your new albums?

I've been in the studio recording for six months [with John Carter Cash]. I'm cutting all the old hits over and putting down some new ones that I'm writing. Me and Crystal and Peggy, we're getting our songs ready too. I said, "Girls? We need to write three songs for this album for the three of us." I imagine I'll be talking to MCA [about releasing the albums] before I talk to anyone else.

5 What are your thoughts on shows

like "American Idol" and "Nashville Star," which give young artists record deals? And how do you think you would have done on a show like that?

If there would've been "American Idol," [husband/manager Doolittle Lynn] would've had me on there, because he was the one that got me going. But after he got me started and I was gone so much, he said he wished he would've never gotten me into it because it kind of separated us from being together a lot. I would've probably passed out before I went out, knowing how bashful I was. I could've never done it by myself. But some of them I like. Carrie Underwood—look how great she is. Kelly Clarkson, she's fantastic.

6 When you do co-writes, do you have to work harder to get your point across?

No, because I don't write deep. I think if you have to listen to a song real close, it's not going to make it. A good song will tell you what the story is on the first verse. And I like that. If you can't tell what my song is about after the first verse, you are in trouble.



POP BY CORTNEY HARDING

The Diplo Way

DJ/Producer Expanding Mini-Empire With Mad Decent

Perhaps the best snapshot of indie label Mad Decent can be provided with a summary of the contents of its blog. Visitors to the site July 23 would find a link to a Miami Bass-centric broadcast on a London pirate radio show, an obituary for Baltimore club DJ K-Swift, information about a Caribbean rave party in the United Kingdom, examples of new merch and a flier for the Mad Decent/Fool's Gold Central Park SummerStage show, which wound up packing the 5,000-capacity venue. No wonder blogger Paul Devro says that Mad Decent "is more than a label; it's a movement."

Like most labels, Mad Decent has a handful of traditional record deals with such artists as Blaqstarr and Mz Streamz. But many of the fledgling label's contracts are outside the usual models. "We have a lot of EP and single deals as well," says Mad Decent founder Wesley Pentz, who is known to most in the music community as DJ/producer Diplo. "We just did one with the Crookers, an Italian crew. We have a single deal with Rye Rye, a teenage rapper, but she might be going to Interscope. I don't know the

details, but I do know we'll be working with her team and doing production no matter what happens."

Mad Decent has also signed production deals, most recently with DJ Sega, and is also working on promoting him in other markets. "We're not booking his shows for him, but we're promoting his shows and we'll put him on our tours. We take a percentage of his fee and put him on as many shows as we can," Pentz says. "It's kind of a twist on the 360 model, even though it's not a proper 360 deal."

Announcing a spate of deals with outfits from around the globe is a long way from Mad Decent's humble beginnings. "It started because I was doing all these bootlegs and I needed a substantial way to get them out," Pentz says. "I was sick of just putting things on the Internet." One of those bootlegs happened to be "Piracy Funds Terrorism," with a then-little-known U.K. artist named M.I.A. The attention that bootleg received, along with the growing success of Pentz's Philadelphia DJ crew Hollertronix, helped catapult him to



PENTZ

international prominence.

It was on one of those international journeys that Pentz hooked up with Bonde Do Role, Mad Decent's inaugural signing. "I found those guys in Brazil, and I was like, 'Let's make something out of baile funk that we can market to the rest of the world,'" he says. "That was the first experiment. So they came and I produced the record, worked the show and just kind of developed the band."

As Mad Decent expanded and Pentz's world travels increasingly took him far from Philadelphia, he invested in a warehouse space that serves as an office and his crash pad. He also hired a team "of about five" to help him run the company.

One member of that crew is Jared Goggins, co-founder of East Village DJ store Turntable Lab, who now serves as Mad Decent's label manager. Goggins sees his mission as growing Mad Decent from simply being another label to being, as he puts it, "a desti-

nation for people who are looking for a certain type of sound and experience."

"We're definitely looking to build it into a lifestyle brand," he continues. "We've started working with Mishka, a clothing company, to design some shirts. Because we come from the DJ community, where collaboration is encouraged, we've absorbed that into our business model." Recent collaborations include a partnership with Downtown Records in the United States and Atlantic in the United Kingdom to release a Santogold and Diplo mixtape, which has attracted considerable attention in the blogosphere.

Of course, with mixtapes come all the thorny questions of licenses and clearances, an issue that Goggins would rather sidestep. "I think people get that it's a huge amount of promo and not a lot in terms of sales," he says. Pentz concurs, offering an example from his past. "In the old days when I was doing things, I'd get

called by Slip-N-Slide Records, Trick Daddy's label, and I'd be like, 'Oh shit, I'm going to go to jail.' And they'd say, 'Hey, we really like this Trina thing on your mixtape. Can you help figure out how to get that out to more people?'"

Doing exactly that is a key component of Mad Decent's blog and podcast series, which has about 15,000 subscribers. Pentz, who, recently finished a documentary on Brazilian funk music, says, "I think that's kind of what I wanted to do with Mad Decent—whether it's media, where we're doing some of our in-house studio work doing production for commercials or incidental music to doing films. The video podcasts we're doing now are really easy, and they're garage-y and they're cool and they're fun and they're short. This film will be the first non-album release that we're doing. If I can turn around some money on that, I'm going to invest it straight up in another film project."

One of Mad Decent's most

recent podcasts detailed its block party, held June 8 across two blocks in North Philadelphia. The label uses Pentz's DJ gigs and parties thrown by affiliated artists to spread the word about its records and help expose new acts.

Pentz is also devoted to giving back to the international music community. He founded Heaps Decent, a nonprofit that intends to seek out young indigenous and underprivileged artists and change Australian club music. The program is also working on initiatives in India and Brazil and has received sponsorship funding from Apple, Red Bull and Ableton software. In addition, Heaps Decent will receive a portion of the ticket sales from the upcoming Parklife Festivals throughout Australia.

All the different ventures have added up to a tidy profit for Mad Decent. According to Nielsen SoundScan, none of Mad Decent's acts has sold more than 5,000 digital tracks, but Pentz does say, "We do a lot of good digital sales; we did good on iTunes."

"We're trying to get some of the smaller places that have been really profitable too, because those are the new mom-and-pop stores," Pentz says. "Kids go there religiously to check out new things. We do physical sales, and we do a lot of partnerships. We do tons with SummerStage as a sponsor and Red Bull."

When asked whether Mad Decent would follow in the footsteps of Fool's Gold, another DJ-founded label that recently signed a joint venture deal with Downtown, Pentz replies, "We're not thinking about joint ventures right now. We don't have a five-year plan. This is all new to me, making money. But it's cool because we're the first label in the rebirth of the music industry. We saw the whole thing fall down and we're starting with new rules."



BOY 8 BIT

IT'S A MAD, MAD, MAD, MAD WORLD

Four Mad Decent Acts That Embody The Label's Genre-Crossing, Globe-Hopping Spirit

BOY 8 BIT

Latest release: "Suspense Is Killing Me" EP

The nom-de-DJ of London-based 27-year-old David Morris, Boy 8 Bit has remixed everyone from the Black Ghosts to Burial to the South Rakkas Crew. Morris' melding of influences ranging from mid-'80s computer technology to Baltimore club bangers to the U.K. rave scene has cemented his reputation as one of London's most formidable DJs.

SOUTH RAKKAS CREW

Latest release: "Mix Up"

Orlando, Fla.-based duo Dow Jones and Alex G have established

themselves as the kings of the dancehall scene, although they work hip-hop and soca samples into many of their tracks. They've also provided remixes for superstars like Duran Duran, DJ Shadow, Lily Allen and Justin Timberlake.

DJ BLAQSTARR

Latest release: "King of Roq"

Blaqstarr is widely known and respected throughout the Baltimore club scene, but his alliance with Mad Decent has helped propel him toward national prominence. Much of the music sounds like standard hip-hop fare but sped up to Alvin & the Chipmunks speed; it's fast, furious and dirty.

BONDE DO ROLE

Latest release: "With Lazars"

The Brazilian foursome layers baile funk over samples of American hits and tops it all off with amusingly profane lyrics. The first real Mad Decent signing, Bonde Do Role had a huge run of success licensing tracks to Nokia, "Ugly Betty" and Australian underwear brand Bonds. While there have been some bumps along the road (former singer Marina Ribatski shattered her elbow playing at the 2006 Pitchfork fest and subsequently left the band this year), Bonde persevered, even hosting a reality show to find a new frontwoman. Mad Decent has licensed the record to Domino in some territories. —CH



SOUTH RAKKAS CREW

THE BILLBOARD REVIEWS

ALBUMS

ROCK

CONOR OBERST

Conor Oberst

Producer: *Conor Oberst*
Merge

Release Date: *Aug. 5*

▶ For the first time in 13 years, indie idol Conor Oberst has shucked his Bright Eyes moniker to release a solo album under his given name. The self-titled set was recorded in Tepoztlán, Mexico, a center of bizarre happenings and Aztec magic. But despite the foreign climes, "Conor Oberst" doesn't sound much different from any of Bright Eyes' acoustic material, except that it is lacking in the bare honesty of his earlier albums. Country-infused tracks like the honky-tonk "I Don't Want to Die in the Hospital" and the Dylan-esque "Get-Well-Cards" are perfectly pleasant, but the slow, finger-picked closer "Milk Thistle" is a real highlight, as its early Americana simplicity seems to connect with Oberst. It's a reminder of the depth he's capable of but doesn't quite deliver here.—LJW

CARRIE RODRIGUEZ

She Ain't Me

Producer: *Malcolm Burn*
Manhattan/Back Porch

Release Date: *Aug. 5*

★ With 2006's "Seven Angels on a Bicycle," Carrie Rodriguez graduated from progeny status by convincingly stepping outside the tutelage of mentor Chip Taylor. On "She Ain't Me" she continues to strive forward in creating her own oeuvre with an engrossing set of lushly arranged songs. Rodriguez starts things rootsy, textured and topical with the prototypically Americana "Infinite Night," while such tracks as "Absence" and the gentle "The Big Mistake" have more pronounced country touches. She gets by with more than a little help from friends this time out, including Lucinda Williams' singing on the epic "Mask of Moses" and songwriting collaborators Gary Louris, Dan Wilson and Mary Gauthier. None of that takes

the spotlight off of her, however; Rodriguez is a triple-threat artist who sounds more formidable with each successive release.—GG

THE MELVINS

Nude With Boots

Producer: *TK*

Ipecac

Release Date: *July 8*

★ It's hard to imagine nearly 25 years have passed since King Buzzo formed the Melvins, who remain one of the most brutal forces in underground rock. Following the absolutely awesome "(A) Senile Animal," "Nude With Boots" bookends the Melvins' strongest one-two punch since '93's "Houdini" and '94's "Stoner Witch." Flaunting the band's love for classic AOR riffs more here than on any other previous record, "Nude" chugs along on the strength of licks lifted from Led Zepelin ("The Kicking Machine") and "Killer"-era Alice Cooper ("The Stupid Creep"), bringing a sense of boogie to Buzz's now-perfectly honed tablature of bludgeoning guitar work. While the main crux is full-tilt heavy rock, a track like the spacious "Flush" still keeps one foot in the hostile ambience they explored with *Lustmord* a couple of years back.—RH

LLOYD

Lessons in Love

Producers: *various*

The Inc./Universal Motown

Release Date: *Aug. 5*

The languorous yet infectious beat and girl-watching theme of lead single "Girls Around the World" (a top 15 R&B hit featuring labelmate Lil Wayne) reflect the overall direction of "Lessons in Love." This is an unabashed look at love's various facets by a maturing singer/songwriter who has come a long way since his start in the 2000 pre-teen group N-Toon. Sporting a smooth tenor reminiscent of a younger Michael Jackson, Lloyd works it to the max on such single-worthy rhythmic tracks and ballads as "Treat U Good," "Lose Your Love" and "I'm Wit It." But he momentarily stumbles on the derivative, R. Kelly-esque "Year of the Lover" ("Don't make plans for dinner/I'm a put you up on a stove/And take off all your clothes/Girl, watch me cook"). Such slip-ups aside, Lloyd still serves up a satisfying sophomore suite.—GM

RANDY NEWMAN

Harps and Angels

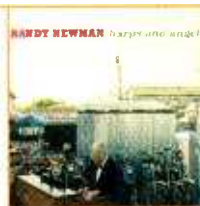
Producers: *Mitchell Froom, Lenny*

Waronker

Nonesuch

Release Date: *Aug. 5*

Randy Newman's shock-and-aw-shucks wit is so joyfully scathing at times on "Harps and Angels" that it's hard to believe it's been nine years since his last album of new material. The sarcastic advice to undocumented immigrants, "Laugh and Be Happy," is cleverly camouflaged by a giddy orchestra arrangement right out of Carl Stalling's Warner Bros. cartoon playbook. "Korean Parents" also features the big orchestra and a comic critique of public education and family responsibility in the Wii era. In "A Few Words in Defense of Our Country," Newman assays the current leaders in his laconic, bluesy drawl, "While they're the worst that we've had/Are hardly the worst this poor world has seen." Amid the satirical splendor and winning New Orleans piano and Dixieland swing are moments of poignancy, among them two love songs, "Losing You" and "Feels Like Home," that should keep accruing royalties from covers long after the sun sets on our empire.—WR



LOVE AS LAUGHTER

Holy

Producer: *Joe Blaney*

Glacial Pace

Release Date: *June 24*

★ After moving from Sub Pop to Isaac Brock's Epic imprint Glacial Pace, Love As Laughter tightens things up a bit here with the help of Clash producer Joe Blaney. The title track, followed by the mellow, lazy-day groove of "Crosseyed Beautiful Youngunz," start things off on a low-key note

before the album veers into '90s alt-rock territory ("Paul Revere"), bongo-assisted Afro pop (the Paul Simon-esque "All Parts of Me") and rambling Americana (the appeal-to-the-everyman "Cleaning Man"). While the middle tracks tend to get lost in the shuffle, fans of Brock's Modest Mouse will be drawn to the horn-inflected swagger of "Bonnie and Clyde" and the stretched-out jam of album highlight "Konny and Jim."—JM

COUNTRY

JAMEY JOHNSON

That Lonesome Song

Producers: *Jamey Johnson,*

the Kent Hardly Playboys

Mercury Nashville

Release Date: *Aug. 5*

▶ To listen to Jamey Johnson's latest is to take a step back in time. More Waylon and Willie than Rascal Flatts and Carrie Underwood, "That Lonesome Song" is a testament to raw and real, right down to open studio mics catching stray commentary and static from a bad input. First single "In Color" is a touching look at the world through his grandfather's eyes. "Mary Go Round," a stunning waltz, is a heartfelt plea for a woman

to mend her ways. A modern outlaw in a world dominated by music for soccer moms, Johnson pays authentic homage to a brother in arms by covering Jennings' "Dreamin' My Dreams With You" and "The Door Is Always Open." Fittingly, "The Last Cowboy" is an engaging but mournful take on days gone by.—KT

ELECTRONIC

THE FAINT

Fascination

Producer: *The Faint*

blank.wav

Release Date: *Aug. 5*

▶ If there's one area where the Faint has remained fairly consistent, it's in the ability to make even the shyest of tight-jeaned hipsters haul ass to the dancefloor. 2004's "Wet From Birth" saw the band stray slightly from its obvious new wave-y formula in favor of electronica elements and post-punk flair. The self-released "Fascination" distances itself further. The synths and keyboards don't so much soar as they bend and warp in and out; computerized-sounding blips and vocals highlight the album's electronic edge. It's complex and distorted, but at times it's not clear why the group's energy is purposely restrained. Lyrically, frontman Todd Fink examines America's current

state of affairs by tackling celebrity culture ("Get Seduced") and, once again, birth ("Fish in a Womb"). It's an interesting change of pace, but the dancefloor sure looks lonely.—JM

POP

BRAZILIAN GIRLS

New York City

Producers: *Hector Castillo,*

Brazilian Girls

Verve Forecast

Release Date: *Aug. 5*

★ On "New York City," Brazilian Girls have crafted a set as internationally diverse as the Big Apple itself. Per usual, multilingual frontwoman Sabina Sciubba demands the spotlight, flaunting her pronunciations in French, Spanish, German and every other tongue she speaks. Attempting to pack so many styles into one sitting doesn't necessarily make for a cohesive set. The organic oompah of "Berlin" and the gorgeous "L'Interprete" are interesting, but frazzle the fun-loving, beat-heavy spirit of the remaining songs. Opener "St. Petersburg" is irresistible ("Do you like my accent?," Sciubba queries), and "Good Time" is as playful as its name indicates, with inside and self-referential jokes and an underbelly of silly synths. DJs will surely gravitate toward primal "Internacional," featuring Senegalese singer Baaba Maal.—KH

ONE DAY AS A LION

One Day As a Lion

Producer: *Robert Carranza*

Anti-

Release Date: *July 22*

A new Los Angeles-based duo featuring Rage Against the Machine frontman Zack de la Rocha and former Mars Volta member Jon Theodore, One Day As a Lion kicks up a tough-minded rap-rock racket on its debut EP. The music is stripped-down but robust, with de la Rocha on vocals and keyboard and Theodore on drums. There's no guitarist or bassist in One Day As a Lion, but you wouldn't necessarily know it from the sound of these five tracks, which throb with fuzz and groove. On opener "Wild International" de la Rocha describes his tongue as being "dipped in funk arsenic," and that gives you an idea of his outraged lyrical focus here. (Let's just say he hasn't warmed up to the Bush administration since Rage started playing shows again last year.) A bracing introduction.—MW



THE BILLBOARD REVIEWS

SINGLES

LATIN

PISTOLERA

En Este Camino

Producer: *Charlie Dos Santos*

Luchadora/Thirty Tigers

Release Date: *Aug. 5*

★ Sandra Velasquez has not given herself an easy assignment: write searching, often politically conscious lyrics in Spanish with traditional Latin music instrumentation (such as jarana, accordion and tuba) for a diverse audience. Even with her limited vocal range, the results are often glorious ("Eres Tú") and galvanizing ("Guerra," a translation of Bob Marley's "War," couldn't be more relevant). The musicianship is superb here, and it's a pleasure to listen to a whole museum of brass, bongos, congas, caxixi, maracas and pandereta incorporated beautifully into a sound that doesn't fit neatly into any genre. If this is homework, it gets an A.—*ABY*

ISSA BAGAYOGO

Mali Koura

Producers: *Yves Wernert,*

Philippe Berthier

Six Degrees

Release Date: *Aug. 5*

★ Malian Issa Bagayogo has, in the last decade, tracked some of the most innovative and vibrant music to emerge from West Africa. His studio work with Yves Wernert and Philippe Berthier has produced a distinctive fusion of Malian traditional grooves and superbly executed electronica. With "Mali Koura," Bagayogo delivers 11 songs that are not only rhythmically compelling, but also stretch his sound in the direction of jazz. "Tcheni Tchemakan," for in-

stance, has an expansive, downtempo jazz feel, underwritten by string and piano flourishes that are quite impressionistic. "N'Tana" pushes an intense rhythmic groove that invites the jazz-inflected horns and flute. "Fimani" reprises the irresistible dancefloor vibe that has been Bagayogo's signature sound, though even here we catch elliptical comments from horns and keyboard that are a new idea in his sonic repertoire.—*PVV*

VIT L REISSUE

DAVID BOWIE

Live Santa Monica '72

Producer: *none listed*

Virgin

Release Date: *July 22*

★ Thanks to the increasing affordability of high-quality recording gear, the live album isn't much of a valuable commodity these days. ("Live albums are dead," announced a recent headline in England's Independent.) Yet the official release of this long-bootlegged David Bowie gig still feels like an event, and not just because the sound is crisper and louder than what you'll find on YouTube. "Live Santa Monica '72" captures Bowie on his first U.S. tour in full Ziggy Stardust mode, back before American audiences knew quite what to make of this slightly scary, totally sexy new version of a rock star. There's a confrontational thrust to Bowie's performance here that fame would soften during the years to come. The set list includes plenty of hits—"Changes," "Suffragette City," "Space Oddity"—as well as a sympathetic cover of the Velvet Underground's "Waiting for the Man."—*MW*

POP

LUCY WOODWARD

Slow Recovery (4:36)

Producer: *Tim Kvasnosky*

Writers: *L. Woodward, J. Michael, S. Brawley*

Publishers: *Diesel Liesel/Warner/Chappell/Little Big Guy/Wishart Songs, BMI Barnes & Noble*

★ Lucy Woodward grazed top 40 in 2003 with Avril-lite "Dumb Girls" and wrote Stacie Orrico's charming 2005 tune "(There's Gotta Be) More to Life." The 28-year-old has regrouped with "Lucy Woodward . . . Is Hot and Bothered," a sonic turnstile that flips through dreamy pop, jazz and bluesy bebop, distributed exclusively by Barnes & Noble. First single "Slow Recovery" lovingly revisits '60s Britpop, with a cool finger-snapping rhythm, stings of strings and percussive snaps, and a performance that fosters an image of the vocalist clinging to the mic stand with one hand, glass of champagne in the other and a faraway look in her eyes, toying sensuously with her audience. The album boasts staggering versatility as Woodward transitions to new wave-y "Sub Love," Shirley Bassey-esque "Love Is Gonna" and torchy "I Won't Care." Lucy's a ball, equally appreciable for fans of melodic singalong baubles and highbrow aficionado of finely honed musical composition.—*CT*

R&B/HIP-HOP

LL COOL J FEATURING THE-DREAM

Baby (4:07)

Producer: *Tricky Stewart*

Writers: *J. Smith, T. Nash*

Publisher: *not listed*

Def Jam

▶ The first official single from LL Cool J's 13th studio album, "Exit 13"—marking 20 years with Def Jam—shows the enduring rapper staying close to familiar themes: enjoying the company of ladies. While LL has found momentous success with slow come-ons and harder posturing, he goes for the smooth approach here. Over a snappy summer

groove, he playfully rhymes about meeting a girl and subsequent attempts to woo her. With a mixture of name-dropping ("She looking for a man that could give her a break, like Usher or Justin Timberlake") and slightly naughty innuendo ("I'm really not sure if her breasts are fake/Cause with whipped cream on 'em, they taste just like cake"), the king of Cool aims for—and succeeds with—a tasty, hearty helping of summer jam.—*KJH*

KARDINAL OFFISHALL FEATURING AKON

Dangerous (4:12)

Producers: *DJ Kemo, hAZEL*

Writers: *J. Harrow, A. Thiam*

Publisher: *not listed*

Kon Live/Geffen/Black Jays

▶ With a distinct, powerful voice and spitting clarity similar to that of Ludacris and Busta Rhymes, Kardinal Offishall is making a name for himself (with clever poetic license). Combining elements of dancehall, reggae and hip-hop with lyrical references to "Sex and the City," Halle Berry and "Black Snake Moan," the Canadian MC of Jamaican descent has already

LUDACRIS

Let's Stay Together (4:12)

Producers: *Juicy J, DJ Paul*

Writers: *C. Bridges, J. Houston, P. Beaugard*

Publisher: *not listed*

Disturbing Tha Peace/Def Jam

On his latest single, Atlanta rapper Ludacris attempts to foster Southern hospitality by telling public figures to set aside their differences and make up. The gratifying thing about this song, from upcoming "Theater of the Mind," is that the longtime superstar rapper approaches it from the perspective of a fan. Regardless that he is an entertainer connected to two breakups that are referenced, Ludacris points out how public disputes wound all those who look up to those involved. Backed by a beat from Academy Award winners Juicy J and DJ Paul of Three 6 Mafia, and given Luda's skills on the mic, the song has the edge to command the charts. In a genre that's been known to elevate the competitive spirit into real conflict, it's terrific to hear someone encouraging the opposite.—*SR*



rocketed into the top 10 on the Billboard Hot 100—and employing hitmaking machine Akon certainly wasn't a bad move. When a "body's like weapons of mass eruptions" and a sonic vibe that approaches a millennium "Poison" (as in Bell Biv DeVoe), the rising club banger will continue to strike past anything that gets in its way.—*MM*

ROCK

BUCKCHERRY

Too Drunk . . . (4:02)

Producers: *Marti*

Frederiksen, Keith Nelson

Writers: *J. Todd, K. Nelson, S. Dacanay*

Publishers: *Cash and Carry/Lick the Star/Chiva, ASCAP 10th Street Entertainment*

▶ Buckcherry, having first hit pay dirt with cocaine anthem "Lit Up" in 1999, returns to the party scene of the crime with "Too Drunk . . ." It's another song about a parent's worst nightmare: a rock group wallowing in getting wasted nightly and prowling for sex. Buckcherry takes the most basic blues rock structure and leaves it bare, for the song is all about vulgar language that will require a lot of beeping before the song gets on-air. Singer Josh Todd makes like a rock star pimp with the prize-winning, laugh-out-loud lyric, "I got so many women comin' after me/I put some pussy on layaway." But that's all for naught when he professes that he's gotten "too drunk to fuck." If the song doesn't permeate beach bashes before summer ends, it's a ready-made evergreen that can be worked to the frat crowd at the start of the school year.—*CLT*

MATT ZARLEY

Here I Am (3:59)

Producer: *Andy Zulla*

Writers: *M. Zarley, C. Curtis*

Publisher: *not listed*

MattZarley.com

Matt Zarley began his career at 12, busting a move with Tony the Tiger in a Frosted Flakes commercial, then roared across Broadway in "A Chorus Line," "Kiss of the Spider Woman," "Chicago" and numerous other productions. He's also been named one of People's 50 Most Eligible Bachelors. So Mr. Z sings, dances, acts and possesses grrr-dreamy appeal. Now toss in a beautifully produced EP of power pop tunes, and a marquee mainstream artist is born. Emphasis track "Had I Known" is a consummate power ballad, showcasing a lamenting lyric and full-bodied keyboards, strings and instrumental hooks galore—but more so, Zarley's stunning tenor range, crafty harmonic layers and spine-tingling money notes. Reminiscent of Nick Lachey, there's more: Uptempo "Where Did You Come From," finger-snapping groove "Deep Inside" and romantic love tome "Here I Am" are as hit worthy. Tweens have plenty of idols to swoon over. Here's a crush for grown-ups, whose earthy machismo is quite the complement to his musical muscle.—*CT*



LEGEND & CREDITS

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

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

the corresponding format.

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

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



SAVING ABEL

ROCK BY EVAN LUCY

Small Town, Big Jump

Saving Abel Soars Onto Billboard 200 As Radio Tunes In

There are worse places to be than atop Billboard's Heatseekers chart. But after spending 18 weeks there, including five nonconsecutive weeks at No. 1, Mississippi-based rock act Saving Abel's self-titled Capitol debut made the jump to the top half of the Billboard 200 last week, bowing at No. 98.

For the week ending July 20, the album sold 7,000 copies, up 10% from the previous week. Since its release in March, the album has moved nearly 94,000 copies, according to Nielsen SoundScan. This

week, it slides slightly to No. 102 after shifting more than 6,600 units.

Co-managers Rick Smith and Scott Frazier discovered Saving Abel last year on MySpace and immediately shopped the single "Addicted" to Virgin CEO Jason Flom, who signed the band to a 360 deal.

Virgin released the album in March, and sales have steadily climbed as "Addicted" gains steam at radio. The song is spending its fourth week in the top 10 on the Modern Rock chart (No. 9 this week) and is also No. 73 on the Billboard

Hot 100. Digital sales are at 228,000.

According to frontman Jared Weeks, "Addicted" was the inspiration for the band's hard-hitting, dirty sound. "We originally sounded like the Wallflowers meets the Black Crowes," he says. "After we recorded 'Addicted,' we ended up changing into something more aggressive and raw."

Saving Abel has paired with Denny's for the "All Nighter" promotion, which gives fans in select cities the opportunity to enjoy a late-night meal with the band. Also in the works is an appearance in videogame "MotorStorm: Pacific Rift," which will feature the track "New Tattoo."

Smith says these carefully chosen promotions help the band connect with its target audience. "We just got an offer to headline a NASCAR race," he says. "That is our audience. Our people work hard and play hard."

At a time when digital sales are becoming a greater percentage of

overall album commerce, 85% of sales for "Saving Abel" have been physical, a statistic Smith attributes to the characteristics of the band's fan base. "Our fans don't have high-speed Internet access, so they're buying it," he says. "We're seeing huge sales from Wal-Mart, which show that our areas may not have a Best Buy."

Indeed, according to SoundScan, the South Central region (Kentucky, Tennessee, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma and Texas) accounts for 25% of the album's sales.

For now, the focus is keeping the band on the road and the album in the top half of the Billboard 200.

In addition to a summer tour with Puddle of Mudd, the band will hit the road with Buckcherry, Shinedown and Avenged Sevenfold in mid-September. Weeks is excited about the opportunity to reach new fans and hone the band's live show. "We want to learn from those guys because they're obviously doing something right," he says.

The band and management have been amazed by the response to the album, yet both admit there is much work to be done.

Still, the results are impressive for a band from a Southern town with a population of just slightly more than 14,000.

"This really is the little band that could," Frazier says. "People back home don't believe a band from Corinth, Miss., could ever make it, but they are."



After a slow start, NE-YO has grinded out another hit with 'Closer.'

'CLOSER' TO FINE

Though Ne-Yo's third Def Jam album, "Year of the Gentleman," has endured several release date changes, its first single is rising above the adversity.

"Closer" was the greatest gainer on the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts last week and jumps 19-14 on the former while sliding 21-24 on the latter this week. On the Pop 100, it's the greatest gainer this week and enjoys a 17-13 increase.

Digital sales have been robust in the past two months as well. This week, "Closer" sells just shy of 49,000 units, according to Nielsen SoundScan, its seventh straight week above the 40,000-unit plateau. The song has shifted more than 503,000 downloads since hitting digital retailers in late April.

"Year of the Gentleman," originally due Aug. 5, is now dropping Sept. 16. With the extra time, Def Jam's promo team has been focusing on crossing over "Closer" to pop and rhythm radio, in light of the fact that the song has already spent 16 weeks on Hot R&B/Hip-Hop Songs.

"It's performed well at urban and they've given us tremendous support with the single," Island Def Jam senior VP of promotion Benny Pough says. "We were able to lock in a lot of the major markets with his star power. We just held on and waited for the record to break, which was really integral to its success."

At first, response to "Closer" was mixed, mainly because after building a robust R&B fan base, Ne-Yo was ready to explore new avenues and crafted a more dance-leaning sound. "I can't do just straight urban music no more," he told Billboard in April. "I'm bored with it. I'm just moving with what music excites me."

Radio consultant Guy Zapoleon of Zapoleon Media Strategies says "Closer" "wasn't adopted quickly because there was a traffic jam of great pop/R&B songs over the last few months, including Chris Brown, Rihanna and Usher. But he's built familiarity, so the song did well pretty quickly in music research after it got airplay."

"From the major radio stations and BET supporting the song, all the pieces came together at the right time," Pough says.

Now, Def Jam is introducing a new single, the bouncy "Miss Independent," to urban radio. The track debuts this week at No. 56 on Hot R&B/Hip-Hop Songs, and a video will follow in the next few weeks. —Hillary Crosley

BRINGIN' IT ALL BACK HOME

George Thorogood is returning to his first recording home, Rounder Records, for his next album, a sequel of sorts to his 1978 gold-certified "Move It On Over."

"We're trying to get something like that but even better," says Thorogood, who plans to hit the studio in September or October, after wrapping his summer tour with Buddy Guy Aug. 24. The set should be out in 2009.

The artist had recorded for Eagle Rock since 2003; his last album for the label, 2006's "The Hard Stuff," reached No. 2 on Billboard's Top Blues Albums chart.

Thorogood says that like "Move It On Over," the new album will feature all cover songs derived from his influences. "I want to balance it between what I know best—rock, country and blues," the rock veteran says. "That's what ["Move It On Over"] was—songs by Hank Williams, Johnny Cash, Brownie McGhee, Chuck Berry, Slim Harpo, Willie

Dixon, we covered it all. I don't know anything about jazz or reggae or classical music, but [I do know] hard-core blues, that kind of thing, hard-core country, the real tough stuff like Waylon Jennings used to sing."

Thorogood isn't revealing titles yet but he says that "we've got a few [songs] we're kicking around that might ring the bell." He's not planning to include any originals, primarily because the success of "Move It On Over" proved that an album of cover material could attract an audience.

"In the '70s, I had a lot of people come and say, 'You don't make it unless you write your own stuff,'" Thorogood recalls. "Wrong. You can make a good record of songs you like, as long as the songs are very good and you play them really good. 'Move It On Over' was a gold record without major distribution—that ought to tell you something. Maybe we can make history happen again." —Gary Graff



SAVING ABEL: JEFF FORNEY; THOROGOOD: LARRY MARANO/RETNA; NE-YO: MATTHEW SIMMONS/WIREIMAGE.COM

BLUES BY GARY GRAFF

No Birthday Blues

Buddy Guy Celebrates 72 With Best Sales Week Ever

Legendary blues guitarist Buddy Guy received a welcome and somewhat unexpected 72nd birthday present July 30—the highest-charting album of his career.

Guy's latest set, "Skin Deep," bows this issue at No. 68 on the Billboard 200, selling nearly 9,000 copies. Besides a peak chart debut, it's also the best sales week he's had since Nielsen SoundScan began tracking data in 1991.

Zomba Label Group senior director of marketing Dan Mackta says the label forecast sales of about 7,500 for the album's first week. "We exceeded it—that rarely happens these days," he says.

For Guy, it was a triumph atop the victory of just making the album, his first to feature all-new material, including six co-written by the artist and one written entirely by himself. "I've been fighting for that ever since I came to Chicago from his native Louisiana in 1957 and began recording for Chess Records, Guy says. "People always had songs by [other] people they wanted me to record and whatnot. I had to talk my butt off to do this—'Just give me a chance to do something...'

"They finally gave me a chance, and I want it to do well so they'll let me do it again."

Produced by Tom Hambridge and featuring guest appearances by Eric Clapton, Robert Randolph, Derek

Trucks and Susan Tedeschi, "Skin Deep" enjoyed a bit of setup thanks to Guy's famous fans. His profile was certainly raised by his participation in Clapton's second Crossroads Guitar Festival in 2007, which was filmed and aired frequently on PBS outlets. He also enjoyed a featured role—which some think stole the show—in this year's Rolling Stones concert film "Shine a Light."

Mackta says those reminders of Guy's legendary

status "opened some doors. We were able to get that exposure going into the album release."

With a "pretty straightforward" release strategy—"no music video, no fancy EPK, digital tools, anything like that," according to Mackta—Zomba relied on conventional means to expose the album. Radio, mostly the triple A format, responded well and, Mackta says, "exceed our expectations in terms of quantity and quality of stations behind it, definitely more than any of his stuff has done outside of blues specialty radio." The title track, which is also the album's first single, is being played on 26 reporting stations, while Mackta notes that "some stations that aren't playing 'Skin Deep' picked other album tracks."

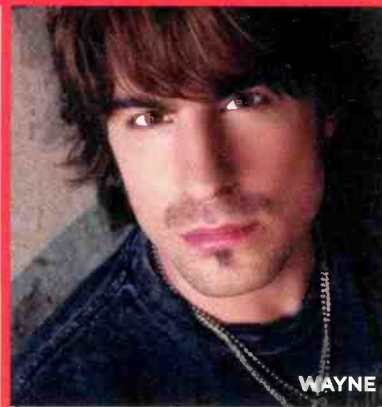
Mackta also credits favorable reviews, particularly in such mainstream press outlets as People and Newsweek, with driving interest. There was some Internet marketing for "Skin Deep," too, mostly "targeted online advertising" to any user searching for general blues content.

With the album's strong start, Mackta says Zomba plans on "doubling down" what's already been working. The label is aggressively courting more radio play and lining up appearances for Guy on "high-end, syndicated radio" programs, including in-studio appearances with supportive stations. The company will also push the album in markets where Guy is performing during his summer tour with George Thorogood.

"Sometimes if you make a real good record, they have to play it," Guy says of the early success. "I was hoping I would hit the right notes so it could open the door, and I'm getting some good vibes. That's pretty good after all these years."



GUY



WAYNE

HEARING IS BELIEVING

Jimmy Wayne owes a strong song sense and an open-minded label president for his first top 10 airplay single in four years. "Do You Believe Me Now," the title cut from his Aug. 26 album (Valory Music), is No. 9 on Billboard's Hot Country Songs this week.

Initially signed by Scott Borchetta when he was a senior executive at now-defunct DreamWorks Nashville, Wayne's 2003 self-titled debut shifted 439,000 units, according to Nielsen SoundScan, and spawned four top 20 airplay singles.

When the label was absorbed by Universal Music Group Nashville in 2005, Wayne asked out of his deal and called Borchetta, who had also left to launch Big Machine Records. "He said, 'Come home,'" Wayne recalls.

But Wayne's first Big Machine single, "That's All I'll Ever Need," peaked at only No. 50 on Hot Country Songs. Later shifted to Borchetta's new Valory Music, Wayne set about putting together an album, but he wasn't satisfied that it was complete. When he found "Do You Believe Me Now" he took it to Borchetta. "He had to go to a meeting and he called me back in 30 minutes and said, 'Jimmy, that song will be your first single.'"

"This is a different kind of success," Borchetta says. "Jimmy could have gone away, and the saddest thing for any artist is that he wouldn't have been missed. We had to come with something life-changing."

Country KMLE Phoenix music director Gwen Foster says that despite her initial misgivings about the tune, it's getting "great reaction" from the audience. "We weren't big fans of the song initially. The production on this song is very different from Jimmy's past releases, and I thought it was overdone. When we did start playing it, KMLE listeners responded to it quickly. The production makes it stand out."

While his first album was a little heavier on ballads, Wayne says he consciously changed his approach for the new set, which includes a duet with Patty Loveless and an appearance by John Oates. "I knew I needed tempo because of the shows I was playing. It is kind of hard to play four ballads in a row at a fair," he says. "But the main focus was and has always been finding the best songs I could." —Ken Tucker



BIGGER BUZZ

With a year's worth of groundwork laid by Suretone's Jordan Schur, Shwayze explodes on the charts this week in tandem with the July 23 premiere of "Buzzin'," the MTV reality show about the artist and his entourage. The track "Corona and Lime" sells more than 74,000 downloads this week, according to Nielsen SoundScan, good enough for Hot Shot Debut status on the Billboard Hot 100 at No. 26. Meanwhile, "Buzzin'" soars 93-46 on the Hot 100 with download sales of 55,000. On Hot Digital Songs, the tracks are No. 10 and No. 18, respectively. Schur told Billboard in March that "Shwayze has been incubated in the clubs. That's a direct result of us working for the last year, feeding the clubs, touring, hitting markets three times, four times." He said at the time that Interscope was extremely anxious to get an album out more sooner than later, but he was able to hold it off for an Aug. 19 release for Shwayze's self-titled debut. Interest has been further stoked by the buzzin.mtv.com microsite, which features performances of songs from the debut. —Jonathan Cohen

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CUCHI CUCHI!

>>Charo debuts at No. 49 on the Hot Dance Club Play chart with remixes of the classic song "España Cani." It's the guitarist and pop culture icon's first hit on the list since 1979's "Stay With Me" reached No. 55 on the then-80-position chart.

DO NOT 'DISTURB'

>>Rihanna becomes the first female artist since Mariah Carey in October 2005 to simultaneously place two songs in the top five of the Billboard Hot 100. "Take a Bow," her former No. 1, holds at No. 2 while new track "Disturbia" makes a dramatic 15-4 jump.



CRIME PAYS

>>The Classic Crime's "The Silver Chord" bows at No. 3 on Top Christian Albums with its best sales week (6,000). The Seattle band, on the road with the Vans Warped tour, peaked at No. 16 on the Christian list with its last full-length, "Albatross."

CHART BEAT

>>M&M: The first "M" is for Meryl Streep, whose achievements as an Academy Award-winning actor must surely take a back seat to her latest accomplishment: She is now a bona fide Billboard Hot 100 artist, entering the chart at No. 99 with her take on ABBA's "Mamma Mia," the title song of her latest hit movie. While this is Streep's pop singles debut, it's not her first time on a Billboard music chart. In the spring of 1985, she spent four weeks on the Billboard 200. Details in Chart Beat online.

>>The second "M" is for Madonna, who is No. 1 on Hot Dance Club Play for the 39th time, extending her lead as the artist with the most chart-toppers. "Give It 2 Me" is her sixth consecutive dance No. 1, her second-longest string of chart champs.

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

Billboard

CHARTS

Cyrus Out Of Character With Non-'Hannah' No. 1

The ink had not even dried on the Billboard 200 that showed Miley Cyrus' "Breakout" starting at No. 1 when a story on "Today" seemed to set the stage for the teen star to leave Disney Channel locomotive "Hannah Montana" at some point in the foreseeable future.

Promoted as her first album outside the "Hannah" franchise—thus the title, get it?—Cyrus' set begins its chart life with an opener of 371,000 copies. That beats the biggest weeks established by either of her show's first two soundtracks.



CYRUS

The first "Hannah" soundtrack, released Oct. 17, 2006, ticked through 281,000 units in its opening frame on its way to becoming the best-selling album of that year's fourth quarter. Its

largest frame, 349,000 copies, happened during Christmas week.

Last year, follow-up "Hannah Montana 2/Meet Miley Cyrus"—which began to set up the actress' identity as a recording artist—pulled its largest week total in its very first week, 325,000, when it reached stores.

Press that proceeded the release of "Breakout," and even a comment Cyrus shared with NBC's David Gregory during a June 25 release-week performance on "Today," carefully positioned this album as her own recording, rather than a manifestation of "Hannah Montana." Then on July 30, the day Nielsen SoundScan confirmed her chart-topping status, the "Today" story sowed seeds for her eventual departure from "Hannah," even as it confirmed that cameras are rolling for the series' next season.

Aside from the Wal-Mart-exclusive "Best of Both Worlds Concert," which bowed at No. 10 in March, Cyrus begins her career with three straight No. 1 debuts, putting her in rare company. Alicia Keys is four-for-four on that score. Britney Spears also began with four straight No. 1 bows, and rapper DMX is the only performer in Billboard 200 history to do that with each of his

first five charting titles.

While Cyrus and Disney Music Group are clearly setting the stage for life after "Hannah," she would be well advised not to rush that exit from the show. Despite the careful efforts this time to distinguish the singer from the character she plays, Cyrus' fans clearly associate her with the show. And, given the premise of the "Hannah" series—high school kid by day, pop star at night—that differentiation might be too fine a line to draw. Considering the ultra-short shelf life teen-driven sensations typically experience, as well as the fast fade that confronted father/"Hannah" co-star Billy Ray Cyrus after his rookie album went nine-times platinum, she might consider how fleeting fame can be.

Disney alums like Justin Timberlake and Christina Aguilera managed to transition from young pop stars to bona fide success as adults, but those are exceptions to the rule. Just ask Fabian, Gary Lewis & the Playboys or New Kids on the Block.

SO SPECIAL: Although not completely uncharted waters, Sugarland has taken the unusual route of releasing a

special edition in advance of an album's standard release.

Applause to the act and to Universal Music Nashville for putting the extra content out front, instead of releasing the enhanced package months after thousands of fans already purchased the standard offering.

The deluxe edition of "Love on the Inside" rings 314,000, exceeding the duo's previous best sales week by more than 100,000 copies.

This is only the second time in 2008—and the first frame since Coldplay's "Viva La Vida or Death and All His Friends" replaced Lil Wayne's "The Carter III" in the July 5 issue—that each of the Billboard 200's top two albums surpass 300,000 copies.

July 29 saw the release of Sugarland's standard "Inside" package, sans the bonus tracks. Sales of those two versions will be combined on next week's charts.

In 2002, U2's "The Best of 1990-2000 & B-Sides" arrived with an extra CD of content a week before the basic "The Best of 1990-2000" hit stores. The added-content version started with 185,000 copies, while the basic version moved no more than 64,000 in its fattest week. But, in the long run, the cheaper and shorter U2 set outsold the limited edition by 55%, 864,000 to 558,000.

Over The Counter

GEOFF MAYFIELD



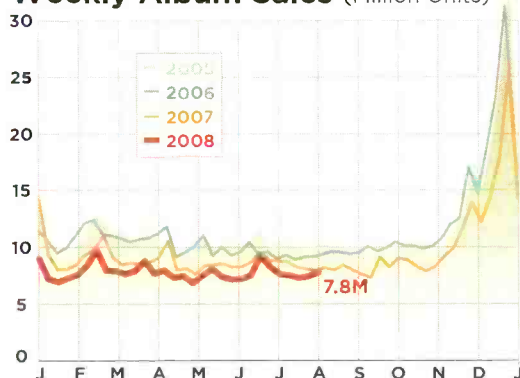
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | DIGITAL ALBUMS* | DIGITAL TRACKS |
|---------------------|-----------|-----------------|----------------|
| This Week | 7,844,000 | 1,270,000 | 20,068,000 |
| Last Week | 7,482,000 | 1,209,000 | 19,851,000 |
| Change | 4.8% | 5.0% | 1.1% |
| This Week Last Year | 7,973,000 | 873,000 | 15,138,000 |
| Change | -1.6% | 45.5% | 32.6% |

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

| | 2007 | 2008 | CHANGE |
|---------------------------|--------------------|--------------------|--------------|
| OVERALL UNIT SALES | | | |
| Albums | 262,973,000 | 234,858,000 | -10.7% |
| Digital Tracks | 477,234,000 | 621,864,000 | 30.3% |
| Store Singles | 1,285,000 | 961,000 | -25.2% |
| Total | 741,492,000 | 857,683,000 | 15.7% |
| Albums w/TEA* | 310,696,400 | 297,044,400 | -4.4% |

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

DIGITAL TRACKS SALES

| | |
|-----|---------------|
| '07 | 477.2 million |
| '08 | 621.9 million |

SALES BY ALBUM FORMAT

| | | | |
|----------|-------------|-------------|--------|
| CD | 235,074,000 | 197,336,000 | -16.1% |
| Digital | 27,121,000 | 36,490,000 | 34.5% |
| Cassette | 197,000 | 56,000 | -71.6% |
| Other | 581,000 | 976,000 | 68.0% |

For week ending July 27, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

| | 2007 | 2008 | CHANGE |
|--|------|------|--------|
|--|------|------|--------|

YEAR-TO-DATE SALES BY ALBUM CATEGORY

| | | | |
|--------------|-------------|-------------|--------|
| Current | 157,399,000 | 132,821,000 | -15.6% |
| Catalog | 105,574,000 | 102,037,000 | -3.4% |
| Deep Catalog | 74,453,000 | 72,788,000 | -2.2% |

CURRENT ALBUM SALES

| | |
|-----|---------------|
| '07 | 157.4 million |
| '08 | 132.8 million |

CATALOG ALBUM SALES

| | |
|-----|---------------|
| '07 | 105.6 million |
| '08 | 102.0 million |

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

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 1 | NEW | 1 | MILEY CYRUS HOLLYWOOD 002129 (18.98) | Breakout | | 1 |
| 2 | NEW | 1 | SUGARLAND MERCURY NASHVILLE 011476/UMGN (19.98) | Love On The Inside: Deluxe Fan Edition | | 2 |
| 3 | 3 | 7 | GREATEST SOUNDTRACK DECCA 011439 (18.98) | Mamma Mia! | | 3 |
| 4 | 6 | 5 | KID ROCK TOP DOG/ATLANTIC 290556/AG (18.98) | Rock N Roll Jesus | | 4 |
| 5 | 2 | 1 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98) | Tha Carter III | | 5 |
| 6 | 4 | 2 | COLDPLAY CAPITOL 16886 (18.98) | Viva La Vida or Death And All His Friends | | 6 |
| 7 | 5 | 3 | SOUNDTRACK WALT DISNEY 001742 (18.98) | Camp Rock | | 7 |
| 8 | 1 | - | NAS DEF JAM COLUMBIA 011505/IDJMG (13.98) | Untitled | | 8 |
| 9 | 11 | 6 | VARIOUS ARTISTS EMI/SONY BMG UNIVERSAL ZOMBA 08144/CAPITOL (18.98) | NOW 28 | | 9 |
| 10 | 9 | - | TAYLOR SWIFT BIG MACHINE 01140 (15.98 CD/DVD) | Beautiful Eyes (EP) | | 10 |
| 11 | 10 | 8 | RIHANNA SRP/DEF JAM 008968/IDJMG (13.98) | Good Girl Gone Bad | | 11 |
| 12 | 12 | 14 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) | Taylor Swift | | 12 |
| 13 | NEW | 1 | NINE INCH NAILS THE NULL CORPORATION 27 (24.98 CD DVD) | The Slip | | 13 |
| 14 | 15 | 12 | KATY PERRY CAPITOL 04249 (12.98) | One Of The Boys | | 14 |
| 15 | 23 | 22 | JONAS BROTHERS HOLLYWOOD 000282 (18.98) | Jonas Brothers | | 15 |
| 16 | 7 | - | JOHN MELLENCAMP HEAR 30822 (18.98) | Life Death Love And Freedom | | 16 |
| 17 | 17 | 13 | DISTURBED REPRISE 411132 WARNER BROS. (18.98) | Indestructible | | 17 |
| 18 | 19 | 11 | USHER LAFACE 23388/ZOMBA (18.98) | Here I Stand | | 18 |
| 19 | 21 | 15 | LEONA LEWIS SYCO/J 02554/RMG (18.98) | Spirit | | 19 |
| 20 | 8 | - | DAVID BANNER B.I.G. F.A.C.E./SRC UNIVERSAL MOTOWN 009556/UMRG (13.98) | The Greatest Story Ever Told | | 20 |
| 21 | 18 | 18 | JOURNEY NORJOTA 4506 EX (14.98 CD/DVD) | Revelation | | 21 |
| 22 | 27 | 19 | 3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98) | 3 Doors Down | | 22 |
| 23 | 20 | - | SOUNDTRACK WARNER SUNSET 51101/WARNER BROS. (18.98) | The Dark Knight | | 23 |
| 24 | 25 | 21 | DUFFY MERCURY 010822/IDJMG (11.98) | Rockferry | | 24 |
| 25 | 16 | 4 | BECK DGL 011507/IGA (13.98) | Modern Guilt | | 25 |
| 26 | 28 | 28 | JASON MRAZ ATLANTIC 448508/AG (18.98) | We Sing. We Dance. We Steal Things. | | 26 |
| 27 | 26 | 17 | PLIES BIG GATES/SLIP-N-SLIDE ATLANTIC 511238/AG (18.98) | Definition Of Real | | 27 |
| 28 | NEW | 1 | ONE DAY AS A LION ANTI- 86978 EPI/APH (8.98) | One Day As A Lion (EP) | | 28 |
| 29 | 22 | 10 | JOHN MAYER COLUMBIA 22655/SONY MUSIC (19.98) | Where The Light Is: John Mayer Live In Los Angeles | | 29 |
| 30 | 34 | 24 | TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) | 35 Biggest Hits | | 30 |
| 31 | 46 | 38 | SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98) | Enjoy The Ride | | 31 |
| 32 | NEW | 1 | CANDLEBOX SILENT MAJORITY 51140/ILG (15.98) | Into The Sun | | 32 |
| 33 | 29 | 16 | THREE 6 MAFIA HYPNOTIZE MINDS COLUMBIA 88580/SONY MUSIC (11.98) | Last 2 Walk | | 33 |
| 34 | 24 | 9 | G UNIT G UNIT/INTERSCOPE 011461/IGA (13.98) | T*O*S (Terminate On Sight) | | 34 |
| 35 | 36 | 32 | JACK JOHNSON BRUSHFIRE 010580/UMRG (13.98) | Sleep Through The Static | | 35 |
| 36 | NEW | 1 | NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98) | After My Time | | 36 |
| 37 | 31 | 27 | CHRIS BROWN JIVE 12049/ZOMBA (18.98) | Exclusive | | 37 |
| 38 | 33 | 37 | ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98) | Good Time | | 38 |
| 39 | 50 | 43 | METRO STATION RED INK 10521/COLUMBIA (12.98) | Metro Station | | 39 |
| 40 | 32 | 33 | NATASHA BEDINGFIELD PHONOGENIC EPIC 11748/SONY MUSIC (17.98) | Pocketful Of Sunshine | | 40 |
| 41 | 14 | - | RANDY TRAVIS WARNER BROS. (NASHVILLE) 43254/WRN (13.98) | Around The Bend | | 41 |
| 42 | 43 | 36 | CARRIE UNDERWOOD 19/ARISTA ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98) | Carnival Ride | | 42 |
| 43 | 38 | 35 | MARVIN SAPP VERITY 09433/ZOMBA (17.98) | Thirsty | | 43 |
| 44 | 52 | 45 | FLOBOTS UNIVERSAL REPUBLIC 008428/UMRG (10.98) | Fight With Tools | | 44 |
| 45 | 41 | 25 | MAROON 5 A&M/REPRISE 008917/IGA (18.98) | It Won't Be Soon Before Long | | 45 |
| 46 | 37 | 41 | KENNY CHESNEY BNA 11457/SBN (18.98) | Just Who I Am: Poets & Pirates | | 46 |
| 47 | 39 | 29 | SHINEDOWN ATLANTIC 511244/AG (18.98) | The Sound Of Madness | | 47 |
| 48 | 42 | 30 | WEEZER DGC/INTERSCOPE 011135/IGA (13.98) | Weezer | | 48 |
| 49 | 44 | - | TIM MCGRAW CURB 19086 EX (14.98) | Greatest Hits: Limited Edition | | 49 |
| 50 | 13 | - | O.A.R. EVERFINE/ATLANTIC 511179/AG (18.98) | All Sides | | 50 |



While the set continues to be available as a free download via the band's Web site, the physical version—limited to 250,000 CDs globally—bows with 29,000.



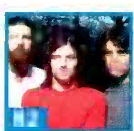
The latest act to grace the cover of Rolling Stone climbs with a 27% increase after its "Oprah Winfrey Show" appearance reaired July 24.



Rage Against the Machine frontman Zack de la Rocha and former Mars Volta drummer Jon Theodore team up for a 17,000 debut.



Eleven-track set includes recent hit "You Can't Count on Me" and its top five Modern Rock singles "A Long December" and "Angels of the Silences."



The band is busy recording its major-label debut with Rick Rubin. In the meantime, this EP starts with the act's best sales frame yet (8,000).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|
| 51 | 54 | 44 | COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98) | Coco | | 51 |
| 52 | 47 | 31 | MARIAH CAREY ISLAND 010272/IDJMG (13.98) | E=MC2 | | 52 |
| 53 | 35 | 23 | MOTLEY CRUE MOTLEY 240/ELEVEN SEVEN (16.98) | Saints Of Los Angeles | | 53 |
| 54 | NEW | 1 | U2 ISLAND DIGITAL EX/UME (11.98) | Live From Paris: Hippodrome De Vincennes, Paris, 4th July, 1987 | | 54 |
| 55 | 40 | 58 | ALANIS MORISSETTE MAVERICK 269308 WARNER BROS. (18.98) | Flavors Of Entanglement | | 55 |
| 56 | 55 | 56 | GARTH BROOKS PEARL 213 (25.98 CD DVD) | The Ultimate Hits | | 56 |
| 57 | 45 | 26 | LOS TEMERARIOS FONOVISA 35148/UG (13.98) | Si Tu Te Vas | | 57 |
| 58 | 57 | 55 | MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98) | Crazy Ex-Girlfriend | | 58 |
| 59 | 59 | 50 | GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) | Troubadour | | 59 |
| 60 | 64 | 48 | SOUNDTRACK FOX 82986/RAZOR & TIE (16.98) | Alvin And The Chipmunks | | 60 |
| 61 | 51 | 47 | DEATH CAB FOR CUTIE BARSKU ATLANTIC 452798/AG (18.98) | Narrow Stairs | | 61 |
| 62 | 49 | 20 | WILLIE NELSON WYNTON MARSALIS BLUE NOTE 04454/BLG (18.98) | Two Men With The Blues | | 62 |
| 63 | 56 | 54 | VARIOUS ARTISTS SIDEONE/DUMMYY 1355 (8.98) | Vans Warped Tour '08 | | 63 |
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| 65 | 65 | 64 | LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) | Minutes To Midnight | | 65 |
| 66 | NEW | 1 | COUNTING CROWS DGC/GEFFEN DIGITAL EX/IGA (9.98) | iTunes: Live From Soho | | 66 |
| 67 | 67 | 68 | MILEY CYRUS Hannah Montana/Miley Cyrus: Best Of Both Worlds Concert HOLLYWOOD 001250 WALT DISNEY (18.98 CD/DVD) | | | 67 |
| 68 | NEW | 1 | BUDDY GUY SILVERTONE 31629/ZOMBA (17.98) | Skin Deep | | 68 |
| 69 | 60 | 70 | BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98) | 5th Gear | | 69 |
| 70 | 63 | 39 | VANESSA HUDGENS HOLLYWOOD 002052 (18.98) | Identified | | 70 |
| 71 | 53 | 46 | FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98) | Nothing But The Best | | 71 |
| 72 | 92 | 88 | RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98) | Still Feels Good | | 72 |
| 73 | NEW | 1 | SLIGHTLY STOOPID Slightly Not Stoned Enough To Eat Breakfast Yet Stoopid STOOPID 03/CONTROLLED SUBSTANCE SOUNDLABS (15.98) | | | 73 |
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| 75 | 30 | - | THE HOLD STEADY VAGRANT 501 (13.98) | Stay Positive | | 75 |
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| 81 | 78 | 77 | SEETHER WIND-UP 13127 (18.98) | Finding Beauty In Negative Spaces | | 81 |
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| 83 | NEW | 1 | PEPPER LAW 218 CONTROLLED SUBSTANCE SOUNDLABS (15.98) | Pink Crustaceans And Good Vibrations | | 83 |
| 84 | 80 | 85 | WISIN & YANDEL MACHETE 010293 (16.98) | Wisin Vs. Yandel: Los Extraterrestres | | 84 |
| 85 | 69 | 63 | MADONNA WARNER BROS. 421372 (18.98) | Hard Candy | | 85 |
| 86 | NEW | 1 | DR. DOG PARK THE VAN 25 (15.98) | Fate | | 86 |
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| 103 | 77 | 66 | KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98) | Just Like You | | 2 |
| 104 | 76 | 61 | SOUNDTRACK NEW LINE 39114 (16.98) | Sex And The City | | |
| 105 | 79 | 62 | VARIOUS ARTISTS EMI UNIVERSAL ZOMBA 22781/SONY BMG (18.98) | NOW 27 | | |
| 106 | 108 | 106 | AL GREEN BLUE NOTE 48449*/BLG (18.98) | Lay It Down | | |
| 107 | 102 | 75 | JOHN MAYER AWARE/COLUMBIA 27976*/SONY MUSIC (18.98) | Continuum | 2 | |
| 108 | 101 | 86 | JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98) | Jordin Sparks | | 10 |
| 109 | 115 | 125 | THEORY OF A DEADMAN 604 618009/ROADRUNNER (11.98) | Scars & Souvenirs | | 20 |
| 110 | 86 | 107 | BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98) | Pure BS | | |
| 111 | 104 | 92 | TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98) | American Man: Greatest Hits Volume II | | 22 |
| 112 | 84 | 95 | JAMES OTTO RAYBAM/WARNER BROS. (NASHVILLE) 49907/WRN (13.98) | Sunset Man | | |
| 113 | 96 | 84 | FLYLEAF A&M/OCTONE 650005/IGA (12.98) | Flyleaf | | 57 |
| 114 | 106 | 79 | SARA BAREILLES EPIC 94821/SONY MUSIC (11.98) | Little Voice | | |
| 115 | 114 | 102 | PARAMORE FUELED BY RAMEN 159612*/AG (13.98) | RIOT! | | 15 |
| 116 | 70 | 122 | JAKOB DYLAN STARBUCKS COLUMBIA 02328*/SONY MUSIC (15.98) | Seeing Things | | 24 |
| 117 | 74 | 34 | TECH N9NE STRANGE 48 (18.98) | Killer | | 12 |
| 118 | 99 | 100 | THE-DREAM RADIO KILLA/DEF JAM 009872*/DJJMG (13.98) | Love/Hate | | 30 |
| 119 | 112 | 120 | ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98) | 95/08 | 2 | 18 |
| 120 | 68 | 60 | SIGUR ROS XL 364/BEGGARS GROUP (11.98) | Med Sud I Eyrum Vid Spilum Endalaust | | 15 |
| 121 | 113 | 59 | RELIENT K GOTTEE 70009 (13.98) | The Bird And The Bee Sides | | 25 |
| 122 | 103 | 153 | FLEX EMI TELEVISION 15221 (13.98) | Te Quiero | | 70 |
| 123 | NEW | 1 | THE CLASSIC CRIME TOOTH & NAIL 06165 (13.98) | The Silver Cord | | 123 |
| 124 | 121 | 116 | THREE DAYS GRACE JIVE 83504/ZOMBA (18.98) | One - X | | |
| 125 | 62 | 2 | ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98) | It Is What It Is | | 62 |
| 126 | 111 | 72 | N*E*R*D STAR TRAK/INTERSCOPE 011447/IGA (13.98) | Seeing Sounds | | 7 |
| 127 | NEW | 1 | BLACK KIDS ALMOSTGOLD 31783*/COLUMBIA (12.98) | Partie Traumatic | | 127 |
| 128 | 122 | 111 | FLEET FOXES SUB POP 777* (13.98) | Fleet Foxes | | 83 |
| 129 | 82 | 71 | SOUNDTRACK NICKELODEON COLUMBIA 30987/SONY MUSIC (11.98) | iCarly | | 28 |
| 130 | 107 | 73 | MY MORNING JACKET ATO 21626* (13.98) | Evil Urges | | |
| 131 | NEW | 1 | HELL RELL BABYGRADE 0357 (16.98) | Black Mask Black Gloves | | 131 |
| 132 | 166 | 2 | FOREIGNER ATLANTIC 37218/RHINO (18.98) | No End In Sight: The Very Best Of Foreigner | | 132 |
| 133 | 110 | 57 | LOS LONELY BOYS OR EPIC 17428/SONY MUSIC (15.98) | Forgiven | | 26 |
| 134 | 119 | 115 | VARIOUS ARTISTS WALT DISNEY 001130 (18.98) | Disneymania 6: Music Stars Sing Disney... Their Way! | | 22 |
| 135 | 134 | 124 | VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98) | Vampire Weekend | | 17 |
| 136 | 118 | 114 | DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98) | Greatest Hits // Every Mile A Memory 2003-2008 | | |
| 137 | 126 | 129 | LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) | Mothership | 2 | |
| 138 | 140 | 105 | NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98) | Home Before Dark | | 1 |
| 139 | 137 | 138 | KIDZ BOP KIDS RAZOR & TIE 89172 (18.98) | Kidz Bop 13 | | |
| 140 | 179 | 152 | LIFEHOUSE GEFFEN 009153/IGA (13.98) | Who We Are | | 14 |
| 141 | 197 | 126 | PAGE SETTER KERLI ISLAND 009539/DJMG (9.98) | Love Is Dead | | 126 |
| 142 | 133 | 139 | FIVE FINGER DEATH PUNCH HIRM 30118 (12.98) | The Way Of The Fist | | 129 |
| 143 | 155 | 161 | ESTELLE HOME SCHOOL ATLANTIC 412860*/AG (13.98) | Shine | | 38 |
| 144 | 129 | 121 | FLIGHT OF THE CONCHORDS HBM 713*/SUB POP (15.98) | Flight Of The Conchords (Soundtrack) | | |
| 145 | 130 | 127 | BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98) | | 15 | 39 |
| 146 | 120 | 96 | EMMYLOU HARRIS NONFESUCH 48044*/WARNER BROS. (18.98) | All I Intended To Be | | 22 |
| 147 | 127 | 131 | RADIOHEAD TBD 21622*/ATO (13.98) | In Rainbows | | |
| 148 | 100 | 103 | SERGIO MENDES WILL I AM/STARBUCKS 30278/CONCORD (18.98) | Encanto | | 60 |
| 149 | 132 | 2 | REHAB ATTIGA SOUND/UNIVERSAL REPUBLIC 011555/UMRG (10.98) | Graffiti The World | | 132 |
| 150 | 138 | 150 | SOUNDTRACK WALT DISNEY 000651 (18.98) | High School Musical 2 | 3 | 1 |



The singer performed at half-time during ESPN2's broadcast July 24 of the MLS all-star game. In turn, her album jumps with a 16% increase.



The continued exposure of her "Paper Planes" song in the trailer for the film "Pineapple Express" gives the album its second straight gain.

153 This is the first album from the quartet to chart since 1999's "Looking Forward." The companion film to "Deja Vu" bowed July 25 in 24 U.S. theaters.



The show generated news July 21 as its new star, Bailey Hanks, was announced as the winner of an MTV reality show search. She made her Broadway debut two days later.



After a three-part, multiday interview on "Good Morning America," his hits set re-enters with a 59% gain. His world tour wraps Aug. 25 in London.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|-------------------------------------|-------|---------------|
| 151 | 182 | 10 | M.I.A. XL/INTERSCOPE 009659*/IGA (9.98) | Kala | | 18 |
| 152 | 157 | 155 | MGMT COLUMBIA 19512*/SONY MUSIC (11.98) | Oracular Spectacular | | 129 |
| 153 | NEW | 1 | CROSBY, STILLS, NASH & YOUNG REPRISE 512606/WARNER BROS. (18.98) | CSNY/Deja Vu: Live (Soundtrack) | | 153 |
| 154 | 152 | 140 | DWELE RT 5049/KOCH (17.98) | ...Sketches Of A Man | | 35 |
| 155 | 117 | 51 | ALKALINE TRIO EPIC 17247*/SONY MUSIC (15.98) | Agony & Irony | | 13 |
| 156 | 149 | 141 | AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98) | Avenged Sevenfold | | |
| 157 | 165 | 186 | SECONDHAND SERENADE GLASSNOTE 40524*/EAST WEST (15.98) | A Twist In My Story | | 44 |
| 158 | 128 | 109 | BUN-B J PRINCE/TRILL RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98) | II Trill | | 2 |
| 159 | 148 | 135 | GAVIN DEGRAW J 06291/RMG (18.98) | Gavin DeGraw | | 7 |
| 160 | 142 | 144 | REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98) | Reba Duets | | 1 |
| 161 | 136 | 132 | FLO RIDA POE BOY ATLANTIC 442748/AG (18.98) | Mail On Sunday | | |
| 162 | 151 | 130 | THE TING TINGS COLUMBIA 25923* (11.98) | We Started Nothing | | 78 |
| 163 | 139 | 159 | FOO FIGHTERS ROSWELL RCA 11516*/RMG (18.98) | Echoes, Silence, Patience & Grace | | |
| 164 | 131 | 91 | VARIOUS ARTISTS LYRIC STREET 001932/WALT DISNEY (18.98) | Country Sings Disney | | 91 |
| 165 | RE-ENTRY | 5 | ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT/SH-K-BDUM 84423/RAZOR & TIE (18.98) | Legally Blonde: The Musical | | 86 |
| 166 | 144 | 134 | JESSE MCCARTNEY HOLLYWOOD 001942 (13.98) | Departure | | 14 |
| 167 | 135 | 197 | R.E.M. WARNER BROS. 418620* (18.98) | Accelerate | | |
| 168 | 146 | 133 | MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 22817/SBN (18.98) | Back When I Knew It All | | 20 |
| 169 | 141 | 136 | LYFE JENNINGS COLUMBIA 07866/SONY MUSIC (11.98) | Lyfe Change | | |
| 170 | 153 | 154 | KUTLESS BEC 07161 (17.98) | To Know That You're Alive | | 64 |
| 171 | 147 | 151 | VARIOUS ARTISTS WALT DISNEY 001099 (18.98 CD/DVD) | Radio Disney Jams 10 | | 103 |
| 172 | NEW | 1 | SKY EATS AIRPLANE EQUAL VISION 149 (12.98) | Sky Eats Airplane | | 172 |
| 173 | RE-ENTRY | 8 | GEORGE MICHAEL A&M/EPIC 02492/SONY MUSIC (19.98) | Twentyfive | | 23 |
| 174 | 177 | 170 | BOYS LIKE GIRLS COLUMBIA 05572*/SONY MUSIC (11.98) | Boys Like Girls | | 55 |
| 175 | 125 | 40 | THE MAINE PEARLE 59 30112 (12.98) | Can't Stop Won't Stop | | 40 |
| 176 | 169 | 167 | GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98) | Living Hard | | |
| 177 | 170 | 143 | MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98) | La Mejor... Coleccion | | 92 |
| 178 | 180 | 173 | CASTING CROWNS BEACH STREET 10117/REUNION (17.98) | The Altar And The Door | | 2 |
| 179 | NEW | 1 | AUSTRIAN DEATH MACHINE METAL BLADE 14683 (13.98) | Total Brutal | | 179 |
| 180 | 156 | 137 | MARY J. BLIGE MTRIA/AR&I/GEFFEN 010313*/IGA (13.98) | Growing Pains | | |
| 181 | 154 | 21 | SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98) | Detours | | 2 |
| 182 | 163 | 146 | PANIC AT THE DISCO DECA/DANCE FUELED BY RAMEN 430524/AG (18.98) | Pretty Odd. | | 2 |
| 183 | 167 | 169 | TYE TRIBETT & G.A. COLUMBIA 16114/SONY MUSIC (15.98) | Stand Out | | 16 |
| 184 | 178 | 172 | MANA WARNER LATINA 481768 (17.98) | Arde El Cielo | 2 | 30 |
| 185 | 143 | 123 | JUDAS PRIEST EPIC 30708*/SONY MUSIC (19.98) | Nostradamus | | |
| 186 | 172 | 160 | RODNEY ATKINS CURB 78945 (18.98) | If You're Going Through Hell | | |
| 187 | RE-ENTRY | 22 | MERCYME INO/COLUMBIA 12573/SONY MUSIC (15.98) | All That Is Within Me | | 16 |
| 188 | 186 | 164 | SOUNDTRACK INTERSCOPE 010271/IGA (19.98) | Across The Universe: Deluxe Edition | | 20 |
| 189 | NEW | 1 | CSS SUB POP 770* (13.98) | Donkey | | 189 |
| 190 | RE-ENTRY | 10 | SANTOGOLD LIZARD KING 70134/DOWNTOWN (14.98) | Santogold | | 74 |
| 191 | 194 | 171 | KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) | Greatest Hits | | 11 |
| 192 | 187 | 187 | WE THE KINGS S-CURVE 52001 (8.98) | WE the Kings | | 151 |
| 193 | 168 | 166 | AMOS LEE BLUE NOTE 01225*/BLG (17.98) | Last Days At The Lodge | | 29 |
| 194 | 191 | 158 | RADIOHEAD CAPITOL 16425 (18.98) | The Best Of | | 26 |
| 195 | 196 | 182 | KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMG (13.98) | Graduation | | 2 |
| 196 | 175 | 9 | CARLY SIMON HEAR 30662/CONCORD (18.98) | This Kind Of Love | | 15 |
| 197 | 162 | 119 | CUTE IS WHAT WE AIM FOR FUELED BY RAMEN 511251 (13.98) | Rotation | | 21 |
| 198 | 181 | 168 | SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) | Once | | |
| 199 | 145 | 157 | JOHN COLTRANE RHINO CUSTOM PRODUCTS 8288/STARBUCKS (13.98) | Opus Collection: A Man Called Trane | | 107 |
| 200 | 185 | 142 | THE RACONTEURS THIRD MAN 456060*/WARNER BROS. (18.98) | Consolers Of The Lonely | | 7 |

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| TOP INDEPENDENT™ | | | | |
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| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE) | CERT. |
| 1 | NEW | 1 | #1 NINE INCH NAILS THE SLIP THE NULL CORPORATION 27 (24.98 CD/DVD) ⊕ | |
| 2 | 1 | 8 | JOURNEY REVELATION NCMOTA 4506 EX (14.98 CD/DVD) ⊕ | |
| 3 | NEW | 1 | ONE DAY AS A LION ONE DAY AS A LION (EP) ANTI- 86978/EPITAPH (8.98) | |
| 4 | NEW | 1 | CANDLEBOX INTO THE SUN SILENT MAJORITY 51140/ILG (15.98) | |
| 5 | 3 | 5 | MOTLEY CRUE SAINTS OF LOS ANGELES MOTLEY 240/ELEVEN SEVEN (16.98) ⊕ | |
| 6 | 4 | 38 | GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕ | 5 |
| 7 | 5 | 1 | VARIOUS ARTISTS VANS WARPED TOUR '08 SIDEDONJUMMY 1355 (8.98) | |
| 8 | NEW | 1 | SLIGHTLY STOOPID SLIGHTLY NOT STONED ENOUGH TO EAT BREAKFAST YET STOOPID STOOPID CD/CONTROLLED SUBSTANCE SOUNDLABS (15.98) | |
| 9 | 2 | 1 | THE HOLD STEADY STAY POSITIVE VAGRANT 501 (13.98) | |
| 10 | NEW | 1 | THE AVETT BROTHERS THE SECOND GLEAM (EP) RAMSEUR 2724* (7.98) | |
| 11 | NEW | 1 | PEPPER PINK CRUSTACEANS AND GOOD VIBRATIONS LAW 218/CONTROLLED SUBSTANCE SOUNDLABS (15.98) | |
| 12 | NEW | 1 | DR. DOG FATE PARK THE VAN 25* (15.98) | |
| 13 | 9 | 38 | EAGLES LONG ROAD OUT OF EOEN ERC 4500 EX (14.98) | 7 |
| 14 | 8 | 7 | DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98) | |
| 15 | 7 | 1 | TECH N9NE KILLER STRANGE 48 (18.98) | |
| 16 | 6 | 5 | SIGUR ROS MED SUO I EYRUM VIO SPILUM ENOALUST XL 364/BEGGARS GROUP (11.98) | |
| 17 | NEW | 1 | BLACK KIDS PARTIE TRAUMATIC ALMOSTGOLD 31783*/COLUMBIA (12.98) | |
| 18 | 11 | 8 | FLEET FOXES FLEET FOXES SUB POP 777* (13.98) | |
| 19 | 10 | 7 | MY MORNING JACKET EVIL URGES ATQ 21626* (13.98) | |
| 20 | NEW | 1 | HELL RELL BLACK MASK BLACK GLOVES BABYGRANDE 0357 (16.98) | |
| 21 | 15 | 26 | VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98) | |
| 22 | 14 | 14 | FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98) | |
| 23 | 13 | 31 | RADIOHEAD IN RAINBOWS TSD 21622*/ATQ (13.98) | |
| 24 | 19 | 5 | DWELE ...SKETCHES OF A MAN RT 5049 KOCH (17.98) | |
| 25 | 22 | 13 | SECONDHAND SERENADE A TWIST IN MY STORY GLASNOTE 405244 EAST WEST (15.98) ⊕ | |
| 26 | 18 | 10 | THE TING TINGS WE STARTED NOTHING COLUMBIA 28925* (12.98) | |
| 27 | NEW | 1 | SKY EATS AIRPLANE SKY EATS AIRPLANE EQUAL VISION 149 (12.98) | |
| 28 | 12 | 3 | THE MAINE CANT STOP WONT STOP FEARLESS 30112 (12.98) | |
| 29 | NEW | 1 | AUSTRIAN DEATH MACHINE TOTAL BRUTAL METAL BLADE 14683 (13.98) | |
| 30 | NEW | 1 | CSS DONKEY SUB POP 770* (13.98) | |
| 31 | 33 | 13 | SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98) | |
| 32 | 24 | 61 | SOUNDTRACK DNCÉ CANVASBACK SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕ | |
| 33 | 16 | 1 | JOHN COLTRANE OPUS COLLECTION: A MAN CALLED TRANE RHINO CUSTOM PRODUCTS 8288/STARBUCKS (13.98) | |
| 34 | 27 | 49 | SIXX: A.M. THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98) | |
| 35 | 36 | 60 | JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98) | |
| 36 | NEW | 1 | SKILLZ THE MILLION DOLLAR BACKPACK BIG KIDZ 5854 KOCH (17.98) | |
| 37 | 17 | 7 | VARIOUS ARTISTS THE SECOND WAVE RHINO CUSTOM PRODUCTS 8185/STARBUCKS (13.98) | |
| 38 | NEW | 1 | MISERY SIGNALS CONTROLLER FERRET 0108 (13.98) | |
| 39 | 21 | 3 | RATATAT LP3 XL 353*/BEGGARS GROUP (14.98) | |
| 40 | 29 | 50 | SOUNDTRACK HAIRSPRAY NEW LINE 39089 (16.98) | |
| 41 | 45 | 7 | GREATEST TIESTO GAINER IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE (18.98) | |
| 42 | 38 | 15 | APOCALYPTICA WORLDS COLLIDE 20-20 ENT. 21580/JIVE (13.98) ⊕ | |
| 43 | 28 | 3 | DJ CLAY DJ CLAY PRESENTS: LET 'EM BLEED: THE MIXTAPE VOL. 2 HATCHET HOUSE 4701/PSYCHOPATHIC (10.98) | |
| 44 | 30 | 5 | IMMORTAL TECHNIQUE/DJ GREEN LATERN THE 3RD WORLD V/PER 08 (14.98) | |
| 45 | 26 | 1 | HIT THE LIGHTS SKIP SCHOOL START FIGHTS TRIPLE CROWN 3079/EAST WEST (14.98) | |
| 46 | NEW | 1 | WAR OF AGES ARISE AND CONQUER FACEDOWN 072 (12.98) | |
| 47 | 35 | 16 | SHE & HIM VOLUME ONE MERGE 324 (15.98) | |
| 48 | 34 | 6 | VARIOUS ARTISTS FROM THE COFFEEHOUSE RHINO CUSTOM PRODUCTS 8175 EX/STARBUCKS (13.98) | |
| 49 | 23 | 1 | WHITECHAPEL THIS IS EXILE METAL BLADE 14681 (13.98) | |
| 50 | 32 | 9 | VARIOUS ARTISTS VINTAGE COUNTRY: THE GOLDEN AGE OF COUNTRY MUSIC SONY BMG CUSTOM MARKETING GROUP 0861 EX/STARBUCKS (13.98) | |

On Top Digital Albums, U2's iTunes-exclusive "Live From Paris" bows at No. 5 with 10,000 sold. The set's audio was captured from the bonus DVD included in the expanded edition of "The Joshua Tree" that was released last year. Meanwhile, three of U2's older albums, "War," "Boy" and "October," see their newly remastered and expanded editions bow at Nos. 13, 18 and 24, respectively, on Top Pop Catalog Albums, available at billboard.biz/charts.



| TOP DIGITAL™ | | | | | | |
|--------------|-----------|---------------|--|---|----------------|-------|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | Title | BB 200 RANKING | CERT. |
| 1 | NEW | 1 | #1 SUGARLAND Love On The Inside: Deluxe Fan Edition MERCURY NASHVILLE /UMGN | Love On The Inside: Deluxe Fan Edition | 2 | |
| 2 | NEW | 1 | MILEY CYRUS Breakout HOLLYWOOD | Breakout | 1 | |
| 3 | 4 | 3 | SOUNDTRACK Mamma Mia! DECCA | Mamma Mia! | 3 | |
| 4 | 2 | 8 | COLDPLAY Viva La Vida or Death And All His Friends CAPITOL | Viva La Vida or Death And All His Friends | 6 | |
| 5 | NEW | 1 | U2 Live From Paris: Hippodrome De Vincennes, Paris, 4th July, 1987 ISLAND /UME | Live From Paris: Hippodrome De Vincennes, Paris, 4th July, 1987 | 54 | |
| 6 | 5 | 2 | SOUNDTRACK The Dark Knight WARNER SUNSET /WARNER BROS. | The Dark Knight | 23 | |
| 7 | NEW | 1 | COUNTING CROWS iTunes: Live From Soho DGC/GEFFEN /IGA | iTunes: Live From Soho | 66 | |
| 8 | 1 | 2 | NAS Untitled DEF JAM/COLUMBIA /DJJMG | Untitled | 8 | |
| 9 | 7 | 1 | LIL WAYNE Tha Carter III CASH MONEY/UNIVERSAL MOTOWN /UMRG | Tha Carter III | 5 | 2 |
| 10 | 13 | 1 | ABBA Gold --- Greatest Hits POLYDOR/POLAR /UME | Gold --- Greatest Hits | — | 6 |
| 11 | NEW | 1 | ONE DAY AS A LION One Day As A Lion (EP) ANTI- /EPITAPH | One Day As A Lion (EP) | 28 | |
| 12 | NEW | 1 | CANDLEBOX Into The Sun SILENT MAJORITY /ILG | Into The Sun | 32 | |
| 13 | 10 | 6 | SOUNDTRACK Camp Rock WALT DISNEY | Camp Rock | 7 | |
| 14 | 17 | 14 | RIHANNA Good Girl Gone Bad SRP/DEF JAM /DJJMG | Good Girl Gone Bad | 11 | |
| 15 | 3 | 1 | O.A.R. All Sides EVERFINE ATLANTIC /AG | All Sides | 50 | |
| 16 | 11 | 4 | JOHN MAYER Where The Light Is: John Mayer Live In Los Angeles COLUMBIA /SONY MUSIC ⊕ | Where The Light Is: John Mayer Live In Los Angeles | 29 | |
| 17 | 16 | 11 | JASON MRAZ We Sing. We Dance. We Steal Things. ATLANTIC /AG | We Sing. We Dance. We Steal Things. | 26 | |
| 18 | 14 | 0 | KATY PERRY One Of The Boys CAPITOL | One Of The Boys | 14 | |
| 19 | NEW | 1 | THE AVETT BROTHERS The Second Gleam (EP) RAMSEUR | The Second Gleam (EP) | 82 | |
| 20 | 21 | 1 | DUFFY Rockferry MERCURY /DJJMG | Rockferry | 24 | |
| 21 | 9 | 1 | BECK Modern Guilt DGC /GA | Modern Guilt | 25 | |
| 22 | NEW | 1 | DR. DOG Fate PARK THE VAN | Fate | 86 | |
| 23 | 22 | 1 | ORIGINAL CAST RECORDING Mamma Mia! DECCA BROADWAY /DECCA ⊕ | Mamma Mia! | — | |
| 24 | NEW | 1 | SLIGHTLY STOOPID Slightly Not Stoned Enough To Eat Breakfast Yet Stoopid STOOPID /CONTROLLED SUBSTANCE SOUNDLABS | Slightly Not Stoned Enough To Eat Breakfast Yet Stoopid | 73 | |
| 25 | RE-ENTRY | 1 | KERLI Love Is Dead ISLAND /DJJMG | Love Is Dead | 141 | |

| TOP INTERNET™ | | | | | | |
|---------------|-----------|---------------|---|---|----------------|-------|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) | Title | BB 200 RANKING | CERT. |
| 1 | NEW | 1 | #1 MILEY CYRUS Breakout HOLLYWOOD 002129 | Breakout | 1 | |
| 2 | NEW | 1 | SUGARLAND Love On The Inside: Deluxe Fan Edition MERCURY NASHVILLE 011476*/UMGN | Love On The Inside: Deluxe Fan Edition | 2 | |
| 3 | NEW | 1 | NINE INCH NAILS The Slip THE NULL CORPORATION 27 ⊕ | The Slip | 13 | |
| 4 | 14 | 3 | SOUNDTRACK Mamma Mia! DECCA 011439 | Mamma Mia! | 3 | |
| 5 | 2 | 6 | COLDPLAY Viva La Vida or Death And All His Friends CAPITOL 16886* | Viva La Vida or Death And All His Friends | 6 | |
| 6 | 1 | 2 | RANDY TRAVIS Around The Bend WARNER BROS. (NASHVILLE) 43254/WRN ⊕ | Around The Bend | 41 | |
| 7 | NEW | 1 | SOUNDTRACK The Dark Knight WARNER SUNSET 511101/WARNER BROS. | The Dark Knight | 23 | |
| 8 | 5 | 1 | WILLIE NELSON WYNTON MARSALIS Two Men With The Blues BLUE NOTE 04454*/BLG | Two Men With The Blues | 62 | |
| 9 | 4 | 3 | BECK Modern Guilt DGC 011507*/IGA | Modern Guilt | 25 | |
| 10 | 8 | 3 | DJ CLAY DJ Clay Presents: Let 'Em Bleed: The Mixtape Vol. 2 HATCHET HOUSE 4701/PSYCHOPATHIC | DJ Clay Presents: Let 'Em Bleed: The Mixtape Vol. 2 | — | |
| 11 | 9 | 1 | KID ROCK Rock N Roll Jesus TOP DOG ATLANTIC 290556*/AG | Rock N Roll Jesus | 4 | |
| 12 | 3 | 1 | JOHN MELLENCAMP Life Death Love And Freedom HEAR 30822 ⊕ | Life Death Love And Freedom | 16 | |
| 13 | 13 | 6 | SOUNDTRACK Camp Rock WALT DISNEY 001742 | Camp Rock | 7 | |
| 14 | 12 | 7 | EMMYLOU HARRIS All I Intended To Be NONESUCH 480444*/WARNER BROS. | All I Intended To Be | 146 | |
| 15 | 10 | 2 | NAS Untitled DEF JAM/COLUMBIA 011505/DJJMG | Untitled | 8 | |
| 16 | 17 | 11 | DUFFY Rockferry MERCURY 010822*/DJJMG | Rockferry | 24 | |
| 17 | NEW | 1 | ORIGINAL CAST RECORDING Mamma Mia! DECCA BROADWAY 543115/DECCA ⊕ | Mamma Mia! | — | |
| 18 | NEW | 1 | DAVID BOWIE Live Santa Monica '72 EMI 83221 | Live Santa Monica '72 | — | |
| 19 | NEW | 1 | BUDDY GUY Skin Deep SILVERTONE 31629/ZOMBA | Skin Deep | 68 | |
| 20 | 18 | 7 | LIL WAYNE Tha Carter III CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG | Tha Carter III | 5 | 2 |
| 21 | 15 | 4 | JOHN MAYER Where The Light Is: John Mayer Live In Los Angeles COLUMBIA 22665*/SONY MUSIC ⊕ | Where The Light Is: John Mayer Live In Los Angeles | 29 | |
| 22 | RE-ENTRY | 1 | VARIOUS ARTISTS I Can Only Imagine: Platinum Edition INO 20228/TIME LIFE | I Can Only Imagine: Platinum Edition | — | |
| 23 | NEW | 1 | CROSBY, STILLS, NASH & YOUNG Deja Vu: Live (Soundtrack) REPRISE 512606/WARNER BROS. | Deja Vu: Live (Soundtrack) | 153 | |
| 24 | RE-ENTRY | 1 | JASON MRAZ We Sing. We Dance. We Steal Things. ATLANTIC 448508/AG | We Sing. We Dance. We Steal Things. | 26 | |
| 25 | 11 | 1 | THE HOLD STEADY Stay Positive VAGRANT 501 | Stay Positive | 75 | |

| iLIKE PROFILES: MOST ADDED™ | | | | FROM: biz |
|--------------------------------|-----------|---------------|---|-----------|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE ARTIST (IMPRINT / PROMOTION LABEL) | |
| 1 | 1 | 10 | #1 I KISSED A GIRL KATY PERRY (CAPITOL) | |
| 2 | 3 | 2 | BURNIN' UP JONAS BROTHERS (HOLLYWOOD) | |
| 3 | 2 | 5 | FOREVER CHRIS BROWN (JIVE/ZOMBA) | |
| 4 | 4 | 5 | LOST! COLDPLAY (CAPITOL) | |
| 5 | 5 | 6 | LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG O & SUPERPOWER (HYPNOTIZE MINOS/COLUMBIA) | |
| 6 | 6 | 9 | SHUT UP AND LET ME GO THE TING TINGS (COLUMBIA) | |
| 7 | 8 | 8 | VIVA LA VIDA COLDPLAY (CAPITOL) | |
| 8 | 11 | 12 | IN THE END LINKIN PARK (WARNER BROS.) | |
| 9 | — | 1 | DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM /DJJMG) | |
| 10 | — | 1 | FREE FALLIN' JDHN MAYER (COLUMBIA) | |
| 11 | 9 | 14 | CLOCKS COLDPLAY (CAPITOL) | |
| 12 | 12 | 8 | NUMB LINKIN PARK (WARNER BROS.) | |
| 13 | 16 | 9 | SHAKE IT METRO STATION (COLUMBIA) | |
| 14 | 17 | 8 | WHAT I'VE DONE LINKIN PARK (WARNER BROS.) | |
| 15 | 10 | 14 | YELLOW COLDPLAY (CAPITOL) | |

| TOP BLUES ALBUMS™ | | | | FROM: biz |
|-------------------|-----------|---------------|--|-----------|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL) | |
| 1 | — | 1 | #1 SKIN DEEP BUDDY GUY (SILVERTONE/ZOMBA) | |
| 2 | 1 | 7 | THE HARD WAY JAMES HUNTER (GO HEAR/CONCORD) | |
| 3 | 2 | 10 | FROM THE REACH SONNY LANDRETH (LANDFALL) | |
| 4 | 5 | 3 | PAY ME NO MIND THE HOMEMADE JAMZ BLUES BAND (NORTHERNBLUES) | |
| 5 | 4 | 26 | ROLL AWAY BACK DOOR SLAM (BLIX STREET) | |
| 6 | 6 | 5 | OUTSIDER WALTER TROUT (MASCOT/PROVOGUE) | |
| 7 | 3 | 6 | WHAT LOVE WILL DO JANIVA MAGNESS (ALLIGATOR) | |
| 8 | 7 | 20 | MESS OF BLUES JEFF HEALEY (RUF) | |
| 9 | 9 | 7 | PLAYLIST + PLUS B.B. KING (GEFFEN/UME) | |
| 10 | 14 | 3 | CLEAN GETAWAY CURTIS SALGADO (SHANACHIE) | |
| 11 | 8 | 38 | SOLOS, SESSIONS & ENCORES STEVIE RAY VAUGHAN & FRIENDS (LEGACY/EPIC/SONY BMG) | |
| 12 | 12 | 74 | BLACK SNAKE MOAN SOUNDTRACK (NEW WEST) | |
| 13 | — | 13 | PEACE, LOVE & BBQ MARCIA BALL (ALLIGATOR) | |
| 14 | 15 | 12 | NIGHT TRAIN TO NASHVILLE TAB BENOIT WITH LOUISIANA'S LEROUX (TELARC BLUES/TELARC) | |
| 15 | 13 | 48 | SLOE GIN JOE BONAMASSA (J & R ADVENTURES) | |

BETWEEN THE BULLETS

BUDDY'S BIG NEWS

Blues legend Buddy Guy earns his highest-charting album on the Billboard 200 as "Skin Deep" enters at No. 68 with nearly 9,000. That's also his best sales week since Nielsen SoundScan began tracking data in 1991.

"Skin Deep"—boasting such guest stars as Eric Clapton, Robert Randolph, Susan Tedeschi and Derek Trucks—carried a sale tag of \$9.99 at Best Buy last week and was featured in the retailer's circular. Perhaps unsurprisingly, 58% of the album's first-week sales came from physical retailers. On the digital side, 16% of the album's opening frame was from downloads, no doubt aided by the set's visible placement in the iTunes Store last week.

"Skin Deep" also gives Guy his second No. 1 on the Top Blues Album chart. While he's placed nine titles on the Blues tally in his career, his only other No. 1 came with 2001's "Sweet Tea."

—Keith Caulfield

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on one of the charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #26 SHAKE IT METRO STATION (COLUMBIA).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #51 BACK WHEN I KNEW IT ALL MONTGOMERY GENTRY (COLUMBIA (NASHVILLE)).

1,288 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.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 I KISSED A GIRL KATY PERRY (CAPITOL).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #26 IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #51 DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG).

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
GREATEST GAINER: Where included, this award indicates the title with the chart's largest unit increase.
PACE SETTER: Where included, this award indicates the title with the chart's biggest percentage growth.
HEATSEEKER GRADUATE: Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. @ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. @ DualDisc available. @ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

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 Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs 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. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
@ CD single available. @ Digital Download available. @ DVD single available. @ Vinyl Maxi-Single available. @ Vinyl single available. @ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.
Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS
Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. @ Certification for net shipments of 100,000 units (Oro). @ Certification of 200,000 units (Platino). @ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's 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. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

AUG 9 2008 MUSIC VIDEO

POP/ROCK

TOP MUSIC VIDEOS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | Principal Performers | CERT. |
|-----------|-----------|----------------|--|---|----------------------|-------|
| 1 | 2 | 5 | #1 LIVE FROM TEXAS 2 WKS | EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD) | ZZ Top | |
| 2 | 1 | 4 | WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD) | | John Mayer | |
| 3 | 1 | 8 | SCENES YOU KNOW BY HEART: THE DVD MAILBOAT 2503 EX (9.98 DVD) | | Jimmy Buffett | |
| 4 | 5 | 163 | FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD) | | Eagles | 30 |
| 5 | 2 | 2 | COMIN' ATCHA LIVE! 2008 TESLA ELECTRIC CO./RYKOODISC MUSIC VIDEO 6 (16.98 DVD) | | Tesla | |
| 6 | 7 | 4 | WALK WITH ME IN HELL EPIC MUSIC VIDEO/SONY BMG VIDEO 685327 (19.98 DVD) | | Lamb Of God | |
| 7 | NEW | | THE BEST OF GORDON MOTE SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44833 (19.98 DVD) | | Gordon Mote | |
| 8 | 10 | 33 | LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD) | | Celine Dion | 6 |
| 9 | 12 | 12 | PARA SIEMPRE SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD) | | Vicente Fernandez | |
| 10 | 12 | 36 | THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD) | | Beyonce | 3 |
| 11 | 13 | 24 | THE ADVENTURES OF MIMI IMAGE ENTERTAINMENT 4981 (19.98 DVD) | | Mariah Carey | |
| 12 | 6 | 2 | GOOD GIRL GONE BAD LIVE DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001136109 (14.98 DVD) | | Rihanna | |
| 13 | 15 | 37 | ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD) | | Shakira | |
| 14 | 23 | 11 | ARDE EL CIELO WEA LATINA VIDEO/WARNER MUSIC VISION 491388 (17.98 DVD) | | Mana | |
| 15 | 16 | 219 | NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD) | | Michael Jackson | 4 |
| 16 | 17 | 17 | ****: LIVE IN PHOENIX FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD) | | Fall Out Boy | |
| 17 | 19 | 7 | WHEN IN ROME 2007 RHINO HOME VIDEO/WARNER MUSIC VISION 511400 EX (29.98 DVD) | | Genesis | |
| 18 | 18 | 4 | THE THANK YOU AUSTRALIA CONCERT: LIVE 1976 EAGLE VISION/EAGLE ROCK 30256 (19.98 DVD) | | Neil Diamond | |
| 19 | 25 | 13 | INDESCRIBABLE SIXSTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD) | | Louie Giglio | |
| 20 | 22 | 187 | GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56032 (12.98 DVD) | | Journey | 4 |
| 21 | 24 | 36 | ERIC CLAPTON'S CROSSROADS GUITAR FESTIVAL 2007 RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD) | | Eric Clapton | 6 |
| 22 | 26 | 68 | GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD) | | The Temptations | |
| 23 | 20 | 5 | TE QUIERO: ROMANTIC STYLE IN DA WORLD EMI LATIN VIDEO/EMM MUSIC VIDEO 27091 (14.98 DVD) | | Flex | |
| 24 | 27 | 19 | CELTIC THUNDER: THE SHOW CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD) | | Celtic Thunder | |
| 25 | 29 | 86 | ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD) | | Elvis Presley | |

HOT VIDEOCLIPS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|----------------|----------------|---|---|
| 1 | HOT SHOT DEBUT | 1 | #1 BODY ON ME 1 WK | NELLY FEALASHANI & AKON (DEARTY/UNIVERSAL MOTOWN) |
| 2 | 7 | 5 | A MILLI LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN | |
| 3 | NEW | | PSYCHOSOCIAL SLIPKNOT ROADRUNNER/RRP | |
| 4 | 3 | 5 | I KISSED A GIRL KATY PERRY CAPITOL | |
| 5 | NEW | | I'M GONE, I'M GOING LESLIE ROY RELIGION/JIVE/ZOMBA | |
| 6 | NEW | | CORONA AND LIME SHWAYZE SURETONE GEFEN/INTERSCOPE | |
| 7 | 8 | 8 | ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC | |
| 8 | 4 | 2 | WHAT ABOUT NOW DAUGHTRY RCA/RMG | |
| 9 | 6 | 12 | TAKE A BOW RIHANNA SRP/DEF JAM/IDJMG | |
| 10 | 8 | 4 | NO MATTER WHAT T.I. GRAND HUSTLE/ATLANTIC | |
| 11 | 5 | 3 | I'LL BE LOVIN' U LONG TIME MARIAH CAREY ISLAND/IDJMG | |
| 12 | 14 | 2 | THE BUSINESS YUNG BERG FEATURING CASHA YUNG BOSS/KOCH/EPIC | |
| 13 | NEW | | I LUV YOUR GIRL THE-DREAM RADIO KILLA/DEF JAM/IDJMG | |
| 14 | RE-ENTRY | | BURNIN' UP JONAS BROTHERS HOLLYWOOD | |
| 15 | 1 | 2 | BABY LL COOL J FEATURING THE-DREAM DEF JAM/IDJMG | |
| 16 | 17 | 8 | CHASING PAVEMENTS ADELE XL/COLUMBIA | |
| 17 | 2 | 2 | WHY DO YOU LET ME STAY HERE? SHE & HIM MERGE | |
| 18 | 11 | 5 | HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM SLIP-N-SLIDE/DEF JAM/IDJMG | |
| 19 | NEW | | ENERGY KERI HILSON MOSLEY/ZONE 4/INTERSCOPE | |
| 20 | NEW | | ELECTRIC FEEL MGMT RED INK/COLUMBIA | |
| 21 | NEW | | HOW I COULD JUST KILL A MAN CHARLOTTE SOMETIMES GEFEN/INTERSCOPE | |
| 22 | RE-ENTRY | | FOREVER CHRIS BROWN JIVE/ZOMBA | |
| 23 | NEW | | GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE THE INC./UNIVERSAL MOTOWN | |
| 24 | RE-ENTRY | | IT'S NOT MY TIME 3 DOORS DOWN UNIVERSAL REPUBLIC | |
| 25 | NEW | | NEED U BAD JAZMINE SULLIVAN J/RMG | |

VIDEO MONITOR

| THIS WEEK | ARTIST TITLE |
|-----------|--|
| 1 | VH1 |
| 1 | ADELE, CHASING PAVEMENTS |
| 2 | CHARLOTTE SOMETIMES, HOW I COULD JUST KILL A MAN |
| 3 | KID ROCK, ALL SUMMER LONG |
| 4 | 3 DOORS DOWN, IT'S NOT MY TIME |
| 5 | NATASHA BEDINGFIELD, POCKETFUL OF SUNSHINE |
| 6 | THRIVING IVORY, ANGELS ON THE MOON |
| 7 | KATY PERRY, I KISSED A GIRL |
| 8 | PUSSYCAT DOLLS, WHEN I GROW UP |
| 9 | GAVIN DEGRAW, IN LOVE WITH A GIRL |
| 10 | JUSTIN NOZUKA, AFTER TONIGHT |
| 1 | GAC |
| 1 | KEITH URBAN, YOU LOOK GOOD IN MY SHIRT |
| 2 | SUGARLAND, ALL I WANT TO DO |
| 3 | HEIDI NEWFIELD, JOHNNY & JUNE |
| 4 | CARRIE UNDERWOOD, LAST NAME |
| 5 | MIRANDA LAMBERT, GUNPOWDER & LEAD |
| 6 | BRAD PAISLEY, WAITIN' ON A WOMAN |
| 7 | TAYLOR SWIFT, SHOULD'VE SAID NO |
| 8 | ALAN JACKSON, GOOD TIME |
| 9 | KEITH ANDERSON, I STILL MISS YOU |
| 10 | JULIANNE HOUGH, THAT SONG IN MY HEAD |
| 1 | FUSE |
| 1 | METRO STATION, SHAKE IT |
| 2 | DISTURBED, INSIDE THE FIRE |
| 3 | KATY PERRY, I KISSED A GIRL |
| 4 | WEEZER, PORK AND BEANS |
| 5 | LIL WAYNE FEAT. STATIC MAJOR, LOLLIPOP |
| 6 | PUSSYCAT DOLLS, WHEN I GROW UP |
| 7 | OFFSPRING, HAMMERHEAD |
| 8 | GAME FEAT. KEYSHIA COLE, GAME'S PAIN |
| 9 | LINKIN PARK, GIVEN UP |
| 10 | KARDINAL OFFISHALL FEAT. AKON, DANGEROUS |

MAINSTREAM TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | MT PREDICT |
|-----------|-----------|----------------|--|------------------------------------|------------|
| 1 | 1 | 18 | #1 LEAVIN' 3 WKS | JESSE MCCARTNEY (HOLLYWOOD) | |
| 2 | 2 | 11 | I KISSED A GIRL KATY PERRY (CAPITOL) | | |
| 3 | 5 | 13 | FOREVER CHRIS BROWN (JIVE/ZOMBA) | | ☆ |
| 4 | 3 | 18 | TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG) | | ☆ |
| 5 | 22 | | POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | | ☆ |
| 6 | 6 | 17 | SHAKE IT METRO STATION (COLUMBIA) | | |
| 7 | 11 | 10 | ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) | | ☆ |
| 8 | 7 | 23 | BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG) | | |
| 9 | 16 | 8 | DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | | ☆ |
| 10 | 13 | 6 | WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE) | | |
| 11 | 10 | 18 | IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG) | | ☆ |
| 12 | 9 | 16 | IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) | | ☆ |
| 13 | 15 | | WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) | | |
| 14 | 18 | 5 | BURNIN' UP JONAS BROTHERS (HOLLYWOOD) | | ☆ |
| 15 | 19 | 6 | DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG) | | ☆ |
| 16 | 12 | 18 | DAMAGED DANNY KANE (BAD BOY/ATLANTIC) | | ☆ |
| 17 | 14 | 16 | LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN) | | |
| 18 | 25 | 5 | GREATEST GAINER CLOSER NE-YO (DEF JAM/IDJMG) | | |
| 19 | 15 | 20 | SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC) | | |
| 20 | 17 | 24 | REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC) | | |
| 21 | 23 | 5 | VIVA LA VIDA COLDFEEL (CAPITOL) | | |
| 22 | 26 | 5 | ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA) | | ☆ |
| 23 | 20 | 9 | BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) | | |
| 24 | 24 | 7 | FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC) | | |
| 25 | 21 | 11 | SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE) | | ☆ |

ADULT CONTEMPORARY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | MT PREDICT |
|-----------|-----------|----------------|--|------------------------------------|------------|
| 1 | 1 | 29 | #1 LOVE SONG 12 WKS | SARA BAREILLES (EPIC) | ☆ |
| 2 | 2 | 16 | BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG) | | |
| 3 | 3 | 21 | SAY JOHN MAYER (AWARE/COLUMBIA) | | |
| 4 | 5 | 10 | GREATEST GAINER THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG) | | ☆ |
| 5 | 6 | 39 | APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE) | | ☆ |
| 6 | 4 | 52 | BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC) | | |
| 7 | 8 | 22 | FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) | | |
| 8 | 7 | 31 | TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC) | | ☆ |
| 9 | 9 | 30 | TATTOO JORDIN SPARKS (19/JIVE/ZOMBA) | | ☆ |
| 10 | 10 | 29 | LOST MICHAEL BUBLE (143/REPRISE) | | ☆ |
| 11 | 11 | 26 | IN MY ARMS PLUMB (CURB/REPRISE) | | ☆ |
| 12 | 12 | 25 | BUSY BEING FABULOUS EAGLES (ERC) | | ☆ |
| 13 | 14 | 12 | AFTER ALL THESE YEARS JOURNEY (NOMOTA) | | ☆ |
| 14 | 16 | 6 | POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | | |
| 15 | 13 | 13 | REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC) | | |
| 16 | 15 | 15 | WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE) | | ☆ |
| 17 | 17 | 12 | NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) | | |
| 18 | 13 | 16 | AWAKE JOSH GROBAN (143/REPRISE) | | |
| 19 | 19 | 16 | IN GOD'S HANDS NELLY FURTADO FEAT. KEITH URBAN (MOSLEY/GEFFEN/INTERSCOPE) | | |
| 20 | 20 | 18 | WON'T GO HOME WITHOUT YOU MARDON 5 (A&M/OCTONE/INTERSCOPE) | | |
| 21 | 23 | | ROOTS BEFORE BRANCHES ROOM FOR TWO (CURB/WARNER BROS.) | | ☆ |
| 22 | 21 | 14 | I THOUGHT I'D SEEN EVERYTHING BRYAN ADAMS (BADMAN) | | |
| 23 | 24 | 5 | ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) | | |
| 24 | 27 | 2 | VIVA LA VIDA COLDFEEL (CAPITOL) | | |
| 25 | 25 | 7 | STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE) | | ☆ |

ADULT TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | MT PREDICT |
|-----------|-----------|----------------|--|------------------------------------|------------|
| 1 | 1 | 17 | #1 BLEEDING LOVE 18 WKS | LEONA LEWIS (SYCO/J/RMG) | ☆ |
| 2 | 2 | 19 | IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) | | ☆ |
| 3 | 4 | 9 | VIVA LA VIDA COLDFEEL (CAPITOL) | | ☆ |
| 4 | 3 | 15 | POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC) | | |
| 5 | 28 | | STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE) | | ☆ |
| 6 | 10 | 14 | ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC) | | |
| 7 | 6 | 29 | FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) | | ☆ |
| 8 | 9 | 9 | THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG) | | ☆ |
| 9 | 12 | 14 | LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE) | | ☆ |
| 10 | 8 | 28 | REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC) | | ☆ |
| 11 | 7 | 24 | IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG) | | ☆ |
| 12 | 13 | 18 | I'M YOURS JASON MRAZ (ATLANTIC/RRP) | | |
| 13 | 11 | 38 | WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE) | | ☆ |
| 14 | 16 | 11 | IF I NEVER SEE YOUR FACE AGAIN MARDON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE) | | |
| 15 | 14 | 49 | LOVE SONG SARA BAREILLES (EPIC) | | |
| 16 | 18 | 18 | NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA) | | |
| 17 | 20 | 6 | I KISSED A GIRL KATY PERRY (CAPITOL) | | |
| 18 | 19 | | ALL OVER YOU THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE) | | |
| 19 | 17 | | MERCY DUFFY (MERCURY/IDJMG) | | |
| 20 | 21 | 12 | BOTTLE IT UP SARA BAREILLES (EPIC) | | ☆ |
| 21 | 22 | 5 | GREATEST GAINER WHAT ABOUT NOW DAUGHTRY (RCA/RMG) | | |
| 22 | 23 | 5 | SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP) | | ☆ |
| 23 | 24 | 10 | COME ON GET HIGHER MATT NATHANSON (VANGUARD) | | ☆ |
| 24 | 27 | 6 | SHAKE IT METRO STATION (COLUMBIA) | | |
| 25 | 29 | | TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG) | | |

MODERN ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | MT PREDICT |
|-----------|-----------|----------------|---|------------------------------------|------------|
| 1 | 1 | 17 | #1 LET IT DIE 2 WKS | FOO FIGHTERS (RD/SWELL/RCA/RMG) | ☆ |
| 2 | 2 | 15 | PORK AND BEANS WEEZER (DGC/GEFFEN/INTERSCOPE) | | ☆ |
| 3 | 4 | 8 | VIVA LA VIDA COLDFEEL (CAPITOL) | | ☆ |
| 4 | 3 | 12 | HAMMERHEAD THE OFFSPRING (COLUMBIA) | | ☆ |
| 5 | 5 | | INSIDE THE FIRE DISTURBED (REPRISE) | | ☆ |
| 6 | 9 | 5 | BELIEVE STAINED (FLIP/ATLANTIC) | | ☆ |
| 7 | 6 | 21 | GIVEN UP LINKIN PARK (WARNER BROS.) | | ☆ |
| 8 | 7 | 23 | RISE ABOVE THIS SEETHER (WIND-UP) | | |
| 9 | 19 | | ADDICTED SAVING ABEL (SKIDCOO/VIRGIN/CAPITOL) | | |
| 10 | 10 | 13 | I'M NOT OVER CAROLINA LIAR (ATLANTIC) | | |
| 11 | 12 | 23 | IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) | | ☆ |
| 12 | 11 | 19 | I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC) | | ☆ |
| 13 | 11 | 19 | LOVE ME DEAD LUDDO (REDBIRD/ISLAND/IDJMG) | | |
| 14 | 14 | 12 | DEVOUR SHINEDOWN (ATLANTIC) | | ☆ |
| 15 | 16 | 8 | BARTENDER SONG (AKA SITTING AT A BAR) REHAB (UNIVERSAL REPUBLIC) | | |
| 16 | 17 | 10 | THEY SAY SCARS ON BROADWAY (VELVET HAMMER/INTERSCOPE) | | ☆ |
| 17 | 15 | 17 | HANDLEBARS FLOOBITS (UNIVERSAL REPUBLIC) | | |
| 18 | 18 | 39 | PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) | | |
| 19 | 24 | 5 | GAMMA RAY BECK (DGC/INTERSCOPE) | | ☆ |
| 20 | 21 | 14 | HELP ME ALKALINE TRIO (EPIC) | | |
| 21 | 20 | | AFTERLIFE AVENGE SEVENFOLD (HOPELESS/WARNER BROS.) | | |
| 22 | 26 | 6 | BAD GIRLFRIEND THEORY OF A DEADMAN (604/ROADRUNNER/RRP) | | |
| 23 | 14 | | | | |

HOT COUNTRY SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 1 | 1 | 16 | #1 GOOD TIME K. STEGALL (A. JACKSON) | Alan Jackson ARISTA NASHVILLE | | 1 |
| 2 | 3 | 10 | ALL I WANT TO DO B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON) | Sugarland MERCURY | | 2 |
| 3 | 5 | 10 | YOU LOOK GOOD IN MY SHIRT D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER) | Keith Urban CAPITOL NASHVILLE | | 3 |
| 4 | 6 | 7 | SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT) | Taylor Swift BIG MACHINE | | 4 |
| 5 | 4 | 14 | PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYSLEIP) | Brooks & Dunn ARISTA NASHVILLE | | 5 |
| 6 | 7 | 8 | I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS) | Keith Anderson COLUMBIA | | 6 |
| 7 | 2 | 27 | HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES) | Blake Shelton WARNER BROS. WRN | | 7 |
| 8 | 8 | 9 | GUNPOWDER & LEAD F. LIDDELL, M. WRUCKE (M. LAMBERT, H. LITTLE) | Miranda Lambert COLUMBIA | | 8 |
| 9 | 15 | 18 | DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON) | Jimmy Wayne VALORY | | 9 |
| 10 | 10 | 11 | WE WEREN'T CRAZY B. JAMES (J. GRACIN, T. LAPACINSKI, B. PINSON) | Josh Gracin LYRIC STREET | | 10 |
| 11 | 14 | 19 | WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE) | Brad Paisley ARISTA NASHVILLE | | 11 |
| 12 | 16 | 17 | TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER) | George Strait MCA NASHVILLE | | 12 |
| 13 | 12 | 20 | HOLLER BACK B. BEAVERS (S. NIELSON, T. JAMES) | The Lost Trailers BNA | | 12 |
| 14 | 13 | 14 | LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC) | Gary Allan MCA NASHVILLE | | 13 |
| 15 | 17 | 15 | DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS) | Darius Rucker CAPITOL NASHVILLE | | 15 |
| 16 | 11 | 10 | BETTER AS A MEMORY B. CANNON, K. CHESNEY (S. CAROUSEL, L. GOODMAN) | Kenny Chesney BNA | | 16 |
| 17 | 23 | 5 | AIR POWER SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON) | Toby Keith SHOW DOG NASHVILLE | | 17 |
| 18 | 18 | 22 | THAT SONG IN MY HEAD D. MALLOY (J. COLLINS, W. MOBLEY, T. MARTIN) | Julianne Hough MERCURY | | 18 |
| 19 | 21 | 6 | AIR POWER BOB THAT HEAD D. HUFF, G. LEVOX, J. DEMARCUS, J. D. ROONEY (G. LEVOX, N. THRASHER, M. DUNLANEY) | Rascal Flatts LYRIC STREET | | 19 |
| 20 | 20 | 23 | COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS) | Jessica Simpson EPIC COLUMBIA | | 20 |
| 21 | 25 | 11 | GREATEST GAINER ALL SUMMER LONG KID ROCK, C. CALLO (J. RITCHIE, M. SHAFER, VAN ZANT, G. ROSSIGNOL, K. KING, M. WAINWELL, R. WACHTEL, W. ZEVOV) | Kid Rock TOP DOG ATLANTIC/CBS | | 21 |
| 22 | 22 | 22 | COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. SRIFFIN) | Luke Bryan CAPITOL NASHVILLE | | 22 |
| 23 | 19 | 13 | LAST NAME M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY) | Carrie Underwood 19/ARISTA/ARISTA NASHVILLE | | 23 |
| 24 | 24 | 17 | JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH) | Heidi Newfield CURB | | 24 |
| 25 | 31 | 4 | JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON) | Carrie Underwood 19/ARISTA/ARISTA NASHVILLE | | 25 |



With 19.7 million impressions, Wayne's third top 10 is his first in four years and the first for the recently launched Valory imprint.



Up 3.3 million impressions, Kid Rock moves closer to format consensus with Greatest Gainer and spins at 102 monitored signals.



Hot Country Songs runs 60 titles deep on billboard.biz, where Montgomery Gentry hooks the Hot Shot Debut with 675,000 impressions.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 26 | 26 | 27 | ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON) | Chuck Wicks RCA | | 26 |
| 27 | 28 | 19 | YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK) | Crystal Shawanda RCA | | 27 |
| 28 | 27 | 14 | RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC) | Jason Aldean BROKEN BOW | | 27 |
| 29 | 29 | 30 | LOVE REMEMBERS P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL) | Craig Morgan BNA | | 29 |
| 30 | 33 | 14 | I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. I. FOWLER) | Bucky Covington LYRIC STREET | | 30 |
| 31 | 32 | 18 | DON'T YOU KNOW YOU'RE BEAUTIFUL C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE) | Kellie Pickler 19/BNA | | 31 |
| 32 | 30 | 19 | LIFE IN A NORTHERN TOWN Sugarland Featuring Little Big Town & Jake Owen NOT LISTED (N. LAIRD, C. LOWES, G. GABRIEL) | Sugarland MERCURY | | 28 |
| 33 | 35 | 8 | LOOKIN FOR A GOOD TIME V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE) | Lady Antebellum CAPITOL NASHVILLE | | 33 |
| 34 | 34 | 17 | IN COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO) | Jamey Johnson MERCURY | | 34 |
| 35 | 39 | 11 | SOUNDS SO GOOD B. CANNON (A. SHEPHERD) | Ashton Shepherd MCA NASHVILLE | | 35 |
| 36 | 37 | 19 | WHEN IT RAINS J. J. LESTER, E. HERBST (J. YDUNG) | Eli Young Band REPUBLIC/UNIVERSAL SOUTH | | 36 |
| 37 | 40 | 13 | CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS) | Adam Gregory NSA/MIDAS/NEW REVOLUTION | | 37 |
| 38 | 41 | 42 | ANYTHING GOES M. WRIGHT, C. ANDRETT, III (B. LONG, J. W. WIGGINS) | Randy Houser UNIVERSAL SOUTH | | 38 |
| 39 | 38 | 43 | LET ME D. HUFF (M. BEESON, D. FRIOT) | Pat Green BNA | | 39 |
| 40 | 42 | 47 | ZAC BROWN BAND K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE) | Zac Brown Band LIVE NATION | | 40 |
| 41 | 43 | 44 | VOICES J. STRONG (C. YOUNG, C. TOMPKINS, C. WISEMAN) | Chris Young RCA | | 41 |
| 42 | 44 | 49 | I DO J. KILCHER, J. RICH (J. KILCHER) | Jewel VALORY | | 42 |
| 43 | 45 | 50 | FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER) | James Otto WARNER BROS./WRN | | 43 |
| 44 | 51 | 58 | FINE LINE W. KIRKPATRICK, K. FARFELD, D. SCHALPMAN, P. SWETT, WESTBROOK (W. KIRKPATRICK, K. FARFELD, D. SCHALPMAN, P. SWETT, WESTBROOK) | Little Big Town CAPITOL NASHVILLE | | 44 |
| 45 | 53 | 59 | DON'T DO ME NO GOOD G. WILSON, B. CHANCEY (G. WILSON, A. GORLEY, W. KIRBY) | Gretchen Wilson COLUMBIA | | 45 |
| 46 | 59 | 3 | LET IT GO B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS) | Tim McGraw CURB | | 46 |
| 47 | 48 | 56 | LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN) | Lee Ann Womack MCA NASHVILLE | | 47 |
| 48 | 55 | 2 | DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON) | Billy Currington MERCURY | | 48 |
| 49 | 50 | 48 | NO AIR N. CHAPMAN (J. E. FAUNTLEROY II, E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS) | Rissi Palmer 1720 | | 47 |
| 50 | 52 | 2 | I WOULD M. WRIGHT, P. VASSAR (P. VASSAR) | Phil Vassar UNIVERSAL SOUTH | | 50 |

TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 1 | 1 | 1 | #1 SUGARLAND MERCURY 011476*/UMGN (19.98) | Love On The Inside: Deluxe Fan Edition | | 1 |
| 2 | 1 | 2 | TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕ | Beautiful Eyes (EP) | | 1 |
| 3 | 2 | 1 | TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ | Taylor Swift | | 3 |
| 4 | 5 | 2 | TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) | 35 Biggest Hits | | 1 |
| 5 | 9 | 5 | GREATEST GAINER SUGARLAND MERCURY 007411/UMGN (13.98) | Enjoy The Ride | | 2 |
| 6 | 4 | 4 | ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98) | Good Time | | 1 |
| 7 | 3 | 2 | RANDY TRAVIS WARNER BROS. 43254/WRN (13.98) ⊕ | Around The Bend | | 3 |
| 8 | 7 | 3 | CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98) | Carnival Ride | | 2 |
| 9 | 6 | 6 | KENNY CHESNEY BNA 11457/SBN (18.98) | Just Who I Am: Poets & Pirates | | 1 |
| 10 | 8 | 38 | TIM MCGRAW CURB 79086/EX (14.98) | Greatest Hits: Limited Edition | | 1 |
| 11 | 10 | 9 | GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕ | The Ultimate Hits | | 5 |
| 12 | 11 | 8 | MIRANDA LAMBERT COLUMBIA 75932/SBN (18.98) | Crazy Ex-Girlfriend | | 1 |
| 13 | 12 | 7 | GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) | Troubadour | | 1 |
| 14 | 13 | 11 | BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98) | 5th Gear | | 1 |
| 15 | 18 | 14 | FACE SETTER RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98) | Still Feels Good | | 2 |
| 16 | 19 | 17 | JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98) | Julianne Hough | | 1 |
| 17 | 14 | 10 | JEWEL VALORY 0100 (18.98) | Perfectly Clear | | 1 |
| 18 | 15 | 13 | LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) | Lady Antebellum | | 1 |
| 19 | 22 | 21 | EAGLES ERC 4500/EX (14.98) | Long Road Out Of Eden | | 7 |
| 20 | 20 | 12 | ROBERT PLANT / ALISON KRAUSS ROUNDER 019075* (18.98) | Raising Sand | | 2 |
| 21 | 17 | 20 | BLAKE SHELTON WARNER BROS. 44488/WRN (18.98) | Pure BS | | 2 |
| 22 | 21 | 16 | TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98) | American Man: Greatest Hits Volume II | | 3 |
| 23 | 16 | 18 | JAMES OTTO RAYBAY WARNER BROS. 49907/WRN (13.98) | Sunset Man | | 2 |
| 24 | 23 | 22 | DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98) | Greatest Hits // Every Mile A Memory 2003-2008 | | 2 |
| 25 | 24 | 19 | EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS. (18.98) | All I Intended To Be | | 4 |



Duo's third set is first to lead Top Country Albums and does so with its biggest sales week (see Over the Counter, page 49). Last album ropes Greatest Gainer at No. 5 (15,000).



Keith launches media blitz to promote Aug. 8 premiere of new film "Beer for My Horses." Hits package gains 9%, with soundtrack to drop Aug. 12.

Trio takes Pacesetter trophy (up 14%) as fourth single "Bob That Head" crosses Airpower hurdle on Hot Country Songs (No. 19).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 26 | 26 | 24 | REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98) | Reba Duets | | 1 |
| 27 | 25 | 15 | VARIOUS ARTISTS LYRIC STREET 001932 WALT DISNEY (18.98) | Country Sings Disney | | 15 |
| 28 | 27 | 23 | MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98) | Back When I Knew It All | | 7 |
| 29 | 28 | 27 | GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98) | Living Hard | | 3 |
| 30 | 29 | 25 | RODNEY ATKINS CURB 78945 (18.98) | If You're Going Through Hell | | 1 |
| 31 | 31 | 28 | KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) ⊕ | Greatest Hits | | 4 |
| 32 | 30 | 26 | JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98) | Everything Is Fine | | 3 |
| 33 | 35 | 31 | JASON ALDEAN BROKEN BOW 7047 (17.98) | Relentless | | 1 |
| 34 | 32 | 32 | GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98) | Greatest Hits | | 1 |
| 35 | 34 | 29 | ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/Sony BMG (11.98) | 16 Biggest Hits | | 22 |
| 36 | 33 | 14 | VARIOUS ARTISTS SONY BMG/COLUMBIA MARKETING GROUP 08651/EX/STARBUCKS (13.98) | Vintage Country: The Golden Age Of Country Music | | 11 |
| 37 | 36 | 30 | TIM MCGRAW CURB 78974 (18.98) | Let It Go | | 1 |
| 38 | 38 | 34 | GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98) | 22 More Hits | | 4 |
| 39 | 39 | 35 | DOLLY PARTON LEGACY/RCA 13481/Sony BMG (11.98) | 16 Biggest Hits | | 32 |
| 40 | 37 | 37 | ALISON KRAUSS ROUNDER 610555 (17.98) | A Hundred Miles Or More: A Collection | | 3 |
| 41 | 41 | 36 | LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98) | I'll Stay Me | | 1 |
| 42 | 42 | 42 | ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98) | Sounds So Good | | 1 |
| 43 | 46 | 44 | ALABAMA RCA/LEGACY 87634/Sony BMG (11.98) | 16 Biggest Hits | | 43 |
| 44 | 45 | 39 | SARA EVANS RCA 08770/SBN (18.98) | Greatest Hits | | 3 |
| 45 | 40 | 33 | VARIOUS ARTISTS MUSIC FOR A CAUSE 89189/RAZOR & TIE (18.98) | Patriotic Country 3 | | 27 |
| 46 | 49 | 43 | LEANN RIMES CURB 78994 (18.98) | Family | | 2 |
| 47 | 52 | 52 | BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98) | Bucky Covington | | 1 |
| 48 | 48 | 46 | TRAVIS TRITT WARNER BROS. 74817/RHINO (18.98) | The Very Best Of Travis Tritt | | 21 |
| 49 | 44 | 40 | PHIL VASSAR UNIVERSAL SOUTH 008907 (11.98) | Prayer Of A Common Man | | 3 |
| 50 | 51 | 49 | BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98) | Cowboy Town | | 4 |

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the Top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience.

TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include NAS (Untitled), Lil Wayne (Tha Carter III), David Banner (The Greatest Story Ever Told), Noel Gourdin (After My Time).



Gourdin is the Adult R&B king, holding No. 1 for a second week. He lands his first top five on R&B Albums, while sales of 14,000 put him at No. 35 on the Billboard 200.

32 Lyricist has his best sales increase on R&B Albums and best chart position since March (up 315%). Webbie, his Asylum label mate, darts 74-40 as Pacesetter (up 69%).



The Virginia native who built a solid career on the underground rap scene toasts his first chart appearance since his debut album in 1995.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Streetwise Does Mary J. Blige, Ledisi (Lost & Found), N*E*R*D (Seeing Sounds), Mary J. Blige (Growing Pains), Jim Jones & Byrd Gang (M.O.B.: The Album), Tech N9ne (Killer), Gucci Mane (Back To The Traphouse), Estelle (Shine), Jaheim (The Makings Of A Man), Killer Mike (I Pledge Allegiance To The Grind II), Lalah Hathaway (Self Portrait), Shawty Lo (Units In The City), C-Murder (Screamin' 4 Vengeance), DJ Skribble (Total Club Hits), P Diddy (Savage Life 2), Amy Winehouse (Back To Black), Skillz (The Million Dollar Backpack), Trina (Still Da Baddest), Flo Rida (Mail On Sunday), Mjg (This Might Be The Day), Anthony David (Acey Ducey), Blood Raw (CTE Presents: My Life: The True Testimony), Keith Sweat (Just Me), Lupe Fiasco (Lupe Fiasco's The Cool), Various Artists (NOW 27).

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include A Milli (Lil Wayne), I Luv Your Girl (The-Dream), Put On (Young Jeezy feat. Kanye West), Take A Bow (Rihanna), Heaven Sent (Keyshia Cole), Take You Down (Chris Brown), Bust It Baby Part 2 (Plies feat. Ne-Yo), Need U Bad (Zayn Malik), Get Like Me (David Banner feat. Chris Brown), Here I Am (Rick Ross feat. Nelly & Avery Storm), Girls Around The World (Lloyd feat. Lil Wayne), The Business (Yung Berg feat. Casha), Lookin Boy (Hot Stylz feat. Yung Joc), Please Excuse My Hands (Plies feat. Jamie Foxx & The-Dream), Lollipop (Lil Wayne feat. Static Major), Teenage Love Affair (Alicia Keys), Moving Mountains (Usher), Love In This Club Part II (Usher feat. Beyonce & Lil Wayne), Magic (Robin Thicke), Lollipop (Pop That Body) (Three 6 Mafia feat. Project Pat, Young D & Superpower), I'll Be Lovin' U Long Time (Mariah Carey), Got Money (Lil Wayne feat. T-Pain), Out Here Grindin (DJ Khaled), Hi Hater (Maino), So Fly (Slim feat. Yung Joc).

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include The River (Noel Gourdin), Heaven Sent (Keyshia Cole), Teenage Love Affair (Alicia Keys), Woman (Raheem DeVaughn), Never Would Have Made It (Marvin Sapp), You're The Only One (Eric Beitz), Never (Jaheim), Magic (Robin Thicke), Never Never Land (Lyle Jennings), I'm Cheatin' (Dwele), I've Changed (Jaheim feat. Keyshia Cole), Spotlight (Jennifer Hudson), I Remember (Keyshia Cole), Just Fine (Mary J. Blige), Like You'll Never See Me Again (Alicia Keys), Stay With Me (By The Sea) (Al Green feat. John Legend), Let Go (Lalah Hathaway), Moving Mountains (Usher), Words (Anthony David feat. India.Arie), Whenever You're Around (Jill Scott feat. George Duke), Feels Good (Rahsaan Patterson), Butter Scotch (Keith Sweat feat. Athena Cage), E.R. (Emergency Room) (Joe), Nothing Left To Say (Mint Condition), It Ain't Supposed To Be This Way (Chante Moore).

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include Get Like Me (David Banner feat. Chris Brown), Dangerous (Cardinal Offishall feat. Akon), I Luv Your Girl (The-Dream), Lollipop (Pop That Body) (Lil Wayne feat. Static Major), A Milli (Lil Wayne), Bust It Baby Part 2 (Plies feat. Ne-Yo), Lollipop (Lil Wayne feat. Static Major), Forever (Chris Brown), Got Money (Lil Wayne feat. T-Pain), Take A Bow (Rihanna), Closer (Ne-Yo), What You Got (Colby O'Donis feat. Akon), Get Silly (V.I.C.), Love In This Club (Usher feat. Young Jeezy), In The Ayer (Flo Rida feat. Will.i.am), Put On (Young Jeezy feat. Kanye West), The Business (Yung Berg feat. Casha), Sexy Can I (Ray J & Yung Joc), Body On Me (Nelly feat. Ashanti & Akon), Here I Am (Rick Ross feat. Nelly & Avery Storm), Swing (Savage feat. Souja Boy Tell'em), Lookin Boy (Hot Stylz feat. Yung Joc), Leavin' (Jesse McCartney).

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL, HIT PREDICT. Top entries include A Milli (Lil Wayne), Bust It Baby Part 2 (Plies feat. Ne-Yo), Get Like Me (David Banner feat. Chris Brown), Lollipop (Lil Wayne feat. Static Major), Put On (Young Jeezy feat. Kanye West), Got Money (Lil Wayne feat. T-Pain), Here I Am (Rick Ross feat. Nelly & Avery Storm), Lollipop (Pop That Body) (Lil Wayne feat. Static Major), Dangerous (Cardinal Offishall feat. Akon), The Business (Yung Berg feat. Casha), Lookin Boy (Hot Stylz feat. Yung Joc), Please Excuse My Hands (Plies feat. Jamie Foxx & The-Dream), Get Silly (V.I.C.), The Boss (Rick Ross feat. T-Pain), Game's Pain (The Game feat. Keyshia Cole), Mr. Carter (Lil Wayne feat. Jay-Z), Baby (Lil Cool J feat. The-Dream), Hi Hater (Maino), So Fly (Slim feat. Yung Joc), In The Ayer (Flo Rida feat. Will.i.am), Out Here Grindin (DJ Khaled), Greatest Whatever You Like (T.I.), Body On Me (Nelly feat. Ashanti & Akon), Donk (Souja Boy Tell'em), Foolish (Shawty Lo).

HOT DANCE CLUB PLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|---------------------------|--|
| 1 | 2 | 5 | #1 GIVE IT 2 ME | MADONNA WARNER BROS |
| 2 | 3 | 10 | GIVE PEACE A CHANCE | ONO MIND TRAIN/TWISTED |
| 3 | 1 | 1 | WHEN I GROW UP | THE PUSSYCAT DOLLS INTERSCOPE |
| 4 | 5 | 9 | WE BREAK THE DAWN | MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA |
| 5 | 14 | 4 | I DECIDED | SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE |
| 6 | 8 | 7 | GIVE SOME LOVE | ANTHONY CLAMANN & MARIO LOCHA FEAT. LULU HUGHES SILVER LABEL/TOMMY BOY |
| 7 | 13 | 6 | CONTROL YOURSELF | ERIN HAMILTON FRESH MUSIC LA |
| 8 | 11 | 8 | HOW MANY WORDS | BLAKE LEWIS 19 ARISTA/RMG |
| 9 | 18 | 3 | INTO THE NIGHTLIFE | CYRIL LAUPER EPIC |
| 10 | 18 | 4 | CLOSER | NE-YO DEF JAM/DJMG |
| 11 | 7 | 1 | FALL | KIMBERLEY LOCKE CURB |
| 12 | 15 | 9 | THE DANCE | EVELYN "CHAMPAGNE" KING BIG DAY/JAGGO |
| 13 | 4 | 12 | GREAT DJ | THE TING TINGS COLUMBIA |
| 14 | 20 | 7 | HERE WITH ME | ALYSON FM MEDIA |
| 15 | 6 | 15 | SHAKE IT | ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY |
| 16 | 16 | 16 | ALL I SEE | KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL |
| 17 | 23 | 7 | TAKE MY BREATH AWAY | JUSTIN LANNING JUST LOVE |
| 18 | 17 | 17 | TURN IT UP | MARK PICCHOTTI PRESENTS BASSTOY BLUEPLATE |
| 19 | 12 | 1 | HANDLE ME | ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE |
| 20 | 24 | 1 | STRANGERS | CHRISTIAN GEORGE CHAUNCEY DIGITAL |
| 21 | 26 | 1 | GO GO GIRL | DJ TIMBO LUNA TRIP |
| 22 | 10 | 12 | WHERE THE MUSIC TAKES YOU | ARI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUR |
| 23 | 28 | 1 | BEAUTIFUL | E.G. DAILY EGGP/IMMORTAL ACCESS |
| 24 | 27 | 5 | DAY TOO SOON | SIA MONKEY PUZZLE/HEAR/CMG |
| 25 | 22 | 13 | STAND BY ME | MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|---|--|
| 26 | 21 | 8 | SURRENDER ME | DEBBY HOLIDAY DANCE MUSIC PRODUCTIONS |
| 27 | 29 | 7 | I CAN'T GET YOU OFF MY MIND | JASON WALKER JWM |
| 28 | 37 | 2 | POWER PICK SPOTLIGHT | JENNIFER HUDSON ARISTA/RMG |
| 29 | 9 | 11 | STAMP YOUR FEET | DOHHA SUMMER BURGUNDY |
| 30 | 30 | 4 | DAMAGED | DANITY KANE BAD BOY/ATLANTIC |
| 31 | 32 | 5 | LOVE'S GONNA LEAD YOU BACK | JASON ANTOINE CHICKIE/MUSIC PLANT |
| 32 | 35 | 1 | BLIND | HERCULES AND LOVE AFFAIR DFA/MUTE |
| 33 | 31 | 11 | MY LIFE | CHRIS THE GREEK PANAGHI DJG/JRA |
| 34 | 38 | 4 | CONTROL | PLURAL Z TWEED |
| 35 | 34 | 10 | CITIES IN DUST | JKMIE XL ARTWERK/NETTWERK |
| 36 | 41 | 1 | ROCKSTAR | CLUB DISTRICT ALLSTARS FEAT. TRACY COLLINS TEXTURE |
| 37 | 36 | 1 | REPEAT PERFORMANCE | RACHEL PANAY ACT 2 |
| 38 | 42 | 3 | WHEN WE GET TOGETHER | THE ONES A TOUCH OF CLASS/PEACE BISQUIT |
| 39 | 46 | 2 | HOT STUFF (LET'S DANCE) | CRAIG DAVID REPRISE |
| 40 | 40 | 1 | HOT SHOT DEBUT SHUT UP AND LET ME GO | THE TING TINGS COLUMBIA |
| 41 | 25 | 9 | TAKE A BOW | RIHANNA SRP/DEF JAM/DJMG |
| 42 | 45 | 3 | EVERYBODY EVERYBODY | CYNFLARE MUSIC PLANT |
| 43 | NEW | 1 | YOU TURNED THE TABLES | ROBIN ELEVEN CHICAGO |
| 44 | 47 | 2 | THIS BOYS IN LOVE | THE PRESETS MODULAR |
| 45 | 49 | 2 | NONSENSE WORDS | ATTORNEY CLIENT PRIVILEGE CARILLO |
| 46 | NEW | 1 | I LOVE TO MOVE IN HERE | MOBY MUTE |
| 47 | 43 | 6 | MERCY | DUFFY MERCURY/DJMG |
| 48 | NEW | 1 | CRASH AND BURN | NADIA ALI SMILE IN BED |
| 49 | NEW | 1 | ESPAÑA CANI | CHARO UNIVERSAL WAVE |
| 50 | 39 | 6 | IT'S OKAY | JASON & DEMARCO RJN |

TOP CHRISTIAN ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|-----------|---------------|---|--|-------|
| 1 | 1 | 135 | #1 FLYLEAF | FLYLEAF A&W/OCTONE 650005/EMI CMG | ● |
| 2 | 2 | 4 | RELENT K | THE BIRD AND THE BEE SIDES GOTE 70009 | |
| 3 | 3 | 1 | HOT SHOT DEBUT THE CLASSIC CRIME | THE SILVER CORD TOOTH & NAIL 6165/EMI CMG | |
| 4 | 4 | 5 | KUTLESS | TO KNOW THAT YOU'RE ALIVE BEC 7161/EMI CMG | |
| 5 | 6 | 48 | CASTING CROWNS | THE ALTAR AND THE DOOR BEACH STREET/RELIXION 10117/PROVIDENT-INTEGRITY | |
| 6 | 12 | 36 | GG MERCYME | ALL THAT IS WITHIN ME NICOLAUSA 1027/PROVIDENT-INTEGRITY | ● |
| 7 | 5 | 24 | NATALIE GRANT | RELENTLESS CURB 79025/WORD-CURB | |
| 8 | 8 | 43 | VARIOUS ARTISTS | WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG | |
| 9 | NEW | 1 | FRANCESCA BATTISTELLI | MY PAPER HEART FERVENT 887378/WORD-CURB | |
| 10 | 7 | 9 | TOBYMAC | ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG | ● |
| 11 | 94 | 1 | SKILLET | COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY | |
| 12 | 10 | 5 | SUPERCHICK | ROCK WHAT YOU GOT INPOP 1436/EMI CMG | |
| 13 | 9 | 40 | STEVEN CURTIS CHAPMAN | THIS MOMENT SPARROW 6393/EMI CMG | |
| 14 | 13 | 16 | VARIOUS ARTISTS | WOW HITS 1.0001 (S&W MUSIC PRODUCTION) WORD-CURB/EMI CMG 10079/PROVIDENT-INTEGRITY | |
| 15 | NEW | 1 | BIG DADDY WEAVE | WHAT LIFE WOULD BE LIKE FERVENT 887326/WORD-CURB | |
| 16 | NEW | 1 | NICOLE C. MULLEN | A DREAM TO BELIEVE IN VOLUME 2 WORD-CURB 887441 | |
| 17 | 18 | 17 | HILLSONG | THE HEART REVOLUTION WITH HEARTS AS ONE INTEGRITY 4370/PROVIDENT-INTEGRITY | |
| 18 | 25 | 44 | REMEDY | SIX STEPS/SPARROW 2684/EMI CMG | |
| 19 | 21 | 10 | TENTH AVENUE NORTH | OVER AND UNDERNEATH RELIXION 10126/PROVIDENT-INTEGRITY | |
| 20 | 16 | 45 | BARLOWGIRL | HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB | ● |
| 21 | 15 | 32 | KIRK FRANKLIN | THE FIGHT OF MY LIFE FD YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY | |
| 22 | 29 | 51 | THIRD DAY | CHRONOLOGY VOLUME TWO 2001-2006 ESSENTIAL 10038/PROVIDENT-INTEGRITY | ● |
| 23 | 20 | 75 | TOBYMAC | (PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG | ● |
| 24 | RE-ENTRY | 1 | GORDON MOTE | DON'T LET ME MISS THE GLORY RLS/SPRING HILL 1131/EMI CMG | |
| 25 | 24 | 104 | RED | END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY | ● |

HOT CHRISTIAN AC SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|-------------------------|---|
| 1 | 1 | 16 | #1 CALL MY NAME | THIRD DAY ESSENTIAL/PLG |
| 2 | 2 | 8 | YOU REIGN | MERCYME INO |
| 3 | 4 | 10 | I'M LETTING GO | FRANCESCA BATTISTELLI FERVENT/WORD-CURB |
| 4 | 7 | 17 | I WILL NOT BE MOVED | NATALIE GRANT CURB |
| 5 | 3 | 24 | YOUR GRACE IS ENOUGH | MATT MAHER ESSENTIAL/PLG |
| 6 | 6 | 6 | JESUS MESSIAH | CHRIS TOMLIN SIX STEPS/SPARROW/EMI CMG |
| 7 | 10 | 25 | WASHED BY THE WATER | NEEDTOBREATHE ATLANTIC/WORD-CURB |
| 8 | 9 | 30 | EMPTY ME | CHRIS SLIGH BRASH |
| 9 | 5 | 31 | LET IT FADE | JEREMY CAMP BEC/TOOTH & NAIL |
| 10 | 8 | 28 | ALL BECAUSE OF JESUS | FEE INO |
| 11 | 11 | 48 | SONG OF HOPE | ROBBIE SEAY BAND SPARROW/EMI CMG |
| 12 | 14 | 19 | SOMETHING TO SAY | MATTHEW WEST SPARROW/EMI CMG |
| 13 | 12 | 42 | YOU ARE EVERYTHING | MATTHEW WEST SPARROW/EMI CMG |
| 14 | 16 | 7 | WHAT LIFE WOULD BE LIKE | BIG DADDY WEAVE FERVENT/WORD-CURB |
| 15 | 20 | 7 | GIVE ME YOUR EYES | BRANDON HEATH REUNION/PLG |
| 16 | 17 | 21 | WATCH OVER ME | AARON SHUST BRASH |
| 17 | 18 | 19 | MIGHTY TO SAVE | LAURA STORY INO |
| 18 | 15 | 16 | YOU'RE NOT ALONE | MEROETH ANDREWS WORD-CURB |
| 19 | 19 | 1 | IN MY ARMS | PLUMB CURB |
| 20 | 21 | 17 | STAY STRONG | NEWSBOYS SPARROW/EMI CMG |
| 21 | 22 | 4 | TODAY IS THE DAY | LINCOLN BREWSTER INTEGRITY |
| 22 | 23 | 6 | SOUND OF YOUR NAME | ABOVE THE GOLDEN STATE SPARROW/EMI CMG |
| 23 | 24 | 10 | WHATEVER IT TAKES | LIFEHOUSE GEFFEN/INTERSCOPE |
| 24 | 25 | 1 | THIS IS HOME | SWITCHFOOT WALDEN MEDIA/WALT DISNEY/SPARROW/EMI CMG |
| 25 | 29 | 2 | HERE I AM | DOWNHERE CENTRICITY |

TOP ELECTRONIC ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|-----------|---------------|------------------------------|--|-------|
| 1 | NEW | 1 | #1 NINE INCH NAILS | THE SLIP THE NULL CORPORATION 27 | ● |
| 2 | 1 | 45 | METRO STATION | METRO STATION RED INK 10521/COLUMBIA | |
| 3 | 2 | 1 | DJ SKRIBBLE | TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE | |
| 4 | 5 | 19 | M.I.A. | KALA XL INTERSCOPE 009659*/IGA | |
| 5 | 13 | 13 | SANTOGOLD | SANTOGOLD LIZARD KING 70034/DOWNTOWN | |
| 6 | 3 | 3 | 3OH!3 | WANT PHOTO FINISH 511181 | |
| 7 | 7 | 1 | RATATAT | LP3 XL 353*/BEGGARS GROUP | |
| 8 | 7 | 1 | TIESTO | IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE | |
| 9 | 26 | 1 | HANNAH MONTANA | HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001105 | |
| 10 | 8 | 19 | GNARLS BARKLEY | THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG | |
| 11 | 12 | 16 | NINE INCH NAILS | GHOSTS IN THE NULL CORPORATION 26* | |
| 12 | 1 | 10 | DJ SKRIBBLE | TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE | |
| 13 | 11 | 27 | VARIOUS ARTISTS | ULTRA DANCE 09 ULTRA 1636 | |
| 14 | 13 | 32 | VARIOUS ARTISTS | HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089 | |
| 15 | 14 | 3 | CHROMEO | FANCY FOOTWORK VICE 80006* | |
| 16 | 18 | 5 | HERCULES AND LOVE AFFAIR | HERCULES AND LOVE AFFAIR OFA 9392*/MUTE | |
| 17 | 15 | 3 | STS9 | PEACEBLASTER 1320 10 | |
| 18 | 16 | 10 | RICHIE RICH & TREVOR SIMPSON | ULTRA WEEKN0 4 ULTRA 1695 | |
| 19 | 23 | 1 | CUT /// COPY | IN GHOST COLOURS MODULAR 050 | |
| 20 | 21 | 19 | CRYSTAL CASTLES | CRYSTAL CASTLES LIES 200962/LAST GANG | |
| 21 | 20 | 34 | DAFT PUNK | ALIVE 2007 VIRGIN 09841 | |
| 22 | 19 | 55 | JUSTICE | CROSS ED BANGER/BECAUSE 224892/VICE | |
| 23 | 17 | 2 | BAJOFONDO | MAR DULCE SURCO/VIBRA 011443/DECCA | |
| 24 | NEW | 1 | PAUL VAN DYK | CREAM IBIZA NEW STATE UK 9147 | |
| 25 | 22 | 17 | MOBY | LAST NIGHT MUTE 9383* | |

HOT DANCE AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST / IMPRINT / PROMOTION LABEL |
|-----------|-----------|---------------|---------------------------|---|
| 1 | 1 | 5 | #1 I KISSED A GIRL | KATY PERRY CAPITOL |
| 2 | 2 | 10 | AMERICAN BOY | ESTELLE FEAT. KANYE WEST HOME SCHDOL/ATLANTIC |
| 3 | 4 | 12 | JUST DANCE | LADY GAGA FEAT. COLBY ODOMIS STREAMLINE/ONLINE/INTERSCOPE |
| 4 | 3 | 13 | CLOSER | NE-YO DEF JAM/DJMG |
| 5 | 5 | 1 | WE BREAK THE DAWN | MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA |
| 6 | 7 | 6 | MOVE FOR ME | KASKADE & DEADMAUS ULTRA |
| 7 | 6 | 7 | GIVE IT 2 ME | MADONNA WARNER BROS. |
| 8 | 11 | 5 | WHEN I GROW UP | THE PUSSYCAT DOLLS INTERSCOPE |
| 9 | 9 | 39 | LET ME THINK ABOUT IT | IDA CORR VS FEDEE LE GRAND MINISTRY OF SOUND |
| 10 | 8 | 26 | I CAN'T HELP MYSELF | BELLATRIX FEATURING SOPHIA MAY NERVOUS |
| 11 | 10 | 16 | POCKETFUL OF SUNSHINE | NATASHA BEDINGFIELD PHONOGENIC/EPIC |
| 12 | 13 | 7 | EVERY WORD | ERCOLA & DANIELLA NERVOUS |
| 13 | 12 | 15 | DAMAGED | DANITY KANE BAD BOY/ATLANTIC |
| 14 | 20 | 4 | BLACK AND GOLD | SAM SPARROW MOODS VIVENDI/VISLAND/UNIVERSAL REPUBLIC |
| 15 | 18 | 8 | SENSUAL | PHONJAXX & COSI COSTI STARLET |
| 16 | 15 | 16 | BREAK THE ICE | BRITNEY SPEARS JIVE/ZOMBA |
| 17 | 17 | 5 | SHAKE IT | METRO STATION COLUMBIA |
| 18 | 16 | 11 | TAKE A BOW | RIHANNA SRP/DEF JAM/DJMG |
| 19 | NEW | 1 | DISTURBIA | RIHANNA SRP/DEF JAM/DJMG |
| 20 | 24 | 2 | HEARTBROKEN | T2 FEATURING JODIE AYSHA NEXT PLATEAU |
| 21 | 19 | 2 | SHUT UP AND LET ME GO | THE TING TINGS COLUMBIA |
| 22 | NEW | 1 | YOU MAKE ME FEEL | ANNAGRACE HIGBINS |
| 23 | 14 | 19 | BLEEDING LOVE | LEONA LEWIS SYCO/JRMG |
| 24 | 25 | 4 | THE LONGEST ROAD | MORGAN PAGE FEATURING LISSIE NETTWERK |
| 25 | 22 | 9 | BACK TO ZERO | ROBBIE RIVERA JUICY |

TOP GOSPEL ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|-----------|---------------|---|--|-------|
| 1 | 1 | 56 | #1 MARVIN SAPP | THIRSTY VERITY 09493/ZOMBA | ● |
| 2 | 2 | 12 | TYE TRIBBETT & G.A. | STAND OUT COLUMBIA 16114/SONY MUSIC | |
| 3 | 3 | 24 | VARIOUS ARTISTS | WOW GOSPEL 2008 WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 12920/ZOMBA | |
| 4 | 4 | 1 | HOT SHOT DEBUT 21:03 | TOTAL ATTENTION PAJAM/VERITY 21632/ZOMBA | |
| 5 | 6 | 44 | SHEKINAH GLORY MINISTRY | JESUS KINGDOM 3003/BOOKWORLD | |
| 6 | 5 | 33 | KIRK FRANKLIN | THE FIGHT OF MY LIFE FD YO SOUL/GOSPO CENTRIC 16772/ZOMBA | |
| 7 | 3 | 21 | VARIOUS ARTISTS | YOUNG & ULTIMATE GOSPEL COLLECTION WITH THE BGM CUSTOM MARCHING GROUP 22/22/THE LIFE | |
| 8 | 7 | 17 | CECE WINANS | THE KINGDOM COME PURESPRINGS GOSPEL 84965/EMI GOSPEL | |
| 9 | NEW | 1 | DAMITA | NO LOOKING BACK TYSCOT 994168/TASEIS | |
| 10 | 24 | 43 | GG RICKY DILLARD & NEW G | THE 7TH EPISODE LIVE IN TORONTO INSPIRING GOSPEL | ● |
| 11 | 9 | 11 | REGINA BELLE | LOVE FOREVER SHINES PENDULUM 300208/SOUL | |
| 12 | 8 | 17 | MARTHA MUNIZZI | CHANGE THE WORLD MARTHA MUNIZZI 38610 | ● |
| 13 | 10 | 47 | ISRAEL & NEW BREED | A DEEPER LEVEL - LIVE INTEGRITY/COLUMBIA 11995/SONY MUSIC | ● |
| 14 | 17 | 27 | THE BROOKLYN TABERNACLE CHOIR | I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC | |
| 15 | 11 | 25 | CANTON JONES | KINGDOM BUSINESS ARROW 4234091 | |
| 16 | 14 | 38 | SHIRLEY CAESAR | AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHIRLEY 0830/LIGHT | |
| 17 | 12 | 1 | JAMES FORTUNE & FIYA | THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE | |
| 18 | 16 | 27 | BISHOP PAUL S. MORTON PRESENTS FBCFC PRAISE AND WORSHIP | EMBRACING THE NEXT GENERATION TELL LAH 6951/LIGHT | |
| 19 | NEW | 1 | JUANITA BYNUM | THE BEST OF MORNING GLORY SHEKINAH INTERNATIONAL 9335 EX | ● |
| 20 | 19 | 44 | DONNIE MCCLURKIN | THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15389/SONY BMG | |
| 21 | 13 | 1 | NICOLE C. MULLEN | SHAWNEEPERS SEED VOLUME 1 WORD-CURB 887144/WARNER BROS. | |
| 22 | 20 | 4 | VARIOUS ARTISTS | GOSPEL HIGHLIGHTS THE BEST OF THE GOSPEL OWNERS SHERIDAN SQUARE 22126/THE LIFE | |
| 23 | NEW | 1 | VARIOUS ARTISTS | THE SINGING BISHOPS LIGHT 6512 | |
| 24 | 15 | 10 | TRIP LEE | 20/20 REACH 8065 | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|---------------------------------|-----|-----------------|---|--------|--|
| (SOUNDSCAN JAPAN) JULY 29, 2008 | | | | | |
| 1 | NEW | EXILE | EXILE ENTERTAINMENT BEST (CD+2DVD) A&M TRAX | | |
| 2 | NEW | EXILE | EXILE ENTERTAINMENT BEST A&M TRAX | | |
| 3 | 1 | KIMAGUREN | ZUSHI UNIVERSAL | | |
| 4 | 2 | VARIOUS ARTISTS | KOI NO UTA UNIVERSAL | | |
| 5 | 9 | GREENEEN | A DOUMO OHISASHI BURI DESU UNIVERSAL | | |
| 6 | 3 | AYAKA | SING TO THE SKY WARNER | | |
| 7 | 4 | ELLEGARDEN | ELLEGARDEN BEST (1999-2008) DYNAMORD LABEL | | |
| 8 | 6 | GREENEEN | A DOUMO OHISASHI BURI DESU (PERIOD LTD) UNIVERSAL | | |
| 9 | NEW | VARIOUS ARTISTS | NARUTO SUPER HITS 2006-2008 (LTD PROD.) TSUBASA | | |
| 10 | 12 | DAISHI DANCE | THE GHIBLI SET ALMOND EYES | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|--|-----|------------------|--|--------|--|
| (THE OFFICIAL UK CHARTS CO.) JULY 27, 2008 | | | | | |
| 1 | 2 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 2 | 1 | ABBA | GOLD - GREATEST HITS POLYDOR | | |
| 3 | 1 | BASSHUNTER | NOW YOU'RE GONE HARD2BEAT | | |
| 4 | 4 | DUFFY | ROCKFERRY A&M | | |
| 5 | 3 | SHARLEEN SPITERI | MELODY MERCURY | | |
| 6 | 8 | THE TING TINGS | WE STARTED NOTHING COLUMBIA | | |
| 7 | NEW | THE BACHELORS | I BELIEVE - THE VERY BEST OF DECCA | | |
| 8 | 7 | CHRIS BROWN | EXCLUSIVE 19 JIVE/ZOMBA | | |
| 9 | NEW | PRIMAL SCREAM | BEAUTIFUL FUTURE B UNIQUE | | |
| 10 | 8 | NICKELBACK | ALL THE RIGHT REASONS ROADRUNNER | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|-------------------------------|----|-----------------------------|--|--------|--|
| (MEDIA CONTROL) JULY 29, 2008 | | | | | |
| 1 | 3 | PAUL POTTS | ONE CHANCE SYCO | | |
| 2 | 1 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 3 | 2 | THOMAS GODOJ | PLAN AT SONY BMG | | |
| 4 | 5 | ICH + ICH | VOM SELBEN STERN POLYDOR | | |
| 5 | 35 | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 6 | 4 | HELENE FISCHER | ZAUBERMONO CAPITOL | | |
| 7 | 7 | DIE AERZTE | JAZZ IST ANDERS HOT ACTION | | |
| 8 | 6 | CISTERCIAN MONKS OF ROSCREA | STIFT HEILIG CHANT N MUSIC FOR PARADISE UNIVERSAL | | |
| 9 | 8 | AMY WINEHOUSE | BACK TO BLACK ISLAND | | |
| 10 | 9 | AMY MACDONALD | THIS IS THE LIFE MELODRAMATIC | | |

| THIS WEEK | | LAST WEEK | | EURO DIGITAL SONGS | |
|--|-----|-----------------------|--|--------------------|--|
| (NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 9, 2008 | | | | | |
| 1 | 1 | ALL SUMMER LONG | KID ROCK TOP DOG/ATLANTIC | | |
| 2 | 2 | DANCE WIV ME | DIZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTIE STANK | | |
| 3 | 4 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |
| 4 | 5 | CLOSER | NE-YO DEF JAM | | |
| 5 | 3 | NO AIR | JORDIN SPARKS DUET WITH CHRIS BROWN 19 JIVE/ZOMBA | | |
| 6 | 6 | VIVA LA VIDA | COLOPLAY PARLOPHONE | | |
| 7 | 8 | GIVE IT 2 ME | MADONNA SRP/DEF JAM | | |
| 8 | 7 | ALL I EVER WANTED | BASSHUNTER HARD2BEAT/MINISTRY OF SOUND | | |
| 9 | 9 | TAKE A BOW | RIHANNA SRP/DEF JAM | | |
| 10 | 13 | I KISSED A GIRL | KATY PERRY CAPITOL | | |
| 11 | 11 | SHUT UP AND LET ME GO | THE TING TINGS COLUMBIA | | |
| 12 | 17 | WARWICK AVENUE | DUFFY A&M | | |
| 13 | 10 | MERCY | DUFFY A&M | | |
| 14 | 14 | AMERICAN BOY | ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC | | |
| 15 | 19 | THAT'S NOT MY NAME | THE TING TINGS COLUMBIA | | |
| 16 | RE | BLACK AND GOLD | SAM SPARRO MODUS VIVENDI/ISLAND | | |
| 17 | 15 | BETTER IN TIME | LEONA LEWIS SYCO | | |
| 18 | 18 | LOVE SONG | SARA BAREILLES EPIC | | |
| 19 | NEW | ELLA ELLE LA | KATE RYAN ARS/UNIVERSAL | | |
| 20 | NEW | 5 YEARS TIME | NOAH AND THE WHALE VERTIGO | | |

| THIS WEEK | | LAST WEEK | | EURO SINGLES SALES | |
|---------------|-----|--------------------------------|--|--------------------|--|
| JULY 30, 2008 | | | | | |
| 1 | 1 | ALL SUMMER LONG | KID ROCK TOP DOG/ATLANTIC | | |
| 2 | 8 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |
| 3 | 2 | GIVE IT 2 ME | MADONNA WARNER | | |
| 4 | 10 | CLOSER | NE-YO DEF JAM | | |
| 5 | 9 | NO AIR | JORDIN SPARKS FT. CHRIS BROWN 19 JIVE/ZOMBA | | |
| 6 | 13 | TAKE A BOW | RIHANNA SRP/DEF JAM | | |
| 7 | 4 | AMERICAN BOY | ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC | | |
| 8 | 3 | DANCE WIV ME | DIZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTIE STANK | | |
| 9 | 5 | RAYON DE SOLEIL/MA MAIN SUR TO | WILLIAM BALDE WARNER | | |
| 10 | 6 | MERCY | DUFFY A&M | | |
| 11 | 11 | TIRED OF BEING SORRY | ENRIQUE IGLESIAS INTERSCOPE | | |
| 12 | 7 | BETTER IN TIME | LEONA LEWIS SYCO | | |
| 13 | NEW | HOT SUMMER NIGHT (OH LA LA LA) | DAVID TAVARE M6 INT/SCORPIO | | |
| 14 | 14 | 4 MINUTES | MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS. | | |
| 15 | 21 | NESSUN DORMA | PAUL POTTS SYCO | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|-------------------------------------|----|----------------|--|--------|--|
| (SNEP/IFOP/TITE-LIVE) JULY 29, 2008 | | | | | |
| 1 | 2 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 2 | 1 | CARLA BRUNI | COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE | | |
| 3 | 3 | LAURENT VOULZY | RECOLLECTION RCA | | |
| 4 | 5 | FRANCIS CABREL | DES ROSES ET DES ORTIES COLUMBIA | | |
| 5 | 4 | CHRISTOPHE MAE | MON PARADIS WARNER | | |
| 6 | 6 | CHRISTOPHE | AIMER CE QUE NOUS SOMMES AZ | | |
| 7 | 10 | DUFFY | ROCKFERRY A&M | | |
| 8 | 7 | JULIEN DORE | ERSATZ JIVE | | |
| 9 | 9 | MIKA | LIFE IN CARTOON MOTION CASABLANCA/ISLAND | | |
| 10 | 30 | VOX ANGELI | VOX ANGELI RCA | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|--|-----|------------------|--|--------|--|
| (NIELSEN BDS/SOUNDSCAN) AUGUST 9, 2008 | | | | | |
| 1 | NEW | MILEY CYRUS | BREAKOUT HOLLYWOOD/UNIVERSAL | | |
| 2 | 2 | SOUNDTRACK | MAMMA MIA! DECCA/UNIVERSAL | | |
| 3 | 1 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI | | |
| 4 | NEW | SUGARLAND | LOVE ON THE INSIDE DELUXE PAN EDITION MERCURY/MAGNOLIA/UNIVERSAL | | |
| 5 | 3 | THE LOST FINGERS | LOST IN THE 80'S TANDEM/SELECT | | |
| 6 | 6 | KID ROCK | ROCK N ROLL JESUS TOP DOG/ATLANTIC/WARNER | | |
| 7 | 4 | SOUNDTRACK | CAMP ROCK WALT DISNEY/UNIVERSAL | | |
| 8 | 7 | KATY PERRY | ONE OF THE BOYS CAPITOL/EMI | | |
| 9 | 9 | RIHANNA | GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL | | |
| 10 | 8 | LIL WAYNE | THA CARTER III CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|----------------------|-----|-----------------|--|--------|--|
| (ARIA) JULY 27, 2008 | | | | | |
| 1 | 1 | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 2 | NEW | THE LIVING END | WHITE NOISE DEW | | |
| 3 | 2 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 4 | 4 | ABBA | ABBA GOLD POLAR | | |
| 5 | NEW | BRITISH INDIA | THIEVES FLASHPOINT | | |
| 6 | 3 | HILLSONG | THIS IS OUR GOD HILLSONG | | |
| 7 | 7 | CHRIS BROWN | EXCLUSIVE 19 JIVE/ZOMBA | | |
| 8 | 5 | DISTURBED | INDESTRUCTABLE REPRISE | | |
| 9 | 8 | GABRIELLA CILMI | LESSONS TO BE LEARNED ISLAND | | |
| 10 | 9 | THE PRESETS | APOCALYPSO MODULAR | | |

| THIS WEEK | | LAST WEEK | | EURO DIGITAL SONGS SPOTLIGHT | |
|--|----|--------------------|--|------------------------------|--|
| (NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 9, 2008 | | | | | |
| 1 | 1 | ALL SUMMER LONG | KID ROCK TOP DOG/ATLANTIC | | |
| 2 | 3 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |
| 3 | 2 | I'M YOURS | JASON MRAZ ATLANTIC | | |
| 4 | 5 | I KISSED A GIRL | KATY PERRY CAPITOL | | |
| 5 | 4 | SO SOLL ES BLEIBEN | ICH + ICH POLYDOR | | |
| 6 | 1 | TAKE A BOW | RIHANNA SRP/DEF JAM | | |
| 7 | 8 | LITTLE WHITE LIES | JENNIFER KAE STARWATCH/WARNER | | |
| 8 | RE | VIVA LA VIDA | COLOPLAY PARLOPHONE | | |
| 9 | 7 | FEEL THE RUSH | SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND/EDL | | |
| 10 | RE | BEGGIN | MADONN BONNIER/BONNIER AMIGO | | |

| THIS WEEK | | LAST WEEK | | EURO ALBUMS | |
|---------------|----|-----------------------------|---|-------------|--|
| JULY 30, 2008 | | | | | |
| 1 | 1 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 2 | 2 | DUFFY | ROCKFERRY A&M | | |
| 3 | 5 | AMY WINEHOUSE | BACK TO BLACK ISLAND | | |
| 4 | 4 | MADONNA | HARD CANDY WARNER BROS. | | |
| 5 | 22 | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 6 | 7 | AMY MACDONALD | THIS IS THE LIFE MELODRAMATIC | | |
| 7 | 17 | ABBA | GOLD - GREATEST HITS POLAR | | |
| 8 | 3 | CARLA BRUNI | COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE | | |
| 9 | 13 | PAUL POTTS | ONE CHANCE SYCO | | |
| 10 | 6 | BASSHUNTER | NOW YOU'RE GONE HARD2BEAT/WARNER | | |
| 11 | 14 | LEONA LEWIS | SPIRIT SYCO | | |
| 12 | 9 | THOMAS GODOJ | PLAN AT SONY BMG | | |
| 13 | 12 | RIHANNA | GOOD GIRL GONE BAD SRP/DEF JAM | | |
| 14 | 10 | CISTERCIAN MONKS OF ROSCREA | STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL | | |
| 15 | 16 | ICH + ICH | VOM SELBEN STERN POLYDOR | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|------------------------------|-----|------------------|--|--------|--|
| (FIMI/NIELSEN) JULY 28, 2008 | | | | | |
| 1 | 1 | GIUSY FERRERI | NON TI SCORDAR MAI DI ME RICORDI | | |
| 2 | 2 | LIGABUE | SECONDO TEMPO WARNER BROS. | | |
| 3 | 3 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 4 | 4 | JOVANOTTI | SAFARI MERCURY | | |
| 5 | 5 | MADONNA | HARD CANDY WARNER BROS. | | |
| 6 | 6 | GIOVANNI ALLEVI | EVOLUTION RICORDI | | |
| 7 | 7 | MARCO CARTA | TI RINCONTRERO' ATLANTIC | | |
| 8 | 8 | VASCO ROSSI | IL MONDO CHE VORREI CAPITOL | | |
| 9 | NEW | ARAM QUARTET | CHIARAMENTE RICORDI | | |
| 10 | 9 | ANTONACCI BIAGIO | BEST OF 1989-2000 MERCURY | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|----------------------------------|---|------------------------|--|--------|--|
| (PROMUSICAE/MEDIA) JULY 23, 2008 | | | | | |
| 1 | 1 | OPERACION TRIUNFO 2008 | OPERACION TRIUNFO 2008 AGUA VALE | | |
| 2 | 2 | AMARAL | GATO NEGRO DRAGON ROJO EMI | | |
| 3 | 3 | AMY WINEHOUSE | BACK TO BLACK ISLAND | | |
| 4 | 4 | DUFFY | ROCKFERRY A&M | | |
| 5 | 5 | MANOLO GARCIA | SALDREMOS A LA LLUVIA SONY BMG | | |
| 6 | 9 | MIGUEL BOSE | PAPITO CAROSELLO | | |
| 7 | 4 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 8 | 8 | EL CANTO DEL LOCO | PERSONAS SONY BMG | | |
| 9 | 7 | ROSARIO | PARTE DE MI VALE | | |
| 10 | 8 | SHAILA DURCAL | TANTO AMOR EMI | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|---|-----|---------------------|--|--------|--|
| (IFPI GREECE/DELOITTE & TOUCHE) JULY 25, 2008 | | | | | |
| 1 | 2 | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 2 | 1 | MADONNA | HARD CANDY WARNER BROS. | | |
| 3 | 6 | JONAS BROTHERS | JONAS BROTHERS HOLLYWOOD | | |
| 4 | 1 | DUFFY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 5 | 8 | SIGUR ROS | MEO SUIO I EYRUM VID SPILUM ENDALAUST CAPITOL | | |
| 6 | 13 | DISTURBED | INDESTRUCTABLE REPRISE | | |
| 7 | 11 | MY CHEMICAL ROMANCE | THE BLACK PARADE IS DEAD! REPRISE | | |
| 8 | NEW | UNTILL JUNE | UNTILL JUNE SONY BMG | | |
| 9 | 3 | DJ TIESTO | IN SEARCH OF SUNRISE (LIVE) EMI | | |
| 10 | 16 | AMY WINEHOUSE | BACK TO BLACK ISLAND | | |

Rock band the Living End notches its sixth consecutive top 10 on the Australian Albums chart as its fifth studio set, "White Noise," starts at No. 2.



| THIS WEEK | | LAST WEEK | | SINGLES | |
|--|---|--------------------|--|---------|--|
| (AUSTRIAN IFPI/AUSTRIA TOP 40) JULY 28, 2008 | | | | | |
| 1 | 1 | ALL SUMMER LONG | KID ROCK TOP DOG/ATLANTIC | | |
| 2 | 2 | I'M YOURS | JASON MRAZ ELEKTRA | | |
| 3 | 5 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |
| 4 | 3 | SO SOLL ES BLEIBEN | ICH + ICH POLYDOR | | |
| 5 | 4 | FEEL THE RUSH | SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|---------------|-----|-----------------------------|---|--------|--|
| JULY 28, 2008 | | | | | |
| 1 | NEW | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 2 | 1 | NOCKALM QUINTETT | ICH DICH AUCH KOCH | | |
| 3 | 2 | KID ROCK | ROCK N ROLL JESUS TOP DOG/ATLANTIC | | |
| 4 | 3 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 5 | 4 | CISTERCIAN MONKS OF ROSCREA | STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL | | |

| THIS WEEK | | LAST WEEK | | SINGLES | |
|-------------------------------------|----|-------------------|-----------------------|---------|--|
| (VERDENS GANG NORWAY) JULY 29, 2008 | | | | | |
| 1 | 1 | I'M YOURS | JASON MRAZ ELEKTRA | | |
| 2 | 2 | LOST | ERLEND BRATLAND NAIVE | | |
| 3 | 6 | SCARED OF HEIGHTS | ESPEN LIND UNIVERSAL | | |
| 4 | 5 | BELLY UP | MARIA MENA COLUMBIA | | |
| 5 | 15 | I KISSED A GIRL | KATY PERRY CAPITOL | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|---------------|---|-------------|--|--------|--|
| JULY 29, 2008 | | | | | |
| 1 | 1 | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 2 | 2 | KURT NILSEN | RISE TO THE OCCASION RCA | | |
| 3 | 3 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 4 | 5 | JASON MRAZ | WE SING WE DANCE WE STEAL THINGS ELECTRA | | |
| 5 | 4 | ESPEN LIND | ARMY OF ONE POLYDOR | | |

| THIS WEEK | | LAST WEEK | | SINGLES | |
|---|---|-----------------|--------------------------|---------|--|
| (IFPI/NIELSEN MARKETING RESEARCH) JULY 29, 2008 | | | | | |
| 1 | 1 | MALENE | SYS BJERRE UNIVERSAL | | |
| 2 | 3 | I KISSED A GIRL | KATY PERRY CAPITOL | | |
| 3 | 4 | WALKMAND | HEJ MATEMATIK COPENHAGEN | | |
| 4 | 2 | TAKE A BOW | RIHANNA SRP/DEF JAM | | |
| 5 | 7 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|---------------|---|------------------------------|-------------------------------------|--------|--|
| JULY 29, 2008 | | | | | |
| 1 | 2 | SOUNDTRACK | MAMMA MIA! UNIVERSAL | | |
| 2 | 1 | CREEDENCE CLEARWATER REVIVAL | THE BEST OF UNIVERSAL | | |
| 3 | 6 | ONEREPUBLIC | DREAMING OUT LOUD MOSLEY/INTERSCOPE | | |
| 4 | 9 | RIHANNA | LIVE AT GELREDOME DINO | | |
| 5 | 5 | DE GLADE SOMAEND | SOFORKLARINGER MY WAY | | |

| THIS WEEK | | LAST WEEK | | SINGLES | |
|--------------------------------|---|--------------------|----------------------------|---------|--|
| (MEGA CHARTS BV) JULY 25, 2008 | | | | | |
| 1 | 1 | STILTE IN DE STORM | JAN SMIT ARTIST & COMPANY | | |
| 2 | 2 | THIS IS THE LIFE | AMY MACDONALD MELODRAMATIC | | |
| 3 | 5 | ALL SUMMER LONG | KID ROCK TOP DOG/ATLANTIC | | |
| 4 | 3 | GIVE IT TO ME | MADONNA WARNER BROS. | | |
| 5 | 9 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |

| THIS WEEK | | LAST WEEK | | ALBUMS | |
|---------------|---|---------------|--|--------|--|
| JULY 25, 2008 | | | | | |
| 1 | 1 | COLDPLAY | VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE | | |
| 2 | 2 | AMY MACDONALD | THIS IS THE LIFE MELODRAMATIC | | |
| 3 | 4 | DUFFY | ROCKFERRY A&M | | |
| 4 | 3 | ANOUK | LIVE AT GELREDOME DINO | | |
| 5 | 5 | AMY WINEHOUSE | BACK TO BLACK ISLAND | | |

| THIS WEEK | | LAST WEEK | | EURO RADIO AIRPLAY | |
|---------------|----|-----------------|---|--------------------|--|
| JULY 30, 2008 | | | | | |
| 1 | 4 | VIVA LA VIDA | COLOPLAY PARLOPHONE | | |
| 2 | 3 | MERCY | DUFFY A&M | | |
| 3 | 1 | AMERICAN BOY | ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC | | |
| 4 | 2 | LOVE SONG | SARA BAREILLES EPIC | | |
| 5 | 6 | TAKE A BOW | RIHANNA SRP/DEF JAM | | |
| 6 | 8 | ALL SUMMER LONG | KID ROCK TOP DOG/ATLANTIC | | |
| 7 | 9 | GIVE IT 2 ME | MADONNA WARNER BROS. | | |
| 8 | 5 | BETTER IN TIME | LEONA LEWIS SYCO | | |
| 9 | 10 | SWEET ABOUT ME | GABRIELLA CILMI ISLAND | | |
| 10 | 7 | STOP AND STARE | ONEREPUBLIC MOSLEY/INTERSCOPE | | |
| 11 | | | | | |

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Sony BMG Entertainment names **Michael Paull** executive VP of global digital business. He was senior VP of corporate development and strategy at Fox Entertainment's mobile group, which includes the Jamba/Jamster brand.

Veteran producer/label executive **James Stroud** launches **Stroudavarious Records**, which will be distributed by Sony RED. He was president of Giant Records' Nashville division.

Universal Republic Records taps **Isis Arias** as associate manager of publicity. She was assistant to the VP of publicity at Decca Label Group.



PUBLISHING: Kobalt Music Group appoints **Nick Robinson** senior VP of business development. He was BMI senior executive of writer/publisher relations in Europe.

Sony/ATV Music Publishing names **Dale Esworthy** senior VP of administration. He was senior VP of finance.

TOURING: Festival Network names **Jon Vanhala** senior VP of digital initiatives and content development. He co-founded **HiFive Group** and led business development at software boutique **Microgroove**.

AEG Facilities, manager of Rose Quarter in Portland, Ore., ups **Chris Oxley** to GM of the venue. He was assistant GM.

Madison Square Garden Entertainment appoints **Andrea Greenberg** to executive VP and **Bob Shea** to senior VP of regional bookings and special projects. Greenberg was president of **Rainbow Media Ventures**, and Shea was senior VP of booking at **Live Nation's** Southern California office.

DIGITAL: Mobile entertainment company **Thumbplay** ups **Mitch Rotter** to senior VP of content acquisition and strategy. He was VP of content acquisition.

RELATED FIELDS: The Philadelphia chapter of the **Recording Academy** names **Dawn Frisby Byers** executive director. She was VP of marketing and communications at the **Apollo Theater Foundation**.

—Edited by Mitchell Peters

GOODWORKS

CREATING NOISE FOR THE NEEDY IN SEATTLE

Seattle-based nonprofit **Noise for the Needy** has one goal: to throw local concerts that raise money for various charitable organizations around the city. The nonprofit recently held a five-day festival that raised \$33,000 for **Urban Rest Stop**, a welcoming facility that provides free restrooms, showers and laundry units for homeless people and underprivileged families. The music festival was held June 11-15 at various clubs in Seattle and featured performances from approximately 60 acts, including **Talib Kweli**, **Matt and Kim**, **Two Gallants** and the **Black Angels**.

"Almost all of those bands were free," **Noise for the Needy** artistic director **Jeff Henry** says. "Some of the clubs were completely donated and others reduced their charges." The shows were booked by **Comet Tavern** talent buyer **Michelle "Mamma Casserole" Smith**, who also works at a homeless shelter for veterans. **Noise for the Needy** has steadily grown since raising \$1,000 from its first concert in 2004, **Henry** says. The organization plans to host another music festival in Seattle next summer.

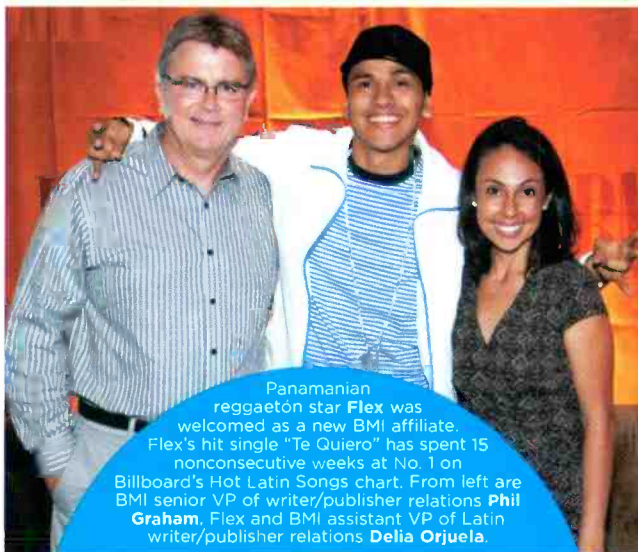
—Mitchell Peters



Pop star **Enrique Iglesias** was given the "Amigo" Award by the Assn. of Latin Entertainment Reporters (ALPE). The Miami-based organization, whose members are Latin entertainment journalists of all media, recognizes celebrities for their relationship with the press. Attending the July 15 event, from left, are journalist **Doraluz Vargas**, who won the Lifetime Achievement Award; Iglesias; and ALPE founder **Celeste Rodas-Juarez**. PHOTO: COURTESY OF FRANK AZUERO/ALPE



Indie band **Everlea** recently posed at **Pink Elephant** in Southampton, N.Y., at a party celebrating **Glassnote Records** A&R executive **Diane Passage's** July cover on **Joan Jedell's Hampton Sheet** magazine. From left: Everlea's **Chris Benton** and **Justin Dube**, **Passage**, and Everlea's **Casey Shea** and **Brendan Soares**.



Panamanian reggaeton star **Flex** was welcomed as a new BMI affiliate. Flex's hit single "Te Quiero" has spent 15 nonconsecutive weeks at No. 1 on **Billboard's Hot Latin Songs** chart. From left are BMI senior VP of writer/publisher relations **Phil Graham**, Flex and BMI assistant VP of Latin writer/publisher relations **Delia Orjuela**.



Nikka Costa poses backstage at the **El Rey** in Los Angeles after a sold-out performance featuring new material from her upcoming **Stax Records** release, "Pebble to a Pearl." From left are **Concord Music Group** VP of A&R **Collin Stanback**, Costa's manager **Andre Recke**, Costa and **Concord Music Group** executive VP of A&R **John Burk**.



The **Who's Pete Townshend**, left, poses with **VHI** president **Tom Calderone** on the red carpet at **VHI Rock Honors: The Who**. The event premiered July 18 on **VH1**, **VH1 Classic** and **MHD** and featured **Pearl Jam**, **Foo Fighters**, **Incubus**, the **Flaming Lips** and **Tenacious D**. PHOTO: COURTESY OF GETTY IMAGES and VH1

INSIDE TRACK

CHERRY ON TOP

After roaring back to life with its 2006 album "15," **Buckcherry** hopes to continue the momentum with "Black Butterfly," due Sept. 16 via **Atlantic**. Raunchy first single "Too Drunk" debuts at No. 39 on the **Modern Rock** chart this week. "I think the challenge for us has been just not to do anything different [and] get back to the headspace we were [in] three years ago when it was us against the world and we had to make the record of our lives," producer **Keith Nelson** tells **Track**. "I think that's exactly where we're at."

CHRISTMAS IN SEPTEMBER

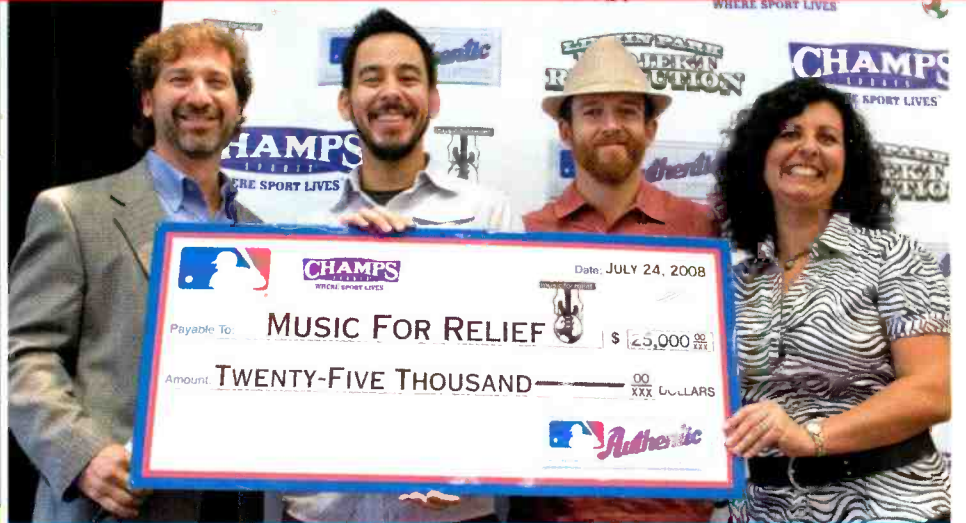
Verve artist **Ledisi** will release her first holiday album, "It's Christmas," Sept. 23, **Track** has learned. The 12-track set features new takes on eight holiday favorites—including "Silent Night" and "Have Yourself a Merry Little Christmas"—as well as four new songs co-written by **Ledisi**. Making guest appearances on "It's Christmas" are trumpeter **Christian Scott** and bluesman **Ke\$ha**. **Ledisi** says the album's mix of pop, R&B, soul and gospel was designed as a soundtrack for the hours after a holiday party: "I wanted the album to have that classic '50s feel but with an added sexiness."



BUCKCHERRY



The Foundation for Ethnic Understanding hosted its annual Los Angeles Benefit at the home of Brett Ratner July 22 in Beverly Hills, Calif. The event honored three recipients with the Joseph Papp Racial Harmony Award for their work in promoting diversity and ethnic tolerance: NAACP Hollywood bureau executive director/NAACP Image Awards executive producer **Vicangelo Bulluck**, Children United Nations founder/chairwoman **Daphna Ziman** and Lionsgate president of music **Jay Faires**. From left are Foundation for Ethnic Understanding chairman **Russell Simmons**, Bulluck, Ziman, Faires and foundation co-founder **Rabbi Marc Schneier**. PHOTO: COURTESY OF ED KRIEGER



Linkin Park received a \$25,000 donation July 24 at Champs Sports in Times Square for its Music for Relief Organization from Major League Baseball Authentic Collection and Champ Sports. Music for Relief's mission is to respond to natural disasters as they occur to help victims recover and rebuild, with an emphasis on housing, education programs and resources. From left: MLB VP of consumer products **Steve Armus**, Linkin Park's **Mike Shinoda** and **David "Phoenix" Farrell**, and Champs Sports director of marketing **Theresa Valentine**. PHOTO: COURTESY OF ROBERT CAPLIN/MLB PHOTOS



BMI AND RnB LIVE PRESENTS

BMI, in conjunction with RnB Live, presented an evening of performances by hitmaking singer/songwriters **Teedra Moses** and **Marsha Ambrosius**, formally of Floetry, July 24 at Cinespace Restaurant & Lounge in Los Angeles. Attendees were treated to new material from forthcoming releases as well as hit songs they have penned for such acts as Michael Jackson, Floetry, Christina Milian and Mary J. Blige. PHOTOS: COURTESY OF ANNAMARIA DISANTO

ABOVE: From left are Billboard senior R&B/hip-hop correspondent **Gail Mitchell**, BMI director of writer/publisher relations for Los Angeles **Malik Levy**, **Marsha Ambrosius** and BMI associate director of writer/publisher relations for Los Angeles **Nicole Plantin**.

LEFT: **Teedra Moses**, left, with BMI associate director of writer/publisher relations for Los Angeles **Nicole Plantin**.



Ray Davies, center, enjoys a moment backstage with Grove of Anaheim (Calif.) GM **Adam Millar**, left, and **Nederlander Concerts CEO Adam Friedman** before his special acoustic performance July 22 at the venue. PHOTO: COURTESY OF DAN HOGLE



Pacers Sports & Entertainment and members of the 2008 American Idols Live tour pose backstage prior to their performance July 22 at Indianapolis' Conesco Fieldhouse. From left are American Idol **Chikezie**; Pacers Sports & Entertainment event coordinator **Courtney Howell**; American Idol stars **Michael Johns**, **David Archuleta**, **Kristy Lee Cook**, **Ramiele Malubay**, **David Cook**, **Sysha Mercado** (with blue scarf), **Carly Smithson**, **Jason Castro** and **Brooke White**; and Pacers Sports & Entertainment VP of facility services **Rich Kapp** and event coordinator intern **Brett Sanford**. PHOTO: COURTESY OF FRANK McGRATH/PACERS SPORTS & ENTERTAINMENT



Singer/songwriter **Amy Lee** with National Music Publishers' Assn. president/CEO **David Israelite** at the Marriott Marquis in New York, during the NMPA's annual gathering of more than 400 music publishers, songwriters and industry insiders. Lee was awarded the Songwriter Icon Award.

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HOT 100

FOR THE WEEK
ENDING
AUGUST 10

| TWO WEEKS AGO | ONE WEEK AGO | THIS WEEK | ★ STAR PERFORMER THIS WEEK | TITLE | Artist, Company, Record Number | WEEKS ON CHART |
|-----------------|---------------|--------------|----------------------------|----------------------------|--------------------------------|--------------------------------|
| | | 1 | | POOR LITTLE FOOL | Ricky Nelson, Imperial 5528 | 1 |
| | | 2 | | PATRICIA | Perez Prado, RCA Victor 7245 | 1 |
| | | 3 | | SPLISH SPLASH | Bobby Darin, Atco 6117 | 1 |
| | | 4 | | HARD HEADED WOMAN | Elvis Presley, RCA | |
| | | 5 | | WHEN | Katin Twinn | |
| | | | | ROUISER | | |
| THREE WEEKS AGO | TWO WEEKS AGO | ONE WEEK AGO | THIS WEEK | ★ STAR PERFORMER THIS WEEK | TITLE | Artist, Company, Record Number |
| | | | 31 | | CHANTILLY LACE | Big Bopper, Mercury 71343 |
| | | | 32 | | BLUE BLUE DAY | Don Gibson, RCA Victor 7010 |
| | | | 33 | | THE FREEZE | Tony and Joe, Era 1075 |
| | | | 34 | | DON'T ASK ME WHY | Elvis Presley, RCA Victor 7280 |
| | | | | | ROCK-IN' ROBIN | Bobby Day, Class 229 |
| | | | | | NO CHEMISE, PLEASE | |



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