

Billboard

PROCTER & GAMBLE ROCKS MTV
TAG Records Newcomer Q Gets Series >P.9

EXPERIENCE THE BUZZ

**'It Was A Good,
●ld-Fashioned Fight
At The Waffle House—
No Guns, No Knives.'**

—KID ROCK
On Life, Branding And A Sleeper Hit

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OF PAPERLESS
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POISED
FOR BREAKOUT**

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CAMERA READY

**With A New Album, New Films And
New Businesses On The Way,
LUDACRIS Is Ready For His Close-Up** >P.22

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MOBILE ENTERTAINMENT LIVE!
The official entertainment event of CTIA offers a wide array of sessions and interviews with MySpace's John Faith, WMG's Michael Nash and Nokia's Paul Smith. More at billboardevents.com.

TOURING
Billboard's **Touring Conference & Awards** unites today's top promoters, agents, managers, venue operators, merch companies and production pros for panels, parties and an awards reception. More at billboardevents.com.

Online

THE HOT 100 AT 50
Celebrate the 50th anniversary of the Billboard Hot 100 at billboard.com/hot100. Come back each week through mid-September as we roll out exclusive charts spotlighting Hot 100 Milestones.

Billboard

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A Sound Exchange?

The Orchard Questions Collecting And Payment Practices

BY GREG SCHOLL

A little more than a year ago, in this column, the Orchard shared our perspective on the still-hot debate over digital performance royalties. Our position:

At this important early stage of market development, it is critical for rights holders and webcasters to experiment and innovate, working together as partners, with a high degree of economic and transactional transparency. One would hope that the mutual goal would be finding an appropriate balance between underlying rates on one hand and valuable promotion and music discovery on the other, all the while fostering innovation and experimentation around artist discovery, audience development and new, creative music business models.

A year later, the song remains the same:

- There are few efforts quantifying the value new types of webcasting services provide to rights holders;

- Everyone is still arguing; and

- SoundExchange still hasn't paid us correctly.

Lost in the shadows of sexy policy debates are the meat and potatoes of collecting and distributing royalties. SoundExchange was granted the exclusive right to do this. At least in our experience, the company talks more than it pays. SoundExchange was, first and foremost, a mechanism to collect and distribute money, not a lobbying platform for punditry. To paraphrase former Secretary of State Madeleine Albright, what good is a royalty rate if you can't use it?

A very public and very detailed accounting of SoundExchange's books and business practices is in order. And, while the SoundExchange board includes respected members of the music industry, where is the governance and oversight one would expect? We've proposed that our co-founder Richard Gottehrer join the SoundExchange board, hoping that perhaps we could effect change from within, but that, like our calls for payment, have fallen on deaf ears.

All this said, we wanted to share a letter we sent to the Honorable James Scott Sledge, Stanley Wisniewski and William J. Roberts, the three judges who make up the Copyright Board, which created



SCHOLL

SoundExchange. We CC'd Dr. James H. Billington, the Librarian of Congress, who oversees the Copyright Board, and Rep. John Conyers Jr., D-Mich., and Sen. Patrick J. Leahy, D-Vt., who oversee the Library of Congress:

We write after years of frustration with SoundExchange (SX). SX is holding money owed to Orchard-represented artists, and we need your help.

The Orchard is one of the largest suppliers of music in the world, selling more than 1.2 million songs digitally. For almost half of these songs, we hold the right to collect sound performance royalties. One would think such a large artist group would command attention. It hasn't.

There are two explanations: gross incompetence, or intentional neglect. Either merits a formal inquiry into SX accounting and business practices. How much money has been collected, and from where? How much has been distributed, and to whom? And, are different constituencies—individual artists, independent labels, independent organizations such as ours that represent groups of artists, the four major labels—treated differently?

SX's lack of transparency is shocking, considering it is a former division of the major-label-controlled RIAA that was designated by your board as the exclusive collection and distribution mechanism and turned into a quasi-government agency the year after Congress ratified [the] Sarbanes-Oxley [Act of 2002].

Here are some milestones in our journey:

- In December 2006, we registered our first 102,556 songs;

- During 2007, SX periodically accounted to us, but the accounting was incongruous with the songs we registered, and for all intents and purposes, useless;

- In March 2008, we signed SX's Digital Aggregator Agreement (a new construct deemed the only way SX could service our company); and

- Last August, SX indicated its new accounting system was causing royalty payments to fall behind schedule.

Since then, we have made minimal progress and received no payments of consequence.

In March 2008, we conducted a comprehensive analysis of SX accounting to us. Out of the mere \$31,000 paid to us during the course of three years, a paltry \$1,119.78 matched songs we had registered. The rest encompassed royalties for songs where we don't hold collection rights or songs we don't even sell digitally: just completely random songs! With that in mind, note that on June 6 of this year, SX posted the following on its Web site:

"The check's in the mail is a statement that's music to everyone's ears. Such fantasy is reality for Shelly Espre, widow of the late zydeco giant Beau Jocque. Espre will soon receive an unexpected check for \$2,000 from SoundExchange of Washington, D.C. The good news is more zydeco and Cajun musicians could have money on the way, too."

Espre has apparently received about twice as much for her husband's songs as we have for our half million-song catalog. No wonder, then (at least, as we can decipher the paucity of information provided in the draft SX annual report for 2007), that despite collecting about \$140 million in royalties last year, less than \$40 million was distributed.

Playing politics around policy positions might be more glamorous than the blue-collar work of administering royalties, but the latter is SX's mandate. One would expect more from an organization that spent more than \$10 million of artists' monies in operating expenses in 2007, including close to \$3 million on salaries. An expensive lobby organization... especially considering SX lobbies for positions not all of its clients—like the Orchard—agree with.

If SX cannot fulfill its mandate, perhaps it is time to look elsewhere for an organization that can. SX should be held accountable. In the meantime, we respectfully await your counsel as to how our artists can get paid accurately, and in the future, on time.

Greg Scholl is president/CEO of the Orchard (theorchard.com).

FOR THE RECORD

- In the Aug. 16 issue, a story about ad-supported music sites should have identified imeem's Steve Jang as chief marketing officer.

- A story in the Aug. 16 issue about new CD formats in Japan should have said that the value of Japanese physical music sales rose by 0.9% in the first half of 2008 from a year earlier.

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about Arbitron's PPM



PLACE TO LAND
Little Big Town goes
to Capitol



TAG, YOU'RE IT
Rapper Q, P&G team
for MTV special



ONE-WAY TICKET
Going paperless
against scalpers



PLEDGE DRIVE
Public TV embraces
live music

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**>>>ITUNES
CHINA BACK
ONLINE**

Users can once again access iTunes in mainland China. Apple's U.S.-based music store was blocked after it emerged that Olympic athletes in Beijing had used the store to download the compilation "Songs for Tibet." The 20-track album was released Aug. 5 by U.S.-based Art of Peace Foundation to coincide with the beginning of the games and offered as a free download to athletes. However, the individual page for the album remains blocked on iTunes.

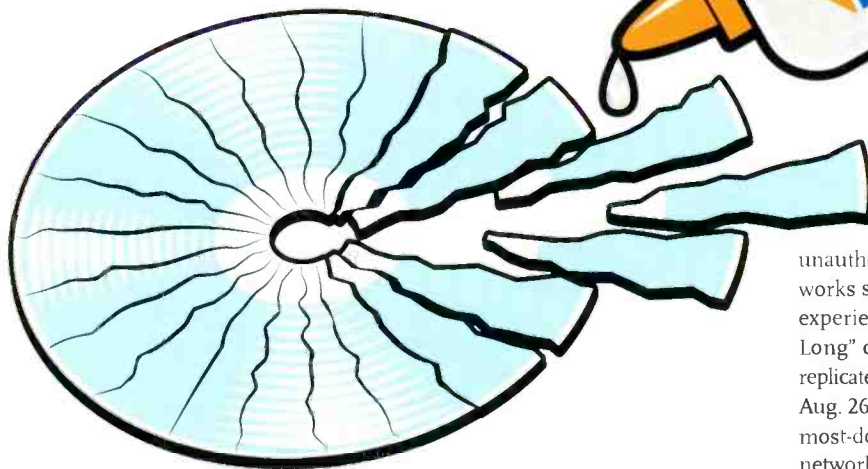
**>>>MAN
ARRESTED
FOR POSTING
GN'R SONGS
TO WEB**

Federal officials arrested a man on suspicion of violating copyright laws for uploading songs from Guns N' Roses' unreleased "Chinese Democracy" album. Kevin Cogill, 27, of Culver City, Calif., posted nine tracks from the upcoming album, FBI spokeswoman Laura Eimiller said. Cogill faces a maximum of three years in prison if convicted and five years if it's found that he did it for commercial gain.

**>>>ORCHARD
INKS PACT
WITH
LIMEWIRE**

The Orchard is licensing its music to the digital rights management-free, à la carte music download service operated by file-sharing network LimeWire. The store, launched earlier this year, features content from Redeye Distribution, Nettwerk Music Group and IRIS. The addition of 1.2 million tracks from the Orchard doubles its catalog to more than 2 million songs.

UPPER



Breakout sales of Kid Rock's "Rock N Roll Jesus" album on the heels of strong radio play for its third single "All Summer Long" have revived a familiar debate: Can withholding individual-track downloads of a hit single drive sales of an album?

Kid Rock's experience suggests that it can (see story, page 25). And his label Atlantic Records appears intent on testing the concept further by pulling Estelle's single "American Boy" from download stores like iTunes to see if the move can goose sales of her album "Shine," which is available in the United States only as a CD and a full-album download at non-Apple retailers. Sources say the label is also considering album-only downloads of Buckcherry's new album, "Black Butterfly," scheduled to street Sept. 16.

Because of iTunes' policy of not bundling tracks as album-only purchases, opting out of digital single sales also means opting out of iTunes, which typically allows the withholding of an individual track only if it is an iTunes exclusive.

Atlantic's moves come at a time when artists and labels are experimenting with new digital-release strategies, ranging from widely publicized free-music giveaways by Radiohead and Nine Inch Nails, to selling multiple tracks from an album before its scheduled release (Billboard, July 5) and exploring the benefits of "unauthorized" album leaks (Billboard, July 19).

"Everybody is watching Kid

Rock and what effect its unavailability at iTunes is having," Universal Music Group Distribution president Jim Urie says. "We actually analyzed the Kid Rock situation and don't see the benefit." A senior distribution executive at another major says, "I think they are going down the wrong path," adding that, "yeah, it may jack up album sales, but then you are going back to the mentality of putting one good song on the album."

Others say the debate of whether track sales cannibalize album sales is a giant step backward. "The consumer has spoken and they want tracks," a major-label sales executive says.

Atlantic representatives couldn't be reached for comment, while an iTunes spokesman declined comment. Atlantic parent Warner Music Group said in a statement that

RETAIL BY ED CHRISTMAN

Keeping It Together

Biz Mulls Shunning Single-Track Downloads

"our goal is to employ the full breadth of product release options that the mobile and online platforms offer."

Judging from sales data, Estelle's "Shine" album provides an apt test case to see if withholding individual track sales can boost album sales. That's because gains in sales and radio play of the "American Boy" single have outlasted increases in sales of the album.

In its debut week ended May 4, "Shine" scanned nearly 15,000 units, but by the first half of July, it wound down to about 4,000 units per week.

Sales of the album started trending upward again as radio play for "American Boy" took off. In the week ended Aug. 5, the single was heard by 35.1 million listeners in the U.S., up from 30 million in the previous week, according to Nielsen BDS,

while during the seven-day period ended Aug. 3, album sales rose to more than 5,000 units and digital track sales reached about 90,000 units, up from 84,000 in the previous week.

The following week, further gains were recorded in listening audience and album sales, while track sales fell slightly. But the week after that, album sales dipped even as the single's sales rebounded and its audience continued to expand.

Soon after sales of the "Shine" album began to flag, Atlantic told download stores that they could sell "Shine" only in its entirety. To date, "American Boy" has scanned more than 910,000 units, while "Shine" has scanned slightly less than 100,000 units.

But downloading patterns at

unauthorized peer-to-peer networks suggest that Kid Rock's experience with "All Summer Long" could prove difficult to replicate. During the week ended Aug. 26, the song was the 10th-most-downloaded track on P2P networks tracked by BigChampagne, with 1.05 million downloads recorded, up from 908,253 in the previous week.

BigChampagne CEO Eric Garland notes that while the vast majority of P2P downloads of contemporary music releases "begins and ends in the hit song," that hasn't been the case with Rock.

"While the song is a big deal in the pirate community, proportionately, it is not nearly as big a deal as the album in its entirety," Garland says. Although updated P2P data for "Rock N Roll Jesus" wasn't immediately available, the traffic indicates that the album is "proportionately far more popular than we would expect," he says.

"You'd think people would be just ripping off the song," he says. "But people who are swiping it are clearly interested in swiping the whole album and not just 'All Summer Long.'"

Garland also notes that BigChampagne data reveals consumers who have downloaded Kid Rock tracks have also recently downloaded music by Eminem, Nickelback, Carrie Underwood and Rascal Flatts.

"What audience don't you touch among those fan bases?" Garland asks. "It's like a genetically engineered hit record." ♦♦♦

RADIO BY LEILA COBO

Bad Reception

Hispanic Broadcasters Wary Of Arbitron's Portable People Meter

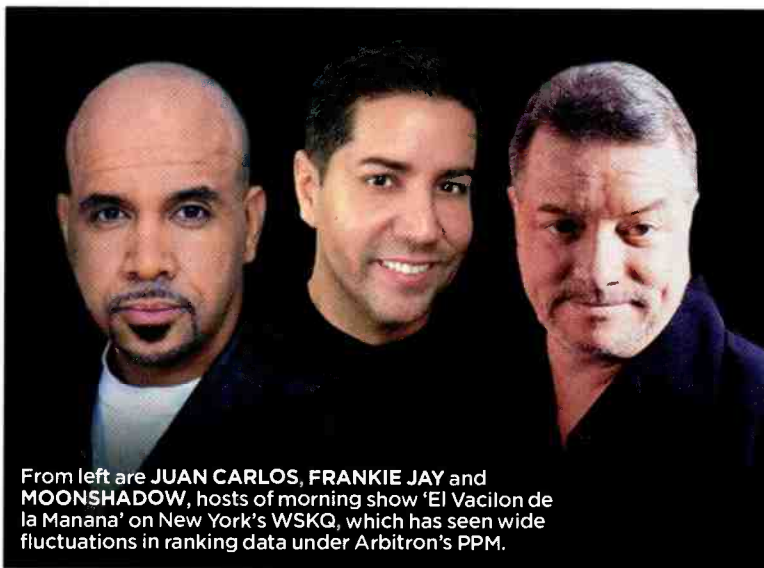
As Arbitron's Portable People Meter moves toward a September rollout in major markets, Spanish-language broadcasters are stepping up their efforts to delay its implementation until their concerns regarding the new technology are addressed.

Market leaders and rivals Univision Radio and Spanish Broadcasting System (SBS) have united with other broadcasters to create the Spanish Radio Assn. (SRA), which is working with Arbitron to "improve" the PPM's Hispanic measurement. They have also joined with the Assn. of Hispanic Advertising Agencies (AHAA), which created a PPM Council to pressure Arbitron, the FCC and government officials to make changes before going to market.

Everyone involved in the dispute agrees that the ratings measurement system needs to move from the paper diary to the more accurate, granular electronic PPM, but the AHAA and SRA are adamant that there are still key issues to be resolved.

They include consideration of cell-phone-only homes, which both groups contend Arbitron is still undercounting. They also say the PPM fails to take into consideration factors like country of origin (which would affect the listenership of, say, regional Mexican stations on the East Coast, which target a specific population niche). In addition, they point out that currently, Houston-Galveston, Texas, is the only PPM market with accreditation from the Media Rating Council, which accredits audience-measurement services. Arbitron says it is seeking MRC accreditation in other markets. In the meantime, however, it doesn't plan to delay the PPM's rollout.

The controversy is reminiscent of Nielsen's switch from diaries to its own metering system for TV some years ago, when major broadcasters in sev-



From left are JUAN CARLOS, FRANKIE JAY and MOONSHADOW, hosts of morning show 'El Vacilon de la Manana' on New York's WSKQ, which has seen wide fluctuations in ranking data under Arbitron's PPM.

eral cities asked for a delay in rollout because they felt minorities were being undercounted. Nielsen fine-tuned the system until it satisfied critics, but the process wound up requiring congressional hearings. (The Nielsen Co. is Billboard's parent company.)

"We are certainly not going to stand around and do nothing," Univision Communications executive VP of corporate research Ceril Shagrin says. "The more we make the public aware of the issues with the current PPM data, [the more] that will help."

The SRA says many Spanish-language stations' ratings have dipped with the PPM's preliminary measurements, so the potential impact for such broadcasters ranges from shrinking revenue and ad dollars to overall solvency as a format.

"If this goes through as is, in five years people will look back at this time and say, 'This was like the potato famine. It devastated the Spanish radio industry,'" SBS/New York VP/market manager Frank Flores says.

When asked for Arbitron's response to the recent criticisms of the PPM's

impact on Hispanic radio, a spokesman forwarded a statement Arbitron released Aug. 21. "Over the past months, we have regularly provided members of AHAA with an in-depth review of our panel performance across each Hispanic market," the statement read. "These sample metrics demonstrate that our PPM panels appropriately represent Hispanics and Spanish-dominant Hispanics. In fact, PPM panels are more representative of Hispanics than diary samples on many comparable metrics."

Moreover, Arbitron VP of PPM sales John Snyder writes in a statement published on hispanicad.com that the issue is not that simple. "Rather than asking what is wrong with the ratings, perhaps the better question is, 'Why don't my ratings look like the diary?' The difference in ratings between diary and PPM has been quantified, and it is because of the measurement tool."

The PPM is already in place in Philadelphia and Houston-Galveston, where Spanish-language KLOL (Mega 101) has held steady at No. 5, accord-

ing to PPM rankings. In an Aug. 8 article in sister publication Radio & Records, PD Omar Romero was quoted as saying the PPM had been good to the station and that its data was far more useful.

The PPM will begin rolling out to other markets, including New York and Los Angeles, in September with new markets scheduled to be added through 2010. On Aug. 13, four of the country's top 10 Hispanic markets, including New York, received their first "pre-currency" PPM report. According to Snyder's statement, the report shows that "some Spanish stations increase their ratings and rank position significantly" in the PPM data.

Although Arbitron declined to release the report to the press, Billboard obtained the numbers for the New York market. Sample data for persons 18-34 from October 2007 and April and July 2008 show wide fluctuations in ranking data for the 6 a.m.-10 a.m. slot at New York's five Spanish-language stations. WSKQ, for example, was No. 2 in Arbitron's summer 2007 book, according to diary measurements. In PPM sample data, it went to No. 8 in October, then to No. 13 in April and finally to No. 6 in July.

"Some stations go up and some stations go down, and there is no rhyme or reason," Shagrin says. "Between the diary stations and the PPM, it should not impact some stations more than others unless it's sample-related. We use the numbers to make the best programming decisions. But when you don't believe in the numbers and you make changes just because of the numbers, you are doing a disfavor to the listener."

Beyond the programming, of course, the big question is how PPM ratings will affect ad rates. "We're already at the end of the stick in the advertising pie," Flores says. "We're going to literally have to look at negotiating buys that are 60%-70% less than what we're getting now." ■■■

>>> PRS WINS LEGAL BATTLE

U.K. collecting society the Performing Right Society won a court case to bar its Dutch equivalent, Buma, from issuing unauthorized Pan-European licenses for online rights. Buma issued a license July 19 to online music provider Beatport, claiming it covered worldwide repertoire including that controlled by PRS. However, Buma is not authorized to include PRS repertoire outside the Netherlands in any multiterritory license. PRS filed a lawsuit with a Dutch court and in an Aug. 25 ruling the judge ordered Buma to refrain from granting licenses that offered the use of PRS artists' work outside of the Netherlands.

>>> 'IDOL' ADDS NEW JUDGE

Grammy Award-nominated songwriter Kara DioGuardi has joined "American Idol" as a judge for its eighth season, which starts in January 2009. DioGuardi, whose work includes Kelly Clarkson's "Walk Away," Christina Aguilera's "Ain't No Other Man" and "We Rock," from the recent Disney Channel musical "Camp Rock," will serve as the fourth judge on the panel, alongside Simon Cowell, Randy Jackson and Paula Abdul. DioGuardi previously served as a judge on ABC's short-lived talent show "The One." From 1993 to 1998 DioGuardi worked for Billboard, where she started as an assistant to then-publisher Howard Lander.

>>> JAY-Z TO OPEN PALLADIUM

After undergoing renovations for more than a year, the Hollywood Palladium in Los Angeles will open its doors Oct. 15 with a concert by Jay-Z. The rapper will be backed by a 12-piece band. The 4,000-capacity venue has been shuttered since April to undergo top-to-bottom renovations. Tickets for the Jay-Z concert go on sale Sept. 5 via livenation.com.

LATIN BY AYALA BEN-YEHUDA

Back In The Saddle

Disa Records Founder Returns To Label

Domingo Chavez, who founded regional Mexican powerhouse label Disa Records with his family more than 30 years ago, has returned to the label as its president, Billboard has learned.

Based in Los Angeles but dividing his time between Mexico and the United States, Chavez will report to Gustavo

Lopez, who retains the title of president of Fonovisa and Disa, according to company sources. Both labels are now part of Universal Music Latin Entertainment, a division of Universal Music Group. Disa's market share of Latin albums so far this year comes to nearly 15%, according to Nielsen SoundScan.

Neither Chavez nor Lopez could be reached for comment by press time.

With a keen eye on A&R, Chavez and Disa Records are responsible for launching the careers of artists in a variety of regional Mexican genres, most recently duranguense, a movement that exploded out of Chicago early this decade. Its

BILLBOARD EXCLUSIVE

stars include Grupo Montez de Durango and K-Paz de la Sierra, which between them have sold more than 1.5 million albums via Disa in the States and Puerto Rico, according to SoundScan.

Disa started out as an independent label and later received distribution by EMI and then Univision Music Group before the Chavez family sold half of Disa to Uni-

vision in 2001.

Disa experienced steady growth in market share from then on, jumping from 8.5% in 2003 to 13.8% in 2004.

Chavez was GM of Disa until Univision bought the remaining 50% of the label in 2006.

The Chavez family also founded artist management firm Primetime Entertainment, with a roster that includes El Chapo de Sinaloa as well as up-and-comer Julio Chaidex. ■■■



LITTLE BIG TOWN

COUNTRY BY KEN TUCKER

BILLBOARD EXCLUSIVE

BIG LEAGUES

Inside Little Big Town's Move From Major To Indie And Back Again

A year after country group Little Big Town released its third album, "A Place to Land," via Nashville-based independent Equity Music Group, it will be rereleased—with four additional cuts and new artwork—Oct. 14 on Capitol Nashville.

"To be able to go out into the marketplace, certainly to go to retail, we couldn't say, 'Here's a record that you've had out for a while. Now we're going to put our name on it,'" Capitol Nashville president/CEO Mike Dungan says.

Instead, the album, which sold 165,000 the first time out, will be treated "like a brand-new record," Dungan says.

Little Big Town came to Equity after a short-lived deal with Mercury Nashville and an unsuccessful release on Sony Nashville's Monument imprint. "The Road to Here," released in 2005, became the band's and the label's first success, selling 1.2 million copies, according to Nielsen SoundScan, and spawning two

top 10 country airplay hits, "Boondocks" and "Bring It On Home."

But two weeks after the Nov. 7, 2007, release of its third record, Equity, which was founded by country star Clint Black, among others, announced that it had aligned itself with two investment groups: Southern Maryland Group, a Washington, D.C., venture, and Optimum Venture 3, a California-based fund that includes the co-founder of the PowerBar Energy Bar. Equity president Mike Kraski, part of the group that launched the label in 2003 and a former Sony Nashville executive who signed Little Big Town to Equity, stepped down.

"There was a shifting of the wind and we were feeling it around the time we turned the album in," the group's Karen Fairchild recalls. "They were people that we didn't have a relationship with," she says of the new investors. "You start to feel uneasy in those circumstances. It's fear of the unknown."

When the group's hand-picked single faltered at radio, its concerns deepened. "I'm With the Band" spent 21 weeks on the chart before peaking at No.

32 in late November. Still, the group was determined to see the album through. "As we saw the record go into the marketplace and not do as expected and really fly under the radar... that's when we personally started to grieve the record," Fairchild says.

"We were trying our best to do what we knew we needed to do to keep the music going," the group's Jimi Westbrook says, citing live shows and appearances paid for by the band as examples.

But with "A Place to Land," the band fulfilled its two-album deal with Equity. And when Equity launched, one of its selling points was that artists would own their own master recordings.

Eventually word filtered out that Little Big Town was a free agent. (While the band's contract reportedly named Kraski as a "key man," the fulfillment of the contract allowed LBT to leave.) After an exclusive negotiating period expired, the band began talking to other labels and eventually signed with Cap-

itol because the group felt it offered the best of both worlds.

"The reason you go to an independent is freedom, to do the things that a major wouldn't try to do, and to try and structure a deal where you might make a little more money," Fairchild says. "The reason you want to go to a major is muscle, know-how, power and relationships. We saw a spirit of independence in [Dungan], and he promised that he would protect the art-making process for us."

While the initial discussions focused on future music, the band welcomed Capitol's interest in the two Equity albums. "They wanted their music to be at the place they call home," Dungan says. All current and future Little Big Town releases will belong to the band and Capitol has an exclusive license to release them. Million-selling "The Road to Here" will also be rereleased through Capitol but without new packaging or additional songs.

>>>BEDINGFIELD LINKS WITH EA

English singer/songwriter Natasha Bedingfield will be the new face of game publisher Electronic Arts' upcoming videogame "Boogie SuperStar." The Nintendo Wii title is a karaoke game that also captures players' dancing moves onscreen. In addition to promoting the game, Bedingfield will have three songs from her January release "Pocketful of Sunshine" (Epic) featured as playable tracks: "Angle," "Love Like This" and the title track.

>>>DYLAN HARMONICAS SET FOR RELEASE

Hohner USA has signed a deal with Bob Dylan to release a line of branded harmonicas. The collection will include limited-edition hand-signed harmonicas, as well as a new line of seven Bob Dylan Signature Series harmonicas that will feature a machine stamp of Dylan's signature. Dylan will receive a royalty based on the number of instruments sold, according to a Hohner USA representative, who says the company expects to sell about 10,000 units of the Signature Series in the first year.

>>>BASS, BRAXTON SET FOR ABC'S 'STARS'

ABC's "Dancing With the Stars" has revealed its latest lineup of celebrity dancers and named two artists—Lance Bass and Toni Braxton—as contestants. The show, which begins its seventh season Sept. 22, usually has two or three artists as participants. Past entertainers include Marie Osmond, Mario and the Spice Girls' Mel B. In addition, one of the show's regular dancers is country singer Julianne Hough.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ann Donahue, Kamau High, Andre Paine, Mitchell Peters, Berwin Song and Reuters.

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BRANDING BY KAMAU HIGH

Rhyme & Reason

Rapper Q Getting Big Push From TAG, MTV

When he was known as Q Da Kid a few years ago, he primarily appeared on a remix here, a soundtrack there and the odd compilation every now and again. But now the artist known solely as Q is finding himself much more visible via a branded entertainment campaign backed by some major names.

As the first rapper signed to TAG Records, a joint venture between Procter & Gamble and Island Def Jam, Q represents a bold step for a consumer packaged-goods company. While other brands like spirits maker Bacardi and energy drink purveyor Red Bull have begun dabbling in music, they have a built-in cachet not necessarily afforded P&G, the same company that makes Pampers diapers and Always feminine hygiene products.

That's where Q comes in. The artist was introduced this summer via an extensive marketing campaign featuring TV and print ads for TAG Body Spray by Boston-based advertising agency Arnold. In addition, he embarked on an 11-city tour to find TAG Records' next rapper and appeared in a viral video freestyling over Nas' "New York State of Mind" beat.

The next phase, Billboard can ex-

clusively reveal, will include a branded entertainment special on MTV, "VMAs: Livin' the Dream." The 30-minute show will highlight Q recording his debut album, talking about his rise from hustler to musician and experiencing the Video Music Awards Sept. 7 in Los Angeles.

The show has a tentative airdate of Sept. 15 and was paid for by P&G, according to MTV and Island Def Jam. TAG brand manager Adam Weber declined to comment on P&G's financial commitments.

A 30-second promo for the show was shot earlier this month and will be shown during the VMAs. MTV is under no obligation to spin the video for Q's "On a Mission," the making of which is shown in the special, according to MTV senior VP of integrated marketing Tim Rosta. According to Q, one director being considered for the clip is Paul Hunter, who also directed the TAG Body Spray commercials.

"On a Mission" was produced by No I.D. and TAG Records head Jermaine Dupri. Its parent album, "It Was All a Dream," should be out this fall. In addition, Q is recording a mixtape with DJ Envy, details of which are still coming together.

Snippets from "On a Mission" will

most likely be incorporated into the next round of ads made by Arnold, Island Def Jam strategic marketing VP Jeff Straughn says. Given that Q is already in a TV and print campaign and will have his profile raised further at the VMAs, he should garner a significant amount of attention, Straughn says. "You have a TV campaign currently out, a single that follows that, a video that follows that, the VMAs, an MTV segment, a print campaign and then another TV component," he says. "I don't know of any other new artist getting that kind of support."

For P&G, the sizable expense involved in launching TAG Records and Q "is a part of an overall initiative for body spray to build relevance to the male urban consumer," Weber says. "It does that by offering a platform to up-and-coming urban artists. We saw the VMAs as one piece of the pie." P&G also stands to gain brand credibility through association and the respect of the creative community, which might be more inclined to work with it on future projects.

But for Q, who was signed to Dupri's So So Def label prior to appearing on remixes for Rihanna and Alicia Keys, music comes before any obligations to his branding partners. "I'm a rapper at the end of the day. I'm not here to just promote the TAG brand," he says. "I'm an artist, and I'm here to promote my music."

Q DA KID: D-NICE; LITTLE BIG TOWN: AUTUMN DE WILDE

BILLBOARD EXCLUSIVE



TOURING BY MITCHELL PETERS

Scalping The Scalpers

Paperless Ticketing Offers Tool Against Resellers

Paperless ticketing is emerging as a potential weapon in the efforts of some touring acts to eliminate resellers from the ticket-buying equation.

Tom Waits recently became the first recording artist to use Ticketmaster's paperless ticketing technology during his 13-date U.S. theater tour earlier this summer. Ticketmaster first offered paperless tickets during the NBA's 2007-08 season, when they were used by the Phoenix Suns, the Orlando Magic and the Miami Heat.

Ticketmaster's expansion of its own secondary ticketing business this year through its \$265 million acquisition of TicketsNow raises questions about how motivated the ticketing giant would be to encourage other touring artists to drop paper tickets. But even if paperless ticketing doesn't necessarily pose a threat to the overall secondary ticketing industry, it does provide a new option for artists keen on cracking down on resellers.

Paperless ticketing "can eliminate a lot of scalping and help keep ticket prices reasonable and in the hands of fans who want to buy them, as opposed to people who want to buy them just to resell them," says Michael Marion, GM of

the Alltel Arena in North Little Rock, Ark. "It sure beats [paying] quadruple the face value of a ticket."

Ticketmaster senior VP of music David Marcus doesn't expect paperless ticketing to crush the secondary market. "There are no particular outcomes that we're trying to achieve beyond providing the best service we can," he says.

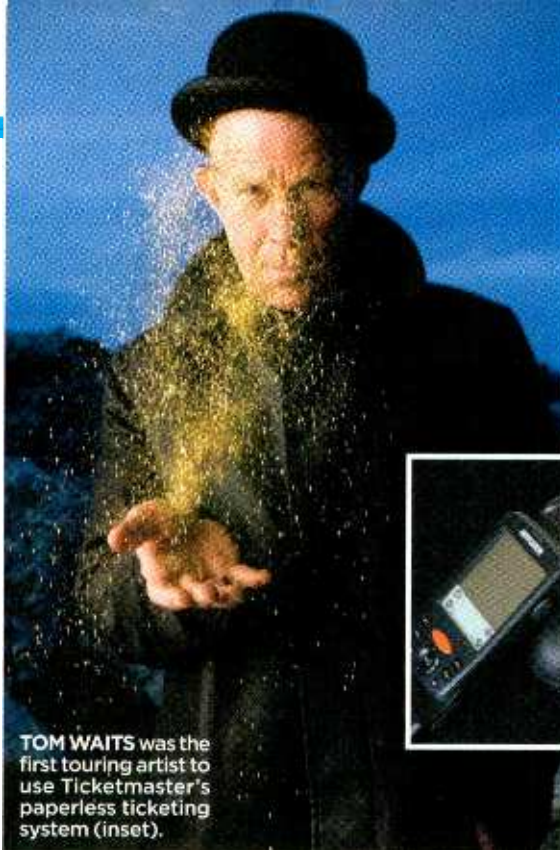
But Marcus notes that more touring artists "are exploring this and trying to understand how it fits into their touring mix. . . . I expect over the coming year we'll see it implemented here and there."

For Waits' sold-out Glitter and Doom tour, which visited 1,400- to 4,600-seat theaters in June and July, fans were given two options to buy tickets—via ticketmaster.com or Ticketmaster charge by phone. To gain access to the show, concertgoers were required to bring the credit card they used to make the transaction, along with a valid photo ID. Only two tickets could be purchased per household, and both guests were required to be present at the time of entry. Ticket prices averaged about \$85, plus regular service fees.

The idea to go paperless was a conscious de-

cision to "take the secondary market out of the mix," says Stuart Ross, Waits' booking agent at Music Tour Consulting. For the singer/songwriter's 2006 U.S. tour, the Waits camp instituted a will-call-only procedure where either the entire venue or just the best seats were only available for pick up at the box office. The process was effective in keeping tickets out of resellers' hands but created long lines at the venue that delayed performances, Ross says.

With paperless ticketing, "we are now able to construct a 100% will-call pickup with no lengthy lines, ensuring that all of the tickets are sold to the end user at face value," he says. "Everyone wins, except for the brokers."



TOM WAITS was the first touring artist to use Ticketmaster's paperless ticketing system (inset).



Ross admits that a handful of tickets in each market were posted for sale on Web sites like Craigslist and eBay. "But it was pretty minor," he recalls. "You're talking about two or three per city, and I don't even know if they sold them."

A notable drawback to paperless ticketing is that concertgoers can't give them away at the

11th hour. "People have legitimate problems that come up, and a concert becomes secondary to a more pressing situation," says Danny Zelisko, chairman of the Southwest for Live Nation, which promoted Waits' June 17-18 stand at Phoenix's Orpheum Theatre. "If it's an iron-clad deal and you can't

get out of it, it will scare certain people off from buying tickets."

Wendy Garrett, director of theaters at the Plaza Theatre in El Paso, Texas, says her venue faced a different problem for Waits' show. "There are some people here who don't own credit cards, so they couldn't buy tickets to the event," she says. "I don't know if they were able to come."

These types of challenges lead some secondary ticketers to believe that paperless ticketing doesn't pose a direct threat to their business. "It certainly takes some of the ability to resell out of the particular venue, but at the end of the day it brings no real added value to the fan," says Sean Pate, head of communications at StubHub, the leading player in the secondary market. "The industry is talking about what is best for [itself], and never thinking about the fan first." ♦♦♦

LEGAL ROUNDUP

A flurry of late-summer court decisions could alter the rules of engagement for record labels and other media companies looking to crack down on Internet piracy and other copyright-infringing activity. What follows are the most significant questions being fussed over by lawyers on all sides.

>>>SAFE HARBOR

Does the Digital Millennium Copyright Act (DMCA) provide safe harbor to user-generated Web sites that promptly remove copyrighted materials upon complaint?

On Aug. 27, U.S. District Judge Howard Lloyd ruled that online video-sharing service Veoh isn't liable for copyright infringement for material uploaded to its Web site by users, dismissing a lawsuit brought by adult entertainment production company Io Group.

The decision holds important ramifications for the music industry and perhaps signals what a New York court may decide in Viacom's high-stakes copyright-infringement lawsuit against YouTube.

Io relied on the landmark 2005 U.S. Supreme Court *Grokster* decision that established that file-sharing services can held liable for user behavior. In its defense, Veoh asserted a position that YouTube has also staked in the Viacom case: that section 512(c) of the DMCA provides "safe harbor" from liability to any Web service provider that responds to a copyright holder's request to remove infringing material.

In his decision, Lloyd said that the DMCA does indeed provide such protection, spelling out what he sees as the difference between Veoh and earlier services. "Unlike Napster, there is no suggestion that Veoh aims to encourage copyright infringement on its system," he wrote.

"There's no doubt that everyone who runs a digital music business is going to now mimic Veoh and cite this case, hoping to be afforded protection from lawsuits," says Carey Ramos, a partner at the law firm of Paul, Weiss, Rifkind, Wharton & Garrison in New York.

>>>FAIR USE

Must copyright holders consider "fair use" before sending out takedown notices?

On Aug. 20, U.S. District Judge Jeremy Fogel ruled that before takedown notices are sent, copyright owners "must evaluate whether the material makes fair use of the copyright."

The case involved a Pennsylvania woman who had posted a 29-second video of her toddler dancing to Prince's "Let's Go Crazy." After Universal Music Group sent a takedown notice to YouTube, the clip was pulled and the woman,



A home video featuring PRINCE'S 'Let's Go Crazy' was at the center of a 'fair use' suit against Universal Music.

alleging copyright infringement on peer-to-peer networks.

The hearing represented a remarkable development in the first case against an individual pirate to go to trial. Last October, a jury ordered a Minnesota woman, Jamie Thomas, to pay \$222,000 for sharing songs on the Kazaa network. Seven months later, Davis ordered a follow-up hearing to determine whether he committed a "manifest error of the law"

represented by the Electronic Frontier Foundation, sued under a little-noticed provision of the DMCA that allows victims of meritless takedown notices to seek damages.

The significance of the judge's ruling remains to be seen, as the order only allowed the case to proceed to trial. But now that the question of liability has been raised, some attorneys believe the music industry will need to proceed with caution. "If [copyright holders] are tasked with making a value judgment on fair use, that's going to be very hard to do," says Randy Friedberg, a partner at Olshan Grundman Frome Rosenzweig & Wolosky in New York. "Fair use is a very amorphous concept and there's no bright-line rule when it comes to case law."

>>>PROOF OF TRANSFER

In alleging infringement on peer-to-peer networks, must the RIAA provide proof of "actual transfers," or is the implied infringement sufficient?

On Aug. 4, U.S. District Judge Michael Davis listened to arguments at a hearing to determine what plaintiffs like the RIAA must prove when

by instructing the jury in the trial that actual proof of downloading was not necessary in determining a verdict. He is now weighing his decision in the case.

Is the existence of an open share folder, screen shots of music listed and downloads taken, and IP addresses enough "proof"? Or does the RIAA need to show that a particular copyrighted song was sent from one computer to another?

The answer will help determine the validity of the RIAA's controversial claim that merely "making available" copyright music is a sufficient basis for committing infringement. That claim has been the underpinning behind many of the 20,000 lawsuits the industry association has pursued against individual pirates.

If the judge reverses his prior position and orders a new trial in the Thomas case, the music industry may see accused pirates put up more vigorous defenses. Or as RIAA attorney Timothy Reynolds warned at the Aug. 4 hearing, "Requiring proof of actual transfers would cripple efforts to enforce copyright owners' rights online." —Eriq Gardner

Virtual Reality

Danity Kane's MTV Fame Reels In Marketers

As sales of recorded music continue to fall, extending a music act's brand into a variety of endeavors provides an alternative means to generate income and broaden the potential audience for its music.

But what happens when it's unclear what that brand represents?

It's a question that comes to mind when you consider the recent success of **Danity Kane**.

The quintet was put together during MTV's "Making the Band 3," a reality show premised on **Sean "Diddy" Combs** finding the next big thing.

The act's August 2006 self-titled debut album bowed at the top of the Billboard 200 and went on to be certified platinum by the RIAA. Danity Kane's second album on Bad Boy, "Welcome to the Dollhouse," has sold 529,000 copies, according to Nielsen SoundScan, and lead single "Damaged" reached the top 10 of the Billboard Hot 100 earlier this year. While second single "Bad Girl" hasn't done nearly as well—selling 55,000 copies since its release in July, according to SoundScan—"Damaged" received a boost when it was nominated for two MTV Video Music Awards for best pop video and best dancing in a video.

Along the way the group has released a line of denim jeans through apparel maker Dollhouse, been named the latest face of People for the Ethical Treatment of Animals' (PETA) long-running "I'd Rather Go Naked Than Wear Fur" advertising campaign and will have its own branded Visa debit card this fall.

Meanwhile, Danity Kane member **Aubrey O'Day** is performing on Broadway in the musical "Hairspray," while fellow member **Dawn Richard** is working with an illustrator to release a comic book this fall. The group is tentatively set to go into the studio in October to record an album that will come out next summer. In addition, the group has plans for fragrance and makeup lines and gets the occasional mention in the New York Post's Page Six gossip column.

Danity Kane most closely resembles the **Pussycat Dolls**, a dance troupe turned musical group that has extended its brand into reality TV and product endorsements. "They're not as big as the Pussycat Dolls, but they're doing all the right steps to get there," Bad Boy co-owner/president **Harve Pierre** says.

But where, exactly, is "there"? Even Pierre acknowledges that "Danity Kane was made via a reality show, and they owe it all to the marketing genius of Diddy."

As reality show stars, the members of Danity Kane—or the "girls," as they are referred to

by their handlers—remain at a midtier level of celebrity, without the deeper connection to fans that many lesser-selling acts have cultivated through the years.

And when it comes to celebrity, says **Tina Wells**, CEO of New Jersey-based Buzz Marketing Group, you're either A-list or you don't count.

"I feel like we have celebrities and everybody else," Wells says. "What is the true value for everyone else?"

Wells says the trajectory of reality stars tends to follow a prescribed path. "What publicity circuit can they hit?" she asks. "There's the gossip columns, tabloids and hot blogs, which generate a lot of impressions, but it goes back to who you are as a brand. If you are looking for just an instant spark, it makes sense, but not if you're looking for long-term association."

What does Danity Kane's manager **J. Irving III** make of Wells' observations? "One thing that makes brands credible are those brands that are along for the ride," Irving says. "Anyone can jump on the **Brad Pitt** gravy train, he's 40-something years old. Imagine a brand that was with him 20 years ago. They would be a part of his success now."

For their part, brand marketers say Danity Kane can help them appeal to a wide audience.

"The thing we love about Danity Kane is they speak to a broad base," says **Danny Klein**, president/chief marketing officer at Plastic

With The Brand

KAMAU HIGH



DANITY KANE'S drive to extend its brand includes an upcoming comic book (inset).

Cash International, which will be putting out the Visa debit card with Danity Kane's image. "They're multicultural and have great exposure."

PETA director of media relations **Michael V. McGraw** says the Danity Kane ad campaign will "allow PETA to reach a completely new demographic."

For Irving, marketer interest in Danity Kane illustrates the group's continued viability as a brand.

"Danity Kane's success will beget their success," he says.

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THE POLICE

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Every Pledge You Take

New York Public TV Buoyed By Police Tour Finale

New York public TV tapped into the final date on the Police reunion tour at Madison Square Garden in a unique fund-raising effort that may serve as a template for stations seeking to broaden PBS' demographics through live music.

About one-third of the tickets for the Police finale were offered as "rewards" for donations to New York public TV sister stations WNET and WLIW, launching their Public Television Rocks marketing initiative and raising some \$3 million in funds for the networks.

The deal was orchestrated by the stations' reps; Entertainment Marketing Communications International founder/CEO Jay Coleman and RZO Productions partner Bill Zysblat, co-producers of the Police tour; and Police/Sting manager Kathy Schenker. Tour co-producer Live Nation and the Garden also were involved in marketing and promoting the program.

Coleman says the way tickets were distributed opened up

a "new paradigm" that could be used again. About two-thirds of the tickets were sold through Ticketmaster (which donated much of its service charges to Police charities), and one-third of the house was distributed over the air and online to serve as rewards for New York PBS pledges.

The first row alone generated \$140,000 via an online auction, which Coleman thinks might be the highest-grossing first row for a concert.

WNET deputy general counsel of program business affairs Ranfi Rivera says the stations wanted to connect with potential donors beyond just over the airwaves. "We put our thinking caps on to come up with other ways that we could draw attention to what we were doing, to reach people who ordinarily don't seek us out," Rivera says. "One of the ways we were able to reach folks was to launch a two-wave eBay auction."

In the first wave, front-row seats averaged about \$4,200 each as a donation to New York public TV, with such perks as a band meet-and-greet and sound check rounding out the "experience" package. "It's a contribution and obviously people get tax benefits from that, but it was a nice package for a Police fan and it also supported a great cause," Coleman says. Beyond the auction, other price points for pledges ranged from \$750 to \$100 per pair of tickets for donations.

The second wave, launched after the concert, was an eBay auction of signed Police instruments that raised another \$50,000. Throughout the promotion, the two stations served up plenty of Police content on the air.

"It worked, it was great, and it gave [the stations] an outreach to a whole new audience," Coleman says. "I'm talking to them now about lots of new opportu-

nities for next year. Rather than do this once in a great while, what we can do is take this platform and use it in a way that will engage younger viewers with continuity."

Rivera says the success of the Police promotion will be followed by more music events as part of the stations' Public Television Rocks campaign, though details have not yet been finalized.

Coleman points out that with a dearth of broadcast TV opportunities for live music, bands are seeking TV exposure. "Public television is a fabulous outlet for this," he says. "They are very interested in reaching out to this audience who loves music and would love to see it without commercial interruption. I believe public television is going to become a very attractive place and as this continues, they'll do more and more music. What needs to be done is figure out the economic model of how to fund it, and that's what I've been working on."

A New Metric

Canadian Indie Rockers Hope Fortune Favors The Bold

Metric could have taken the easy way out.

It wasn't as if the group was flailing. The band had a strong following in its native Canada and a respectable base in the United States, having sold 44,000 copies of its 2005 album, "Live It Out," according to Nielsen SoundScan. It had prominent fans: **The Rolling Stones** asked the group to open a New York show, and **Bloc Party** took it on tour in the United Kingdom. The act played festivals, struck synch deals and even fielded calls from interested major labels.

So it would have been simple to say goodbye to longtime home Last Gang Records and ink with a bigger company. But as manager **Mathieu Drouin** of Equator Music says, "Fortune favors the bold."

"We've wrestled with our situation over the course of the last three albums, trying to find the right deal," Drouin says. "We found ourselves in a position where the majors were interested, but we knew we had the ability to roll the dice and do it ourselves."

"'Long tail' artists like Metric that have been able to develop a following and career without major help are in the best position to take things into their own hands right now," he adds. "We can make more money on a smaller volume overall if we are doing everything ourselves."

Guitarist **Jimmy Shaw** says that the band looked at it as a win-win situation. "We decided we could gamble for more success and make more money, and even if we stayed exactly

where we were, we'd be making more money by cutting out the middleman."

To that end, Drouin and Metric decided to renegotiate their contracts with Last Gang and publisher Chrysalis Music "with a view to taking back the control they need to have over their own rights in order to be free to take liberties, be creative and try to seize the opportunities inherent to the changes that are going on presently," Drouin says.

Entering the renegotiations meant giving up two traditional sources of advance funding, and Metric had to pony up its own cash to finance the recording of a new album. "Restructuring is ex-

pensive," Drouin says with a laugh.

The plan for the record, according to Drouin, is multi-pronged. He hopes to strike a deal with **Ian Rogers'** Topspin (Billboard, June 28), taking advantage of all the software tools it provides to market directly to fans and measure their responses.

"The established music industry has tried to create scarcity and then make money off it," Drouin says. "But I think the people who will do well in the future will take advantage of scale. We don't want to be gouging the public; we want to give them a diversity of choice. Metric are also a band that have a close relationship with their fan base, and many of their

The Indies

CORTNEY HARDING



fans will buy anything the band does. It gives us a certain amount of security."

Metric will also release the record in a more traditional format, via a direct deal with iTunes and as-yet-undisclosed digital and physical distribution partners. "We'd like to keep physical and digital separate, but that's not a

hard and fast rule," Drouin says. "We've explored doing subdistro deals with labels for physical only, but we're willing to see what people bring to the table." Finally, the act plans to use a number of former major-label employees who have partnered with management companies to start their own shops to deal with marketing, promotion and radio.

Drouin is uniquely positioned to consider multiple offers and take his time. His company, Equator Music, qualifies for the highest level of government funding for broadcasters from the Canadian and Quebecois governments, and Metric has access to that funding. Equator is also a subcompany of MindCorp, which was founded by Drouin and a partner, and currently owns a label, publishing company and management firm in addition to Equator.

"In a way, we're like explorers in the 15th century whose maps showed dragons beyond known waters," Drouin says. "We're doing something new and we might drown. But we might also strike gold."



METRIC

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Watch TV, Buy CD

QVC Sees Opportunity In Physical Music Sales

As CD sales shrink due to the ascension of digital, store closures and music space reductions, cable shopping channel QVC sees an opportunity and is stepping up its offering.

"We see a void in the selling of physical product," QVC director of merchandising **Rich Yoegel** says. "We acknowledge that the industry is not selling as much CDs as it did in years prior, but it is still selling a lot."

QVC, a subsidiary of Liberty Media, generated \$7.4 billion in overall sales in 2007, with \$1 billion of that coming from its Web store. The channel features select merchandise like jewelry, household appliances and other items that it can either build shows around or incorporate into its programming, which reaches 166 million households worldwide.

QVC has sold music almost since the channel's inception in 1986 and even launched a short-lived record label in the late '90s that released albums by **Kenny Rogers**, among others.

Although QVC has continued to sell music in recent years, "we weren't going after it," Yoegel says. But in 2007, the channel began picking up the pace, promoting seven albums with a show dedicated to each release. The shows feature artist performances and interviews broadcast live from either QVC's studios or off-site venues. Albums

receiving this treatment last year included **Alabama's** "Songs of Inspiration," "Tony Bennett Sings the Ultimate Songbook, Vol. 1," **Goo Goo Dolls'** "Let Love In" and **Barry Manilow's** "The Greatest Songs of the Seventies."

Yoegel estimates that in the last 24 months, the company has sold 250,000 units, with QVC's online store accounting for about 20%. QVC generally likes to get bonus discs with extra songs or live video performances to justify higher pricing, with CD albums averaging between \$16 and \$20, plus a \$3.97 shipping and handling charge.

"Our business is measured on a dollars-per-minute basis," Yoegel says. "We are looking in a prime-time show to do upwards of \$10,000 a minute, about \$600,000 for an hour."

Manilow's "Greatest Songs of the Sixties" and "Greatest Songs of the Seventies" albums have been QVC's biggest recent sellers, having sold 43,000 and 40,000 units, respectively, QVC says. The best sales performance overall on QVC by a recording act was that of Italian pop artist **Giovanni**, who sold more than 100,000 albums during a two-hour show in January 1998 (Billboard Bulletin, Jan. 19, 1998).

In addition to sales, other factors are considered to measure success, including whether an

item creates a buzz for QVC or brings new customers aboard, which is what happened with the Goo Goo Dolls release, Yoegel says.

So far this year, QVC has broadcast only two music shows—for **Clay Aiken's** "On My Way Here" and **Randy Travis'** "Around the Bend"—with a third one planned for Sept. 12 on **James Taylor's** "Covers."

A QVC spokeswoman says the channel strives to feature one artist per month, although "depending on artists' schedules, release dates and our own programming schedules, things often change." She adds that QVC is "working on several new deals for the fall of 2008."

Aiken's QVC appearance seems to have inspired 25,000 scans through the nontraditional nonstore Internet/mail-order/venue category, which accounted for 27% of his album's first-week sales of 94,000 units in the week ended May 11, according to Nielsen SoundScan. Year to date, it has sold 150,000 units. Meanwhile, Travis' album sold 14,000 units through the Internet/mail-order/venue category, which was 45% of the total during the debut week ended July 20 of 31,000 scans.

QVC also offers the "stop by" approach where an artist may appear on a regular show without performing, as "Dancing With the Stars" winner **Julianne Hough** did in April to promote her self-titled debut solo album on Mercury Nashville.

On many levels, Hough "was almost acting as a co-host, and she got to talk to fans who phoned in," with her songs played during intervals, Mercury Nashville executive VP of sales, marketing and new media **Ben Kline** says. "They did a nice job of promoting the album," which he says had a halo effect at brick-and-mortar. "In

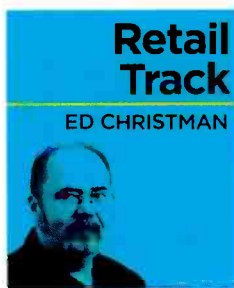


JULIANNE HOUGH appeared on QVC in April to promote her self-titled debut album.

addition to pre-orders, it was a great way to build awareness because many people didn't know she sang." The album sold nearly 3,000 units in the nontraditional category in its debut week ending May 25 when total scans reached 67,000 units.

Some label executives say they are impressed with the QVC production. "When a show is on, you can see the sales as it's happening," through a room where calls are monitored, says one label sales executive who isn't allowed to talk publicly for his company. "You can see calls spike when they are selling diamonds and the camera zooms in. Also, if a host says something and it generates a phone sales response, the QVC merchandising staff talks to the host and cameramen through earphones instructing them to repeat that dialogue or camera angle. It is remarkably sophisticated." ♦♦♦

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Showdown Looming

Labels, Game Developers Quarrel Over Licensing Fees

When you contrast the ongoing financial struggles of the music industry with the skyrocketing success of the videogame market, it's no surprise record labels are ready to play hardball on future music licensing.

The latest data from NPD Group finds that U.S. videogame sales totaled more than \$9.5 billion through the first seven months of 2008, a 35% jump from the same period last year. And in a recent report, UBS analyst Ben Schachter credits music games like "Rock Band" and "Guitar Hero III" as a critical factor in that success—responsible for 15% of game sales so far this year and 32% of the industry's year-over-year growth.

As such, it's hard to blame Warner Music Group chairman/CEO Edgar Bronfman Jr. for wanting a bigger slice of that pie. During an Aug. 7 conference call with Wall Street analysts to discuss the label's fiscal third-quarter operating results, Bronfman made headlines by lambasting the "paltry" per-song licensing fees labels get when making their content available in music games and that Warner would stop licensing to them if the model did not change.

His comments were a tacit admission that the labels, like many others, completely underestimated the potential of the music games market, and as a result struck a bad deal. The industry settled for a standard soundtrack licensing approach that provides a royalty based on unit sales for



Warner Music Group CEO EDGAR BRONFMAN JR. (right) is frustrated with the 'paltry' licensing fees that labels get from 'Guitar Hero III' maker Activision and other game publishers.



any music included in the game at purchase and a percentage of each downloadable song bought afterward—which amounts to far less than the 70% split labels get from iTunes.

The massive success of these games and their financial impact has labels rethinking their approach. They now want a partnership more akin to how sports leagues like the NFL license their players' likenesses and other assets to games like "Madden NFL," which, depending on the deal, provides upwards of 30% of total revenue.

But it might be too late. Like iTunes before it, both music games have become too powerful to simply ignore. Bobby Kotick—CEO of Activision, which owns "Guitar Hero" publisher Red Octane—is already flexing his muscles, telling the Financial Times recently, "We're going to favor those publishers that recognize and appreciate how much we can add value to their artists."



THE BEAT GOES ON

Replacing vinyl with iPods on the turntable can be a controversial move for many DJs, but Sony's new Xross Fade shelf system tries to up the ante a bit. While many such dual-dock iPod "mixers" suffer from the lower sound quality inherent in MP3s than one gets on vinyl, the Xross Fade features an MP3 Booster+ system that aims to improve audio quality by restoring the sound lost to compression. Other features include a beat blender that adds a layer of preprogrammed percussion and loops over the mix, an AM/FM tuner and 450 watts of output.

The Xross Fade will be available in September for \$500 at select retailers. —AB

By itself, the argument that the promotional benefits in some way trump the need to pay for music is a losing one from the start. But he's got a strong case. In addition to being a new sales platform in its own right—in some cases selling more tracks via the game than iTunes—these games also have a measurable short-term effect on increasing the sales of featured songs on other platforms, from which the game makers see no return. According to Nielsen SoundScan, Aerosmith's catalog sales jumped 40% after "Guitar Hero: Aerosmith" arrived.

What's more, the developers of these games spend far more on the programming required to optimize each track for the respective title, resulting in development costs that a simple digital retailer doesn't incur. In essence, game developers are doing exactly what the music industry wants: investing in the music itself to increase its value to consumers.

And then there's the matter of risk vs. reward. The early versions of "Guitar Hero" contained mostly cover songs because many labels and artists didn't want to license their masters, feeling it would somehow diminish their art by letting fans play along.

Activision and MTV, meanwhile, made the big bets—buying Red Octane for \$100 million and Harmonix for \$175 million, respectively—and are rightfully reaping the rewards. Hindsight is 20/20 of course, but if the music industry really wanted to make a splash with music games, a label would have bought one of them instead.

So now begins the process of jockeying for position, which won't be easy for either side. Labels can play the various competitors—hungry for exclusives—off each other much more easily than they can in the digital retail space, where iTunes is dominant. But game developers can do the same with labels. It will be particularly interesting to see how Vivendi's ownership of Activision and Universal Music Group comes into play.

How this is resolved ultimately will have major repercussions on the next anticipated evolution of the space: the incorporation of an iTunes-like store. Currently, music purchased through the games are accessible only in the game itself. All parties are interested in developing a process by which buying a song for the game would also deliver a copy to load onto a customer's MP3 player as well.

"This is a real opportunity for us to figure out how people can buy music and get it across different formats," Red Octane co-founder Kai Huang says. "That's something we have to work out with the music industry. It could be one year. It could be 20 years. But it may never happen if the music industry doesn't cooperate."

But that cooperation goes both ways. It's interesting that the same critics who gleefully point to the music industry's mistakes for its current financial situation equally decry the moves taken to fix it. A \$1 billion market leaves plenty of middle ground.

BITS & BRIEFS

RINGBACKS REV UP

Ringtone sales are flattening, but research group MultiMedia Intelligence says ringback tones are poised to overtake them in revenue by 2012. Worldwide ringback-tone revenue will reach \$4.7 billion, according to the group, and analysts at the firm say the growth can be attributed to the lower cost and a lack of digital rights management or piracy issues, as ringback tones are a network service that can't be replicated elsewhere. The bulk of these ringback sales are expected overseas, particularly in Asia, the market's genesis.

FAN FUNDS PROSPER

Artists participating in the SellABand music site—where fans can invest in the careers of their favorite acts—now have another way to make money. The company is making the music of artists participating in the site available on YouLicense.com, an online music licensing

platform that lets advertisers and producers easily browse and license tracks. Those fans who invested in bands whose music is licensed from the service will receive a share of the proceeds, about 30%.

MOBILE SALES DOWNTURN

NPD Group says the mobile phone market is hitting a rough patch. According to the research group, U.S. mobile phone sales fell 13% in second-quarter 2008 in comparison with the same time period last year for a total of 28 million units, and sales revenue fell 2% to \$2.4 billion. That's the lowest level since the group began tracking the category in 2005. (Music-enabled phones constitute 65% of those total units, up from 45% last year.) Motorola leads the domestic mobile market share at 21%, a drop from its 27% lead last quarter. Samsung and LG have 20% of the market, and Nokia and RIM are trailing at 9% and 7%, respectively.

HOT RINGMASTERS™ AUG 30 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	10	2	#1 WEEK WHATEVER YOU LIKE	T.I.
2	1	14	I KISSED A GIRL	KATY PERRY
3	2	5	PAPER PLANES	M.I.A.
4	6	7	THE BUSINESS	YUNG BERG FEATURING CASHA
5	3	11	PUT ON	YOUNG JEEZY FEATURING KANYE WEST
6	11	4	CAN'T BELIEVE IT	T-PAIN FEATURING LIL WAYNE
7	4	21	LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR
8	7	15	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER
9	5	14	GET LIKE ME	DAVID BANNER FEATURING CHRIS BROWN
10	9	10	ALL I WANT TO DO	SUGARLAND
11	13	10	GOT MONEY	LIL WAYNE FEATURING T-PAIN
12	8	18	TAKE A BOW	RIHANNA
13	12	9	A MILLI	LIL WAYNE
14	18	3	DISTURBIA	RIHANNA
15	16	9	PLEASE EXCUSE MY HANDS	PLIES FEATURING JAMIE FOXX & THE-DREAM
16	14	6	MRS. OFFICER	LIL WAYNE FEATURING BOBBY VALENTINO
17	17	17	FOREVER	CHRIS BROWN
18	19	12	BARTENDER SONG (AKA SITTIN' AT A BAR)	REHAB
19	15	22	BUST IT BABY PART 2	PLIES FEATURING NE-YO
20	23	4	NEED U BAD	JAZMINE SULLIVAN

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

6 QUESTIONS

with DEL BRYANT
by ED CHRISTMAN

BMI keeps going and growing. For the fiscal year ended June 30, the performance rights organization posted revenue of \$901 million, a 7.4% increase from what it collected in the prior year. It will also disperse \$786 million to songwriters, composers and copyright owners, an 8% increase over the prior year. Both figures represent milestones for the organization.

In order to get a handle on how BMI is keeping up its forward momentum, Billboard called BMI president/CEO Del Bryant.

1 How has BMI shifted internally to accommodate the new realities of the recording industry?

BMI has been very fortunate in that we have always looked at the world in that it may change in any number of ways. It's almost as though we have continuously employed the concept of zero-based budgeting; we don't make the assumption that the following year will be as good as the year that we have just experienced. We are excited about the future and when you don't put your head in the sand, you can see some of the stuff that's coming.

2 In past interviews you have referred to a tradition of technology leadership. Can you elaborate on that?

Our process is very automated and it has been for 10 years. We will be using a [recognition] technology known as BlueArrow, which is owned by Landmark, an LLC of BMI, for performance data from radio and other broadcast media. We also have a high amount of information coming in from a majority of the licensing partners including cue sheets from TV and cable. We marry the information from producers' cue sheets to our database of songs and composers. What we get is 24/7 accurate information . . . so we are getting 99 point precise information as to what is being played on radio, TV, cable. We had 9 billion performances last year.

3 In the last three years, BMI's new-media revenue has gone from \$16 million in 2006 to \$11 million in 2007 to \$15 million in your latest fiscal year. What can you say about that?

We used to collect for ringtones, and there was a court case . . . where a summary judgment was somewhat negative on our ability to collect for downloads, and of course a ringtone is a download. So we lost a tremendous amount of income with that decision.

But in building it back up, we had over probably 500 or 600 new Web site licenses this year, so that there are approximately 6,500 covered now. We also are aggressively licensing mobile applications. Fortunately, ringbacks are still growing. There is really not much question that a ringback is a performance; it certainly is not a download.

4 Is there anything notable going on in the general licensing income group—stores, bar, restaurants, gyms?

It has performed better than last year, with positive increases of 10%-11%, which is pretty good considering that bringing those dollars in is a

little bit harder with the downturn of the general economy. This area is where the rubber meets the road. It is very likely the first area to feel the economic downturn. It is an area where you have a lot of stores coming and going, especially in the restaurant field and the bar and grill area. We have had growth here and I am proud of it. It's a good reflection of the strength of our catalog and the importance of our catalog to the people who interact with it.

5 What is your prognosis for BMI's future?

It's . . . about inventive and innovative ways of doing business and figuring out ways to get into business with people and then as business models evolve, [building] the best pricing policies that really serve everybody. But it really comes down to having the music, and we are out there signing people who are going to make a difference. That's always going to be the bottom line.



BRYANT

6 What are you doing to expand your artist roster?

Music is dependent on the young, new and hot, and it has been for years. Today, we have Miley Cyrus and the Jonas Brothers. We have Colbie Caillat, Aly & AJ, and then in the urban areas—but I call it pop music because it's popular—we have Lil Wayne, Soulja Boy, T-Pain and Plies, and of course Kanye West. We have Daughtry and Seether. In country, we have Miranda Lambert, Lady Antebellum, Little Big Town and Heidi Newfield.

We understand country. We grew up with country. With urban and R&B, our executives understand it and we really go after it, especially in a world where record companies are starting to change the paradigm and aren't putting out as many records by new acts. It's very important for us to go out and try and find these artists and help them by providing stages and opportunities for them to be heard.

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Flex Your Power

'Te Quiero' Joins Elite Company At Top Of Hot Latin Songs Chart

In Mexico and Central and South America, he's known as **Nigga**. In the United States and Europe, he's known as **Flex**.

Regardless, the Panamanian singer, real name **Felix Danilo Gomez**, has just tallied 20 nonconsecutive weeks

at No. 1 on Billboard's Hot Latin Songs chart with "Te Quiero," from his U.S. debut album of the same name. The track, a simple love song whose beat Flex has labeled "romantic reggaetón," is now tied with **Juanes'** "Me Enamora" and **Son by Four's** "A

Puro Dolor" with 20 weeks at the chart's top position. Only **Shakira** has more weeks at No. 1; her hit "La Tortura," featuring **Alejandro Sanz**, notched 25 nonconsecutive weeks at No. 1.

For Flex, a debut artist in the United States, the staying power of "Te Quiero" has been based on its broad appeal, as well as a radio strategy that has allowed the song to straddle multiple formats.

The story starts when Flex, recording for an indie label in Panama, was co-producing a compilation of local acts titled "La Monarquía." After the CD was mastered, he says, he realized he hadn't done a song of his own.

"I was supposed to contribute a song as an artist, but I'd forgotten," Flex says. "So, we [with producer **Mister Bombo**] wrote down a beat and I quickly wrote the lyrics."

Unlike the more hardcore reggaetón of the moment, Flex infused the song with "the tenderness based on that first high school love," he says. "'La Monarquía' came out at the beginning of the school year in Panama, and we wanted to have a good song for the young people."

"Te Quiero" became a hit in Central America and boosted

Flex's standing as an underground phenomenon with a big following. By June 2007, he was touring Mexico so successfully that Televisa EMI signed him to a record deal. By November, Flex's Televisa EMI debut, "Te Quiero," had climbed to No. 1 on Mexico's Amprofon chart and the title track had spent 10 weeks at No. 1 on the radio chart.

That success fueled U.S. interest, and EMI Televisa released "Te Quiero" Dec. 15. The song entered the Hot Latin Songs chart Nov. 24 at No. 42 and climbed steadily to reach No. 1 April 5. While some are calling this an "organic" rise, there is no such thing in radio.

"You keep a No. 1 up there with different versions," EMI Televisa VP of promotion and radio **Jorge Ramos** says. Ramos first worked "Te Quiero," in its original version, at Latin rhythmic stations—the natural place for it—and also at pop stations on the West Coast and in Texas, which are heavily influenced by Mexican airplay.

A remix featuring Puerto Rican reggaetón singer **Arcangel** followed, leading to play at pop and tropical stations in Puerto Rico, which propelled the track to No. 2 in February.

Then, Flex recorded an

acoustic version of "Te Quiero" with labelmate and teen pop star **Belinda**.

Meanwhile, in Mexico, "Te Quiero" was surprisingly getting play at pop and regional Mexican stations, says **Pedro Reyes**, who books and promotes Flex via his company, Producciones Reyes Esquer. It seemed logical to attempt a regional Mexican version.

EMI Televisa approached producer duo

Adolfo and Omar Valenzuela (known as **the Twiins**), who injected regional Mexican flavor into a remix of the track.

The effect was immediate. On July 12, "Te Quiero" entered the regional Mexican airplay chart at No. 27, thanks to early airplay from KBUE (105.5 FM) Los Angeles, and quickly climbed to No. 7. It is currently No. 14.

Meanwhile, EMI Televisa has begun to work a new single, "Escápate."

"It will be very difficult to match the success of 'Te Quiero,'" Reyes says. "But we do want people to see he's a quality act, he's recording a new album for 2009 and he's on the way up."

Additional reporting by Ayala Ben-Yehuda.

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

Latin Notas



LEILA COBO



FLEX

EN BREVE

TR3S TEAMS WITH CALLE 13

MTV Tr3s is kicking off its Tr3s Pass tour, co-produced with AEG Live, with a six-city run by urban duo Calle 13. The channel also is supporting the release of Calle 13's newest album with a special promo campaign and additional programming. Calle 13's latest on Sony BMG, "Los De Atras Vienen Conmigo," is due Oct. 7; the Tr3s Pass tour begins Oct. 9 at New York's Nokia Theatre. MTV Tr3s has attached its brand to existing tours, but "this is the first time we've been thoroughly involved in a tour from its inception," MTV Tr3s VP of music and talent Michael Galbe says.

—Ayala Ben-Yehuda

SURF'S UP IN LATIN AMERICA

Brazil, Mexico, Venezuela and Argentina lead in terms of the number of people surfing the Web on their mobile phones in Latin America, according to a report by mobile Web provider Opera Software. The company surveyed traffic from its Opera Mini servers in Latin America. Very few Web sites with local domains were in the top 10 most-visited sites in each country; Google was the top site visited in all countries in the region. Based in Oslo, Opera Software signed a deal with wireless carrier Movistar Mexico this month, in which Movistar will market the Web browser to its 14.2 million subscribers.

—ABY

FONOVISIA READIES 'IDOLOS'

Fonovisa Records is preparing to launch a new branded series of regional Mexican music albums titled "Idolos De Mexico Para el Mundo." The first edition will feature tracks by such acts as Marco Antonio Solís, Grupo Montez de Durango and Jenni Rivera. The set will go to retail Sept. 16 and will be promoted via a national TV spot campaign and also through a direct marketing campaign on multiple TV channels.

—LC

GETTING IN THE GAME

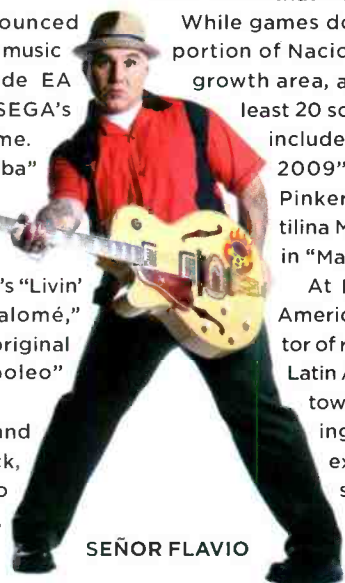
Latin Music Slowly Gains Videogame Prominence

Latin music, until recently virtually absent from videogames, is slowly but surely gaining a foothold in the industry.

At least three major, newly announced games will prominently feature Latin music in their soundtracks. They include EA Sports' "FIFA Soccer 2009" and SEGA's "Samba de Amigo," a Wii music game.

Most of the 40 tracks on the "Samba" soundtrack, in particular, are Latin, including cover versions and original recordings. The roster includes Ricky Martin's "Livin' La Vida Loca" and Chayanne's "Salomé," both in cover versions, as well the original recordings of Gipsy Kings' "Bamboleo" and Ozomatli's "Como Ves."

While "Samba" is Latin-themed and therefore calls for a Latin soundtrack, other games are now more open to Latin sounds, says Tomas Cookman, president of indie Nacional Records.



SEÑOR FLAVIO

"[Game makers] understand very well that the games go to the world, and they program their music that way," he says.

While games don't represent an enormous portion of Nacional's synch business, it is a growth area, and Cookman has placed at least 20 songs in games this year. They include four tracks in "FIFA Soccer 2009" (by alternative acts the Pinker Tones, Señor Flavio, Plastilina Mosh and DJ Bitman) and one in "Madden NFL 2009."

At EMI Music Publishing Latin America, Andres Zambrano, director of repertoire and exploitation for Latin America, sees a growing trend toward using Latin music in gaming. "Grand Theft Auto IV," for example, includes a Latin radio station—San Juan Sounds—in the game (although no Latin songs made the actual game

soundtrack CD). Three of those songs are EMI's, including Don Omar's "Salió El Sol."

"The trend toward music in games is bigger all the time," Zambrano says. While rock and urban remain the Latin genres of choice for games, gaming is regarded as a "major promotional and exploitation target," he adds.

Granted, Latin companies are still not getting rich via games. Labels and publishers usually get paid a flat synch fee that fluctuates between \$3,000 and \$6,000.

However, small indie films pay even less for song usage, and the exposure from a game is enormous.

"The best thing about a game is that gaming is worldwide and you get your music into so many more hands," Cookman says. "Plus, a lot of these artists are gamers, so they love being there."

—LC

.com EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

Producer Jerry Finn Dies At 39



Blink-182 and Morrissey producer Jerry Finn died Aug. 21 at the age of 39. He had suffered a massive brain hemorrhage in July and was taken off life support Aug. 9.

Finn got his start as an engineer in the early '90s before shifting into production on such albums as Rancid's "... And Out Come the Wolves." Among his best-known production credits are Blink-182's "Enema of the State" and Morrissey's "You Are the Quarry." Finn also worked with Green Day, Bad Religion, Sparta, AFI and the Offspring.

Most recently, Finn lent production to Morrissey's new set, "Years of Refusal," due in February.

According to a family friend, plans for a donation or scholarship fund are in the works.

—Jonathan Cohen

DEATHS

Pete Kameron, 87, business entrepreneur/philanthropist, died June 29 in Beverly Hills, Calif.

Kameron was born March 18, 1921, in New York. A co-founder and former board chairman of L.A. Weekly, he also played an integral role in the creation of L.A. Style magazine, L.A. Weekly's sister publication, which he co-founded in the '80s. "Without Pete Kameron, L.A. Weekly probably wouldn't exist," former publisher Michael Sigman wrote in an appreciation that appeared in the publication in July.

During his 65-year career, Kameron was involved in artist management and co-managed the Modern Jazz Quartet. He also was score supervisor on early James Bond films and was involved with concert production.

He was part of the Who's management team and co-founded Track Records, the band's label, in the late '60s. At Track, he worked as an executive producer on such Who albums as "Who's Next" and "Quadrophenia."

—Evan Lucy

Hugh Mendl, 88, influential British producer and A&R man who signed such acts as Genesis and David Bowie to Decca Records, died July 7.

Born Aug. 6, 1919, in London, Mendl was educated at University College in Oxford and had readied himself for a career in diplomatic service. However, the call of music proved too much. Like many top executives, Mendl worked his way up, starting in the mailroom of Decca Records, where his grandfather was chairman.

Mendl was called for duty during World War II but still managed to find a purpose for his love and knowledge of music, presenting a jazz show on Palestine Radio and reading the news for British Mediterranean broadcasting on British Armed Forces Radio.

After the war, Mendl returned to Decca, where he was instrumental in signing Bowie, Genesis and John Mayall & the Bluesbreakers and also gave a break to Tommy Steele and Lonnie Donegan, among others. He also executive-produced the Moody Blues' second album, "Days of Future

Passed" (1967).

"Hugh was one of the great A&R men of his era, capable of spotting and encouraging unique and unusual talent," recalls Max Hole, Universal Music Group International executive VP and Asia-Pacific region president. "He got me started in this business when I was managing and producing bands, by offering me and my business partner a three-year deal with Decca," Hole adds. "We used to look forward to our fortnightly meetings with him, which were like a seminar in the music business coupled with a good gossip."

Mendl remained with Decca until 1979 when he suffered a heart attack. He retired the following year and moved to Devon in southwest England, where he opened an antique store.

Hole describes the late executive as "a real gentleman, kind and intelligent, with a wicked sense of humor. Countless artists owe their start in the music business to him."

Mendl is survived by his wife, Beverley, and four children.

—Lars Brandle

Roberto Arciniega, 58, longtime marketing director for Fonovisa Records, died Aug. 1 in California. Cause of death was unknown at press time, although sources say Arciniega was home sick with the flu.

A creative man of dry wit, Arciniega brought impeccable taste and thoughtfulness to the creative campaigns of a wide range of artists. Most recently, he developed and designed the artistic concept for compilations by Los Tigres del Norte and Los Temerarios and for Marco Antonio Solís' "La Historia Continúa" set.

Arciniega, who had already spent several years at Fonovisa, joined Universal Music Group following the company's acquisition of Univision Music Group this summer.

Beyond his professional accomplishments, Arciniega will be remembered as a gentleman with a love of knowledge and travel.

"Roberto was a dedicated employee always looking to go the extra mile for our artists and his company mates," says Gustavo López, president of Disa and Fonovisa. "His passing is a loss for us, both personally and professionally."

—Leila Cobo

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HOLY FUCK was one of the bands deemed by the Canadian government to have received 'inappropriate' funds.

GLOBAL BY ROBERT THOMPSON

Slash And Burn

Canadian Arts Cuts Leave Indies Hurting

TORONTO—Huge cuts in government arts funding will hit Canadian music exports hard, according to industry insiders.

The Conservative government recently axed two major funds benefiting the music business: the Department of Foreign Affairs and International Trade's annual \$4.7 million Canadian (\$4.5 million) PromArt Program, which provided travel grants to Canadian artists, writers and musicians, and Heritage Canada's annual \$9 million Canadian (\$8.6 million) Trade Routes program that supported the export of artistic endeavors.

"It is outrageous and so short-sighted," says Melissa Greiner, manager of Toronto electronica band Holy Fuck. "Canadian companies and acts have to go outside of the country to make money. That's just the way it is. This will make us look like a laughingstock to other countries."

Holy Fuck, signed to the Young Turks label, a subsidiary of Beggars Group, was one of the acts singled out as having received "inappropriate" funds from PromArt, with a government spokeswoman announcing: "The money was going to fringe arts groups that, in many cases, would be at best, unrepresentative, and at worst, offensive." Canadian hitmaker Tal Bachman was also named.

Greiner, who applied for a \$3,000 Canadian (\$2,870) grant to help subsidize a 21-date European tour, says the government named her band in order to generate headlines.

"This is about sensationalism," she says. "This is really not about Holy Fuck or Tal Bachman. They were just the artists centered out so the bigger issue could be ignored."

Canadian Independent Record Production Assn. president Duncan McKie says the cuts will affect the indies' ability to access and expand in foreign markets.

McKie led a Trade Routes-funded CIRPA trade mission to Japan last year and is also integrally involved in Canadian promotion at the annual MIDEM conference in Cannes. He

says last year's Japanese trade expedition involved 31 labels and resulted in 90 deals with an estimated value of \$1.4 million Canadian (\$1.3 million).

"We had been gaining momentum," McKie says, adding that while the 2008 Japanese trade mission is safe, it will likely be scrapped in 2009. "The [missions] provided results. This is all so strange, especially considering Canadian music is so hot right now."

McKie cites such talents as Feist, Broken Social Scene and Arcade Fire as Canadian independent acts that have left their mark on charts outside of the country.

But many fear the government isn't done yet.

According to McKie, one of the main funding programs for Canadian indie labels, the Foundation Assisting Canadian Talent on Recordings, could also be at risk. The annual \$14 million Canadian (\$13.4 million) program helps Canadian artists with recording and video production costs and is funded partially by radio broadcasters and government ministry Heritage Canada.

"Don't assume FACTOR is safe," McKie says, with some government observers suggesting it could cut \$50 million Canadian (\$47.8 million) in arts funding before it's done slashing.

Others retain hope that some of the programs could return in revised form. While Heritage Canada declined to comment directly on the cuts to Trade Routes, a representative referred Billboard to Heritage Minister Josée Verner's previous statement that the government is "looking into other options."

"We want to be able to increase our reach abroad with measures that reflect today's reality," Verner added.

But McKie says it is hard for the government to argue that the money used to promote Canadian music abroad has been misspent.

"For the government to say we're not achieving anything is just baloney," he says.

GLOBAL BY VLADIMIR KOZLOV

To Russia, Without Love?

Ticket Sales Slump For Western Acts

MOSCOW—The once seemingly insatiable Russian appetite for Western music is showing signs of subsiding, with several big-name acts struggling to sell concert tickets in the region this summer.

Long after the fall of the Soviet Union in 1991, surging numbers of international acts have ventured beyond the former Iron Curtain in recent years to serve pent-up demand. Sergei Melnikov, general director of promoter Melnitsa, says the number of 10,000-plus-capacity shows by Western artists in Russia has tripled in the last three years.

But this summer, acts including Kylie Minogue, the Sex Pistols and Lenny Kravitz have all struggled to sell tickets, with local promoters blaming market saturation, rising costs and the high fees demanded by artists for a number of loss-making events.

"The supply of shows by top Western acts exceeded demand this summer," says Dmitry Zaretsky, senior talent booker at SAV Entertainment, which organized Kravitz's June 14 concert at Moscow's 20,000-capacity Olimpiysky sports palace and co-organized Minogue's concert at the same venue two days later.

Minogue has proved a hot ticket elsewhere in Europe this summer, performing seven 18,000-capacity shows at London's O2 Arena. But only a half-capacity crowd turned up for her gig at the Olimpiysky, according to Mikhail Shurygin, president of promoter NCA.

NCA, which also promoted Minogue's June

18 concert at St. Petersburg's 14,000-capacity New Arena, co-organized her Olimpiysky show and took a loss on the concert, Shurygin says. NCA also lost money on the Sex Pistols' St. Petersburg gig at the 6,000-capacity Yubileyny sports palace.

"People have enough cash to spend on tickets," Shurygin says. "But if there are too many similar concerts one after another, they can't attend [them] all. Still, our understanding is that [Minogue] did better than other acts at Olimpiysky at about the same time, such as Lenny Kravitz and Nelly Furtado."

Zaretsky declines to give exact numbers of tickets sold, but says that Kravitz's sales "weren't good." He blames high artists' fees for cutting into promoters' profits and driving up ticket prices. "Western stars demand higher fees in Russia than, say, in Europe," Zaretsky says, although he adds that the "costs they incur here are also higher." Melnikov claims top Western artists demand 20%-30% higher fees to play in Russia than elsewhere in Europe.

"One of the biggest problems is that new [promotion] companies, operating on cash from investors, offer artists unrealistically high fees," Shurygin says. "Unfortunately, agents sometimes opt for higher fees rather than established companies."

Such fees are normally passed on to the consumer, with tickets for Minogue's Moscow show ranging from 1,000 rubles (\$41) to 30,000 rubles (\$1,233) for a VIP package. By contrast,

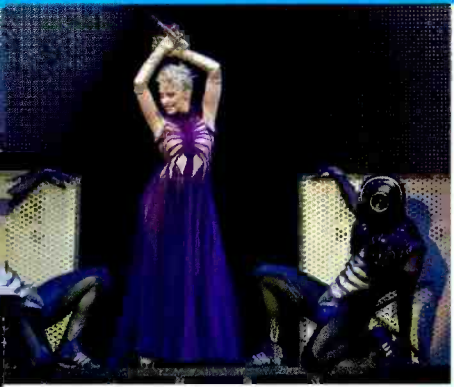
GLOBAL NEWSLINE

>>>U.K. INDIE GUT GOES INTO ADMINISTRATION

Gut Records' assets are up for sale after the U.K. independent label went into administration, a move roughly equivalent to a U.S. Chapter 11 bankruptcy filing. Michael Sanders and Simon Bonney of specialist insolvency practitioners BN Norton have been appointed joint administrators of Gut Records. They are seeking buyers for the company assets, including the businesses Gut Records, Institute Recordings, Gut Recordings, GI Recordings, Gusto and GI Recordings. GTV Recordings, Gut's compilation and branded albums division, is not in administration. Gut Records was launched in 1998 by Guy Holmes and released records by Tom Jones, Tears for Fears and novelty act Crazy Frog. Its regional promotions company Intermedia has closed down as a result of the indie going into administration, although a new company—Kent-based Cherry Lips PR, set up by Intermedia GM Stacy Scurfield—will honor the company's contracts. —Andre Paine

>>>JAPANESE LABELS DENY MASTER-RINGTONE MONOPOLY

Four Japanese labels have filed lawsuits seeking nullification of a July 24 ruling by the government's Fair Trade Commission that they violated the Antimonopoly Law by allegedly preventing other companies from entering the master-ringtone business. In separate lawsuits filed Aug. 25 at the Tokyo High Court, Sony Music Entertainment (Japan), Avex Network, Victor Entertainment and Universal Music Japan denied they have conspired to monopolize the master-ringtone business by supplying content exclusively to Tokyo-based content aggregator/distributor Label Mobile, which they jointly own. In a statement, Sony said that since 1999 it has been distributing its content digitally on its own, rather than consigning such distribution to other firms through licensing deals. —Steve McClure



THE SEX PISTOLS and KYLIE MINOGUE (inset) have seen lackluster ticket sales in Russia this summer.



tickets for the Dec. 17 show by veteran Russian band Nautilus Pompilius—the only domestic act scheduled to play the Olimpiyskiy—are all priced at 1,500 rubles (\$62).

But Neil Warnock, chairman of London-based booker the Agency Group—who has been taking rock bands to Russia since the '70s and will have Deep Purple on tour there in October—says promoters have only themselves to blame.

"You should know your market," he says. "If you allow the artist to be overpriced, that is the promoter's fault. If the artists want a zillion dollars, promoters have the option to say no."

However, SAV's July 18 Metallica show at St. Petersburg's 25,000-capacity SKK Arena sold out, demonstrating that Western acts can still command big audiences, provided their timing is right. Promoters now plan to space out shows by international acts. But most remain confident that the market will bounce back, especially as ticket sales for domestic artists have held steady.

"Within three to five years, Russia's live market should stabilize," Melnikov says. "Easy-come, easy-go companies will leave—and

Moscow will not be different, in terms of artists touring, from, say, Paris." ●●●

Additional reporting by Juliana Koranteng in London.

>>> SONY ERICSSON LAUNCHES DRM-FREE MUSIC STORE

Sony Ericsson has rolled out its PlayNow arena, an over-the-air download service that will sell digital rights management-free music as well as games and applications. The expanded mobile music service went live Aug. 25 in Sweden, Denmark, Finland and Norway. Each country will have localized content in the relevant language; in Sweden, full-track downloads cost 9 kronor (\$1.42). The London-based joint venture between Sony and Ericsson has secured the global rights to 5 million tracks. Universal Music Group is the only major not to sign with the service. Sony Ericsson says the service will launch in other European markets this year, followed by Latin America and the Asia Pacific region in 2009. Sony Ericsson's Walkman and MP3-enabled phones from the 2006 K800 model onward will be compatible with the service. Customers will get a high-quality, DRM-free MP3 delivered to their

computer and a protected lower-quality file sent directly to their phone. —AP

>>> DESTRA TO SHED ENTERTAINMENT DIVISION

Australian digital media company Destra plans to shed its Destra Entertainment division during its 2008-09 financial year. The division includes labels Rajon Music, Central Station Records, Compass Records and MRA Entertainment, as well as budget audio/video content publisher/distribution company Payless Entertainment. "The global structural decline in the CD market and maturing DVD market, both of which have negatively impacted the company, have not yet been offset by growth in the corresponding digital businesses," the company said in a statement. Sources say that Destra, which was established in 2003, has approached a number of major labels about buying the division. —Christie Eliezer

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GLOBAL BY MARK WORDEN

TOTAL EXPOSURE

New Italian Acts Find 'The X-Factor' At Last

MILAN—Italy's got talent. Indeed, after years of underachievement, the country's reality TV shows have finally delivered some hit acts.

Italy's current pop sensation, Giusy Ferreri, has seen her debut EP, "Non Ti Scordar di Me" (Sony BMG), top the Italian album, download and airplay charts after she came in second in the inaugural Italian season of "The X-Factor," which aired March 10-May 27 on state network Rai 2.

According to the label, the EP has sold 150,000 units since its June 27 release—excellent sales for any act in Italy these days, but remarkable for a debutant. Italian executives are convinced this marks a watershed moment for the genre.

"The Italian media and public used to consider talent shows a bit of a fake," Sony Italy CEO Rudy Zerbi says. "But the international success of Leona Lewis has given them credibility."

Lewis, who won the U.K. edition of "The X-Factor" in 2006, has been one of 2008's big breakout successes. Her album peaked at No. 2 in Italy.

Italian "X-Factor" winner Aram Quartet also reached the top 10 with its debut album, "Chiaramente" (Sony BMG). Another talent show, "Amici (Di Maria De Filippi)"—which has had minimal chart impact since first airing in 2001—has also produced two hit artists this year after its seventh season, which ran Oct. 20-April 16 on Silvio Berlusconi-owned network Canale 5.

The winner, Marco Carta, signed a three-album deal with Warner (which had the option for the show) and the first of these, "Ti Rincontrerò," has been a top 10 regular, with sales of 70,000 units since its June 13 release, according to the label. The runner-up, pop singer Roberta Bonanno, also made the top 10 on Sony BMG.

"This is the first time talent shows have worked in Italy," says Warner Music Italy president/CEO Massimo Giuliano, who also cred-

its the success to the Lewis effect.

Previously, "Operazione Trionfo," the Italian version of Spain's "Operacion Triunfo," lasted just one season on another Berlusconi station, Italia Uno, in 2002. The Italian version of "Popstars" ran 2001-03 on Italia Uno, but its only notable act, girl group Lollipop, disbanded after two albums and little success.

"The X-Factor" and the last season of "Amici" saw contestants perform specially penned compositions as well as cover versions of hit songs, and show insiders say this also helped their credibility with the audience.

"Better coordination with the record industry has also been important," Amici musical director Mario Lavezzi says. "In previous years, the winner would be announced in May, but the album would be released in October. This year we made sure the winner's album came out quickly."

Some executives suggest that if the trend continues, it could even threaten the Sanremo festival's position as the traditional forum for breaking new Italian acts.

"The fact that this year's Amici compilation has outsold the Sanremo compilation is significant," Giuliano says, citing sales figures of 80,000 and 60,000, respectively. "The new-artists section in particular at Sanremo is no longer valid."

Sanremo, due to be held in late February/early March 2009, is widely regarded as being in decline (Billboard, Feb. 9), while another flagship TV event, Festivalbar, was canceled this year (Billboard, July 5).

"The X-Factor" jury member Mara Maionchi, an industry A&R veteran, says the next edition of the show will begin casting in October and air from January to April. "This means it will actually coincide with Sanremo," Ferreri's manager Fabrizio Giannini says. "Which will be interesting." ●●●



Artists including GIUSY FERRERI and MARCO CARTA (inset) have found fame through Italian talent shows.

MINOGUE: NIKOLAIEVA, OLGA; SEX PISTOLS: ALEXEI VITVITSKY; FERRERI: SONY BMG; CARTA: WARNER MUSIC, ITALY

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,953,275 \$120/\$85/\$55	NEIL DIAMOND Madison Square Garden, New York, Aug. 12, 14-16	54,487 four sellouts	Concerts West/AEG Live
2	\$2,955,977 (\$3,023,801 Canadian) \$95.31/\$48.39	COLDPLAY, SANTOGOLD Air Canada Centre, Toronto, July 30-31	33,908 two sellouts	Live Nation
3	\$2,827,872 \$72/\$37	DAVE MATTHEWS BAND, THE BLACK CROWES Alpine Valley Music Theatre, East Troy, Wis., Aug. 9-10	63,766 69,662 two shows one sellout	Live Nation
4	\$2,599,166 \$99.50/\$89.50/ \$79.50/\$29.50	KENNY CHESNEY, KEITH URBAN, LEANN RIMES & OTHERS Reliant Stadium, Houston, Aug. 16	47,669 sellout	Lone Star Sports & Entertainment, The Messina Group/AEG Live
5	\$2,573,670 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Aug. 19-20, 23-24	17,051 four sellouts	Concerts West/AEG Live
6	\$2,359,600 \$826.14/\$782.22/ \$75/\$39.50	JONAS BROTHERS, DEMI LOVATO, BIG ROB Madison Square Garden, New York, Aug. 9-11	43,243 three sellouts	Live Nation
7	\$2,115,255 (\$2,186,667 Canadian) \$384.38/\$69.39	GEORGE MICHAEL Air Canada Centre, Toronto, July 17	14,802 sellout	Live Nation
8	\$1,859,290 \$80/\$41.75	KENNY CHESNEY, LEANN RIMES Time Warner Cable Pavilion, Raleigh, N.C., Aug. 22-23	37,841 two sellouts	Live Nation, The Messina Group/AEG Live
9	\$1,714,255 \$120/\$85/\$55	NEIL DIAMOND Wachovia Center, Philadelphia, Aug. 9-10	20,843 two sellouts	Concerts West/AEG Live
10	\$1,348,285 \$68.50/\$42.50	AMERICAN IDOLS LIVE Nassau Coliseum, Unlondale, N.Y., Aug. 4-5	22,341 24,204 two shows	AEG Live
11	\$1,191,620 \$120/\$85/\$55	NEIL DIAMOND Verizon Center, Washington, D.C., Aug. 5	12,759 sellout	Concerts West/AEG Live
12	\$1,128,357 \$169/\$39	ROD STEWART Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 21	13,255 sellout	Live Nation
13	\$1,125,548 \$99.75/\$39.75	RADIOHEAD, GRIZZLY BEAR Susquehanna Bank Center, Camden, N.J., Aug. 12	26,057 sellout	Live Nation
14	\$1,123,578 \$120/\$85/\$55	NEIL DIAMOND Quicken Loans Arena, Cleveland, Aug. 3	12,140 sellout	Concerts West/AEG Live
15	\$1,111,045 \$120/\$85/\$55	NEIL DIAMOND Mellon Arena, Pittsburgh, Aug. 18	12,184 sellout	Concerts West/AEG Live
16	\$936,205 \$55/\$30	RADIOHEAD, GRIZZLY BEAR Comcast Center, Mansfield, Mass., Aug. 13	19,890 sellout	Live Nation
17	\$900,480 (\$917,220 Canadian) \$117.32/\$10.91	RUSH Molson Amphitheatre, Toronto, July 9	15,949 sellout	Live Nation
18	\$892,922 \$71.50/\$61.50	KENNY CHESNEY, LEANN RIMES New Orleans Arena, New Orleans, Aug. 14	13,896 sellout	The Messina Group/AEG Live
19	\$884,224 \$120/\$85/\$55	NEIL DIAMOND XL Center, Hartford, Conn., Aug. 7	10,553 sellout	Concerts West/AEG Live
20	\$879,108 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 14	13,057 sellout	Live Nation
21	\$840,296 \$80/\$41.75	KENNY CHESNEY, LEANN RIMES Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 21	18,113 18,768	Live Nation, The Messina Group/AEG Live
22	\$834,878 \$131/\$65.50/ \$47.50/\$31.50	JOURNEY, HEART, CHEAP TRICK Verizon Wireless Amphitheater, Virginia Beach, Va., Aug. 12	18,714 sellout	Live Nation
23	\$824,179 \$96/\$25	COUNTING CROWS, MAROON 5, SARA BAREILLES Susquehanna Bank Center, Camden, N.J., Aug. 9	19,617 24,934	Live Nation
24	\$801,553 \$203/\$10	ROCK THE BELLS: A TRIBE CALLED QUEST, NAS & OTHERS San Manuel Amphitheater, Devore, Calif., Aug. 9	18,502 31,799	Live Nation, Guerilla Union
25	\$781,272 (\$834,247 Canadian) \$79.60/\$36.99	MÖTLEY CRÜE, BUCKCHERRY, PAPA ROACH, SIXX:A.M., TRAPT Rexall Place, Edmonton, Alberta, Aug. 13	11,590 sellout	Live Nation
26	\$719,780 (\$766,896 Canadian) \$79.78/\$37.07	MÖTLEY CRÜE, BUCKCHERRY, PAPA ROACH, SIXX:A.M., TRAPT Pengrowth Saddledome, Calgary, Alberta, Aug. 14	10,013 sellout	Live Nation
27	\$679,429 \$120.75/\$39.75	GIPSY KINGS Greek Theatre, Los Angeles, Aug. 15-16	8,403 10,953 two shows	Nederlander Concerts
28	\$679,298 \$55/\$26.50	JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN First Midwest Bank Amphitheatre, Tinley Park, Ill., July 18	19,803 sellout	Live Nation
29	\$678,629 \$43.50/\$29	JACK JOHNSON, ROGUE WAVE, NEIL HALSTEAD Time Warner Cable Pavilion, Raleigh, N.C., Aug. 12	20,497 sellout	Live Nation
30	\$677,765 \$68.50/\$42.50	AMERICAN IDOLS LIVE Wachovia Center, Philadelphia, Aug. 13	11,182 14,111	AEG Live
31	\$668,431 (\$688,111 Canadian) \$48.08/\$38.37	BACKSTREET BOYS Bell Centre, Montreal, Aug. 5	10,938 11,493	Gillett Entertainment Group, Live Nation
32	\$665,678 \$48/\$28	FOO FIGHTERS, SUPERGRASS, YEAR LONG DISASTER Izod Center, East Rutherford, N.J., July 29	16,115 sellout	Metropolitan Talent Presents
33	\$663,966 \$96/\$27	MÖTLEY CRÜE, BUCKCHERRY, PAPA ROACH, SIXX: AM, TRAPT DTE Energy Music Center, Clarkston, Mich., July 15	15,601 sellout	Live Nation, Palace Sports & Entertainment
34	\$662,100 \$75/\$55/\$35	DEF LEPPARD, REO SPEEDWAGON, STYX Joe Louis Arena, Detroit, Aug. 23	10,962 13,213	Live Nation, Olympia Entertainment
35	\$661,522 \$350/\$20	VAN MORRISON Tower Theatre, Upper Darby, Pa., July 10-11	5,374 6,128 two shows	Live Nation

UPFRONT

A Legal Matter

Push To Lower Drinking Age Could Boost Live Biz

In a development with implications for the touring business, debate about the U.S. drinking age has fired up again, sparked by a Vermont-based nonprofit called Choose Responsibility that supports lowering the legal drinking age from 21 to 18.

The argument gained momentum in August when presidents at about 100 colleges and universities joined the Choose Responsibility campaign as part of what they have dubbed the Amethyst Initiative. They argue that current laws contribute to unhealthy drinking habits among college students.

It's a tough sell, though. A July Gallup poll says 77% of Americans would oppose federal legislation to lower the drinking age. In the '70s, drinking ages in various states were often below 21, but in 1984 the federal government passed a law that tied highway funds to the drinking age, and by the end of the decade almost every state had the 21-and-over law in effect.

But social issues aside, lowering the drinking age makes perfect economic sense for the music industry. Clubs are the fertile ground for

is one indisputable fact: A lower drinking age would be good news for music and the music industry," Houghton says.

Curbing drunk driving was the motivating force behind the current laws, but Houghton says the social stigma of drunk driving is well ingrained in the public consciousness. "It's only fair that when we bestow upon an 18-year-old the responsibilities of citizenship that we also give him the accompanying rights and privileges," he says. "Based on past experience, lowering the drinking age to 18 will lead to more venues presenting more music on more nights of the week. That's good for the touring industry and good for music."

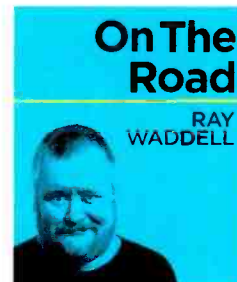
Clubs serve a vital function as "entry points" for new bands, i.e., the first venues bands play when they begin touring the United States, Windish says. He notes that the key cogs in this network are Chop Suey and Nemo's in Seattle; Spaceland in Los Angeles; Empty Bottle and Double Door in Chicago; Holocene and Doug Fir in Portland, Ore.; Bimbo's, Bottom of the Hill, Cafe Du Nord and Mezzanine in San Francisco; the Belly Up and Casbah in San Diego; Johnny Brenda's in Philadelphia; the Larimer Lounge in Denver; and the Mercury Lounge in New York.

Promoter Seth Hurwitz of I.M.P., who owns the 9:30 Club in Washington, D.C., says he never had any issues when the drinking age was 18. "Even when it was 18-only in the District [of Columbia] and it was 21 in Virginia and Maryland, it wasn't like busloads of kids came here to drink," Hurwitz says.

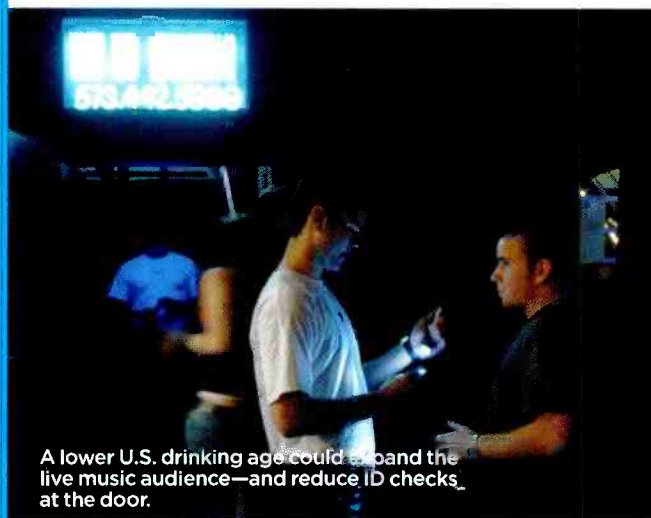
"I travel around the world a lot and I can tell you that where there is no drinking age, it's not as enticing to the youngsters because it's not taboo," Hurwitz continues. "I see when kids are told they can have it they don't want it just because they can't. You need to understand and accept defeat that kids are going to drink if they want to drink."

Houghton says the music industry needs to "be brave enough to acknowledge our own enlightened self-interest and actively support lowering the drinking age to 18 again."

Alcohol abuse at any age is a bad thing, Houghton stresses. "But I suspect that most of us in the music industry have always thought it was hypocritical to tell kids they could vote and fight in a war but weren't old enough to have a drink," he says. "It's time for both artists and the music industry came out in vocal support of lowering the drinking age to 18. Some will call it opportunistic or worse, but in our hearts we'll also know we're right."



On The Road
RAY WADDELL



A lower U.S. drinking age could expand the live music audience—and reduce ID checks at the door.

artist development. Eighteen-year-olds seek hot new bands. Clubs host these bands, but usually make their profits off the bar. Do the math.

For younger-skewing bands that play clubs, the industry has adapted by staging "all-ages" shows, using wristbanding and other means to keep booze out of the hands of underage drinkers. But such practices are somewhat labor-intensive and require watchful security. Moreover, they can leave the venue vulnerable to lawsuits and bad PR if teen drinkers admitted to an all-ages show managed to get served alcohol anyway.

Lowering the drinking age "would be positive," says Tom Windish, president of the Windish Agency (Chromeo, Sea Wolf). "Think about it. It opens up the number of people that can attend a lot of concerts, all of the shows at 21-and-up venues. You would have a larger pool of people that could attend these events."

Bruce Houghton, president of boutique booking agency Skyline Music, wrote recently on his Hypebot blog that the music industry should follow the lead of the college presidents.

"Whatever the morale or scientific arguments for or against lowering the drinking age, there

STROUDAVARIOUS
RECORDS
PRESIDENT/CEO

James Stroud

The veteran Nashville producer and executive has launched two new labels and is reveling in the freedom to 'do whatever I want to do.'

After spending many years in the music business as a studio musician, music publisher, hitmaking producer and label executive, James Stroud is in startup mode again.

Stroud, who established the Nashville divisions of Giant Records and DreamWorks, launched his own Stroudavarious Records imprint in July. The label, which will be distributed by Sony RED, has signed Darryl Worley, former Lonestar frontman Richie McDonald and songwriter Anthony Smith.

Stroud has also started an associated label, Country Crossing, as a home for such established artists as John Anderson and Lorrie Morgan. That label is affiliated with an ambitious country music-themed destination resort of the same name that's being developed in Houston County, Ala., near the Florida Panhandle.

It's all quite a shift for Stroud, who stepped down in January 2007 as co-chairman of Universal Music Group Nashville. By going indie again, Stroud says, "I will do whatever I want to do and I will not do what I don't want to do, for as long as I can."

That freedom has already allowed him to make some unusual moves, such as cutting a deal with cable shopping channel QVC to release a collection of Christmas music that features top Nashville session musicians who will be paid artist royalties, rather than the standard session fee. Stroud says it's a way for him to repay the players who helped him produce hit records for the likes of Alabama, Clint Black, Tim McGraw and other acts.

In an interview with *Billboard*, Stroud talks about his new ventures.



You're outsourcing your radio promotion to Big Picture, which also represents Live Nation's country releases. Does it concern you at all that Big Picture's attention may not be focused just on your music?

No. The ones that we're using are only working for two labels [Stroudavarious and Live Nation], so they're not stretched out. You really have the focus you need that maybe a major label can't do because they have more artists that they are working for. So we feel like we are very lucky.

As a producer and a musician, what concerns you about the future of the business?

Well, my concern is that we're playing this copycat thing again that we did in the late '80s where everybody was making that pop candy kind of country music. It was quality music, it just wasn't identifiable. [Then] all of a sudden, you see Randy Travis show up, Clint Black, Garth Brooks, Alan Jackson, and all of a sudden we are defining our country music. I feel like right now we are starting to [revert to a formula in] these records and we have to be really careful.

You met Elvis Presley when you played drums for Jerry Lee Lewis. What was that like?

I went over to Elvis' place with Jerry Lee Lewis' bodyguards and walked to the back of Graceland and I was standing there while the two bodyguards were talking and I looked up in a tree and Elvis was in the tree, sitting there. We spoke for a while and then we went back around to the front and I asked the bodyguard, "Why is he up in the tree?" And he says, "Well, you know, he can't leave the compound because people just run him crazy, and he reverts sometimes back to the things kids used to do, things he used to do as a child. And one of the things he used to love to do was to climb a tree." So that was my meeting with Elvis. ...

You could, if you wanted to, just continue to produce. Why start this new label? And why now at a time when the music business is taking such a beating?

When we were getting ready to open [DreamWorks Nashville in 1997], we were already starting to smell some trouble here in town. I said, "Guys, this is going to be tougher [than], say, opening it up five years before." David Geffen looked at me and said, "Perfect timing." And I said, "What do you mean?" And he said, "The cream will rise to the top; entrepreneurs in our business will do well even in bad times, because that's what makes the good times." We all have hills and valleys, and right now for me I think it's perfect timing. I get to have a label that is completely and totally run by me. I can do whatever I want to do.

What did you learn from your stints at Giant, DreamWorks, Capitol [where he was Nashville A&R chief] and Universal Music Group that you're going apply to your new venture?

Because of the size of our company and the structure of our company we don't have to necessarily look at it from a corporate [perspective]. It's a small ship, so

I can turn it easy.

Right now with the way the music business is, you have to be able to think on your feet, you have to be able to make a decision and then act quick on those decisions. In less than one month, Stroudavarious Records had an agreement with QVC to sell a holiday record and we have a guarantee of what they would purchase. We cut the record in nine days, and we had the Christmas album, which we did with the Stroudavarious Orchestra.

And these are studio musicians that you've used through the years?

That's right, the best musicians in the world. I produced [the Christmas album] and they received what an artist would receive as a royalty every time a record is sold.

The other thing that we're doing is that I'm having two labels. We have Stroudavarious and then we have Country Crossing. I believe that there is a business that we can do with established, iconic artists that have been here in town that may not have an opportunity to be signed to a label right now. For instance, I'm signing John Anderson, Lorrie Morgan—what an amazing trend-setting female artist.

The other thing is that people like Lorrie Morgan and John Anderson, they tour quite a bit, and they've toured just as much as they did 10 years ago, five years ago, so there is a business there. They are doing live music, which is what country music is about anyway; it's about getting to the people. We're going to make sure as a label that we furnish these fans the products that they want from these artists that's not 4, 5, 6 years old.

We're also doing a development that's going to be in Alabama called Country Crossing. There is going to be an amazing venue for our country artists. And we're going to have several artists that will have venues down there. For instance, there'll be a John Anderson Steakhouse, let's say, or a Lorrie Morgan Fried Chicken or an Aaron Tippin workout gym. And then there's going to be a venue there to play. It [will be] a better version of Branson [Mo.], because if you go to Branson you're not going to see John Anderson, you're not going to see any of the newer artists. When you go to Country Crossing, you're going to see artists that are viable right now. We're going to tie the record company into cross-promoting that so that we all benefit.

“My concern is that we’re playing this copycat thing again that we did in the late ’80s where everybody was making that pop candy kind of country music.”



REEL LIFE

WITH THE RELEASE OF 'THEATER OF THE MIND,' LUDACRIS BLENDS HIS MUSIC AND MOVIE PERSONAS

BY GAIL MITCHELL
PHOTOGRAPH BY CHRIS STANFORD

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B

Best-known to music fans as Ludacris, Chris Bridges is contemplating a new moniker.

"I have a new album and two movies coming out within two weeks of each other, so Mr. October is my new nickname," the rapper says with a laugh.

Like the original Mr. October, Major League Baseball's clutch hitter Reggie Jackson, Ludacris is positioning himself to hit several home runs out of the ballpark this fall. He is completing the final tracks for his sixth Disturbing Tha Peace/Def Jam album, "Theater of the Mind." Bookending the album's Oct. 21 release are his co-starring roles in "Max Payne" (Oct. 17), adapted from the popular "Rockstar" videogame, and Guy Ritchie's "RocknRolla" (Oct. 31).

That's not counting his earlier at-bats this year. Ludacris opened his first restaurant, Straits Atlanta, almost six months ago. On the heels of that opening, he launched two Web sites, WeMix.com and MyGhetto.com. There's also his co-hosting stint with rocker Tommy Lee on environmental reality show "Battleground Earth," which ends its run on cable channel TLC in September.

Amid these forays into film and new media, Ludacris and co-manager Chaka Zulu are busy restructuring their DTP imprint (see story, page 24). And prefacing the rapper's upcoming album are his guest stints on several other projects, including the song "Chopped & Screwed," recently chosen as the second single from T-Pain's third album, "Thr33 Ringz," slated for Oct. 28.

Rapper. Actor. Entrepreneur. These personas are in keeping with Ludacris' and Zulu's concerted efforts to transition the artist beyond the short career spans most contemporary rappers encounter. It's a music-and-more balancing act that jump-started in earnest with his last album, 2006's "Release Therapy."

Following critical and popular acclaim for his acting roles in "Crash," "Hustle & Flow" and TV's "Law & Order: Special Victims Unit," Ludacris cut his trademark braids and adopted a more serious demeanor for his fifth album. Club jams ("Money Maker") shared equal time with more emotional and introspective tracks ("Runaway Love" featuring Mary J. Blige; "Freedom of Preach"). The album earned him his first Grammy Award for best rap album in 2007.

"I felt like I reincarnated myself as a rapper," says Ludacris, who has racked up 21 top 10 hits (including four No. 1s) on the Hot R&B/Hip-Hop Songs chart (see chart, page 24). "I know this is album No. 6, but I consider it No. 2 after 'Release.' There's LL Cool J working on album No. 13 and Jay-Z, who's on album No. 10. I'm energetic and I'm hungry. So I'll continue to strive."

Zulu adds, "We took two years and knocked out four movies. Now is the perfect time for him to step back into music. That's how we gauge the balancing act: on where he may be personally in life and what expressions he may need to get off his chest. Both music and acting are creative forms of expression. The balance comes with him being true to himself as an artist."

Ludacris' rap and acting personas intersect on "Theater of the Mind." The album comprises tracks envisioned as short plots from movies. And in Ludacris' special brand of musical theater, the featured guests—including T-Pain ("One More Drink"), the Game ("Call Up the Homies") and T.I. ("Wish You Would")—are billed as co-stars. Helping out on the A&R side is DJ Khaled and producers include Dre & Vidal and 9th Wonder. >>>



Among the additional track selections is the healing-themed "Let's Stay Together." Armed with a beat and hook from artist/producers Juicy J and DJ Paul of Three 6 Mafia, Ludacris—starring as a music fan—exhorts artists to quell their beefs and come together to make better music.

The set's official lead single is the bouncy "What Them Girls Like," co-starring Chris Brown and writer/producer Sean Garrett as Ludacris' female-loving sidekicks. During the video's Aug. 24 shoot at the Microsoft House/Studio in Los Angeles, the trio's natural camaraderie and magnetism were in keeping with the video's premise: three fly guys who know what women like. The Chris Robinson-directed video takes its cue from the Mel Gibson movie "What Women Want," with balloon pop-ups revealing the female extras' thoughts.

"Theater of the Mind" is all of my albums put together," says Ludacris, who still hopes to hook up with Eminem for the album. "There's the funny Ludacris, the serious Ludacris and the storytelling Ludacris as well as the movie-making Ludacris."

The strategy behind developing his blossoming acting career is a team effort involving his William Morris agent Dana Sims, Zulu and the rapper himself. The aim is twofold: find diverse, challenging roles in strong scripts that pair him with directors and actors whose skills will help Ludacris sharpen his own chops.

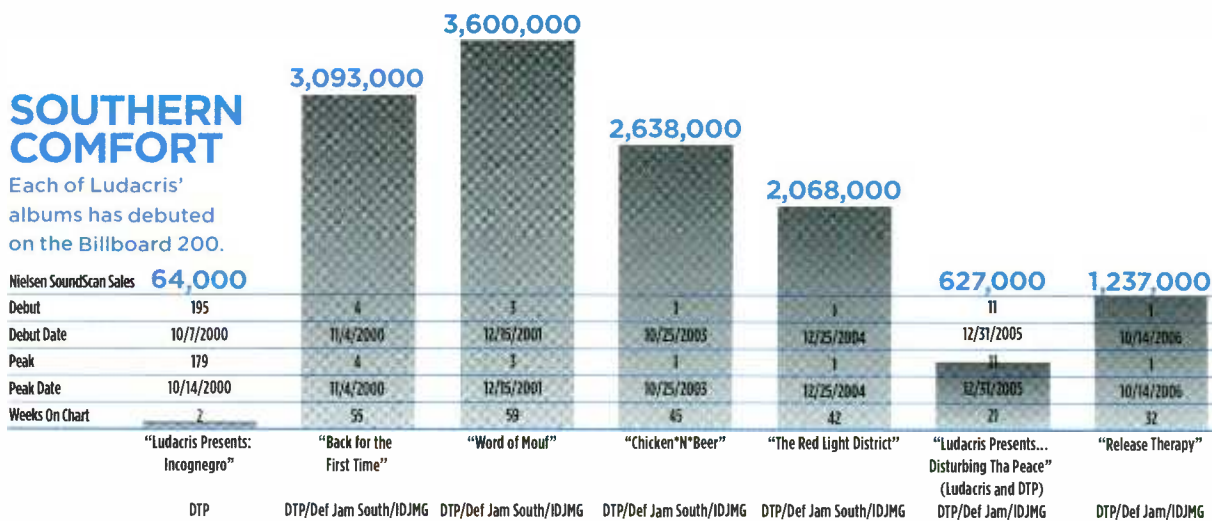
"You partner with a Don Cheadle ["Crash"] or a Terrence Howard ["Hustle & Flow"], you're going to learn a lot," Zulu says. "It challenges him to really get in there and make a name for himself."

Favorable early buzz on his portrayals in Ritchie's "RocknRolla" and "Max Payne" are floating around various blogs. Ludacris co-stars alongside Gerard Butler, Thandie Newton and Jeremy Piven in "RocknRolla," which is about a London real-estate scam that attracts all manner of tough guys and underworld types. "Max Payne," a loose adaptation of the "Rockstar" videogame, finds Ludacris playing deputy police chief Jim Bravura. The movie stars Mark Wahlberg in the title role and veteran actor Beau Bridges.

"This adaptation takes the storyline and the characters to a whole other level," Ludacris says. "This is the first time I've played any kind of police role. It's funny . . . in most movies, Mark plays the dominant role but my character is the dominant one over Mark. That was a power thing and I absolutely loved it."

He is also loving his role as an entrepreneur. This spring he opened Straits Atlanta with business partner and chef Chris Yeo, who owns three other Straits eateries in San Francisco, San Jose and Burlingame, Calif. The upscale (reportedly costing Ludacris \$2.7 million) Thai restaurant is housed in midtown Atlanta in a building purchased earlier by Ludacris. Straits Atlanta will be the dinner site for invited guests during the rapper's annual Labor Day charity event, billed as Luda Day Weekend. Now 6 years old, the Ludacris Foundation recently staged its annual back-to-school event, distributing school supplies, haircuts and clothes to inner-city youth.

While his XM satellite radio show has been put on hold—cit-



SHAKING HIS MONEYSMAKER

Ludacris has had 24 singles crack the top 40 on the Billboard Hot 100; of those, 13 have placed in the top 10.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Move B***h" (Featuring Mystikal & Infamous 2.0)	88	6/8/2002	10	10/5/2002	23	DTP/Def Jam South/IDJMG
"Gossip Folks" (Missy "Misdemeanor" Elliott Featuring Ludacris)	75	12/28/2002	8	3/8/2003	20	The Gold Mind/Elektra/EEG
"Stand Up" (Featuring Shawwna)	84	9/6/2003	1	12/6/2003	28	DTP/Def Jam South/IDJMG
"Holidae In" (Chingy Featuring Ludacris & Snoop Dogg)	73	9/20/2003	3	11/8/2003	21	DTP/Capitol
"Splash Waterfalls"	74	1/3/2004	6	3/20/2004	21	DTP/Def Jam South/IDJMG
"Yeah!" (Usher Featuring Lil Jon & Ludacris)	53	1/10/2004	1 (12 weeks)	2/28/2004	45	LaFace/Zomba
"Lovers & Friends" (Lil Jon & the East Side Boyz Featuring Usher & Ludacris)	36	11/27/2004	3	1/22/2005	22	BME/TVT
"Oh" (Ciara Featuring Ludacris)	75	3/26/2005	2	5/21/2005	23	Sho'Nuff/Music Line/LaFace/Zomba
"Pimpin' All Over the World" (Featuring Bobby Valentino)	81	6/11/2005	9	8/6/2005	20	DTP/Def Jam South/IDJMG
"Unpredictable" (Jamie Foxx Featuring Ludacris)	100	12/3/2005	8	2/11/2006	22	J/RMG
"Money Maker" (Featuring Pharrell)	96	8/26/2006	1 (2)	10/28/2006	25	DTP/Def Jam/IDJMG
"Runaway Love" (Featuring Mary J. Blige)	91	12/2/2006	2	3/3/2007	20	DTP/Def Jam/IDJMG
"Glamorous" (Fergie Featuring Ludacris)	98	1/27/2007	1 (2)	3/24/2007	29	will.i.am/A&M/Interscope

SOURCE: The Billboard Hot 100 through the July 30 chart.

ing his busy schedule—Ludacris and Zulu are ramping up other business associations. Several months ago, the pair launched the two aforementioned Web sites: WeMix.com and MyGhetto.com.

WeMix.com is a joint venture with MegaMobile TV (billboard.biz, March 20). Designed as a portal for the music community, the site helps unsigned singers, songwriters, musicians and producers create and expose new music, collaborate digitally with each other globally and receive tutorials from Ludacris and other major artists. MyGhetto.com is more of a personality-driven social network site, according to Zulu. It enables visitors from urban neighborhoods around the world to connect with each other and gain a greater understanding of social issues and lifestyles.

Later this year, Ludacris and Zulu will put on production hats and begin shooting the pilot for "Halls of Fame." The scripted

TV show, described by Zulu as a "loose interpretation of 'Fame' from back in the day but with a new spin," is targeting Starz



From left: GEOFF BELL, JEREMY PIVEN and LUDACRIS in director Guy Ritchie's fall action film 'RocknRolla.'

Media for broadcast pickup next year. "That's who our primary goal is for that project," Zulu adds. "But we are also developing content ideas for TLC, Discovery, Planet Green and Nickelodeon."

Also on tap for next year is the release of another film starring Ludacris, the futuristic action film "Game."

Beyond the restaurant, films, TV and Internet sites, Zulu is busy connecting the dots on more major branding opportunities for Ludacris. Coming soon is a new AT&T commercial featuring the rapper, a former pitchman for Pontiac's Solstice roadster. On the drawing board are tie-ins for everything from clothing (the rapper's CP Time line is being re-examined) to electronics to sports-affiliated projects.

"We're just taking our time, making strategic decisions about brands that are relevant to our audience," Zulu says. "It's great to be presented with a lot of ideas and opportunities—but failed opportunities and failed ideas hurt the brand. But we have some amazing new things coming down the pipeline."

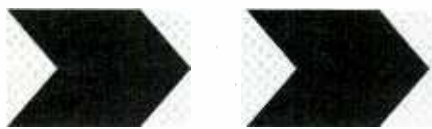
That includes overseas opportunities as well. Zulu notes that sponsorship and endorsement deals with regional brands in territories where Ludacris is quite popular—including China, Africa, Dubai and South America—are in the offing. "We will have a few billboards popping up soon in other countries with him being a pitchman for everything from safe sex to food," Zulu says.

And with "Theater of the Mind" due to be released simultaneously overseas, a world tour is also being planned.

Ask Zulu where he sees Ludacris five years from now, and he quickly ticks off several items. "More franchising of his restaurant with at least two international properties. Land and business development already in motion here and overseas. Transitioning into a major power player in Hollywood. Still running DTP. And a touring artist who will continue to push music boundaries."

Not planning to slow down anytime soon, Chris "Mr. October" Bridges says he's definitely going to keep on swinging. "You only have one life to live and life is short. It's not easy juggling so many hats. But I still have a lot to prove."

Additional reporting by Natalie Der-Mesropian.



LAYING DOWN THE LAW

Ludacris' Imprint Disturbing Tha Peace Reveals '08 Slate

Aside from his impending music-and-movie hoopla, Ludacris is teaming with Disturbing Tha Peace rapper Shawwna for a new album titled "Battle of the Sexes." It's one of three key DTP projects being prepped for release between now and next year, including albums from Playaz Circle and rap newcomer Willy Northpole.

Established by Ludacris and co-principals Chaka Zulu and Jeff Dixon in 1998, DTP extended its distribution pact with Island Def Jam in March.

"I'm at a point in my life where I'm trying to inject things in

hip-hop that haven't really been done," Ludacris says. "I remember Jay-Z and Foxy Brown were talking about doing something like [the Shawwna project] at one time. The only thing I can think of that came close to this was the Fugees."

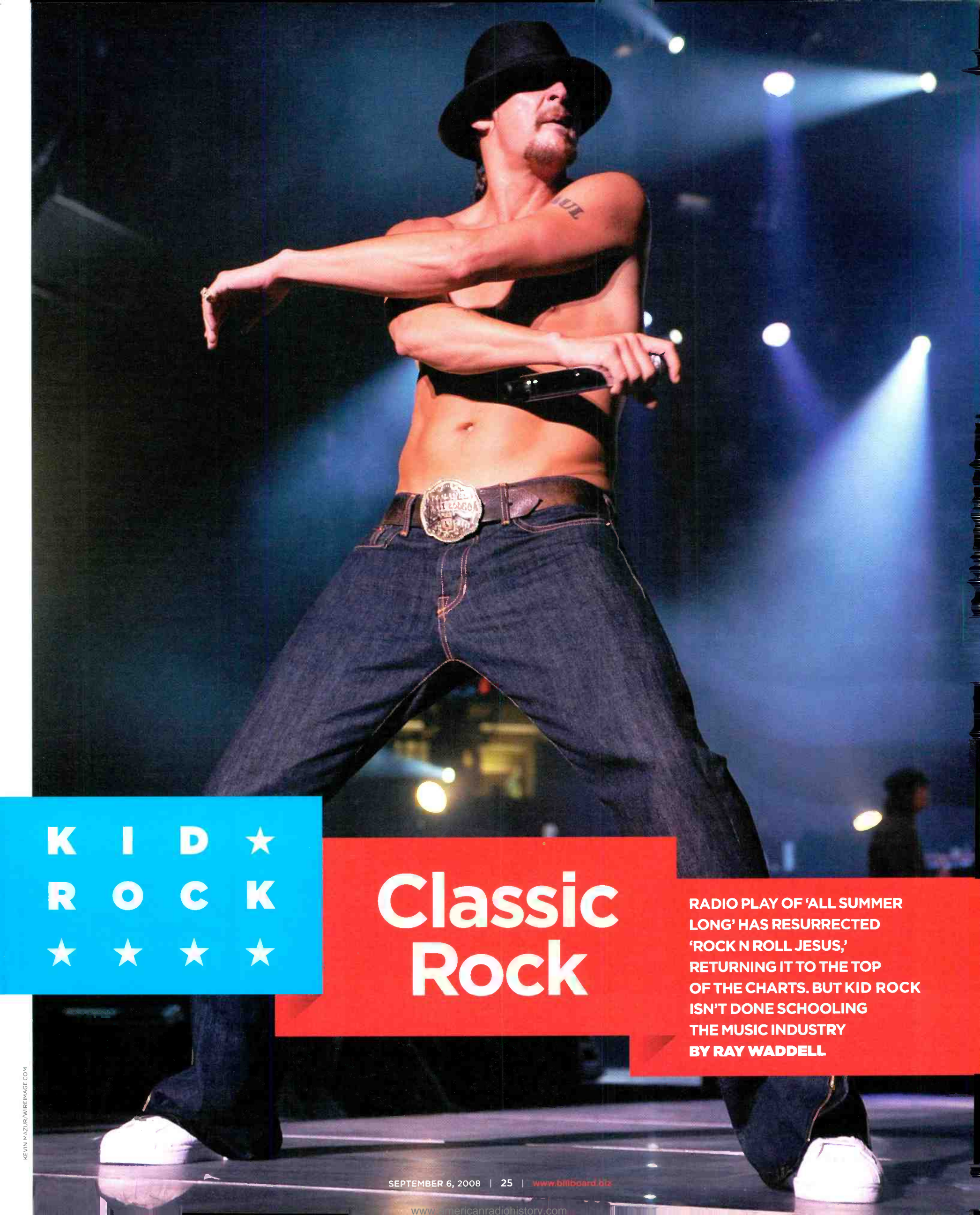
Playaz Circle's first album, "Supply & Demand," was released last year and has sold 92,000 units, according to Nielsen SoundScan. The group peaked at No. 15 on the Billboard Hot 100 with "Duffle Bag Boy" featuring Lil Wayne. Willy Northpole is the rap moniker for William Adams. He hails from Phoenix, which Ludacris describes as "untapped territory" for hip-hop.



During the last 10 years, the imprint's roster has

boasted R&B singers Bobby Valentino and Shareefa as well as rappers Small World, Field Mob and Chingy. Chingy's fourth album, "Love It or Hate It," was released in January. The project—which marked his return following a stint with Capitol—has sold only 79,000. In April, Valentino announced his amicable departure from DTP (billboard.biz, April 22.)

"Like the entire industry, DTP is in restructuring mode," Zulu says. "We're focusing on artists we feel can be relevant now as well as long range. We're also looking at a few other major strategic signings, including some faces that are already known. But I'm not going to give up anything until the ink dries." —GM



K I D ★
R O C K
★ ★ ★ ★

Classic Rock

RADIO PLAY OF 'ALL SUMMER LONG' HAS RESURRECTED 'ROCK N ROLL JESUS,' RETURNING IT TO THE TOP OF THE CHARTS. BUT KID ROCK ISN'T DONE SCHOOLING THE MUSIC INDUSTRY
BY RAY WADDELL

It's a summer afternoon at Nashville tequila bar Agave, but rather than pounding them back, Kid Rock is taking a few shots of a different kind. ★ Make no mistake, Rock, born Bob Ritchie, is not pissed off, and why should he be? A decade into his major-label career, the Detroit rocker is riding his biggest wave yet, powered by the worldwide hit of the summer in "All Summer Long." ★ It's an old-school success story of patience, working the road, sticking to a plan and selling albums instead of digital singles. So while some things still stick in his craw—mainly aspects of track-by-track digital sales, pop radio programmers and a particular judge in Georgia—Kid Rock is actually feeling pretty good these days.

The double-platinum success of "Rock N Roll Jesus," released to a No. 1 debut last Oct. 9 on Atlantic, is all about "All Summer Long," the record's third single. It's a tale of young summer love and partying, spiced with an inspired mash-up of Warren Zevon's "Werewolves of London" and Lynyrd Skynyrd's "Sweet Home Alabama" that taps into Rock's DJ skills.

"I thought it would work. I really believe in the power of 'Sweet Home Alabama,'" Rock says. "To be able to start with that as a motor to build a car around and give it a beautiful paint job and everything else, it's a good place to start."

The single is a multiformat, worldwide monster hit. It's his first Billboard Hot 100 airplay hit since "Picture" in 2003; has gone top 10 at Mainstream Top 40, Adult Top 40, sister publication Radio & Records' Heritage Rock chart and Country; and is only his second top 20 at AC (see chart).

"When he played us the album we knew we had a great record. Then he played 'All Summer Long' and we knew we had something special," Atlantic Records GM/executive VP of marketing Livia Tortella says.

So special that it was hard to wait to release it. "There were people that wanted to run it early, believe me," says Ross Schilling, Rock's co-manager at Vector. "All Summer Long" followed "So Hott" and "Amen" as singles, resisting the temptation to work a summer-themed song while there was still snow on the ground in Rock's native Michigan. "We knew the ace in the hole was 'All Summer Long,' but we had to be patient."

Waiting until the following summer allowed a solid plan to be built. "Jesus" had already sold 1 million records and Rock was on a hot tour before "Summer" ever hit. "Our radio department really felt strongly about shipping it early in March so we could capitalize on the theme of summer, set it up and give it plenty of time to happen," Tortella says.

Patience is harder to come by these days, Atlantic president Julie Greenwald admits. "It used to be back in the day . . . you always saved your biggest joint for second or third; you never went out the door with your biggest record because you always built up to it," she says. "This one definitely went back to the old days of knowing you've got your biggest joint and you're holding it in your pocket to roll it out at a later date."

The album is selling at a 100,000-copies-per-week clip, surely driven in no small part by the fact that it

is not available as an iTunes track in the United States. Rock's co-manager Ken Levitan is sure that the single's lack of digital availability has aided sales but feels this success is about a song and an album that resonates with fans. "It's helped sales tremendously, but I also think having a massive hit record with an audience in the 100 million range, you can't turn your back on that, either," Levitan says.

Rock has been an outspoken critic not only of track downloading but Internet piracy. In a "smartass" public service announcement he recently advised people to steal everything. Rock recites some of it at the Agave bar: "I understand people are pilfering songs—it's just a song, I'm not going to complain. Tommy Hilfiger's rich, too, but you can't walk into a fucking department store and steal a pair of jeans. I don't care, steal my songs if you want, but let's level the playing field. You know how much money the oil companies have? You think they're going to miss it if you fill up your gas tank and drive off?"

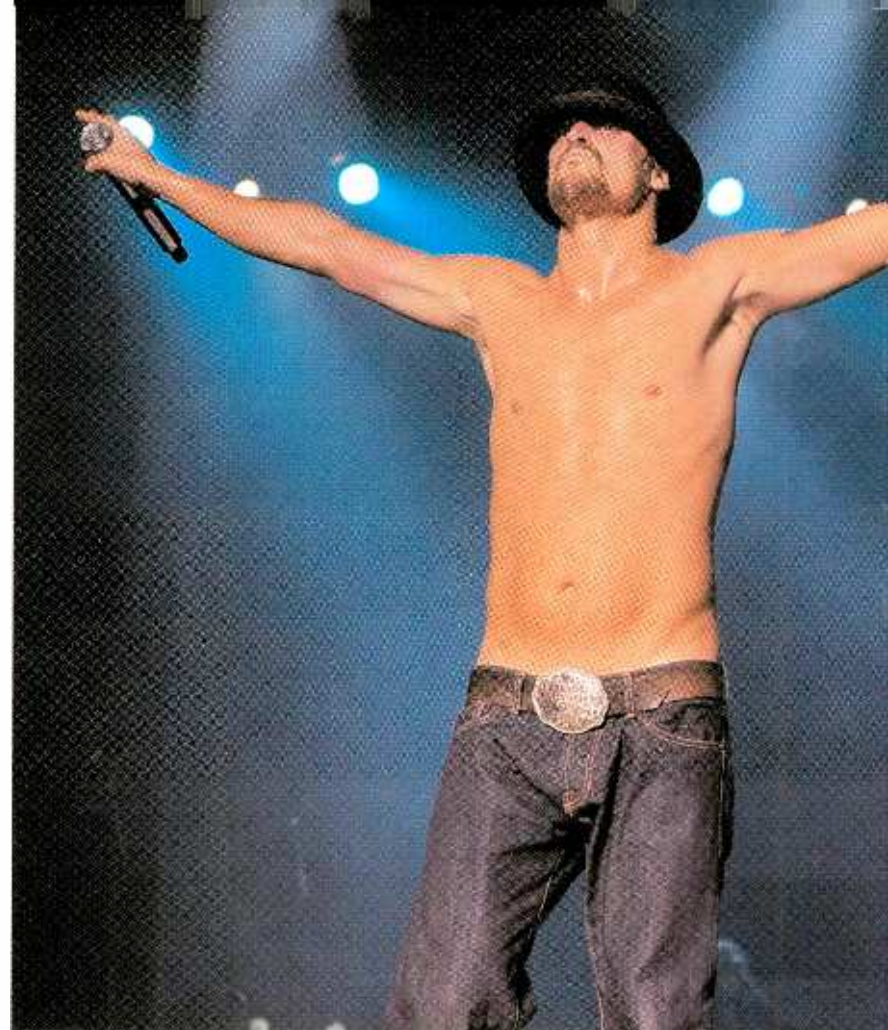
Eschewing iTunes also proves a point, Rock adds. "I tell people in my organization, 'Do not ever come up to me and say, 'This is what everyone's doing and how they're doing it.' Don't ever give me that lame-ass bullshit,'" he says. "As soon as someone says, 'You have to be on iTunes . . . they're the No. 1 retailer' . . . I don't have to. Because I remember being a kid when I heard a song that I liked, I would jump on the bus, ride to Detroit, get a \$2.50 transfer and walk a mile to the hip-hop store to buy the new Eric B. & Rakim record. You're not going to stop people from obtaining what they want if it's available at some level."

Greenwald says "Rock N Roll Jesus" will be available soon digitally in the States as an album at digital service providers like Amazon, walmart.com, Rhapsody and bestbuy.com.

"We get so caught up in technology and ease [of downloading a single] . . . there's nothing wrong with listening to a whole record from start to finish," Levitan says.

In Rock's view, iTunes is the McDonald's of music. "It's extremely convenient, no question about it. I think Apple is one of the greatest companies in America," he says. "But just because McDonald's is convenient doesn't mean that people won't make reservations or wait in line to eat elsewhere if the food is what they want, or the atmosphere. That's proven every day."

Speaking of mass consumption, what's Rock's take



KID ROCK in concert at New York's Madison Square Garden. 'Being kind of Captain America, like I consider myself, I want to give the true voice of the people, not just New York and Los Angeles,' he says.

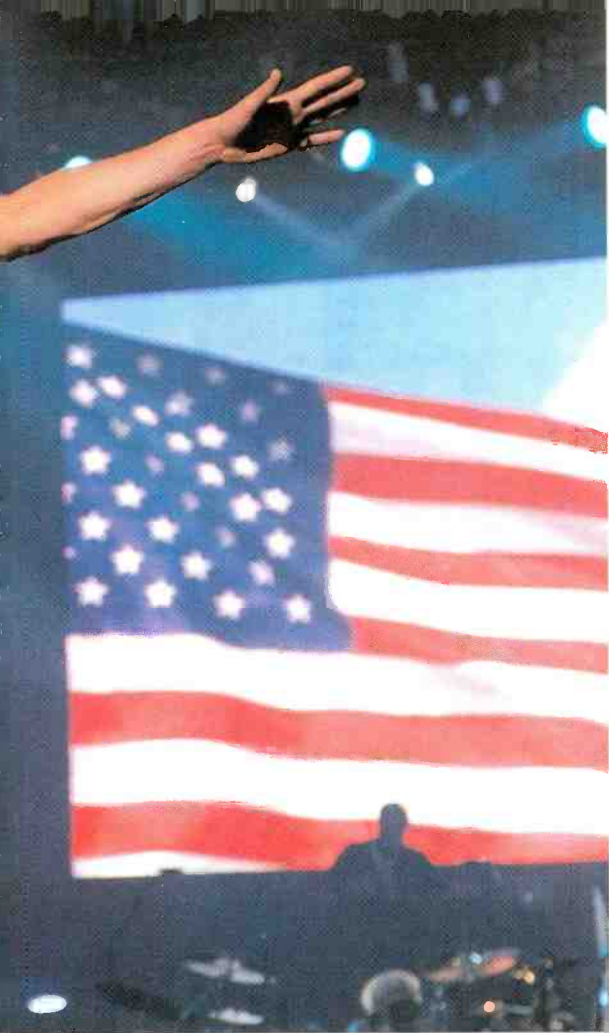
on pop radio demands, especially since the driver behind the success of "Summer" has been radio? "If there's two pop stations in one town, they're not going to play the same song, they need their own version of it," he says. "I say, 'Go fuck yourself.' I'd like to say that loud and clear to pop radio: 'Go fuck yourself. You're fucking up music. Play the good songs and play them on all the stations that want to play them.' I understand the politics and advertising and want-

LIFE ACCORDING TO ROCK

'I LIKE BRANDING OPPORTUNITIES WHEN IT'S SOMETHING I'M INTO, AND I'M DEFINITELY INTO BEER AND CIGARS.'

'SOMETIMES THOSE PROGRAM DIRECTORS HAVE TO BE REMINDED, "YOU ARE NOT THE FUCKING SUPERSTAR. IF YOU'RE THAT FUCKING GOOD, GO WRITE THE GODDAMN SONG." '

'IT WAS A GOOD, OLD-FASHIONED FIGHT AT THE WAFFLE HOUSE—NO GUNS, NO KNIVES.'



ing to own each artist. 'You're playing our Christmas show so we can make some money or we're not playing your record, Justin Timberlake. We own you, by the way.' I refuse to let anybody own me."

That's not to say that Rock won't cooperate with radio. He does, but on his own terms. "I will still do those shows and jump into bed and play the games with radio on certain levels," he says. "But sometimes those program directors have to be reminded, 'You

SUMMER LOVIN'

As radio airplay for Kid Rock's "All Summer Long" increased, sales for his album "Rock N Roll Jesus" jumped accordingly. "Summer" is not available as a single-track download on iTunes. "Do not ever come to me and say, 'This is what everyone's doing and how they're doing it,'" Rock says.

U.S. Nielsen BDS All Formats
Terrestrial Radio Audience
For "All Summer Long"
(Per Week)

833,000

Week
Ending
4/6/08

Week
Ending
8/17/08

U.S. Nielsen SoundScan Sales
For "Rock N Roll Jesus"
(Per Week)

11,000

Week
Ending
4/6/08

Week
Ending
8/17/08



82,120,000

are not the fucking superstar, you're a fucking program director. If you're that fucking good, go write the goddamn song.' I don't know who the fucking program director at KIIS-FM [Los Angeles] is, but somebody needs to tell him, 'You are not a fucking superstar. Just because it's the biggest pop station in the world, do not think for a second that it's not the fucking corniest, because it is. And you're in charge of that fucking bubble-gum shit, motherfucker.'"

But Rock isn't pissed off. Really. He's actually happy that most of his headlines these days are about his music after becoming tabloid headline fodder. Rock signed with Vector after splitting with longtime manager Punch Andrews just as "Rock N Roll Jesus" hit the street. It was something of an inauspicious beginning.

"He hired us on a Monday, the album debuted on Tuesday, and on Sunday we were bailing him out of jail in Atlanta at 5 a.m. from the Waffle House incident," Vector's Schilling says. "You just kind of buckle up and say, 'Hey, we've got a No. 1 artist in the country, and he's in jail.' We all kind of chuckled about it. We're ready for the roller-coaster ride."

Ah, the Waffle House incident, where Rock was arrested in an early-morning October brawl outside of Atlanta and later sentenced to a year's probation, fined \$1,000 and ordered to undergo six hours of anger management counseling—for the second time (for more details, see the Rock Q&A on billboard.com)—and perform 80 hours of community service.

Rock takes exception to the DeKalb County judge who ordered him to appear in court on the assault charges in the midst of his sold-out, four-day stand in Detroit. "I'm doing something positive, creating commerce for thousands and thousands of people, [and] this guy's like, 'You tell him to get his fucking ass down to Atlanta [on] Monday'—in between the shows," he says. "I had already went to the Waffle House and raised \$15,000. I took a bad thing and flipped it into something fun and positive and gave to a homeless shelter to help some homeless families. They didn't care."

"Let's not take this out of context. It was a good, old-fashioned fight at the Waffle House—no guns, no knives," he adds. "But the judge sentenced me to 80 hours of community service; so by the way, while I'm doing this community service, I'll never donate another dime to any charity in Atlanta, just because you're a fucking asshole."

OK, then.

And Rock's notoriety is extending beyond the States. "Rock N Roll Jesus" and, in particular, the "All Summer Long" single, are successfully kick-starting Rock's career in Europe.

Rock admits he has never really focused on international. "I like to put myself kind of in the category of making that very Americana, blues-based rock-'n-roll music, with all the other stuff I do," he says. "Being kind of Captain America like I consider myself, I wanted to go give [other countries] what I think is the true voice of the people, not just New York and Los Angeles. Maybe be an ambassador of good will in some way through the music."

In contrast to his approach in the States, "All Summer Long" has been made available as a full-track download and video, with "Rock N Roll Jesus" also available via all mobile and online digital stores across Europe.

The song has been a radio smash across Europe this summer, racking up 58,672 plays, according to Nielsen Music Control. "All Summer Long" peaked

at No. 1 on the European Hot 100 Singles chart, hitting the top spot in Austria, Flanders, Germany, Holland, Ireland, Switzerland and the United Kingdom. "Rock N Roll Jesus" peaked at No. 5 on the European Top 100 Albums chart.

"We always believed that 'All Summer Long' was going to be a huge international hit for us," Atlantic senior VP of international Torsten Luth says. The strategy was to break "Summer" first in Central Europe, then the rest of the continent and the United Kingdom, propelled by a "very impactful" promotional visit from Rock that included print, TV and live performances.

Rock says touring internationally cost him \$150,000, and management was along for the ride. "As a management company we said, 'Hey, we'll take the hit with you, we'll split it with you,'" Schilling says. "We're going back in December and next year... his visibility will be sky high, and hopefully his audiences will follow."

On the road in North America, Rock is putting up his best numbers yet. So far, he's averaging about \$335,000 per night and close to 10,000 in ticket sales, according to Billboard Boxscore. (The four-night stand in Detroit grossed \$2.5 million and drew 63,082 fans.) Rock is following up his Rock 'N Roll Revival tour with Peter Wolf, Dickey Betts and Rev Run with a brief co-headlining run with Lynyrd Skynyrd that's filling major venues.

While the summer tour was booked and routed prior to the single taking off, "management knew they were sitting on pocket aces and we booked the tour

accordingly," says Rick Roskin, Rock's responsible agent at Creative Artists Agency. "Everything has fallen into place: a chart-topping single, huge album sales and a sold-out concert tour."

And he's putting up these big grosses with one of the lowest star ticket prices in the business. "I've always kept my ticket prices fair. That's always been one of the things I'm most proud of," Rock says. "I'd rather walk down the street and have people pat

me on the back [and say], 'What's up, Rock? You're a good guy,' than drive through the street in my brand-new Bentley with the windows tinted not being able to talk to anybody."

As summer comes to a close, Rock's label already is planning the next single to continue the album's momentum. "Once 'All Summer Long' has played its full course, we'll start 'Roll On,' God willing, for Christmastime and the holiday sales and he can enjoy another wave," Greenwald says.

Rock played "Good Morning America" with Skynyrd Aug. 22 and is set to appear at MTV's U.S. and European Video Music Awards.

And the Kid Rock branding machine is now in full gear, with the artist and his Twisted Brown Trucker band cutting a new song, "Warrior," for a National Guard commercial. It will be downloadable in its entirety on the National Guard's Web site once the commercial airs. He's also looking at launching signature beer and cigar products. "I like [branding opportunities] when it's something I'm into, and I'm definitely into beer and cigars," Rock says. "You probably won't see me on the cover of a Wheaties box or selling Tide detergent, because it's irrelevant to me."

Maybe a Waffle House endorsement? ...

Additional reporting by Andre Paine in London.

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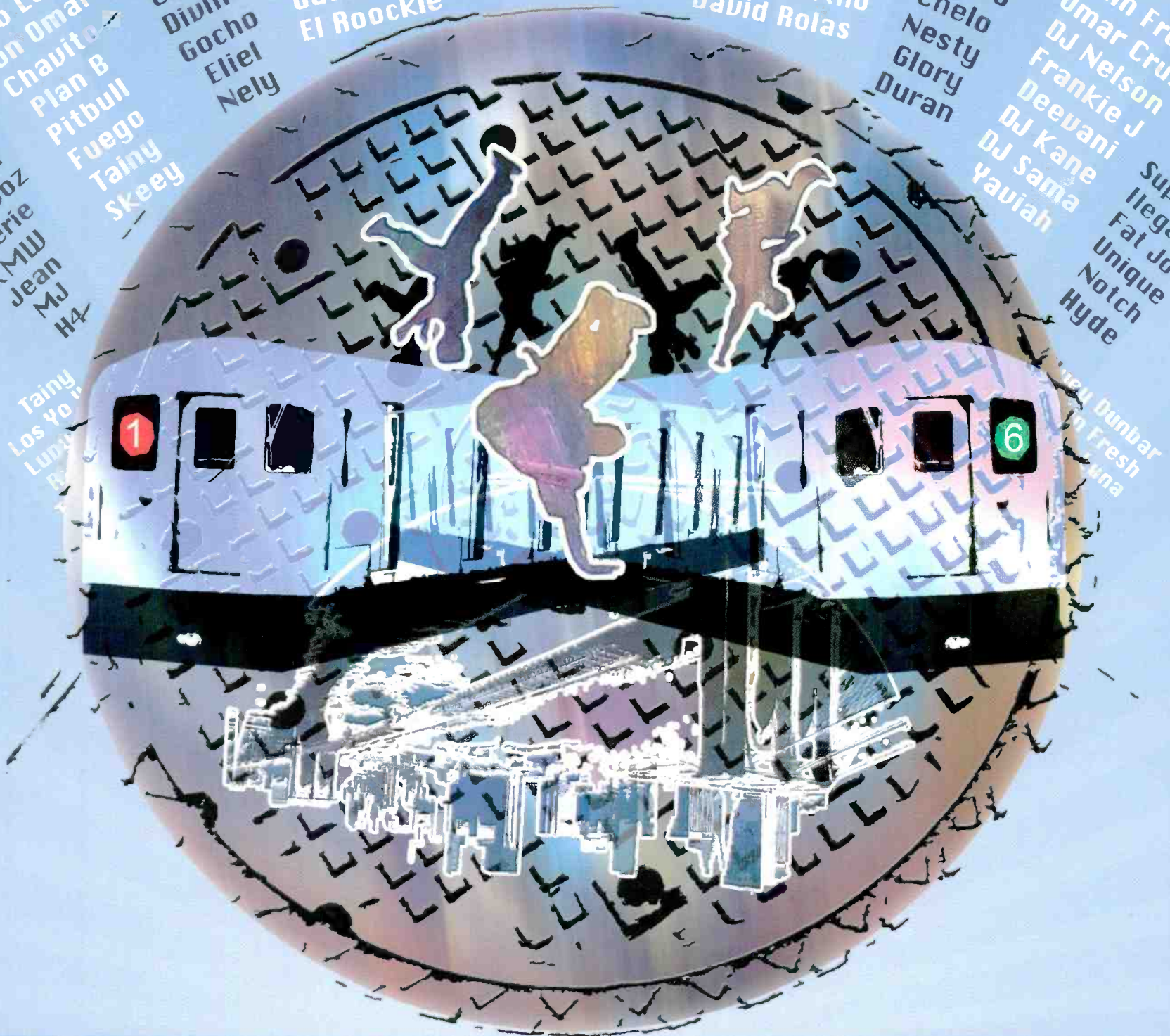
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RISING HEAT

Five Up-And-Coming Urban Latin Acts To Watch

BY AYALA BEN-YEHUDA AND LEILA COBO

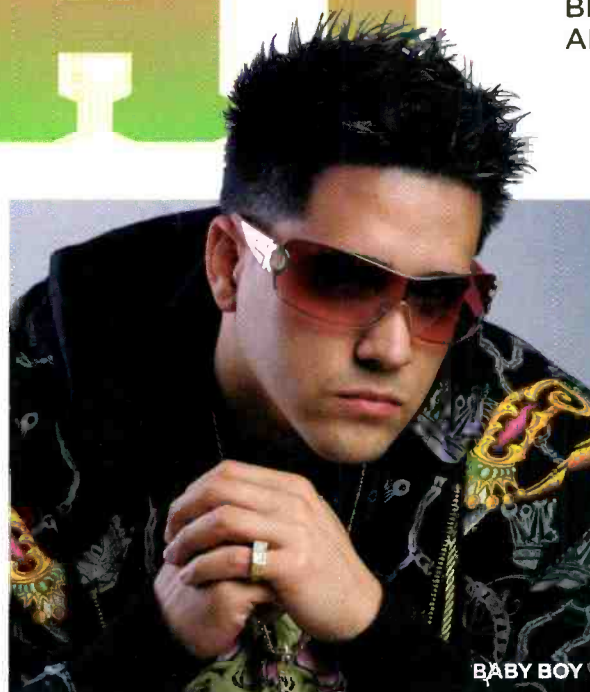
Urban Latin music, dominated by reggaetón, has seen a sharp drop in sales since its boom several years ago. But the popularity of the music and its associated image persists, thanks in no small part to a new generation of artists who are making innovations to the genre and its business models. Below are five urban Latin acts whose profiles and chart performance are on the rise.

BABY BOY

In less than two months since the release of his debut album, "Ya No Llores . . . Let Me Love You," newcomer Baby Boy has risen to the top of Billboard's Latin Rhythm Airplay chart with the album's title track. The song, a mix of R&B crooning, hip-hop beats and pop appeal, peaked at No. 7 on Hot Latin Songs, quite a feat for a brand-new artist. Baby Boy's tune has nothing to do with the Beyoncé song of the same name. Born Roberto Borrero in New Jersey to Puerto Rican parents and currently living in Orlando, Fla., Baby Boy is signed to indie 786 Music, which has an exclusive deal with Siente Music, a joint venture with Universal. With major distribution and grassroots appeal, Baby Boy has also held his own in sales; in August he cracked the top 40 on Billboard's Top Latin Albums chart, and an upcoming promotion with Wal-Mart will only further his progress.

EDDY LOVER

Panamanian crooner Eduardo Mosquera, aka Eddy Lover, broke stateside as the featured vocalist begging forgiveness of the woman he scorned on La Factoria's hit "Perdóname." The song went to No. 12 on Billboard's Hot Latin Songs chart and reached No. 1 on the airplay charts in Mexico, according to Nielsen Music Control. Fittingly, Lover's new album on Machete is titled "Perdóname" and features such singles as melancholy reggaetón slow jam "No Debiste Volver" and "Luna," an ingenious mix of midtempo reggaetón with



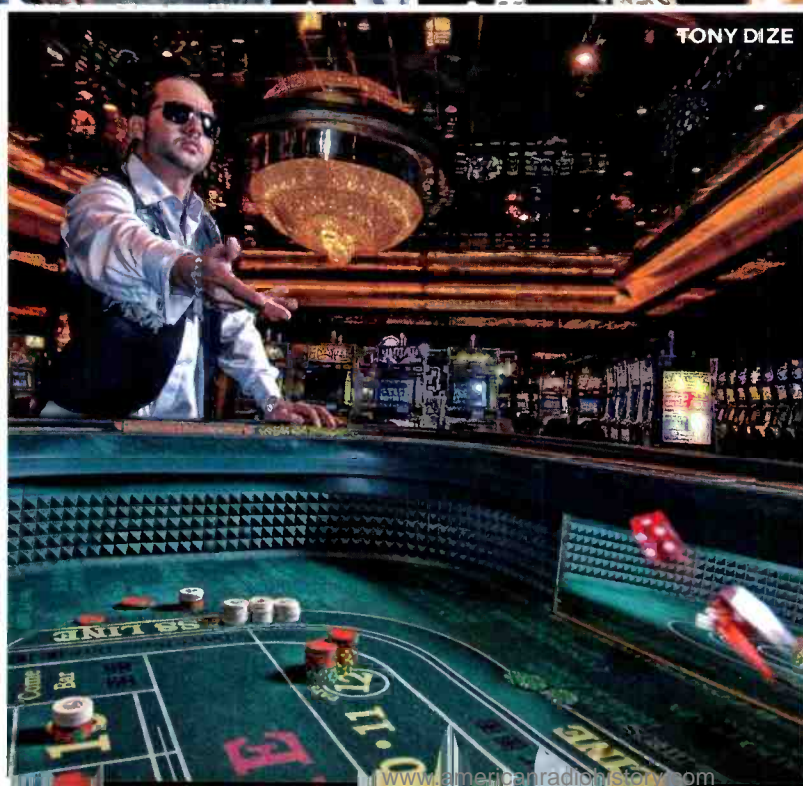
BABY BOY



MARCY PLACE



EDDY LOVER



TONY DIZE



VAKERO

guitar and flute touches. Lover's career got a major boost in Latin America in 2004 when he hooked up with famed producer Predicador, who is also producing the new album, on a series of compilations. He signed with Panama Music in 2006 and has since toured all over Latin America with La Factoria.

MARCY PLACE

This group from Brooklyn and the Bronx brings a twist to the urban bachata formula. Made up of J.C., Billy and Joey, the trio's vocals are far more pop-inclined and R&B-tinged than those of comparable groups. In addition, a series of remixes have made the threesome attractive to dance enthusiasts as well. Marcy Place is signed to El Orfanato, the new label launched by reggaetón star Don Omar, and as such, it has heavy-duty street cred. A full album is still to be released, but the single "Todo Lo Que

Soy," featuring Don Omar, is No. 4 this issue on the Tropical Airplay chart after reaching No. 2 last week, thanks in no small part to rotation on tropical WSKQ (Mega 97.9 FM) New York.

TONY DIZE

Puerto Rico's Tony Feliciano Rivera, aka Tony Dize, got his start as a featured artist on albums by Luny Tunes ("Mas Flow 2") and Wisin & Yandel ("Pa'l Mundo"). A hit track for Dize was "Quizás," a song on Wisin & Yandel's "Los Vaqueros" compilation from 2006. Dize also toured with reggaetón's top duo in the United States and Central America; that endorsement as well as his uniquely strong singing have paid off. Dize's first solo project on WY/Machete, "La Melodia de la Calle," went to No. 8 on Billboard's Top Latin Albums chart and spawned his biggest hit to date, the electro-tinged "Permitame," which hit No. 18 on Hot Latin Songs. The album, for which Dize wrote on all the tracks, is a

continuation of reggaetón's signature drumbeat as well as the strong techno bent that his mentors have made red hot.

VAKERO

Rapper Manuel Varet developed a solo career out of his underground success as part of pioneering Dominican duo Perfecto Clan. A hard-hitting, witty lyricist whose beats blend American-style rap with tropical sounds, As Vakerero, he released his album "Pa Ke Te Mate" last year on Jeremy Records. The label is represented for publishing, administration, digital distribution and marketing in the United States by New York-based Sunflower Entertainment, which releases its product via the Orchard and has direct mobile deals with

Orange Dominicana, Thumbplay, MisRolas and Vringo. Vakerero's new album, "El Cantante de los Raperos," is due in September with production from Villano Sam, Joe Arroyo and artist/producer Propheta. Sunflower is pursuing merchandising deals on behalf of Vakerero, in such areas as clothing and footwear. Meanwhile, the artist is featured on a track on "Chosen Few III: The Movie."

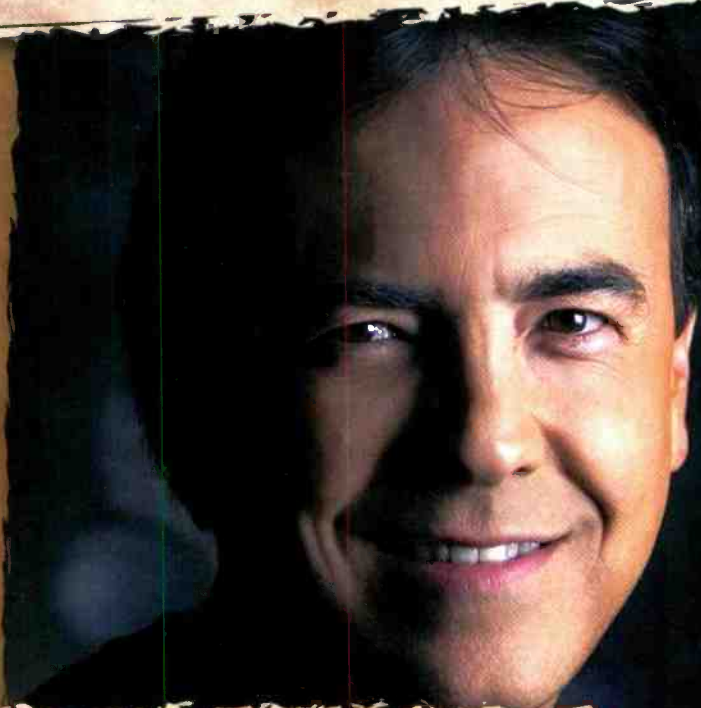
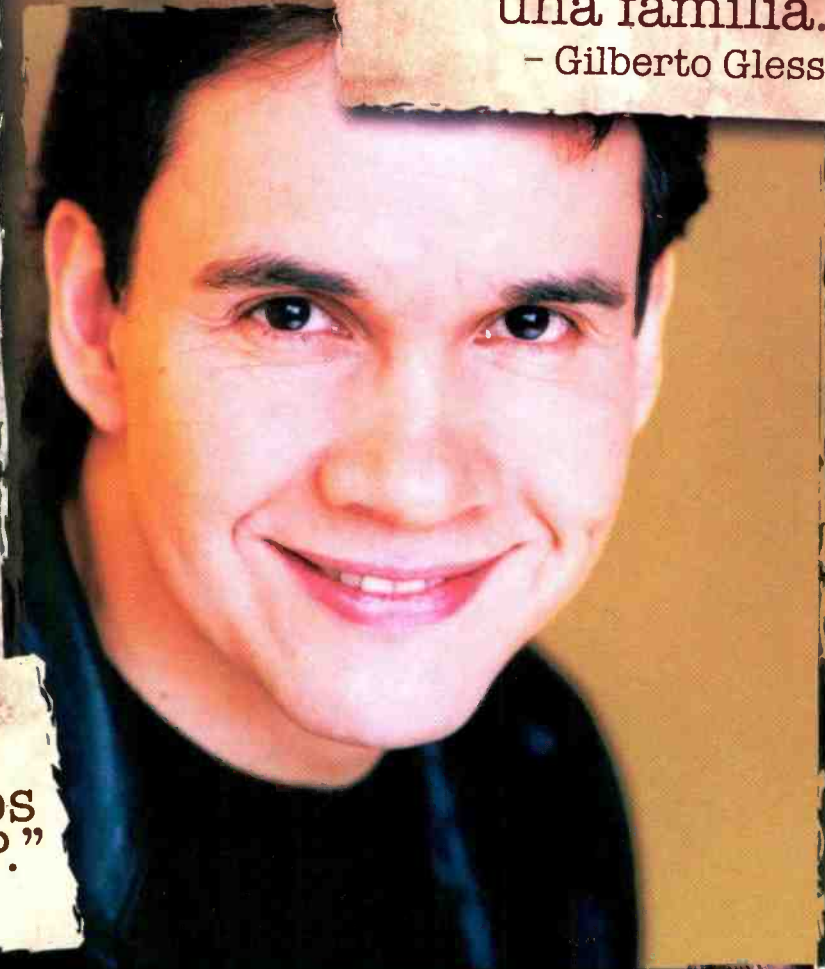


“El cheque que me llega me ha servido de bendición en momentos urgentes. Que Dios los bendiga por eso. Gracias ASCAP.”

- Vico C

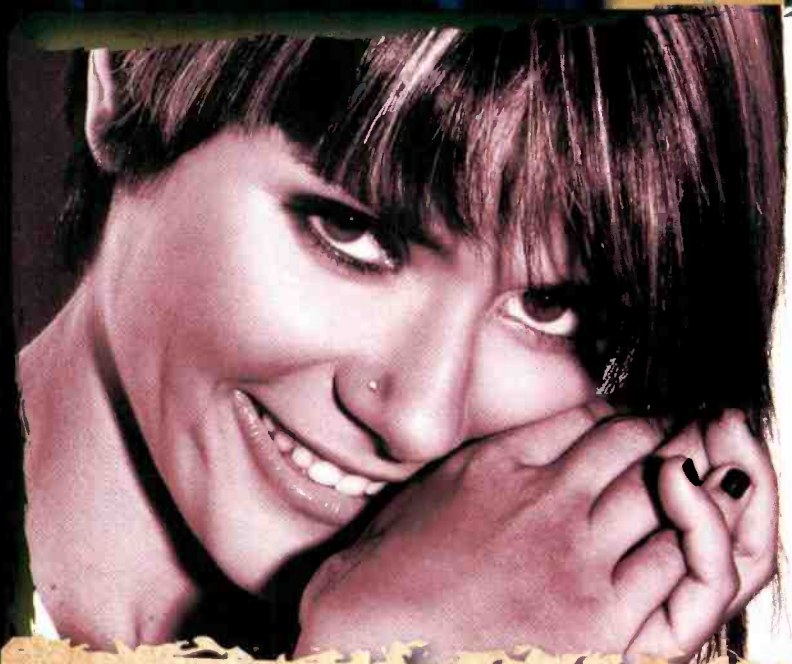
“ASCAP cuida de mi patrimonio como una familia.”

- Gilberto Gless



“Yo me siento protegido y cobijado con ASCAP a mi lado.”

- Gerardo Flores



“Creo que a nadie le gusta andar solo, por eso me alegra saber que ASCAP viaja conmigo a dondequiera que esparzo mi música; la cual, muchas veces alcanza destinos antes que yo...”

- Kany Garcia

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UNDER THE RADAR

Latin West Coast Rap
Struggles To Find Its
Commercial Potential
BY AYALA BEN-YEHUDA

For a few years between Mellow Man Ace's "Mentirosa" in 1990 and Daddy Yankee's "Gasolina" in 2005, rap made by Latin artists in the western United States peeped out of the underground and enjoyed mainstream buzz. ■ At the beginning of this decade, rap en español by Akwid, Jae-P, Kinto Sol, Flakiss, Don Abusivo, Sporty Loco and Crooked Stilo scored deals with major labels, with a distinctive mix of hip-hop beats and varying degrees of banda, cumbia and socially conscious messages dubbed "urban regional."

Led by Fonovisa founder Guillermo Santiso's Headliners Records (licensed to Univision), the artistic wave represented what seemed like a convergence of demographics and listening habits whose time had come.

"When the movement started I think there came a moment when it was, 'U.S. Latin, Mexican, let's sign them all,'" says Sergio Gomez, one half of Akwid with his brother Francisco Gomez.

Lupe de la Cruz, who was a marketing VP at Univision Music Group from 2001 to 2005, says Latin rap from the West Coast still hasn't reached its full commercial potential, considering "the sheer [number] of young people that are Latino of Mexican descent who were brought up in a bicultural world listening to both urban and Latin music."

Despite some mild success at radio, airplay and widespread label support have been hard to come by. Add to that an insufficient touring circuit, a dearth of U.S.-born artists skillful enough in Spanish to rap in it and a stubborn street aesthetic, and Latin rap is still relatively under the radar, industry sources say.

Formerly with Univision Music Group, Los Angeles duo Crooked Stilo released its latest, "Cumbia Urbana," independently. "[Univision's] specialty was regional Mexican, so they [tried] to market the music the same way, but it's not the same," the act's Victor Lopez says.

And just as hip-hop in Spanish was starting to take off, a more danceable Latin urban genre—reggaetón—exploded onto the scene, flipping radio formats and capturing a national audience. With the reggaetón craze stabilizing, those stations are turning in many cases to pop or English songs, with Spanish rap still crowded out.

Lighter West Coast urban music in English by Latin artists has fared better, says Streetlight Entertainment CEO Tory Harrelson (aka Flossy), whose company produced such hits as Down A.K.A. Kilo's "Lean Like

a Cholo" and Lil' Rob's "Summer Nights."

Los Angeles DJ/producer Julio G, who helped break everyone from N.W.A. to Kid Frost and Cypress Hill, says the tough street vibe adopted by many Latin rappers can take you only so far in the States. "When [artists] start making hardcore music, sometimes they realize they turn a bigger audience off. If you're going to go that route, it's cool, but it keeps you very local."

Some Latin rap artists, either in English or Spanish, have been able to sell on a local or regional level with little or no airplay. Texas artist South Park Mexican's albums have sold a combined 2 million copies, according to Nielsen SoundScan. Swap meets, car shows, mom-and-pop stores and such Web sites as urbanbankings.com also provide crucial retail outlets for lesser-known artists. Major labels have dipped their toes into that underground market, with self-described "taco circuit" master Chingo Bling and L.A. legend Sick Jacken signing distribution deals with Warner/Asylum and Universal Music Latino in the last year.

Even with strong album sales in some cases, "the promoters that control the venues didn't like the people we were bringing in," says producer Byron Brizuela, who has worked with urban regional acts Jae-P and Flakiss, among others. Though the acts fared well at festivals, "family-style events don't attract beer sponsors," Brizuela says.

But West Coast rap finds a receptive touring market abroad, in the cases of Akwid and Cypress Hill (the latter just played in Israel). Crooked Stilo, which is of Salvadoran descent, is playing a Salvadoran festival in Canada. On a recent promo trip to El Salvador, "to our surprise, people were familiar with [our] music," Lopez says. "The support was there from all types of media." ...

'When artists start making hardcore music, sometimes they turn a bigger audience off'

—JULIO G



6

QUESTIONS WITH AKWID

BY LEILA COBO

The most commercially successful purveyors of the West Coast rap movement in the United States are brothers Francisco and Sergio Gómez, better-known as Akwid. The duo's current album, "La Novela" (Univision), like all Akwid albums, was produced by the brothers, this time together with Adolfo and Omar Valenzuela (the Twins). The two spoke with Billboard about crafting a unique yet commercial sound and the challenges of producing rap for the U.S. Latin market.

Your sound is unique, blending distinct styles: rap and traditional regional Mexican. Did it take a long time to achieve a balance?

Francisco Gómez: We knew the sound we wanted, but we didn't know equipment-wise how to get things done. And with every album, we worked with different technicians that introduced us to new technology, and little by little we've been building our own technology in our own studio. There are a lot of people now that can produce a whole album from their computer at home. It's not the same.

You've always been into real instruments as opposed to synthesized. Why?

Francisco: I don't think even the latest plugins achieve the same sound as real instruments. We had never recorded with real instruments before [landing a deal with Univision Records]. We could never afford it. But we knew it was the sound we wanted.

There must have been a "Eureka!" moment when you realized you had finally achieved the sound you wanted.

Sergio Gómez: When we did the single "No Hay Manera" [from debut album "Proyecto Akwid" in 2003]. We'd been making music in our garage for about 18 years, so we were learning. We were copycats. We copied what we heard on the radio. But the minute we made "No Hay

Manera," we said, "Shit, this is fucking amazing." Mixing the regional Mexican and the rap, that's the hard part and that's the magic and that's the formula. It's something that we can't explain. That's what makes us, I guess.

Don't you think that by blending two such completely different genres, you're trying to reach two completely different audiences?

Francisco: When rap first started, it was rap, and that's what it was. But when these producers started mixing old Michael Jackson songs with rap, people were against it. Now, it's acceptable. Now, you have little kids saying, "Hey, I like that song," and they don't realize the original is from the 1970s. I think our music is a little like that.

You had also begun to produce other acts, but have stopped. What is happening with that?

Sergio: Our genre is going through some kind of face-lift. A lot of reggaetón artists aren't doing that anymore, for example. They're getting into hip-hop. And we need to know where the market is at before we make some invention. If we build something within our genre, it may not be accepted, unless it's a big movement like disco or reggaetón. We get a lot of demos, but it's hard to find someone who really blows you away.

Some people argue that English is the language of rap, and that that is one of the reasons it's hard for a Spanish-language movement to really take off.

Francisco: I don't believe that.

Sergio: Rap is poetry with a beat. I think rapping in English is a lot tougher. You run out of words. Especially for us, because it's a second language. "No Hay Manera" we recorded in English first. But it felt far more natural to do it in Spanish. ...

URBAN'S SPRAWL

While Sales Of Urban Latin Music Decline, Its Image And Lifestyle Take Over

BY LEILA COBO

If one is to go by sales data alone, Latin urban music is one sick puppy. ■ Following the reggaetón explosion of 2005 and 2006, sales have declined dramatically within the genre, with a handful of acts commanding major numbers and few others coming up in their wake. ■ But if one is to simply look around, it's a Latin urban world, with the lifestyle permeating everything from TV to fashion like never before.

The dichotomy between sales and imagery is but one of the many contradictions facing a genre whose expansion has been fragmented by the many niches it occupies.

Latin urban is a wide category that encompasses everything from Puerto Rican reggaetón performed in Spanish to straight-up R&B in English performed by Latin artists. "We're five, six different audiences," says Los Angeles DJ/producer Julio G, who has been on the road with Cypress Hill this summer.

When it comes to Latin rap, adds Edward "E-Dub" Rios, producer of nationally syndicated radio show "Pocos Pero Locos," "we're already talking about a subgenre of hip-hop . . . And within the subgenre there's other subgenres . . . So it gets really confusing, especially for an outsider who doesn't live and breathe it every day . . . It's hard for the regular suit in the office to really get a hold of it."

"Everyone has a different opinion of what Latin urban is," says Kevin "Pills" Montano, president of Creative Media Group and owner of the Latin Urban Mixx conference, which brings together artists and DJs, among others.

"Some people may consider Latin urban to be a ghetto kind of thing. But then you have other people that consider Latin urban what they live and what they know and what they spend money on. There are different views. Reggaetón is not the only thing that is urban."

Reggaetón certainly isn't, but it is what put Latin urban music on the map in a big way. In 2006, when reggaetón was in its

heyday and experiencing significant sales, industry execs in all areas were talking about how it had "opened the door" to a vast realm of possibilities within Latin urban music.

But none of those possibilities has quite crystallized. According to RIAA 2007 year-end numbers, net shipments of urban music, after returns, dived from 4.2 million in 2006 to 2.4 million in 2007: a 43% decline and the biggest percentage drop of any genre.

But those numbers don't incorporate subgenres like urban bachata or such urban-leaning merengue groups as Grupo Mania, which vacillate between urban and tropical. And naturally, they don't incorporate the hip-hop or R&B performed in English by acts that happen to be Latin and whose theme is overwhelmingly Latin.

But if one is to adhere to the Spanish-language rule that has long defined what constitutes Latin music in this country (as far as radio, retailers and institutions like Billboard and the Grammy Awards), there are several things clearly happening in the Latin urban realm.

First, save for a handful of acts like Wisin & Yandel and Daddy Yankee, and newcomers like Tony Dize, who is a Wisin & Yandel protégé, reggaetón sales have declined.

Second, sales of Latin rap—that is, rap in Spanish—have in the past years failed to rise beyond a largely underground phenomenon, save for exceptions like Akwid and Kinto Sol. The original movement generated a few years ago has largely fizzled out.

Finally, the urban-tinged music that seems to connect the most with a Latin audience is music that has a dance beat, including urban bachata (a la Aventura—the big name in the genre—and Xtreme), romantic reggaetón (newcomer Flex) and Panamanian reggaetón (such as La Factoria).

"There are different rhythms: bachata, merengue; interesting stuff," Universal Music Latino director of A&R Pedro Guzmán says. "Reggaetón albums are acquiring a more tropical facet and veering into a more, perhaps international sound. The songs are more melodic and more danceable. Essentially, they're opening their reach so they can get to more targets and play in more formats. But the essence of the artist and the move-

ment they represent continues to be urban Latin. Urban has always gone hand in hand with dance and clubs."

George Zamora, formerly president of La Calle Records, now under Universal, is one of those who has pushed different, urban-based fusions, including urban bachata and urban merengue.

"The sound is changing and getting more pop and R&B-ish," Zamora says. "And the young kids are buying this. If you look at the market for reggaetón acts that are still selling and urban bachata acts, it's the same: bilingual kids from all over the country."

At bilingual TV station mun2, much of the programming doesn't necessarily follow sales, for example, and urban-themed programming makes up more than half of mun2's lineup.

"It's a question of reflecting our audience," mun2 manager of music scheduling Roberto Isaac says. "And reggaetón and hip-hop are a big part of what identifies them."

An act like R.K.M. & Ken-Y, for example, hasn't released a new album recently, yet it's always requested. Acts like Los Super Reyes, who vacillate among pop, regional Mexican and hip-hop, aren't big in radio or sales, and yet, they're supported by mun2 viewers.

A key factor, Isaac says, is that mun2 follows youth. "We're always looking for a new sound and a new thing. And it's not necessarily something radio is supporting," he says.

"Kids are now going to concerts and downloading tracks and buying merchandising," Isaac adds. "It's not so much the album sales, but everything else."

If one looks at the mun2 playlist, reggaetón and dance-tinged hip-hop and R&B are big, to the degree that the station's highest-rated show had featured Wisin & Yandel.

Pure Latin rap, however, is barely visible.

"Kids who can connect with rap and hip-hop tend to go to mainstream acts," says Eddie Fernández, senior VP of Latin America for Universal Music Publishing. "Older listeners, they want melodies and a story. And younger listeners, they need something bilingual or in English."

This kind of quandary is what leads people like Rick Valenzuela of RikRaf Entertainment, which specializes in Latin R&B and hip-hop, to note that urban music should be considered Latin if the artist and content are Latin.

"I think the new movement is urban music done by Latinos, regardless of their language," Valenzuela says. That realm includes acts like MC Hammer and Paula DeAnda as well as small, regional ones like Gemini and Lala.

Also under that umbrella are acts like Interscope's Prima J, which sing in English but are geared toward Latinos.

On the purely Spanish end, Latin rap has received label support in the past, but major commercial success has been rare.

"Hip-hop in Spanish competes with hip-hop in English," Guzmán says. "They are only separated by language." Meanwhile, subgenres like reggaetón or urban bachata are also separated by rhythms and beats that make them unique. "So when it comes to reaching the end consumer, it's a challenge," Guzmán says.

'The new movement is urban music done by Latinos, regardless of their language.'

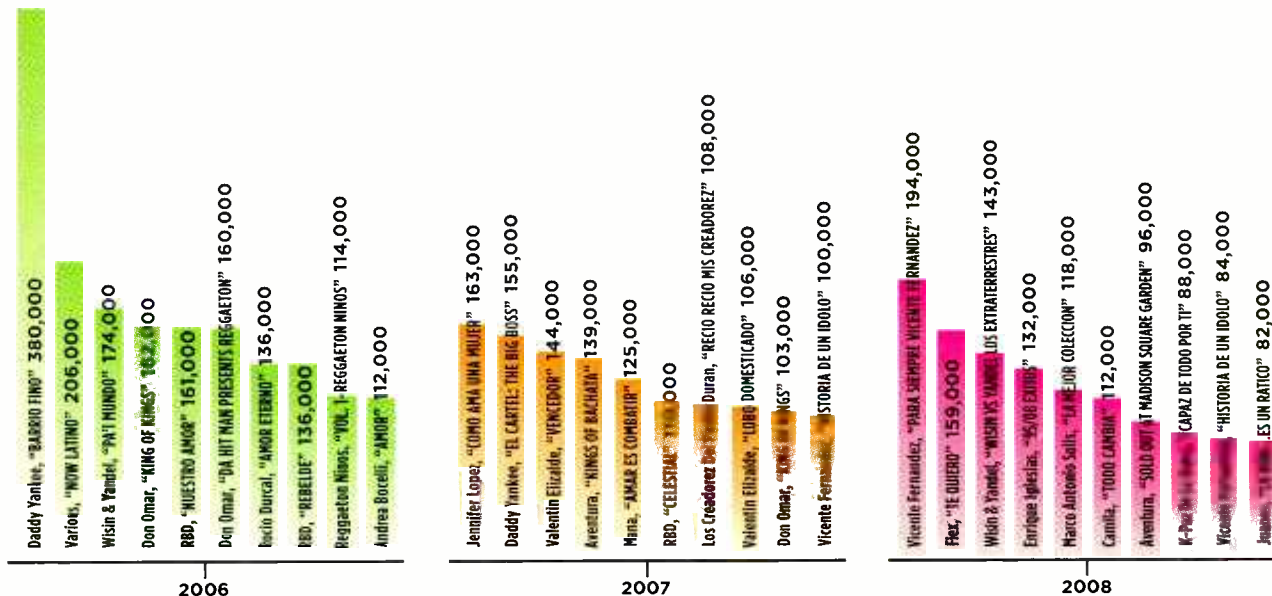
—RICK VALENZUELA, RIKRAF ENTERTAINMENT

Additional reporting by Ayala Ben-Yehuda.

Urban's Slide

The changing fortunes of Latin urban music can be seen in Nielsen SoundScan's tally of the top-selling Latin albums for the first six months of 2006-08. In 2006, reggaetón ruled the roost, with three out of the top five albums (including No. 1 Daddy Yankee's "Barrio Fino") falling under the genre. Five of the top 10-selling albums of the semester were reggaetón. In 2007, two reggaetón albums were in the top 10, plus urban bachata top seller Aventura with "Kings of Bachata." By 2008, only one reggaetón title, Wisin & Yandel's "Los Extraterrestres," was among the top 10, along with two other urban-tinged acts: romantic reggaetón singer Flex and Aventura, underlying audiences' increasingly romantic leanings.

—Leila Cobo



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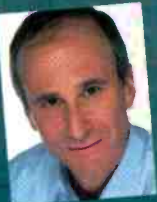
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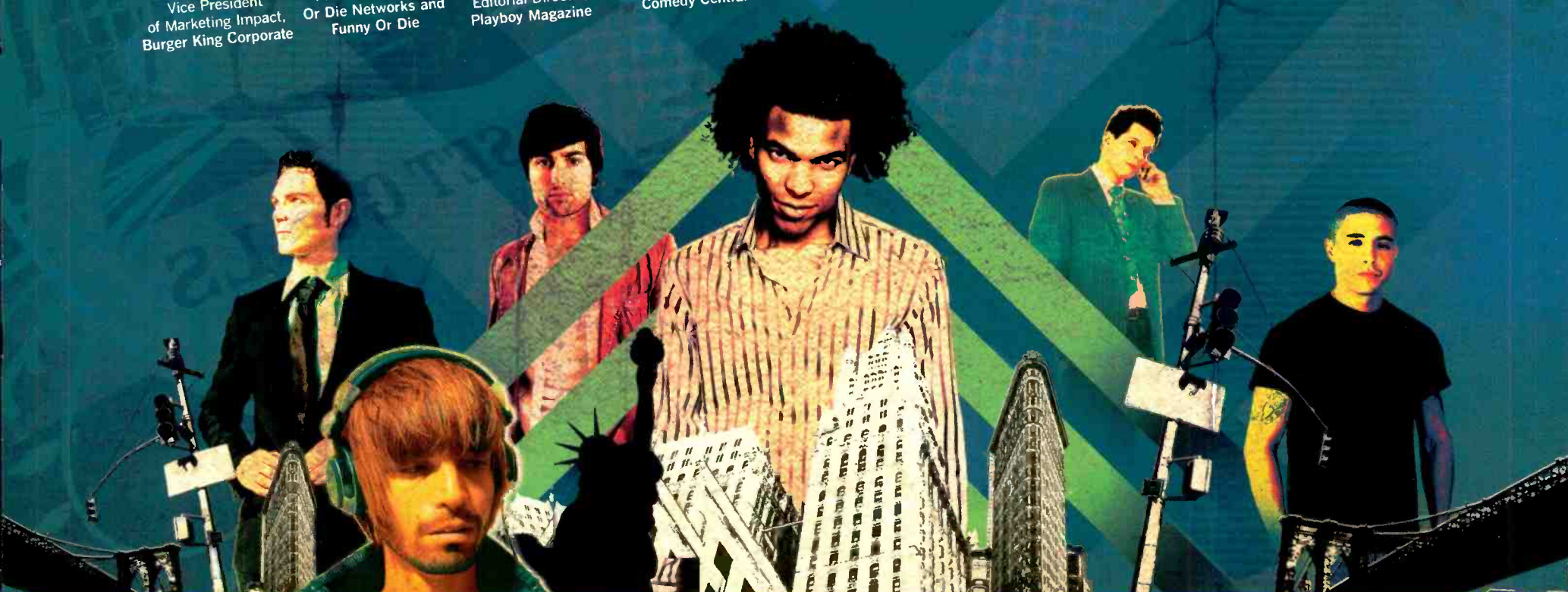
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MUSIC

ROCK BY RAY WADDELL

Fit For Kings

Stars Abroad, Tennessee Rockers Finding Footing At Home

Kings of Leon may be from Tennessee, but so far, the band's music has resonated in a bigger way overseas than it has in its own backyard.

The group and its team believe that will change with "Only by the Night," due Sept. 23 via RCA.

Kings of Leon's previous three records have sold a combined total of 620,000 in the United States, according to Nielsen SoundScan, topped by "Aha Shake Heartbreak" in 2005 at 232,000. But overseas, the numbers are more robust.

"In the U.K. they're nearly double-platinum [at] nearly 600,000, they're platinum-plus in Australia, and they have other markets that are building, like the U.S.," RCA executive VP/GM Tom Corson says. "We have some catch-up to do. It's healthy, but we feel like this is a gold-plus act, so that's where we have our heads at and we're going for it."

The game plan from the beginning was to break the band overseas first, a strategy taken up for many reasons, not the least of which were the often misguided perceptions of a Nashville-based rock band and staff changes at RCA. "We felt like we had better go start a story somewhere else, so we went directly over to England, hired a publicist and really started working it," says Ken Levitan, the band's manager at Vector.

Frontman Caleb Followill says he's not sure why fans in the United Kingdom and other foreign markets tapped into the Kings so quickly and have stayed with the band. "In a way I think they're proud of themselves for discovering us and they're not going to give that up," he says. "It's almost like they're holding onto us as long as they can. They've made our career. If it weren't for them, I'm sure we would have been dropped by the label years ago and we might be painting houses again. I just want it to work over here without losing our fan base over there. I don't want to lose one side of the pond because the other side likes us."

Now RCA is ramping a fresh round of promo for "Only by the Night," an album of songs that seem more accessible and perhaps more ambitious musically than previous efforts. There's more layered, atmospheric production; innovative song structures; and syncopated rhythms and fewer three-minute, hell-bent-for-leather rockers. Followill's vocals in particular are more decipherable, which the singer says was a conscious effort on his part.

In the past, "I always felt that people would look at me as a guy from Tennessee who dropped out of high school and try to point out everything that I said that wasn't necessarily proper or intelligent," he says. This time, "I was writing these melodies that I felt were so pretty and so deserving to be heard properly



[that] I just kind of bit the bullet and said, 'Sing the way that you know how to sing. Just try it for one record and if it doesn't work, you can go back to your shelter.'"

An online giveaway of album track "Crawl" and selling debut single "Sex on Fire" via iTunes six weeks prior to street date have built early interest. Corson says there were nearly 100,000 downloads of "Crawl" in a seven-day window, and "the first week on 'Sex on Fire'—mind you, it hadn't even charted on rock radio yet—was nearly 8,000, and that's nearly three times their best week ever on any single on iTunes."

To support the band's summer tour, which included opening for Pearl Jam in the States, "we implemented a long, extensive online awareness campaign with a customized widget and search engine marketing campaign," RCA marketing VP Nick Pirovano says. "To date the SEM campaign has received more than 40 million impressions and the widget has been embedded in over 4,000 different sites."

The press machine is also rolling, with a Spin cover coming

around street date and TV appearances including "Late Show With David Letterman."

Fans were able to opt in and pre-order the album via iTunes when tickets for a fall tour went on sale through Ticketmaster. They can also upgrade to a deluxe version of "Only by the Night" that includes a bonus track, an exclusive video for "Crawl" and the official video for "Sex on Fire." All pre-orders will come bundled with CSS' remix of "The Bucket" from "Aha Shake Heartbreak."

Followill admits it can be a bit strange to play sold-out arenas and headline huge festivals overseas, only to come back and hit smaller stages in the States. "But in a way it's kind of awesome, because we come back to America with the same type of set list and big lights, but it's in smaller venues where the kids really get to experience it up close and personal," he says. "That's changing pretty quickly. I know that people don't want to hear that, but we're actually playing bigger places now in America."

LATEST BUZZ

>>>FEELING 'LUCKY'

Kenny Chesney is plotting an Oct. 14 release for his next album, "Lucky Old Sun," which has already spawned the hit "Everybody Wants to Go to Heaven." The track debuted at a career-best No. 41 last week on the Billboard Hot 100. "We didn't think the record would be ready until next year, but the music we've been making is so inspiring," Chesney says. "We've been on a real creative jag."

>>>PART 'DEUX'

Fall Out Boy will release its fifth album, "Folie a Deux," Nov. 4 via Island, the same day as the U.S. presidential election. The project was heralded Aug. 25 with the release of an online mixtape, "Welcome to the New Administration," featuring snippets of five songs likely to make the cut. Among them was the album's first single, "I Don't Care," which will hit radio Sept. 15.

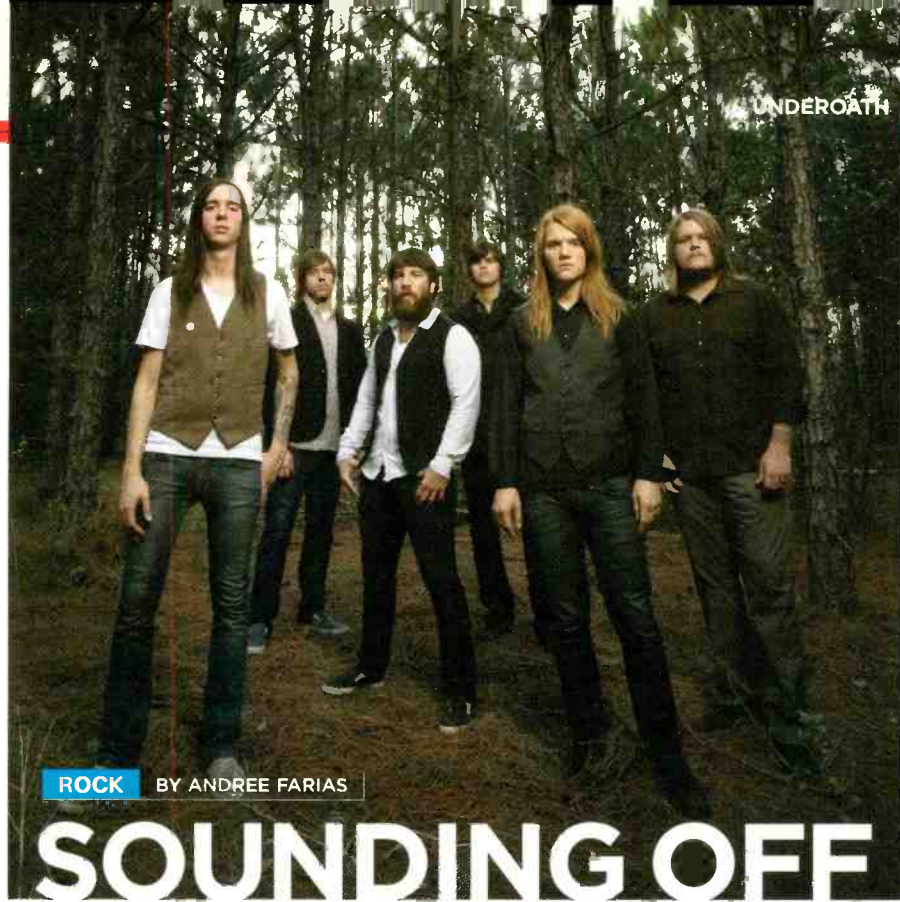
>>>BACK 'HOME'

Dido has slated a Nov. 4 release date for her oft-delayed third album, "Safe Trip Home" (RCA Label Group). Album track "Look No Further" is available as a free download from didomusic.com, while the proper single, "Don't Believe in Love," will be issued digitally and on CD on a date to be announced. The set was co-produced by Jon Brion, Dido and her brother, Rollo Armstrong, working together under the moniker Ark.

>>>FRESH SNOW

Snow Patrol's fifth album, "A Hundred Million Suns," will arrive Oct. 28 via Polydor/Fiction/Geffen. First single "Take Back the City" is due Oct. 13 in the United Kingdom, in tandem with a video shot by Alex Courtes. The band spent several months recording at Grouse Lodge in Ireland and also logged time at Berlin's Hansa Studios, where such famed albums as U2's "Achtung Baby" and David Bowie's "Low," "Lodger" and "Heroes" were tracked.

Reporting by Jonathan Cohen.



ROCK BY ANDREE FARIAS

SOUNDING OFF

Audience Bond Primes Underoath For Another Impressive Debut

The biggest metalcore band in the land happens to be a Christian sextet that, for a second time, is primed to crash into the upper echelons of the Billboard 200.

Due Sept. 2 via Solid State/Tooth & Nail, "Lost in the Sound of Separation" follows 2006's "Define the Great Line," which has sold 366,000 copies in the United States, according to Nielsen SoundScan. Without any significant radio play or mainstream push—the band has never charted on a Billboard singles tally—"Define" debuted at No. 2, the highest-ever showing for a Tooth & Nail act.

"I really have no idea," Underoath guitarist Tim McTague says of the band's success to date. "We write real songs for real people, and we don't really polish anything up or downplay anything to make anyone in any big office in any big corporation happy."

Instead of the typical avenues of exposure, Red Light Management's Randy Nichols says the band has fallen back on a fierce, two-pronged model of touring and Internet marketing.

"The other marketing—the press and the magazine covers—those are definitely helpful," Nichols says. "But more than anything it's that fan-to-fan interaction that's created online."

Already fixtures on MySpace, the band set up a webcam for fans to follow the recording of "Separation." Then, it went a step further: The band chatted with fans live whenever members had downtime and even held an impromptu interview with one of them, Nichols says.

For the six or so years the current lineup has been together, Underoath has relied on touring "with any band we could" and forging a bond with fans that extends beyond a 30-minute set on a sweaty, multi-bill gig.

"We've built a more honest fan base, I think," lead singer Spencer Chamberlain says while on the phone from one of the final stops of the Rockstar Energy Drink Mayhem Festival run.

That summer trek, headlined by Slipknot and Disturbed, and an upcoming fall jaunt with Saosin, the Devil Wears Prada and P.O.S., typifies Underoath's almost indis-

criminate approach to choosing touring partners. It is a process the band describes as more relational than strategic or based on a belief system.

"I wouldn't not hang out with you if you were an atheist or . . . hang out more with you if you were a Christian," says Chamberlain, who has a habit of giving shout-outs to Jesus onstage. "If you're a cool dude, you're a cool dude either way."

"To me, the fact that they're a Christian band makes no difference at all because every band should have a core set of beliefs," Nichols says. "If they don't have that, I'm not really interested in working with them—be it a Christian band, a Jewish band, a straight-edge band or whatever it may be."

Tooth & Nail director of marketing John Frazier says "that due to the landscape of the business" it may be unreasonable to expect the new album to match its predecessor's lofty numbers. But more conservative projections haven't kept Tooth & Nail from trying new things, like making "Lost in the Sound of Separation" available in four formats: a regular jewel-case version, a CD/DVD edition, a vinyl set and a deluxe box that includes all versions plus a hard-bound 56-page book.

"Those things are going to sell out. The kids are going crazy about that," Frazier says of the deluxe \$89.99 bundle, which has already shifted 3,000 of its 5,000-edition stock.

In addition, 10 of the limited-run packages and other Underoath merchandise were bundled in custom-designed suitcases, hand-painted by artist Justin Nelson and sold on Underoath's Web site for \$250. They all sold out in less than an hour, according to Nichols.

Other prerelease strategies included listening parties and presales at Hot Topic stores, 15 "lifetime show passes" hidden in the various versions of the new album, exclusive merchandise at Hurley and Paul Frank stores and a song placement in EA Sports' "Madden" franchise.

All of these strategies, Nichols says, are more about catering to a culture than a particular kind of music fan.

"It's not just marketing to one retailer or one type of kid," Nichols says. "It's people who . . . are into a cool underground culture that we just want to tie into. It's the same culture that the band is already fans of." ■■■

LATIN BY AYALA BEN-YEHUDA

Variety Is The Spice

Eclectic Singer Downs Attracts Big Names, Bigger Crowds

For 10 years, Lila Downs has crisscrossed the continent in the traditional Oaxacan garb of her mother's homeland, singing rancheras and cumbias to performing arts center patrons and regular folks alike. It's safe to say there isn't another artist quite like Downs, who is of Mixtec and American descent and sings in Spanish, English and indigenous languages. She has found a home on public radio in the United States, on film (in the movie "Frida") and on plazas in Mexico.

That uniqueness has earned her a steadily growing touring base and fans around the world, including Spanish rock legend Enrique Bunbury, one of sev-

eral guest vocalists on Downs' "Shake Away," due Sept. 2 on Manhattan/EMI.

"I didn't even know about his music, but I'd heard from some people that he was really into Mexico and shamanism," Downs recalls. "I brought my mother to Spain with us on tour and [they] struck up a conversation backstage." When Downs decided to put feelers out for collaborations on the album, Bunbury "was the first one who said he would do it."

To Downs' surprise, a slew of other high-profile guests came onboard for duets: Mercedes Sosa, Spanish flamenco-pop star La Mari, Cafe Tacvba's Ruben Albarrán, Raul Midón and Gilberto Gutierrez.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SINGH-SONG

Snoop Dogg is swapping Hollywood nights for Bollywood lights via the title song to Indian blockbuster "Singh Is Kinng."

The song features a collaboration among Snoop, U.K.-based north Indian bhangra trio RDB and top Bollywood actor Akshay Kumar.

The "Kinng" soundtrack dropped July 4 on Mumbai-based indie label Junglee Music, the soundtrack arm of Times Music (owned by leading newspaper group the Times of India). According to Junglee CEO Adarsh Gupta, it has sold more than 500,000 units.

The romantic comedy featuring Kumar and Katrina Kaif recorded the highest opening-weekend box-office gross (\$14.9 million) for an Indian film after its Aug. 8 release, according to its distributor, Mumbai-based Indian Film Co.

Snoop's involvement was coordinated by Los Angeles/Mumbai-based promotions agency Cashmere Asia, whose chairman Ted Chung is also VP of A&R at Doggystyle Records. Dogg features in the promo video sporting a turban and Indian attire.

Junglee, which also publishes the track, is seeking a U.S. licensee. Cashmere Asia's L.A.-based president Seung Chung says negotiations for a Snoop tour of India are also under way.

"Snoop is one of those rare hip-hop stars who is globally known, from Africa to China and now India," he says.

—Nyay Bhushan



UNDEROATH: JEFF GROS; DOWNS: THE 3 COLLECTIVE; KUMAR & DOGG: CASHMERE ASIA; BUCKINGHAM: KRISTEN BUCKINGHAM



DOWNS

After going it mostly alone on vocals for seven albums, Downs concedes with a laugh that she's built up enough "credentials" to attract guests of this caliber. Her 2004 album, "One Blood/Una Sangre," won a Latin Grammy Award for best folk album, and her duet with Caetano Veloso from "Frida" was nominated for an Academy Award.

Paul Cohen, Downs' man-

ager, saxophonist, musical director and husband, estimates her average venue topped out at a capacity of about 1,000 four years ago. These days, they're playing to bigger houses as well as festivals in the States and Europe. Downs' upcoming dates include the Kennedy Center, the Hollywood Bowl (with Ozomatli, Spearhead and Nortec Collective) and Mexico City's Metropolitan Theater.

"Lila's public has expanded a lot around the world. It's starting to get a little bigger, so when we come back to a place, people have been waiting to hear her in concert for a while," Cohen says.

On "Shake Away," Downs applies her powerful, husky belt to diverse melodies, traversing Latin territory as well as gentle acoustic ballads and even a klezmer-like romp ("Perro Negro"). Downs also never strays far from socially conscious material, often referencing migrants and their roots (as on "Minimum Wage" or "Tierra de Luz").

"The idea of the horn on the album, the trumpet . . . all of these instruments have something very much in common—it's very much a Pan-American thing. We use these instruments for parties and celebration," Downs says. "This album was kind of an idea to somehow [express] that we aren't so different from one another." ♦♦♦

>>> SWEET HOME PAGE ALABAMA

Sex, drugs, revolution and rock-'n'-roll: all inspirational subjects for thousands of musicians. But for British alternative rock act Alabama 3, the same vices are the foundations for a radical experiment, whereby fans effectively produce the group's next studio album.

Every month the London-based band—best-known for the title music to HBO series "The Sopranos"—posts three demos on its Web site, set

around a particular theme or vice, which fans can access to vote on their favorite. The most popular song is then developed and will feature on a 12-track album. Since the project's inception in January, the band claims to be attracting a monthly audience of 5,000-6,000.

"What's challenging now as an artist is coming up with new ways to interact with your audience and developing a real rapport with them," singer Larry Love says.

Manager Ian Gough of London-based Jamm Music says the Chrysalis Music-published band will release the as-yet-untitled record in fall 2009 via its own Jamm Music imprint. A U.K. tour is scheduled for December, booked by London-based Value Added Talent, while discussions are under way with Nashville-based Progressive Global Agency for spring 2009 U.S. dates. —Richard Smirke

>>> DIG THE NEW BROAD

Which one is Elliott?

It's a question Casey Laforet is expecting to be asked when Toronto-based three-piece Elliott Brood arrives at a venue on its upcoming European tour, which kicks off Oct. 2 in Haarlem, the Netherlands, in support of "Moun-

tain Meadows" (Six Shooter Records). The album, released June 24 in Canada, streets Sept. 29 in the United Kingdom and Europe.

"Oh, yeah, I get that all the time," Laforet says, but the group's unique alt-country sound is overshadowing any questions about its moniker these days.

"Mountain Meadows" is a natural progression from the band's two previous albums, full of rustic, organic sounds that place the emphasis on the group's songwriting.

With North American dates booked by Chicago-based Billions Corp. and European dates by Amsterdam-based Belmont Bookings, constant touring is necessary, Laforet says, in a download era when a band of Elliott Brood's stature sells relatively few albums but has a sizable live following.

"We put a lot of effort into our shows and it is where we excel," he says.

While the minimalist style of the group music's—published by Toronto-based Town of Machine—might seem calculated, Laforet says Elliott Brood's sound evolved out of the band's inabilities. "One of our best assets is that we don't know what we're doing," he jokes.

—Robert Thompson

ROCK BY GARY GRAFF

Unexpected 'Gift'

Lindsey Buckingham Returns To Unfinished Album

With "Gift of Screws," Lindsey Buckingham has given a surprise present to his fans—and his record company.

"The record just showed up. We didn't expect it at all," Warner Bros. Records COO Diarmuid Quinn says. "Lindsay wanted to get it out quickly. He's got a window he has to deal with, and we're willing to do whatever he needs us to do for him because we think he's great."

It's indeed a small window that Warner Bros. and Buckingham are dealing with for "Gift of

past that the machinery or the politics of Fleetwood Mac moved in, intervened and something was put on the shelf," says Buckingham, who joined the group with then-girlfriend Stevie Nicks in 1974, left in 1987 and rejoined for "The Dance" in 1997.

"So that's been a pattern. It's always seemed to me that's the right thing to do. 'Gift of Screws' as an album wasn't really finished, so I was trying to do the right thing for the good of the whole." ♦♦♦



BUCKINGHAM

Screws." With a Fleetwood Mac tour, and possibly some new recording, looming in early 2009, the album comes out Sept. 16, while Buckingham hits the road for six weeks of dates Sept. 7 in Saratoga, Calif. The label is working the single "Did You Miss Me" first to triple A radio, with hopes of crossing it over to other formats, while a special promotion bundles a copy of the album with ticket purchases for the tour.

"It means turning around quickly, getting the [single] and the album into the marketplace," Quinn says. "The overriding sentiment is that we're here to support him in whatever he wants to do."

Warner is also enthusiastic to back an album that even Buckingham acknowledges is "a little more accessible and familiar" than some of his other solo releases, including 2005's acoustic-oriented "Under the Skin." "Gift of Screws," in fact, has an interesting history that dates back to the beginning of the decade.

Buckingham was making a solo album with that title—including sessions with the Mac rhythm section of Mick Fleetwood and John McVie—in 2001 when Fleetwood Mac decided to reconvene for sessions that became 2003's "Say You Will" album and the world tour that followed. Buckingham allowed the group to pilfer several of the songs intended for that album—with, he hastens to explain, no regrets on his part.

"It's happened maybe five other times in the

Buckingham's initial "Gift of Screws" recordings have been widely bootlegged, and the current version includes several of those songs, among them the title track, "Right Place to Fade" and "Wait for You." Fleetwood and McVie still appear on the album, as do the musicians who accompanied Buckingham on his "Under the Skin" tour and appear on the "Live at the Bass Performance Hall" CD/DVD that was released earlier this year.

"I didn't really go in there and plan to make a rocking album," says Buckingham, who produced all but two of the 10 songs. "For whatever reason, this seems to harken back to earlier work, Fleetwood Mac in particular. I think that's something the record company recognizes and feels good about."

The label began the "Gift of Screws" campaign in early August with a performance at the triple A radio convention in Boulder, Colo. In addition to the ticket promotion, Warner also recorded a song-by-song interview that will be used on Buckingham's upgraded Web site and MySpace page and with "key online partners," including Borders.

Quinn says the label is working to lock up some TV appearances around the tour's New York and Los Angeles stops. "A big part of this is going to be reactive," he says. "We hope 'Did You Miss Me' sticks, and if the song takes hold, who knows what he's going to want to do or have time to do." ♦♦♦



KUMAR, left, and DOGG

CHRISTIAN BY DEBORAH EVANS PRICE

Calls To Action

Tomlin's Worship Songs Strike A Chord At Home, Abroad

With inspiring lyrics and easy-to-sing melodies, Chris Tomlin creates music that has saturated church worship services and Christian radio airwaves. With his Sept. 2 EMI/sixstepsrecords release, "Hello Love," he wants to keep affecting those listeners as well as increase his international presence.

"I think about the audience and the people who will be singing the songs when I'm writing the songs," says Tomlin, who recently returned from an extensive international tour that in-

'The songs got so popular through the church route that it almost demanded that radio put them on.'

—SHELLEY GIGLIO, SIXSTEPRECORDS

cluded stops in Manila, Philippines; Johannesburg; Cape Town, South Africa; London; Stockholm; and Jakarta, Indonesia. "I think about the church in general: 'How can I write this so people can sing this song? How can I write this to where it can really translate through different cultures, different age groups?'"

Tomlin's widespread appeal has made him one of the most successful worship leaders in Christian music. His 2006 release "See the Morning" has been certified gold and his previous release, "Arriving," is platinum. He's the Gospel Music

Assn.'s reigning male vocalist of the year, an honor he's claimed for the past three years, and he has two Dove Awards in the artist of the year category.

Tomlin's "How Great Is Our God" was named worship song of the year at this year's Doves and is ranked No. 1 on the Christian Copyright Licensing International chart, which monitors the use of songs in churches. Such Tomlin songs as "Forever" and "Holy Is the Lord" are also mainstays in the CCLI top 10.

Tomlin says the idea behind the title "Hello Love" is "pretty simple. When you boil worship down, to me it's about love. The Bible says, 'Love the Lord, your God with all your heart, all your soul, all your mind, all your strength' and 'to love your neighbor as yourself.' That's why 'Hello Love' seemed appropriate."

Tomlin's current single, "Jesus Messiah," was the most-added song at the Christian AC, top 40 and inspirational formats, receiving 97 adds its first week, a record number in the Christian format.

There was a time when worship songs were generally relegated to church services or conferences, but Tomlin helped make such music palatable to radio. "Chris' songs are well-produced and well-written. I think the core of what they communicate is stuff that people want to say to God," sixstepsrecords' chief strategist/director of label operations and artist management Shelley Giglio says. "In Chris' case, the songs got so popular through the church route and people were



TOMLIN

singing them so readily at every turn that it almost demanded that radio put them on. It was [as if radio] was missing the biggest thing and I think it finally awakened to that."

EMI Christian Music Group and sixstepsrecords have a marketing and distribution partnership and both companies have high expectations for Tomlin's new record. "There's a really aggressive online marketing cam-

paign that aimed at connecting people with the music," EMI CMG VP of marketing and artist development Leisa Byars says of promotions with gospelmusicchannel.com, ccm.com, christianmusicplanet.com, iTunes and other outlets. iTunes is also getting an exclusive song, "My Beloved."

To aid churches anxious to have their congregation sing Tomlin's new music, there will also be a special-edition CD featuring additional content aimed at teaching worship leaders how to utilize these songs. It will include sheet music and an instructional video from Tomlin.

Giglio says consumers who purchase either edition of the CD will have first access to tickets for Tomlin's upcoming tour. "We want to reward people for supporting Chris and buying his music," she says.

Though Tomlin's sales have increased exponentially the past few years, he refuses to feel pressured to top himself with each new release. "I just try to be me and hopefully people will continue to be inspired by these songs," he says. "I'm always blown away by how much people love the music, and it's incredible to me. I'm always thankful."

MCLAUGHLIN



ROCK BY MIKAEL WOOD

ALMOST POP

McLaughlin Dabbles In Crossover Sounds On Island Album

Jon McLaughlin can't deny that millions more people saw him sing "So Close" in last year's "Enchanted" than heard his major-label debut, "Indiana," which has sold 98,000 copies since its release in 2007, according to Nielsen SoundScan. (Millions more saw McLaughlin perform "So Close" in February during the Academy Awards, where the tune earned a nomination for best original song.) Still, though the 25-year-old singer calls his "Enchanted" appearance "a great thing," he also admits, "I don't really want to be known as the guy in the movie who also has a CD coming out."

The Oct. 7 release of McLaughlin's sophomore Island set, "OK Now," may provide some help in that mission. An appealingly eclectic pop-rock disc laced with touches of blue-eyed soul, ELO-style glam and what McLaughlin calls "totally cheesy '80s pop," the album covers much more ground than the piano-heavy "Indiana" did in a significantly more impressive way.

John Fields, who produced the new album, says that considering how young McLaughlin is, "his musical complexity is refreshing."

"I work with a lot of kids his age," adds Fields, who's helmed records by Mandy Moore and the Jonas Brothers. "A lot of them use the same chords—what I call 'the four chords of doom.' Jon understands that you've got to try to diversify from that. He can kind of do anything."

McLaughlin cites as motivation the "not uncommon dream for an artist to go into the music world and just be able to do whatever." He points to Ray Charles' "Modern Sounds in

Country and Western Music" as an example of the kind of creative freedom he covets. Fields says McLaughlin idolizes such acts as Sting, Seal and U2—"artists with pop hits but who have something deeper to their music."

"OK Now" was originally to have included a would-be pop hit called "Smack Into You," which was written and produced by the-

Dream and Tricky Stewart, the team behind Rihanna's "Umbrella." Yet after McLaughlin and Fields completed the rest of the album, the singer decided "Smack Into You" "didn't really fit in" with the other tracks. "As you sit with a record you start changing your mind about certain things," McLaughlin says. "That wasn't the only song that was going to be on

the album that we took off."

Fields says he can understand the label's desire to hook up McLaughlin—"a great-looking guy who looks like a lifeguard"—with proven hitmakers. But he insists "Beating My Heart," the album's lead single, has serious top 40 potential as well, which earned him and McLaughlin some leeway in the studio. "When we made that song I knew it was something special," the producer says. "That was the first track we handed in, and they loved it. It was like, 'OK, do whatever you want.'"

Island Def Jam president Steve Bartels expects "Beating My Heart"—which in July was featured in promo spots on ABC—to broaden McLaughlin's audience beyond the 18- to 34-year-old females he calls the singer's core. McLaughlin just completed a headlining tour that Bartels says was intended "to connect Jon's new music with his fans and have them experience his growth and progression as an artist," and he'll begin a stint on Hard Rock Cafe's Pinktober trek Sept. 29 in Chicago. "We plan on keeping this artist out on the road for the rest of the fall doing what he does best: engaging, connecting with and earning new fans," Bartels says.

That's fine by McLaughlin. "You've got to support your fans who are supporting you," the singer says, adding that for the moment he's more concerned with the number of shows he plays than with the number of records he sells. "You could sell 5 million and not see any long-term benefit," he says. "Or you could sell 100,000, keep doing it the right way and watch it build."

THE BILLBOARD REVIEWS

ALBUMS

HIP-HOP

ICE CUBE

Raw Footage

Producers: various
Lench Mob

Release Date: Aug. 19

There's little sign here that Ice Cube's family film work has diluted the sociopolitical fury he first vented on N.W.A.'s 1988 breakthrough, "Straight Outta Compton." Throughout "Raw Footage," Cube holds forth in vivid detail against politicians, wack MCs and pundits who blame his brand of gangsta rap for creating inner-city trouble (instead of blaming inner-city trouble for inspiring gangsta rap). Unfortunately, there is reason to suspect that middle age (or material comfort) has dulled the sharp edges of Cube's wordplay. "Now what this got to do with the price of tea in China?" he asks in "Here He Come." "Nothing, motherfucker, just don't act like a vagina." Yikes. Occasional clunkers aside, the impassioned delivery and stripped-down G-funk grooves are still more potent than plenty of efforts by rappers half Cube's age. He just might hire an editor next time.—*MW*

GZA/GENIUS

Pro Tools

Producers: various
Babygrande

Release Date: Aug. 19

Even in this post-Wu-glory-days era, GZA re-

mains easily and unfairly overshadowed. He doesn't have the odd indie appeal of Ghostface, the smoked-up rasp of Method Man or the RZA's Hollywood résumé. But he does have five solo records to his credit now, and a purpose: "All I need is a beat," he opens on "Alphabets," and commences three minutes of liquid rhymes that spray out without any detectable effort. "Pro Tools" is the opposite of flashy. You could count the number of hooks on one hand and most tracks clock in at the three-minute mark, ostensibly to let GZA inhale occasionally. But it's worth a listen to hear what sneaky, suspicious, image-heavy tricks still emerge from his notebook (particularly on the war-charged "Columbia Ties"—"A president's madness responsible for losses/political forces/land littered with corpses"); it's worth at least two to allow those words to sink in.—*JV*

ROCK

UNDEROATH

Lost in the Sound of Separation

Producers: Adam Dutkiewicz, Matt Goldman
Solid State/Tooth & Nail
Release Date: Sept. 2

Unrelenting and often harrowing, Underoath's newest is filled with the band's characteristic bone-crunching riffs and a reduced role from drummer/vocalist Aaron Gille-

BRIAN WILSON

That Lucky Old Sun

Producers: Brian Wilson, Scott Bennett
Capitol
Release Date: Sept. 2

After taking care of some unfinished business in recent years, Brian Wilson shows he still has the stuff of conceptual brilliance on his eighth solo album. "That Lucky Old Sun" is the kind of song cycle that would make Kurt Weill proud, a set of disassociated but nevertheless thematically linked tunes, inspired by Wilson's Southern California roots. Using the title track, a 1949 composition that was a hit for Louis Armstrong, as a recurring motif, Wilson and his collaborators create richly arranged and orchestrated pop songs as well as four poetic spoken-word narratives that give the album a trippy, avant edge. There's a stage-worthy veneer to the entire project as well as some frank autobiographical allusions—"At 25 I turned out the light/'Cause I couldn't handle the glare in my tired eyes," Wilson sings at one point—all affirming his reputation as one of the master pop craftsmen of our time.—*GG*



spie, allowing frontman Spencer Chamberlain's guttural howls to take command. Throughout its 41 minutes, "Lost in the Sound of Separation" occasionally teeters on the precipice of unfamiliar territory. Chamberlain trades his screams for sung parts on "Too Bright to See, Too Loud to Hear," and the sparse, electronic-based closer "Desolate Earth: The End Is Here" is largely instrumental except for a few lines. With "Separation," it's clear that the band has not turned the genre on its head. Even so, Underoath has made definitive strides at progression without abandoning the muscular, broad-shouldered hardcore that made it a household name.—*EL*

BLUES TRAVELER

North Hollywood Shootout

Producer: David Bianco
Verve Forecast
Release Date: Aug. 26

The enduring jam-rockers explore an appropriately soulful side on their Verve debut, an upbeat, major-chord affair that should be plenty appealing to those who've continued to follow the band throughout the post-"Hook" era. "North Hollywood Shootout" jangles open with the nicely anthemic "Forever Owed" and singer John Popper has whittled himself some lovely melodies on the sweet ballads "Orange in the

Sun" and "What Remains," both of which score higher than often meandering rockers "How You Remember It" and "You, Me and Everything." "Shootout" ends with a WTF detour featuring Bruce Willis delivering an odd, dirty bluesman monologue over a stark, insistent backbeat, which makes less sense than it sounds. But on the whole, "Shootout" hits more targets than it misses.—*JV*

APOLLO SUNSHINE

Shall Noise Upon

Producer: Quentin Stoltzfus
Headless Heroes
Release Date: Sept. 2

Bright and dreamy Massachusetts collective Apollo Sunshine's third album is a delightful head-scratcher that explores old and new elements of psychedelia alike, from string sections, melting organs and echoey vocals to gritty, traveling guitar lines and lyrics about love and reincarnation. The band creates a trippy collage that passes the baton between instrumentals like the serene and atmospheric "Happiness" and rockers sung in gorgeous vocal harmony by all three band members like "666: The Coming of the New World Government." While this has never been a band that could be summed up in a single word or song, "Honestly" is the best ex-

ample of its signature versatility. The mariachi-infused horn parts, flute solos and sugary, layered melody defy genres but still charm the listener completely.—*LJW*

POP

INARA GEORGE WITH VAN DYKE PARKS

An Invitation

Producer: Mike Andrews
Everloving Records
Release Date: Aug. 12

The second solo album from Inara George finds her detouring into the iconoclastic world of chamber-pop maestro Van Dyke Parks, winding her sophisticated melodic poetry around his percussion-free orchestral arrangements during the course of 13 seductive tracks. George first became acquainted with Parks through her father, the late Little Feat frontman Lowell George, a former Parks collaborator. The pairing seems odd at first listen, juxtaposing the younger George's sultry, evocative vocals with Parks' vibrant, cinematic soundscapes. But George dives in full bore, her voice navigating his undulating road map like so many animated bluebirds flitting through a forest. The album's most memorable moments include the swirling "Don't Let It Get You" and the haunting,

Paris-streets-at-night "Bomb," which includes striking lines like, "Don't know where you've gone for good/I'm breaking up our house for firewood."—*TC*

SONYA KITCHELL

This Storm

Producer: Malcolm Burn
Decca/Velour

Release Date: Sept. 2

In 2006, singer/songwriter Sonya Kitchell's "Words Came Back to Me" was among the first featured in Starbucks' Hear Music program, bringing the light jazz stylings of the then-16-year-old into the coffee chain across the country. For its follow-up, Kitchell teamed with producer Malcolm Burn (Peter Gabriel, Emmylou Harris) to give her style a little edge. The album unfolds with more textures and sounds, kicking off with the pulsing, guitar-riddled opener "For Every Drop," followed by the Hammond organ-backed "Borderline." "Here to There" recalls a bluesier take on Feist's "Mushaboom," and Kitchell sounds most at home on acoustic tracks like "Soldier's Lament" and the pretty, string-backed "Robin in the Snow." At 18, her songwriting and honeyed voice is a far cry from any of her teeny-bopper peers, but for the coffee-drinking set, "This Storm" is more standard fare.—*JM*

DECEMBERADIO

Satisfied

Producer: Scotty Wilbanks
Slanted Records

Release Date: Aug. 26

DecembeRadio's self-titled debut earned a Grammy Award nomination and a Dove Award for rock album of the year, but this sophomore effort is even stronger. Seasoned by relentless touring, the group is even tighter on such incendiary tracks as "Gasoline" and the joyous rock anthem "Powerful Thing." Elsewhere, "Love Can" and "Look for Me" are gorgeous ballads that prove frontman Josh Reedy can be just as effective in this setting as on the uptempo tracks, while "For Your Glory" is a beautiful praise song, sure to be a church favorite. Under the skilled stewardship of producer Scotty Wilbanks, DecembeRadio has managed to forge a unique sound, kind of like putting Third Day, Aerosmith and Lenny Kravitz into a blender and adding a dash of Lynyrd Skynyrd. This is Christian rock that will make you drive fast and pray loud.—*DEP*



YOUNG JEEZY

The Recession

Producers: various
Def Jam

Release Date: Sept. 2

Young Jeezy balances commercial/pop aspirations with core hip-hop sounds on "The Recession," getting a lift from DJ Toomp, Drumma Boy, Midnight Black and longtime collaborator Shawty Redd on this sonically enjoyable follow-up to 2006's "The Inspiration." Previously criticized for strange rhymes and repeating lines, Jeezy delivers some great turns of phrase on songs like "Wordplay," where he answers claims of glorifying drug dealing with the couplet, "They want wordplay and I got bird play." Considering Jeezy's admission that he's a bit uncomfortable making female-skewed songs, the blend manifests itself most clearly on "Taking It There," with Trey Songz crooning a romantic chorus. While fans may gravitate more toward cuts like "Vacation" and "Yeah," "Taking It There" could wind up being the track Jeezy needs to cement himself as a mainstream artist and not just a favorite of rap aficionados.—*HC*

THE BILLBOARD REVIEWS

SINGLES

MICHAEL FEINSTEIN

The Sinatra Project

Producer: Bill Elliott
Concord

Release Date: Sept. 2

★ You wouldn't want just anyone toying with the Frank Sinatra canon, and Michael Feinstein isn't just anyone. He's the keeper of the American standard flame, a former apprentice to Ira Gershwin so dedicated to the archival cause that the Library of Congress appointed him to its National Recording Preservation Board. So it would follow that he'd create arrangements reminiscent of Sinatra's swingin' originals, dig up two unknown Sinatra songs (one never recorded, one never released) and record his tribute in Capitol's fabled Studio A, where you can still sit in Ol' Blue Eyes' favorite chair. Feinstein's pleasant voice doesn't have the natural timbre and emotion of Sinatra's, but whose does? With classics like "Fools Rush In," "The Song Is You" and "Begin the Beguine," you can't go wrong.—KM

ELECTRONIC THE CHEMICAL BROTHERS

Brotherhood

Producers: Tom Rowlands, Ed Simons
Astralwerks

Release Date: Sept. 2

▶ The Chemical Brothers' Grammy Award-winning catalog of sonic booms gets its second best-of in five years with "Brotherhood." But this one does that rare thing: It gives fans something meaningful they didn't have before (in addition to token brand-new track "Keep My Composure"). Since '96, the Chems have made a habit of releasing works-in-progress on vinyl to a small group of select DJs to

test them out on dancefloors. Most went on to become B-sides or album tracks on five of their six long-players, in extended, abbreviated or otherwise tweaked forms. All 10 of these "Electronic Battle Weapons" are included on disc two of "Brotherhood," offering a unique snapshot of the duo at work. Now, fans can track how "Weapon 3" became the tauter, more relentless "Under the Influence" (on 1999's "Surrender") or finally find that song from the live show with the Freddy Krueger sample ("Weapon 7").—KM

WORLD CHIWONISO

Rebel Woman

Producer: Keith Farquharson
Cumbancha

Release Date: Sept. 2

★ Chiwoniso Maraire has something of a split personality. The daughter of Zimbabwean parents, she spent a good part of her youth in Olympia, Wash. She absorbed a lot of stateside music, but on "Rebel Woman" she gives us a dozen tunes rooted in South Africa and the distinctive sound of the mbira. That essential mbira voice is evident on the song "Matsotsi," as Chiwoniso laments the struggle of working-class men. The mood shifts dramatically with "Gomo," a busy celebration of Chiwoniso's family roots, animated by a solid horn section and relentless percussion. She sings in English on "Listen to the Breeze," a beautiful song that possesses the elegant expansiveness so typical of such African players as Hugh Masekela and West Nkosi. The title track, sung in Shona and English, testifies to the strength of women in war and in peace.—PVV

POP

PINK

So What (3:36)

Producer: Max Martin
Writers: Pink, M. Martin, Shellback
Publisher: not listed
LaFace

▶ After releasing her 2006 comeback album, appropriately titled "I'm Not Dead," it took third single "U + Ur Hand" to resuscitate Pink's challenged career. The lead single from upcoming fifth album "Funhouse," "So What," pairs personal lyrics (and jabs) about her recent divorce ("I guess I just lost my husband, I don't know where he went/So I'm gonna drink my money/I'm not gonna pay his rent") with insatiable melodic verses meant for massive car singalongs and a chorus combustion followed by a fist-in-the-air refrain. Pink reunites with frequent collaborator Max Martin for what already appears a can't-miss. Around the world, the song instantly topped digital downloads and is locked in at No. 2 at iTunes stateside. Radio can't be far behind with an irresistible soundscape that will transform listeners into rock stars singing their very own breakup song.—CW

JON McLAUGHLIN

Beating My Heart (3:52)

Producer: John Fields
Writer: J. McLaughlin
Publisher: not listed
Island

▶ It's high time for singer/songwriter Jon McLaughlin to earn his due. While the 25-year-old grazed the top 30 at adult top 40 radio last year with "Beautiful Disaster," he has become a frequent on-screen contributor, including TV's "Scrubs" and "Ghost Whisperer" and films "Georgia Rule" and "Enchanted," where his "So Close" earned an Academy Award nod. "Beating My Heart," the launch from second full-length "OK Now" (due Oct. 7), is a joyous up-tempo romantic romp, featuring hook after hook, from tinkling piano to driving

percussion and a start-and-stop bridge, alongside a joyous effortless vocal that soars with falsetto to the high heavens. The accompanying video is simple enough, but effectively illustrates McLaughlin's charms as a palatable sex symbol. "Heart" pumps with instantaneous hit potential, and proper promotion of it could propel the artist to superstar status.—CT

ROCK SIXX:A.M.

Tomorrow (4:05)

Producers: James Michael, DJ Ashba, Nikki Sixx
Writers: various
Publishers: various
Eleven Seven Music

▶ Sixx:A.M.'s sound-verse track for bassist Nikki Sixx's best-selling book "The Heroin Diaries" scored a deserved hit with "Life Is Beautiful." Eleven Seven follows that warm reception with "Tomorrow." The pace of the midtempo track contrasts the roaring affirmation of "Life" and concentrates on how drug-ging away internal pain doesn't eradicate whatever causes it. The chorus points out, "Tomorrow we're gonna have to live with the things you say... We'll have to cross bridges that you burned today"—meaning you'll have to live

VAL EMMICH

Get On With It (3:30)

Producer: Val Emmich
Writer: V. Emmich
Publisher: Night Brigade
bluhammock

Most rockers are content to court fame by mimicking the punk-pop sound du jour, but 20-something Val Emmich has enough belief in his skills to deliver a gutsy vocal (think millennium Billy Idol), alongside full-on rock instrumental colored by a singalong hook that should fill the Jonas Brothers with envy: immediate but crunchy enough to be cool. Earlier this decade, Emmich's "Privacy Attracts a Crowd" video made him the first unsigned artist to appear on MTV's "TRL." Epic followed—and failed to deliver—so now indie bluhammock releases debut full-length "Little Daggers" in September. Meanwhile, his pretty face prompted Got Milk?, Burger King and AT&T Wireless ads, then acting gigs on "30 Rock" and "Cashmere Mafia." But you ain't seen nothin' yet: This fall, Emmich is cast as a musician neighbor and potential love interest of "Ugly Betty" on the smash ABC series. Start the countdown: By year's end, Emmich will not only command the charts but is destined to be among 2008's breakout celebs. People magazine might take notice now for its annual "Sexiest Man Alive" issue.—CT



with the damage you caused while high. Aside from being a cool rock jam, its universal message of considering the consequences of one's actions is appealing. The tough-love track opens a new chapter for "Diaries," as the Substance Abuse & Mental Health Services Administration has made it a theme

to National Alcohol and Drug Addiction Recovery Month in September.—CLT

COUNTRY

TRISHA YEARWOOD

They Call It Falling for a Reason (3:30)

Producer: Garth Fundis
Writers: M. Berg, J. Collins
Publisher: not listed
Big Machine

▶ Trisha Yearwood's buoyant "They Call It Falling for a Reason" captures the exhilaration of cascading into love: that spine-tingling rush that takes one's breath away and makes head and heart spin. Written by Matraca Berg and Jim Collins, the infectious uptempo tune has a soaring melody and upbeat lyric that listeners will identify with and chant right along to. Yearwood turns in a gorgeous, engaging vocal performance, shimmering with sassy charm. This single is one more reason that her "Heaven, Heartache & the Power of Love" is one of the finest albums by a country female artist in years.—DEP

SARAH McLACHLAN

U Want Me 2 (4:02)

Producer: Pierre Marchand
Writers: S. McLachlan, P. Marchand
Publisher: not listed
Tyde/23579 Canada, SOCAN

▶ One might think that after 20 years of melodic mastery, recently elusive Sarah McLachlan might be out of surprises. Best-of collection "Closer," due Oct. 7, proffers midtempo ballad "U Want Me 2," which delivers an identifiable vocal stamp and comfortably familiar production, a la "Building a Mystery." But the sheer sonic beauty of the track's melody at least equates previous hits, paving the way for McLachlan to re-establish as a radio staple. For all her quality output (and while nothing will surpass mod rock hit but top 40's missed 1993 "Possession"), "Want Me" is the best song she has issued this decade, a glorious return deserving adult radio reverence—and beyond, alongside Leona Lewis and Natasha Bedingfield, a Grammy Award bid for best female pop performance.—CT



LEGEND & CREDITS

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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.

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MILLARD

CHRISTIAN BY DEBORAH EVANS PRICE

Hymns You Can Hum

MercyMe's Millard Scores Again With Traditional Tunes

When MercyMe frontman Bart Millard first stepped out as a solo artist with 2005's "Hymned," it was to fulfill a promise to his grandmother to record the songs of praise he'd grown up with. When the INO Records collection became a surprise hit, an encore was an obvious choice. Enter "Hymned Again," which streeted Aug. 19 and bows at No. 8 on Billboard's Top Christian Albums chart this issue with first-week sales of 5,000 units, according to Nielsen SoundScan.

"It's good for people to step out and take chances," Millard says of taking a hiatus from Mer-

cyMe's pop/rock sound to record "Hymned Again," a collection of classics that he reinvents on a broad musical canvas.

"It's not your mother's hymns," INO Records president Jeff Moseley says. "It's uptempo and it's fun. It brings a little Dixieland, a little jazz/New Orleans kind of soul. It's kind of a musical gumbo."

"Hymned Again" features Millard's unique take on "Victory in Jesus," "Grace That Is Greater," "Leaning On the Everlasting Arms," "What a Friend We Have in Jesus," "I Saw the Light" and other church standards. "I Stand Amazed" is the first single for Christian AC and inspirational formats, while "Brethren We Have Met to Worship" is being worked to Southern gospel and positive country stations.

There's also one new tune, "Jesus Cares for Me," which Millard co-wrote with Thad Cockrell and recorded as a duet with Vince Gill. Millard originally intended to do the song as a duet with Cockrell, but when Gill came in to sing harmony, things changed. "He loved it and I was sitting there thinking that Vince's voice would kill on this song," Millard says. "So I called Thad and said, 'Here's the deal: Do you want to be singing on my record or would you like a song that you wrote to have Vince Gill singing on it?' And he said, 'Are you kidding me? I want Vince to sing on the song I wrote!'"

Millard says there aren't any plans to do a solo tour, but he will step out during MercyMe's fall shows and do one or two songs from "Hymned Again." He's also taped a five-song performance for the Gospel Music Channel. "They are going to use several songs on GMC for their 'Kitchen Sink' program as well as take a song from that and put it into rotation for a live performance music video. Then they will stream a couple of the videos on GMC.com," INO senior VP of marketing Dan Michaels says.

Michaels says the project has also benefited from strong online campaign. "We're more focused on leveraging some of the MercyMe assets that weren't utilized last time—everything from text subscribers, e-mail database and blogging," he says. "The success of the first one has just inspired more activity with this one."

There wasn't a presale campaign with the first record, but "Hymned Again" benefited from advance sales through iTunes and Music Christian. During street week, Millard could be heard on key Christian radio outlets, including Jon & Sherry Rivers' show on K-LOVE. He visited Moody Broadcasting in Chicago and even took select radio folks to see a Cubs game. He also did a special promotion with Family Life Radio in Tucson, Ariz., where contest winners came to the station for a meet-and-greet.

Will there be another "Hymned" project? "If I have anything to say about it, yeah, there will be a ton of them," Millard says. "If I could make a career of this—not that I want to leave MercyMe—I'd do them from now on. It's the most fun I've ever had making a record." ◆◆◆



SASHA

HIGHLY INVOLVING

There's a point midway through Sasha's new mixed compilation, "Involver 2" (Global Underground), when the whole vibe changes. Ladytron member Helen Marnie's disembodied voice jumps out from the synth swells like a stalker from behind a tree, and the mix goes from tense to intense in a flash. But this isn't your average DJ-mixed magic moment. Sasha's too inventive for that.

Released in 2004, the first "Involver" saw the veteran DJ/producer mixing not entire tracks, but pieces of tracks together, creating something entirely unique. It has sold a tremendous 55,000 copies, according to Nielsen SoundScan. He set out with the same ambitious vision for "Involver 2," due Sept. 9 via Global Underground.

"The thing with the 'Involver' albums is when you get all the separate parts to these tracks, you really have the freedom to create what, as a sound, you want," Sasha says. "It's not like how you put a mix CD together where you're bound by other people's productions. You are taking their precious music and giving it your own slant and your own interpretation. That's a responsibility."

Especially when you're toying with the work of big names like Ladytron ("Destroy Everything You Touch"), M83 ("Couleurs") and even Thom Yorke ("The Eraser"). Each act not only agreed to allow Sasha to slice and dice its originals, but also to give him a back-end piece of the resulting remix: A testament to his own strength as an artist.

The recognition did not come overnight. It's been 15 years since Sasha was famously tagged (to his own chagrin) as "the Son of God" by the British press and 10 years since he helped bring progressive dance music to the United States via a landmark residency at New York nightclub Twilo with partner John Digweed.

Since then, he's defined himself with his restlessness. He was one of the first jocks to openly experiment with "lap-top DJ'ing," or the use of software to mix live, and he's launched a series of brand names—emFire, Fundacion and Involver—under which to tour and release music.

"I think you have to do something interesting to pique people's attention," he says. "It's also nice to look back at things like, that was a period of time, and then you move forward."

Sasha starts a 10-date U.S. tour Oct. 23 in Denver. —*Kerri Mason*

UPPING THE ANTE

Independent regional Mexican act El Güero y Su Banda Centenario has scored three singles on Billboard's regional Mexican airplay chart. But this week the quintet lands its first entry on Hot Latin Songs with "Antes," which debuts at No. 47.

The song is a cover of pop singer/songwriter Obie Bermudez's tune, but produced with a light brass arrangement by Ramon Gonzalez Mora, owner of El Güero y Su Banda Centenario's Texas-based label, A.R.C. Discos. Beyond remaking a pop song in a bouncy duranguense style, "El Güero y Su Banda Centenario's interpretation of the song grabs everybody's attention," central U.S. promotions rep Carlos Alvarez says. "In the musical arrangement, you have a slight R&B touch while still being duranguense. He's appeal-

ing to a younger audience, as well as attracting the main demo of regional Mexican music."

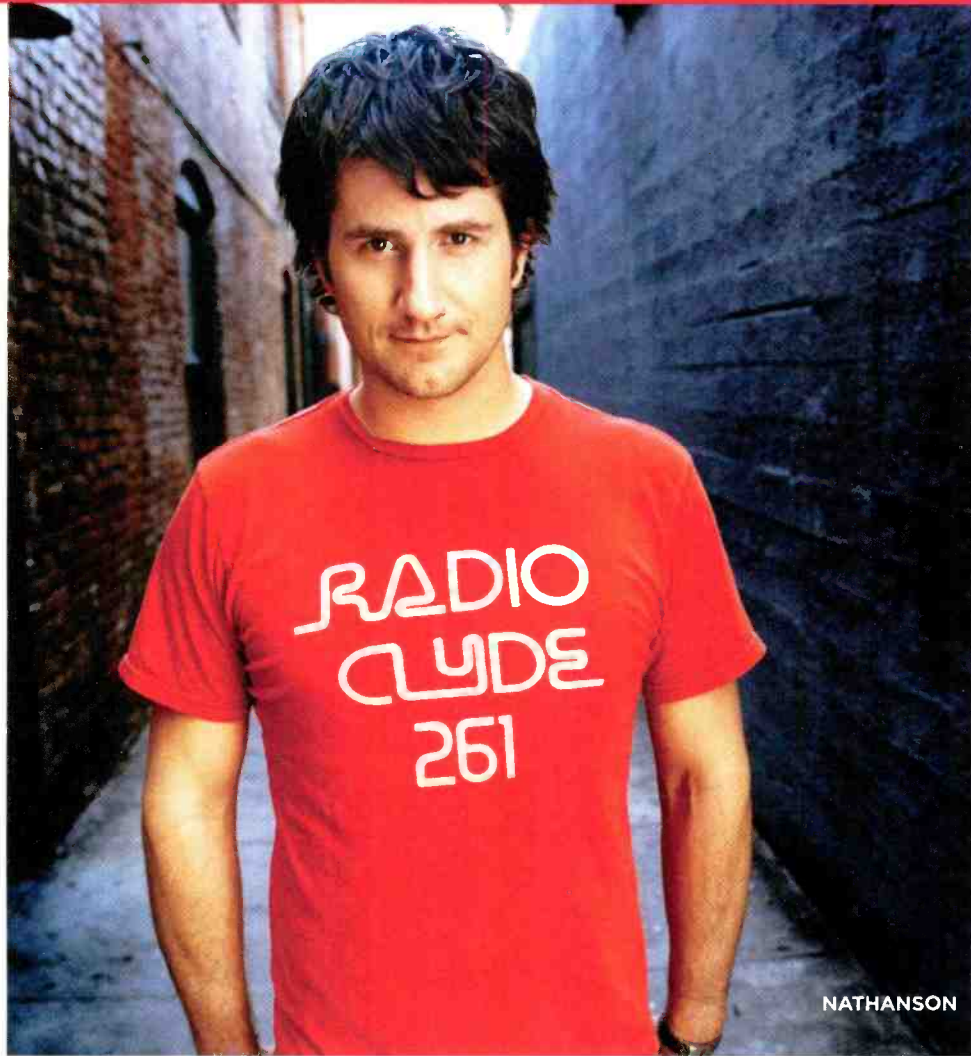
Indeed, the R&B vocal inflection may reflect the U.S. upbringing of El Güero (real name: Jorge Hernandez), a Milwaukee native who spent part of his childhood in his parents' home state of Jalisco, Mexico. "Most of our young fans listen to R&B and hip-hop," Hernandez says, citing Mary J. Blige and Brian McKnight among his favorite artists. Though he admits he took a risk with his sound starting with the group's second album, he adds, "Everything is working out perfectly."

—*Ayala Ben-Yehuda*



EL GÜERO

MILLARD: MARK NICHOLAS



NATHANSON

ROCK BY JILL MENZE

'Higher' Ground

Vanguard Keeps Growing Latest Nathanson Album

A year after the release of his Vanguard debut, "Some Mad Hope," singer/songwriter Matt Nathanson is seeing a fresh round of old-fashioned attention turn toward the project.

Unlike the instant success some of his contemporaries have seen via synchs, Nathanson has enjoyed a steady growth in the past year in everything

from album sales to radio airplay to touring. "Some Mad Hope," which bowed at No. 60 on the Billboard 200, has now sold 79,000 copies in the United States, according to Nielsen SoundScan.

The single "Come On Get Higher" peaked at No. 3 on Radio & Records' Triple A chart and sits at No. 19 on Adult Top 40, with more than 10,000 downloads the week of Aug. 18, up from 2,500 in March.

"It's very healthy and very organic and real," Vanguard director of marketing/A&R development

Stephen Brower says of the album's growth. "It's not like we saw 'Wow, we had a 4,000% increase because of a commercial' and then went away. It's been a very steady increase . . . week after week after week."

"Hope" marks the 35-year-old's sixth studio effort, but Nathanson, a seasoned 12-string guitar player whose sound falls in line with the likes of Jason Mraz and Jack Johnson, feels it's his first release that's fully realized both musically and in its reception.

His last outing, "Beneath These Fireworks," was released by Universal in 2003. The set has moved 74,000 units, but he says the relationship was like "dating the wrong person" and soon after cut ties with the label.

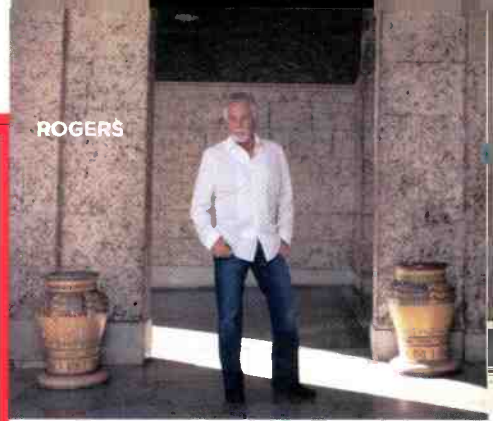
The next three years found Nathanson, along with producer Marshall Altman and producer/co-writer Mark Weinberg, touring and recording the new album before placing it in the hands of Vanguard. For the release Brower says front-end efforts, particularly online, were geared toward mobilizing Nathanson's existing fan base, which the singer had gradually been cultivating thanks to years on the road.

According to Brower, the key to continually reaching new and existing fans has been visibility across all platforms. Special promos trickled onto the Web in the weeks leading up to the album's street date, and Nathanson's songs have landed everywhere from in-flight radio stations to VH1 rotation and TV spots on "Private Practice" and "One Tree Hill."

Tie-ins with radio along with touring outreach have been particularly effective in targeting a wider demographic. In addition to opening for Lifehouse this spring, Nathanson is on his second headlining run of the year, which this time around finds him at larger venues. Ourstage.com has partnered with the tour for a contest to win an opening slot alongside Nathanson in some markets.

Recently, "Come On Get Higher" caught the attention of country duo Sugarland, which recorded a cover of the song for "Love on the Inside—Deluxe Fan Edition." "I was, like, blown away," Nathanson says of hearing the news. "It was like somebody validating the fucking work I've done by wanting to cover it. That's fucking rad."

ROGERS



KENNY'S COUNTRY

Seventy-year-old superstar Kenny Rogers is celebrating 50 years in the music business and has invited Cracker Barrel Old Country Stores along for the fun.

Sold exclusively at Cracker Barrel stores and on crackerbarrel.com, "Kenny Rogers: 50 Years" includes some of the artist's biggest hits, including "The Gambler," "Lucille," "Coward of the County," "Lady" and "Islands in the Stream" (with Dolly Parton). There are also three new songs—"She'll Believe in You," "Something's Wrong in Vegas" and "Only Time Will Tell"—which were produced by Tony Brown (Brooks & Dunn, Reba McEntire).

Rogers, who has worked with a number of producers through the years, had never worked with Brown. "I try to change producers not for any other reason other than it's fun for me to hear what other people think I should sound like," Rogers says. "Tony is one of a handful of people that have their pulse on where country music is today. The idea is to have [the music] stand up if you play it after Big & Rich or Kenny Chesney."

The CDs are an important piece of Cracker Barrel's lifestyle puzzle. More than 36% of the store's patrons are heavy country music listeners, according to VP of marketing Peter Keiser, and 80%-90% of its patrons are country music listeners on some level. "We utilize country music to help further define our brand and it's a key way to connect emotionally with our guests," Keiser says.

"There's generations of Cracker Barrel guests that have listened to his music," Keiser says of Rogers. "He's a true icon in American history and that really works very well with our positioning as an 'old country store.'"

"It's the very audience that buys my product," Rogers adds.

It's important for its music program to appeal to the chain's "multigenerational target," according to Keiser. "We blend of some of the icons, such as Kenny Rogers and Merle Haggard, as well as some of the younger artists to make sure we continue to extend our reach," Keiser says, citing Josh Turner as an example.

Cracker Barrel, which has released sets by Alison Krauss & Union Station, Alabama, Amy Grant, Ricky Skaggs and Sara Evans, has sold more than 3 million units of exclusive music since launching its CB Music label in 2003, according to the company.

—Ken Tucker

Country-artist-turned-radio-personality Chad Brock—who topped the airplay tally with "Ordinary Life" and "Yes!" in 1999 and 2000, respectively—is singing on the radio again. Mind you, he's been on the air in between, doing mornings for WTRS Ocala, Fla., and then WQYK Tampa, Fla. And get this: He's running for president.

With new single "Put a Redneck In the White House" as his platform, Brock says he hopes to make a difference in the upcoming elections. "I don't like politicians, period. They don't have our best interest at heart," he says. "Whoever's putting money in their back pocket, that's who they care about."

Apparently others agree. On his Web site, redneckinthewhitehouse.com, hundreds have signed a virtual

petition. "It's kind of a grass-roots deal," he says. "People want to hear the song and then they understand what I'm talking about."

While the track, which opens with a version of "Hail to the Chief," is tongue in cheek, Brock says the message is serious. "People are tired of what's going on in this country. We need to think about the people that live in this country first and foremost."

As of Aug. 27, the song has been played more than 3,500 times on Brock's MySpace page.

"Redneck," written by Michael Huffman (Conway Twitty's "Tight Fittin' Jeans"), Dean Scallan and Frank Jeffus, has gotten airplay not only on WQYK, but also on WIRK West Palm Beach, Fla.; WXBM Pensacola, Fla.; and WBAM Montgomery, Ala., among roughly a dozen other sta-

tions, according to Nielsen BDS.

Brock is quick to point out that in his mind, "redneck" is not a derogatory term. "When I say 'redneck,' I



BROCK

mean hardworking middle-class people who get up every day and work hard for their families.

"I can do this kind of stuff now," Brock says, noting that he's not worried about repercussions like he would be if he were still an active recording artist. (During a concert in July 2000 in Greeley, Colo., Brock suggested immigrants learn to speak English, which angered members of the area's large Hispanic community.)

Meanwhile, don't look for Brock to give up radio anytime soon. "I miss performing," he says, before adding, "But they're going to have to kick me out of here. I love it."

Proceeds from the song, which is for sale on the Web site, go to charity, including Brock's favorite, St. Jude Children's Research Hospital in Memphis.

—Ken Tucker

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BULL'S-EYE!

>> Enur's "Calabria 2008" track (which features Natasja) first hit the Billboard charts nearly a year ago, but thanks to exposure in a catchy Target TV ad, it earns its best digital sales week yet. On 32,000 units, it moves 56-40 on Hot Digital Songs.

STANDING TALL

>> The all-star charity single "Just Stand Up!" bows at No. 83 on Hot R&B/Hip-Hop Songs and No. 77 on the Pop 100, solely on the strength of radio airplay. Its Sept. 2 digital release, exclusively through iTunes, will send the song soaring on the Hot 100 and Pop 100 in two weeks.



EIGHT IS GREAT

>> MercyMe takes the lead for most No. 1s in the five-year history of the Christian AC chart, as "You Reign" becomes its eighth No. 1. The climb ends an 11-week reign by Third Day's "Call My Name," the act which had tied MercyMe with seven toppers.

CHART BEAT

>> Keith Urban's latest hit has taken the longest time from a track's debut week on Hot Country Songs to its first week at No. 1. For "You Look Good in My Shirt," it's not a matter of how many weeks it took to achieve pole position or even how many months. The song moves into first place four years, one month and four weeks after making its debut on the chart.

>> Urban's record may never be broken, but one that does fall is the biggest jump to No. 1 on the Billboard Hot 100. The Beatles held the record for 38 years with the 27-1 leap for "Can't Buy Me Love" in 1964. That was smashed in 2002 when Kelly Clarkson's "A Moment Like This" went 52-1. The bar has been lifted twice since then, including a new history-making jump this issue by T.I.'s "Whatever You Like."

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS

Dropping Apple Echoes Of The '90s Thinking

OK, it's official. Atlantic's decision to remove a developing artist's album from iTunes is proof positive that these days the music industry is living the Chinese curse, "May you live in interesting times."

Go back more than five years, when all music sold came as physical product—and barring a credit hold or an egregious street-date violation—and you couldn't imagine a label pulling a new artist's album from one of the top two U.S. retailers.

Yet, in simple terms, Atlantic's toe-to-toe battle with iTunes over a la carte song sales comes down to just such a maneuver, as Estelle's set "Shine" disappears from Apple's download store (see story, page 7).

Obviously, back in the day, Tower Records, Trans World Entertainment or any other retailer could not break out individual songs from an album for sale, as stores relied on the commercial release of a single. But writing that last sentence only reminds me of my conviction that labels' late-'90s retreat from retail-available singles are one of the factors that inspired peer-to-peer swapping.

Consumers had been complaining

since at least the mid-'90s that there were too many albums by artists who were not yet familiar where only one or two songs seemed worthwhile.

Yet, even armed with that research from a joint RIAA/NARM study, the

majors clamped down further on singles, withholding radio smashes like Chumbawamba's "Tubthumper," Sugar Ray's "Fly" and Natalie Imbruglia's "Torn" from retail release in the naive hope that when kids couldn't find the singles they wanted in stores, they'd whip out a \$20 bill to buy a full-length CD.

It was, frankly, the kind of thinking that suggested it had been a while since key music executives had spent any time in a store or otherwise interacting with real consumers. I recall that in those days, the president of one conglomerate would call a label on the carpet when it elected to release songs like that as CD singles.

You'd have to hire NPD or some other research house to confirm my thinking, but I sincerely believe that while the notion of music for free was an obvious catalyst for the original Napster and the other peer-to-peer net-

works that followed, that part of what fed that phenomenon was the consumer saying, "Hey, you're not giving me what I want—the ability to buy the particular hit that I want—so I'll get it someplace else."

This many years after the genie flew from the bottle, it just feels like withdrawing a developing artist from digital's a la carte market becomes an opportunity for LimeWire—or for some other peer-to-peer play that we haven't heard of yet.

The phenomenon that sees Kid Rock sell close to 2 million albums without downloads in the mix applies to an established artist with 10 years of chart history, whose typical fan is likely at least age 30, so it's unrealistic to expect the same dynamic to play out for a lesser-known artist.

It's fairness to Atlantic, its decision to release the T.I. track "Whatever You Like" a month before his album comes out not only stirs Billboard Hot 100 history (see Between the Bullets, page 50), but also proves the label won't view this issue with a one-size-fits-all mentality.

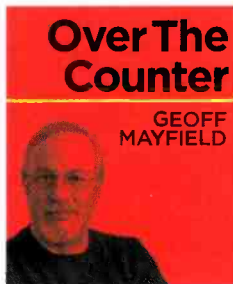
NEW GROUND: On the Billboard 200, who do Ice Cube (No. 5), Family Force 5 (No. 30), George Jones (No. 79), Five Finger Death Punch (No. 124), the Dandy Warhols (No. 128) and We the

Kings (No. 180) have in common?

All six are sold by EMI Music Marketing through third-party sales and marketing deals with EMI labels, part of the major's ongoing effort to reshape its business model.

In the case of Family Force 5, which was dropped last year by Warner Bros. label Maverick, the Christian act uses this conduit to funnel its own TMG label into the market. The result: the group's second No. 1 album on Top Christian Albums and its best Nielsen SoundScan sales week.

The new "Dance or Die" moves 13,000



in its first week. Last album "Business Up Front/Party in the Back," released in 2006, sold fewer than 4,000 during its best sales week.

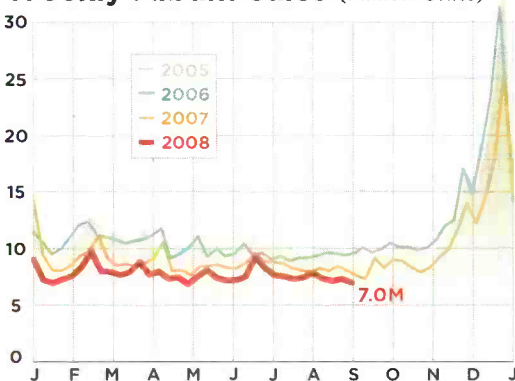
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,994,000	1,194,000	19,908,000
Last Week	7,348,000	1,138,000	19,462,000
Change	-4.8%	4.9%	2.3%
This Week Last Year	8,054,000	927,000	15,210,000
Change	-13.2%	28.8%	30.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	295,812,000	263,719,000	-10.8%
Digital Tracks	538,406,000	700,665,000	30.1%
Store Singles	1,551,000	1,096,000	-29.3%
Total	835,769,000	965,480,000	15.5%
Albums w/TEA*	349,652,600	333,785,500	-4.5%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

'07	538.4 million
'08	700.7 million

SALES BY ALBUM FORMAT

CD	264,135,000	221,372,000	-16.2%
Digital	30,804,000	41,158,000	33.6%
Cassette	216,000	62,000	-71.3%
Other	657,000	1,127,000	71.5%

For week ending Aug. 24, 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
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	176,956,000	149,225,000	-15.7%
Catalog	118,855,000	114,494,000	-3.7%
Deep Catalog	83,844,000	81,876,000	-2.3%

CURRENT ALBUM SALES

'07	177.0 million
'08	149.2 million

CATALOG ALBUM SALES

'07	118.9 million
'08	114.5 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.

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)
1	2	12	#1 JOURNEY REVELATION NOMOTA-4506 EX (14.98 CD/DVD) ⊕
2	NEW	1	HOT SHOT DEBUT GZA/GENIUS PRO TOOLS BABYGRANDE 0372* (16.98)
3	1	3	STRYKER TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE (18.98)
4	NEW	1	TOADIES NO DELIVERANCE KIRTLAND 46 (16.98)
5	3	3	TRAPT ONLY THROUGH THE PAIN... ELEVEN SEVEN 230 (14.98)
6	6	42	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕
7	NEW	1	THE GASLIGHT ANTHEM THE '59 SOUND SIDEDNEUMY 1358* (11.98)
8	4	3	CONOR OBERST CONOR OBERST MERGE 340* (15.98)
9	7	5	ONE DAY AS A LION ONE DAY AS A LION (EP) ANTI- 86978/EPITAPH (8.98)
10	5	3	HAWTHORNE HEIGHTS FRAGILE FUTURE VICTORY 456 (13.98 CD/DVD) ⊕
11	8	9	MOTLEY CRUE SAINTS OF LOS ANGELES MOTLEY 240/ELEVEN SEVEN (16.98) ⊕
12	14	35	RADIOHEAD IN RAINBOWS TBD 21622* A/O (13.98)
13	NEW	1	THE ACACIA STRAIN CONTINENT PROSTHETIC 10061 (13.98)
14	NEW	1	RA RA RIOT THE RHUMB LINE BARSUK 77* (11.98)
15	13	17	SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 40524/EAST WEST (15.98) ⊕
16	10	12	VARIOUS ARTISTS VANS WARPED TOUR '08 SIDEDNEUMY 1355 (8.98)
17	18	14	GREATEST GAINER THE TING TINGS WE STARTED NOTHING COLUMBIA 28925* (12.98)
18	12	42	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)
19	NEW	1	JOE BONAMASSA LIVE: FROM NOWHERE IN PARTICULAR J & R ADVENTURES 65328 (19.98)
20	16	12	FLEET FOXES FLEET FOXES SUB POP 777* (13.98)
21	19	30	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)
22	NEW	1	THE HUMAN ABSTRACT MIDHEAVEN HOPELESS 697 (13.98)
23	11	5	NINE INCH NAILS THE SLIP THE NULL CORPORATION 27* (24.98 CD/DVD) ⊕
24	NEW	1	STEREO LAB CHEMICAL CHORDS 4AD 2815*/BEGGARS GROUP (14.98)
25	24	19	APOCALYPTICA WORLDS COLLIDE 20-20 21580/JIVE (13.98) ⊕
26	NEW	1	DANCE GAVIN DANCE DANCE GAVIN DANCE RISE 068 (13.98)
27	21	1	MY MORNING JACKET EVIL URGES A/O 21626* (13.98)
28	22	9	SIGUR ROS MED SUD I EYRUM VID SPILUM ENOALAUST XL 364/BEGGARS GROUP (11.98)
29	20	11	DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98)
30	23	18	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)
31	15	1	LEWIS BLACK ANTICIPATION COMEDY CENTRAL 0069 (12.98)
32	35	64	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)
33	27	1	TECH N9NE KILLER STRANGE 48 (18.98)
34	28	2	S.M.V. THUNDER HEADS UP 3163 (18.98)
35	31	1	SLIGHTLY STOOPID SLIGHTLY NOT STONED ENOUGH TO EAT BREAKFAST YET STOOPID STOOD UP CONTROLLED SUBSTANCE SOUNDLABS (15.98)
36	32	17	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)
37	17	1	THE HOLD STEADY STAY POSITIVE VAGRANT 501* (13.98)
38	9	1	EXTREME SAUDADES DE ROCK OPEN E 060 (14.98)
39	NEW	1	SOUNDTRACK TROPIC THUNDER LAKESHORE 34020 (18.98)
40	29	5	DR. DOG FATE PARK THE VAN 25* (15.98)
41	38	1	DWELE ...SKETCHES OF A MAN RT 5049 KOCH (17.98)
42	36	53	SIXX: A.M. THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)
43	30	4	ALICE COOPER ALONG CAME A SPIDER STEAMHAMMER 9060*/SPV (17.98)
44	44	65	SOUNDTRACK ONCE UPON A TIME IN HOLLYWOOD 10586*/COLUMBIA (13.98) ⊕
45	40	1	ALL TIME LOW SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)
46	RE-ENTRY	1	SHEKINAH GLORY MINISTRY JESUS UMCG 3003/KINGDOM (17.98)
47	25	1	THE FAINT FASCINATION BLANK WAV 01* (12.98)
48	41	1	THE MAINE CAN'T STOP WON'T STOP FEARLESS 30112 (12.98)
49	RE-ENTRY	1	TANTRIC THE END BEGINS SILENT MAJORITY 430844 ILG (15.98)
50	NEW	1	SOUNDTRACK VICKY CRISTINA BARCELONA TELARC 85001 (18.98)

At No. 39 on Top Independent Albums, the eclectic soundtrack to the film "Tropic Thunder" scores a 41% gain in its second week of release. The varied set boasts such nuggets as the Temptations' "Ball of Confusion," Creedence Clearwater Revival's "Run Through the Jungle," Dan Hill's "Sometimes When We Touch" and Ja'Net DuBois' "Movin' On Up" (the theme from TV series "The Jeffersons"). On Top Soundtracks, the set debuts at No. 20.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW	1	#1 STAINED FLIP/ATLANTIC/AG The Illusion Of Progress 3
2	NEW	1	SHWAYZE SURETONE/GEFFEN JGA Shwayze 10
3	1	2	JONAS BROTHERS HOLLYWOOD ⊕ A Little Bit Longer 1
4	3	10	COLDPLAY CAPITOL Viva La Vida or Death And All His Friends 11
5	NEW	1	ICE CUBE LENCH MOB Raw Footage 5
6	2	7	SOUNDTRACK DECCA Mamma Mia! 4
7	NEW	1	THE ACADEMY IS... DECAYDANCE/FUELED BY RAMEN/ATLANTIC/AG (Fast Times At Barrington High) 17
8	4	11	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN/UMRG Tha Carter III 7
9	5	7	M.I.A. XL INTERSCOPE //IGA Kala 37
10	12	15	JASON MRAZ ATLANTIC/AG We Sing. We Dance. We Steal Things. 22
11	NEW	1	THE WALKMEN GIGANTIC You & Me 71
12	13	18	RIHANNA SRP/DEF JAM /DJMG Good Girl Gone Bad 12
13	NEW	1	RA RA RIOT BARSUK The Rhumb Line 109
14	6	5	MILEY CYRUS HOLLYWOOD Breakout 6
15	11	5	SUGARLAND MERCURY NASHVILLE /UMGN Love On The Inside 8
16	NEW	1	KARINA DEF JAM /DJMG First Love 57
17	15	4	MGMT COLUMBIA /SONY MUSIC Oracular Spectacular 87
18	NEW	1	AMY MACDONALD MELODRAMATIC/VERTIGO /DECCA This Is The Life 92
19	14	10	SOUNDTRACK WALT DISNEY Camp Rock 9
20	9	8	JOHN MAYER COLUMBIA /SONY MUSIC ⊕ Where The Light Is: John Mayer Live In Los Angeles 41
21	NEW	1	THE CHEETAH GIRLS WALT DISNEY One World (Soundtrack) 13
22	NEW	1	DONAVON FRANKENREITER LOST HIGHWAY Pass It Around 98
23	16	15	DUFFY MERCURY /DJMG Rockferry 21
24	NEW	1	THE DANDY WARHOLS BEAT THE WORLD WORLD'S FAIR Earth To The Dandy Warhols 128
25	10	3	CONOR OBERST MERGE Connor Oberst 74

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW	1	#1 STAINED FLIP/ATLANTIC/AG 511769/AG The Illusion Of Progress 3
2	1	2	JONAS BROTHERS HOLLYWOOD 001944 ⊕ A Little Bit Longer 1
3	RE-ENTRY	1	EAGLES WARNER STRATEGIC MARKETING 73971 The Very Best Of The Eagles -
4	2	7	SOUNDTRACK DECCA 011439 Mamma Mia! 4
5	NEW	1	GOO GOO DOLLS WARNER BROS 288252 ⊕ Vol. 2 158
6	5	10	COLDPLAY CAPITOL 16886* Viva La Vida or Death And All His Friends 11
7	NEW	1	THE ACADEMY IS... DECAYDANCE/FUELED BY RAMEN/ATLANTIC 512263/AG (Fast Times At Barrington High) 17
8	9	13	KID ROCK TOP DOG/ATLANTIC 290556*/AG Rock N Roll Jesus 2
9	NEW	1	THE GASLIGHT ANTHEM SIDEDNEUMY 1538* The '59 Sound 70
10	NEW	1	GEORGE JONES BANDIT/VANGUARD 79842/WEEK Burn Your Playhouse Down: The Unreleased Duets 79
11	NEW	1	THE ACACIA STRAIN PROSTHETIC 10061 Continent 107
12	7	5	MILEY CYRUS HOLLYWOOD 002129 Breakout 6
13	4	1	RANDY NEWMAN NONESUCH 122812/WARNER BROS. Harps And Angels 115
14	8	5	SUGARLAND MERCURY NASHVILLE 011273*/UMGN Love On The Inside 8
15	12	10	SOUNDTRACK WALT DISNEY 001742 Camp Rock 9
16	10	4	KIDZ BOP KIDS RAZOR & TIE 89181 Kidz Bop 14 26
17	NEW	1	JOE BONAMASSA J & R ADVENTURES 65328 Live: From Nowhere In Particular 136
18	17	15	DUFFY MERCURY 010822*/DJMG Rockferry 21
19	NEW	1	THE HUMAN ABSTRACT HOPELESS 697 Midheaven 164
20	NEW	1	AMY MACDONALD MELODRAMATIC/VERTIGO 011335/DECCA This Is The Life 92
21	NEW	1	THE CHILDREN OF AGAPE CHOIR RISE FILMS 07548 We Are Together (Soundtrack) -
22	NEW	1	SHWAYZE SURETONE/GEFFEN 011498*/JGA Shwayze 10
23	18	11	EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS. All I Intended To Be -
24	21	22	VARIOUS ARTISTS INO 20228/TIME LIFE I Can Only Imagine: Platinum Edition -
25	RE-ENTRY	1	BRANDI CARLILE COLUMBIA 00802/SONY MUSIC The Story 137

iLIKE PROFILES: MOST ADDED FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER)
1	2	5	#1 I'M YOURS 1 WK JASON MRAZ (ATLANTIC/RRP)
2	1	6	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
3	3	14	I KISSED A GIRL KATY PERRY (CAPITOL)
4	4	10	LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)
5	5	2	A LITTLE BIT LONGER JONAS BROTHERS (HOLLYWOOD)
6	6	4	PAPER PLANES M.I.A. (XL/INTERSCOPE)
7	7	9	LOST! COLDPLAY (CAPITOL)
8	10	5	FREE FALLIN' JOHN MAYER (COLUMBIA)
9	9	9	FOREVER CHRIS BROWN (JIVE/ZOMBA)
10	11	4	GOT MONEY LIL WAYNE FEATURING T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
11	12	5	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM /DJMG)
12	8	4	GOODBYE MILEY CYRUS (HOLLYWOOD)
13	13	16	IN THE END LINKIN PARK (WARNER BROS.)
14	14	12	NUMB LINKIN PARK (WARNER BROS.)
15	15	12	VIVA LA VIDA COLDPLAY (CAPITOL)

HOT MAINSTREAM ROCK SONGS™ FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 DEVOUR 3 WKS SHINEDOWN (ATLANTIC)
2	2	22	INSIDE THE FIRE DISTURBED (REPRISE)
3	3	13	BAD GIRLFRIEND THEORY OF A DEADMAN (604 ROADRUNNER/RRP)
4	5	7	USE ME HINDER (UNIVERSAL REPUBLIC)
5	6	9	BELIEVE STAINED (FLIP/ATLANTIC)
6	4	29	ADDICTED SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
7	1	1	GREATEST GAINER THE DAY THAT NEVER COMES METALLICA (WARNER BROS.)
8	7	18	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)
9	8	26	DOWN AND OUT TANTRIC (SILENT MAJORITY/ILG)
10	10	9	PSYCHOSOCIAL SLIPKNOT (ROADRUNNER/RRP)
11	11	6	TOO DRUNK... BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
12	9	19	NEVER ENOUGH FIVE FINGER DEATH PUNCH (FIRM)
13	13	14	TRAIN 3 DOORS DOWN (UNIVERSAL REPUBLIC)
14	14	9	I DON'T CARE APOCALYPTICA FEATURING ADAM GONTIER (20-20/JIVE/ZOMBA)
15	12	27	RISE ABOVE THIS SEETHER (WIND-UP)

More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS

THE 'DAY' HAS COME

Metallica scores its sixth top 10 debut on the Mainstream Rock chart (and 27th appearance overall) as "The Day That Never Comes" bows at No. 7. "Day" posts the second-highest debut of 2008, trailing only the No. 5 entry of Disturbed's "Inside the Fire" on the April 12 chart. "Day" is the lead track from Metallica's Sept. 12 release, "Death Magnetic." Meanwhile, on the Billboard Hot 100, "Day" enters at No. 31—the band's best bow since 1997's "The Memory Remains" entered at the same position. Metallica has debuted higher only once, when "Until It Sleeps" started at No. 10 in 1996.

—Anthony Colombo

TOP INDEPENDENT: Reflects titles sold via independent 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 charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2008 Nielsen Business Media, Inc. All rights reserved. METALLICA: AN TONY CORBIN

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)
2	3	17	CLOSER	NE-YO (DEF JAM/IDJMG)
3	5	15	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN INTERSCOPE)
4	1	20	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
5	4	10	ALL SUMMER LONG	KID ROCK (TOP DOG ATLANTIC)
6	7	17	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
7	6	14	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
8	9	15	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)
9	11	11	VIVA LA VIDA	COLDPLAY (CAPITOL)
10	10	25	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)
11	8	14	I KISSED A GIRL	KATY PERRY (CAPITOL)
12	14	12	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
13	12	13	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
14	16	8	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
15	13	18	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
16	19	7	THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
17	15	17	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
18	23	8	NEED U BAD	JAZMINE SULLIVAN (J.RMG)
19	21	9	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
20	33	4	WHATEVER YOU LIKE	TI (GRAND HUSTLE ATLANTIC)
21	18	19	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
22	25	11	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)
23	22	9	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
24	39	4	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
25	24	7	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	30	6	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)
27	28	12	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))
28	29	10	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
29	20	21	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
30	17	23	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
31	34	7	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)
32	31	16	SHAKE IT	METRO STATION (COLUMBIA)
33	36	7	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
34	26	12	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYYPNOTIZE MINDS/COLUMBIA)
35	27	11	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
36	41	4	BETTER IN TIME	LEONA LEWIS (SYCO/J.RMG)
37	32	21	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
38	46	7	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
39	50	3	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)
40	40	6	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
41	42	9	MAGIC	ROBIN THICKE (STAR TRAK INTERSCOPE)
42	38	18	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
43	35	30	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
44	47	8	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
45	49	6	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
46	51	5	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
47	55	5	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
48	43	16	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
49	53	5	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG ATLANTIC)
50	44	7	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	56	8	HOLLER BACK	THE LOST TRAILERS (BNA)
52	54	6	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
53	61	3	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
54	45	12	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
55	66	2	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
56	64	2	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
57	52	19	HOME	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
58	58	7	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
59	57	17	TEENAGE LOVE AFFAIR	ALICIA KEYS (MSK J.RMG)
60	48	13	PUT A GIRL IN IT	BROOKS & DUNN (ARISTA NASHVILLE)
61	60	16	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
62	-	1	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)
63	62	4	MUSIC FOR LOVE	MARID (JRO STREET/J.RMG)
64	-	1	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DERRTY UNIVERSAL MOTOWN)
65	59	15	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
66	68	3	SO FLY	SLIM FEAT. YUNG JDC (M3/ASYLUM)
67	-	1	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
68	72	2	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)
69	-	1	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
70	63	4	MR. CARTER	LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)
71	69	4	BOB THAT HEAD	RASCAL FLATTS (LYRIC STREET)
72	-	1	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)
73	67	24	TE QUIERO	FLEX (EMI TELEVISION)
74	-	2	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
75	-	1	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)

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™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	-	1	#1 WHATEVER YOU LIKE	TI (GRAND HUSTLE/ATLANTIC)	
2	2	10	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
3	4	14	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
4	-	1	SO WHAT	PINK (LAFACE/ZOMBA)	
5	32	2	ALL SUMMER LONG	HIT MASTERS (HIP KIDDY)	
6	1	2	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
7	7	16	VIVA LA VIDA	COLDPLAY (CAPITOL)	
8	8	16	I KISSED A GIRL	KATY PERRY (CAPITOL)	
9	12	13	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
10	13	19	I'M YOURS	JASON MRAZ (ATLANTIC)	
11	9	18	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
12	10	9	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
13	15	14	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	
14	14	12	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
15	19	10	IN THE AYER	FLO RIDA FEATURING WILL.I.A.M. (POE BOY/ATLANTIC)	
16	18	9	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
17	3	2	CHANGE	TAYLOR SWIFT (BIG MACHINE)	
18	-	1	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	
19	17	11	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
20	5	2	DREAMER	CHRIS BROWN (JIVE/ZOMBA)	
21	11	3	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
22	26	8	BETTER IN TIME	LEONA LEWIS (SYCO/J.RMG)	
23	20	15	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYYPNOTIZE MINDS/COLUMBIA)	
24	23	18	CLOSER	NE-YO (DEF JAM/IDJMG)	
25	25	4	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	21	21	SHAKE IT	METRO STATION (COLUMBIA)	
27	24	19	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
28	36	5	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)	
29	42	5	HOT N COLD	KATY PERRY (CAPITOL)	
30	28	18	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
31	29	16	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
32	22	12	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
33	30	18	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
34	31	13	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
35	-	12	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
36	64	6	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
37	49	7	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
38	37	13	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)	
39	34	27	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
40	56	10	CALABRIA 2008	ENUR FEATURING NATASJA (ULTRA)	
41	35	27	BLEEDING LOVE	LEONA LEWIS (SYCO/J.RMG)	
42	41	9	BARTENDER SONG (AKA SITTIN' AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
43	-	1	AMERICAN BOY	STUDIO ALL-STARS (EGYPTAL)	
44	33	23	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
45	27	14	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	
46	38	20	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
47	43	8	OUT HERE GRINDIN'	DJ KHALED (TERROR SQUAD/KOCH)	
48	44	18	MERCY	DUFFY (MERCURY/IDJMG)	
49	59	16	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
50	58	8	SWING	SAVAGE FEAT. SOULJA BOY TEL'EM (DAWN RAID/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	16	2	GET BACK	DEMI LOVATO (HOLLYWOOD)	
52	46	9	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
53	67	3	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE ATLANTIC/RRP)	
54	54	6	ADDICTED	SAVING ABEL (SKIDDCCO VIRGIN/CAPITOL)	
55	50	8	FREE FALLIN'	JOHN MAYER (COLUMBIA)	
56	45	13	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
57	52	33	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
58	70	4	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
59	6	17	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
60	-	1	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)	
61	61	9	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	
62	60	10	THIS IS ME	DEMI LOVATO & JOE JONAS (WALT DISNEY)	
63	75	42	LOW	FLO RIDA FEATURING T-PAIN (POE BOY/ATLANTIC)	3
64	63	2	THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)	
65	73	7	BUZZIN'	SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)	
66	62	38	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
67	-	2	BELIEVE	STAINED (FLIP/ATLANTIC)	
68	74	9	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
69	71	16	IF I NEVER SEE YOUR FACE AGAIN	MARON 5 FEAT. RIHANNA (A&M/ONE INTERSCOPE)	
70	-	1	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)	
71	-	5	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DERRTY UNIVERSAL MOTOWN)	
72	-	2	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)	
73	69	22	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	2
74	-	33	SAY	JOHN MAYER (AWARE COLUMBIA)	
75	40	2	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)	

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** 66 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. D 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.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest airplay increase.

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. D Digital Download available. D 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.
- POWER PICK** This award indicates the title, currently below the top 20 and on the chart the week before, with largest increase in points.

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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). † Certification of 200,000 units (Platino). @ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold). ◆ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIA

SEP 6 2008 MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	1	2	#1 ELVIS: VIVA LAS VEGAS	ELVIS PRESLEY ENTERPRISES 23137 EX (12.98 DVD)	Various Artists	
2	NEW		BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44802 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
3	NEW		BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44805 (13.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
4	2	9	LIVE FROM TEXAS	EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
5	NEW		LIVE AT THE PALACE	JIVE/ZOMBA VIDEO/SONY BMG VIDEO 34387 EX (12.98)	Three Days Grace	
6	4	8	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer	
7	3	12	SCENES YOU KNOW BY HEART: THE DVD	MAILBOAT 2503 EX (9.98 DVD)	Jimmy Buffett	
8	7	167	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VIDEO 70423 (29.98 DVD)	Eagles	30
9	5	3	ELVIS: #1 HIT PERFORMANCES & MORE VOL 2	RCA/SONY BMG VIDEO 733476 (14.98 DVD)	Elvis Presley	
10	6	23	ELVIS: #1 HIT PERFORMANCES	RCA/SONY BMG VIDEO 714372 (14.98 DVD)	Elvis Presley	
11	RE-ENTRY		THE PSYCHUMENTARY	STRANGE MUSIC/UNIVERSAL MUSIC & VIDEO DIST. 44 (14.98 DVD)	Tech N9ne	
12	8	37	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
13	NEW		EN VIVO	DISCOS 605/SONY BMG NORTE/SONY BMG VIDEO 16384 (17.98 DVD)	Roberto Carlos	
14	33	4	LIVE FROM AUSTIN, TX	NEW WES! RECORDS 80562 EX (13.98 DVD)	Norah Jones	
15	9	16	PARA SIEMPRE	SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
16	11	40	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
17	17		INDESCRIBABLE	SIXSTEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
18	12	6	COMIN' ATCHA LIVE! 2008	TESLA ELECTROTRIC CO./RYKO/DISC MUSIC VIDEO 6 (16.98 DVD)	Tesla	
19	13	28	THE ADVENTURES OF MIMI	IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
20	14	8	WALK WITH ME IN HELL	EPIC MUSIC VIDEO/SONY BMG VIDEO 685327 (19.98 DVD)	Lamb Of God	
21	20	223	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
22	17	41	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
23	15	23	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
24	16	90	ELVIS: ALOHA FROM HAWAII	RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
25	24	67	ELVIS: '68 COMEBACK SPECIAL	RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT		#1 MY LIFE	THE GAME FEAT. LIL WAYNE/GEFFEN/INTERSCOPE
2	1	12	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
3	NEW		COOKIE JAR	GYM CLASS HEROES FEAT. THE DREAM/DECA/DANCE/FUELED BY RAMEN/RRP
4	2	5	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
5			GOT MONEY	LIL WAYNE FEAT. T-PAIN CASH MONEY/UNIVERSAL MOTOWN
6		5	BODY ON ME	NELLY FEAT. ASHANTI & AKON DERRTY/UNIVERSAL MOTOWN
7	21	5	BABY	LL COOL J FEATURING THE DREAM DEF JAM/IDJMG
8	7	9	I KISSED A GIRL	KATY PERRY (CAPITOL)
9	14	1	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)
10	11	3	SHAWTY SAY	DAVID BANNER FEAT. LIL WAYNE B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN
11	RE-ENTRY		CLOSER	NE-YO DEF JAM/IDJMG
12	NEW		MISS INDEPENDENT	NE-YO DEF JAM/IDJMG
13	17	3	VIVA LA VIDA	COLDPLAY (CAPITOL)
14	NEW		TROUBADOUR	GEORGE STRAIT MCA NASHVILLE
15	3	4	PUT ON	YOUNG JEEZY FEAT. KANYE WEST CTE/DEF JAM/IDJMG
16	RE-ENTRY		SPOTLIGHT	JENNIFER HUDSON ARISTA/RMG
17	19	5	THE BUSINESS	YUNG BORG FEATURING CASHA YUNG BOSS/KOCH/EPIC
18	NEW		COME ON OVER	JESSICA SIMPSON (EPIC/COLUMBIA) (NASHVILLE)
19	12	3	RESCUE ME	HAWTHORNE HEIGHTS VICTORY
20	RE-ENTRY		WAITIN' ON A WOMAN	BRAD PAISLEY ARISTA NASHVILLE
21	25	3	ANGELS ON THE MOON	THRIVING IVORY (WIND-UP)
22	RE-ENTRY		BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
23	NEW		OUT HERE GRINDIN'	DJ KHALED (THEIR OWN SQUAD) KOCH
24	NEW		JUST A DREAM	CARRIE UNDERWOOD (19)ARISTA/ARISTA NASHVILLE
25	RE-ENTRY		I'M YOURS	JASON MRAZ (ATLANTIC/RRP)

THIS WEEK	ARTIST	TITLE
1	MTV	THE GAME, MY LIFE
2		GYM CLASS HEROES, COOKIE JAR
3		WE THE KINGS, CHECK YES JULIET (RUN BABY RUN)
4		DAVID BANNER, SHAWTY SAY
5		SANTOGOLDE, L.E.S. ARTISTES
6		HAWTHORNE HEIGHTS, RESCUE ME
7		THE CAB, I'LL RUN
8		SOLANGE, SAHOCASLE DISCO
9		DONNIE KLANG, TAKE YOU THERE
10		MORNINGWOOD, SUGARBABY
1	CMT	GEORGE STRAIT, TROUBADOUR
2		KID ROCK, ALL SUMMER LONG
3		CARRIE UNDERWOOD, JUST A DREAM
4		BRAD PAISLEY, WAITIN' ON A WOMAN
5		SUGARLAND, ALL I WANT TO DO
6		KENNY CHESNEY, EVERYBODY WANTS TO GO TO HEAVEN
7		DARIUS RUCKER, DON'T THINK I DON'T THINK ABOUT IT
8		TAYLOR SWIFT, SHOULD'VE SAID NO
9		JESSICA SIMPSON, COME ON OVER
10		JAMES OTTO, FOR YOU
1	MuchMusic Canada	COLDPLAY, VIVA LA VIDA
2		LADY GAGA, JUST DANCE
3		JONAS BROTHERS, BURNIN' UP
4		RIHANNA, DISTURBIA
5		THE PUSSYCAT DOLLS, WHEN I GROW UP
6		DIVINE BROWN, LAY IT ON THE LINE
7		T.I., WHATEVER YOU LIKE
8		KATY PERRY, I KISSED A GIRL
9		DANNY FERNANDES, PRIVATE DANCER
10		MARIAH CAREY, I'LL BE LOVIN' U LONG TIME

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
2	2	22	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
3	5	12	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
4	7	9	CLOSER	NE-YO (DEF JAM/IDJMG)	
5	4		ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
6	3	15	I KISSED A GIRL	KATY PERRY (CAPITOL)	
7	9	10	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	☆
8	6	21	SHAKE IT	METRO STATION (COLUMBIA)	
9	8		WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
10	11	9	ONE STEP AT A TIME	JORDIN SPARKS (19)JIVE/ZOMBA)	☆
11	13	11	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/IG/ATLANTIC)	
12	10	22	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	☆
13	12	9	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	☆
14	14	9	VIVA LA VIDA	COLDPLAY (CAPITOL)	
15	16	12	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
16	17	6	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
17	18	20	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
18	22	8	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	
19	15	26	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
20	21	8	LOLLI LOLL (POP THAT BODY)	THREE 6 MARFIA FEAT. PHOENIX (ATLANTIC)	
21	23	9	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	☆
22	26	12	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	☆
23	24	19	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
24	25	20	LOLLOPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
25	31	2	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
2	2	13	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
3		18	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
4	3	19	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
5		21	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
6	6	18	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
7	7	13	THE TIME OF MY LIFE	DAVID COOK (19)RCA/RMG)	☆
8	8	22	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
9		11	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
10	10	15	IF I NEVER SEE YOUR FACE AGAIN	MARON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
11	9	2	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
12	14	9	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
13	12	33	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	☆
14	15	42	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
15	13	28	IN LOVE WITH A GIRL	GAVIN DEGRAW (J/RMG)	☆
16	17	16	BOTTLE IT UP	SARA BAREILLES (EPIC)	☆
17	16	10	I KISSED A GIRL	KATY PERRY (CAPITOL)	
18	18	10	SHAKE IT	METRO STATION (COLUMBIA)	
19	19	14	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	☆
20	20	6	BROKEN	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
21	22	3	GREATEST GAINER THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
22	21	13	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
23	23	7	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	
24	26	4	ONE STEP AT A TIME	JORDIN SPARKS (19)JIVE/ZOMBA)	
25	24	15	RISE ABOVE THIS	SEETHER (WIND-UP)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	20	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
2	1	33	LOVE SONG	SARA BAREILLES (EPIC)	☆
3			THE TIME OF MY LIFE	DAVID COOK (19)RCA/RMG)	☆
4	4	25	SAY	JOHN MAYER (AWARE/COLUMBIA)	
5		26	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
6	5	43	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
7	7	35	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
8	9	10	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
9		34	TATTOO	JORDIN SPARKS (19)JIVE/ZOMBA)	☆
10	10	16	AFTER ALL THESE YEARS	JOURNEY (J/NOVA)	☆
11	13	6	GREATEST GAINER VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
12	11	17	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
13	12	20	WHATEVER IT TAKES	LIFEHOUSE (GEFFEN/INTERSCOPE)	☆
14	14	16	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19)JIVE/ZOMBA)	
15	18	9	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
16	15	22	WON'T GO HOME WITHOUT YOU	MARON 5 (A&M/OCTONE/INTERSCOPE)	
17	18	15	ROOTS BEFORE BRANCHES	ROOM FOR TWO (CURB/WARNER BROS.)	☆
18	17	20	AWAKE	JOSH GROBAN (143/REPRISE)	
19	19	5	ENEMY WITHIN	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
20	20	11	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
21	24	3	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
22	22	8	EVERY DAY (WHEN WILL YOU BE MINE)	HILARY MCRAE (HEAR/CMG)	
23	28	2	STILL	CMOTE (J/KH ENT)	
24	26	7	THE KISS	KARMINA (CBS)	
25	27	4	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
2	2	21	LET IT DIE	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
3	3	9	BELIEVE	STAINED (FLIP/ATLANTIC)	☆
4	4	19	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
5	5	22	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
6	6	17	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	
7	7	23	ADDICTED	SAVING ABEL (SKI/DCO/MIRGIN/CAPITOL)	
8	8	23	LOVE ME DEAD	LUDD (REPRISE/ISLAND/IDJMG)	
9	9	5	YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
10	10	7	TROUBLEMAKER	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
11	11	8	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
12	11	12	BARTENDER SONG (AKA SITTIN' AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
13	13	25	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
14	14	6	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	☆
15	15	0	BAD GIRLFRIEND	THEORY OF A DEADMAN (G34/ROADRUNNER/RRP)	
16	16	27	RISE ABOVE THIS	SEETHER (WIND-UP)	☆
17	17	18	HELP ME	ALKALINE TRIO (EPIC)	
18	18	3	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
19	19	9	SLOW BURN	ATREYU (HOLLYWOOD)	☆
20	20	16	DEVOUR	SHINEDOWN (ATLANTIC)	☆
21	21	4	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
22	22	5	WILD INTERNATIONAL	ONE DAY AS A LION (ANTI-/EPITAPH)	☆
23	23	9	GAMMA RAY	BECK (DGC/INTERSCOPE)	☆
24	24	6	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	☆
25	25	1	GREATEST GAINER THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆

TOP MUSIC VIDEOS: The top selling retail available music videos as compiled by Nielsen SoundScan. HOT VIDEOCLIPS: Based on audience-weighted plays from MTV, VH1, BET and non-weighted plays from eight other channels by Nielsen BDS. MODERN ROCK: Based on audience-weighted plays from MTV, VH1, BET and non-weighted plays from eight other channels by Nielsen BDS. ADULT CONTEMPORARY: Based on audience-weighted plays from MTV, VH1, BET and non-weighted plays from eight other channels by Nielsen BDS. MODERN ROCK: Based on audience-weighted plays from MTV, VH1, BET and non-weighted plays from eight other channels by Nielsen BDS. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
1	2	2	14	#1 YOU LOOK GOOD IN MY SHIRT <small>D. HUFF, K. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER)</small>	Keith Urban CAPITOL NASHVILLE		1
2	3	4	10	I STILL MISS YOU <small>J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)</small>	Keith Anderson COLUMBIA		2
3	5	7	11	WAITIN' ON A WOMAN <small>F. ROGERS (D. SAMPSON, W. VARBLE)</small>	Brad Paisley ARISTA NASHVILLE		3
4	4	8	22	DO YOU BELIEVE ME NOW <small>J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)</small>	Jimmy Wayne VALORY		4
5	1	1	15	SHOULD'VE SAID NO <small>N. CHAPMAN (T. SWIFT)</small>	Taylor Swift BIG MACHINE		1
6	13	15	4	GREATEST GAINER EVERYBODY WANTS TO GO TO HEAVEN <small>B. CANNON, K. CHESNEY (J. COLLINS, M. DODSON)</small>	Kenny Chesney BLUE CHAIR/BNA		6
7	10	12	11	DON'T THINK I DON'T THINK ABOUT IT <small>F. ROGERS (D. RUCKER, C. MILLS)</small>	Darius Rucker CAPITOL NASHVILLE		7
8	9	9	17	TROUBADOUR <small>T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)</small>	George Strait MCA NASHVILLE		8
9	11	11	9	SHE NEVER CRIED IN FRONT OF ME <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith SHOW DOG NASHVILLE		9
10	14	13	11	ALL SUMMER LONG <small>KID ROCK, R. CAVALLO (J. RITCHIE, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELLI, R. WACHTEL, W. ZEVOV)</small>	Kid Rock TOP DOG/ATLANTIC/CDS		10
11	12	10	27	HOLLER BACK <small>B. BEAVERS (S. NIELSEN, T. JAMES)</small>	The Lost Trailers BNA		10
12	8	6	20	GOOD TIME <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		1
13	7	3	14	ALL I WANT TO DO <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland MERCURY		1
14	15	17	17	JUST A DREAM <small>M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)</small>	Carrie Underwood 19/ARISTA/ARISTA NASHVILLE		14
15	6	5	18	PUT A GIRL IN IT <small>T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYS/SLIP)</small>	Brooks & Dunn ARISTA NASHVILLE		3
16	18	20	21	JOHNNY & JUNE <small>T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)</small>	Heidi Newfield CURB		16
17	16	16	19	BOB THAT HEAD <small>D. HUFF, G. LEVOX, J. DEMARCOUS, J. D. ROONEY (G. LEVOX, N. THRASHER, M. DUNLANEY)</small>	Rascal Flatts LYRIC STREET		16
18	17	18	25	COUNTRY MAN <small>J. STEVENS (L. BRYAN, J. PMATTHEWS, G. GRIFFIN)</small>	Luke Bryan CAPITOL NASHVILLE		17
19	20	21	18	ALL I EVER WANTED <small>M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)</small>	Chuck Wicks RCA		19
20	22	24	18	AIR POWER RELENTLESS <small>M. KNOX (J. P. WHITE, J. LEBLANC)</small>	Jason Aldean BROKEN BOW		20
21	23	23	18	I'LL WALK <small>M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)</small>	Bucky Covington LYRIC STREET		21
22	21	22	23	YOU CAN LET GO <small>S. HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)</small>	Crystal Shawanda RCA		21
23	26	30	6	LET IT GO <small>B. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)</small>	Tim McGraw CURB		23
24	19	19	17	COME ON OVER <small>J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)</small>	Jessica Simpson EPIC/COLUMBIA		18
25	25	27	21	IN COLOR <small>THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)</small>	Jamey Johnson MERCURY		25



Keith Urban logs his eighth No. 1 (see Chart Beat on billboard.com), his first since "Better Life" led for six weeks in fall 2005.



Toby Keith's 35th top 10 pushes him to fifth place among artists with the most top 10s since the dawn of the Nielsen BDS era, starting in 1990.



Kid Rock achieves his first top 10 on a country chart. His prior best was a No. 27 peak for "Picture," with Sheryl Crow, in April 2003.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
26	24	25	18	LOVE REMEMBERS <small>P. O'DONNELL, C. MORGAN (C. MORGAN, P. O'DONNELL)</small>	Craig Morgan BNA		24
27	27	28	18	LOOKIN FOR A GOOD TIME <small>V. SHAW, P. WORLEY (O. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)</small>	Lady Antebellum CAPITOL NASHVILLE		27
28	28	26	14	DON'T YOU KNOW YOU'RE BEAUTIFUL <small>C. LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)</small>	Kellie Pickler 19/BNA		26
29	34	38	8	ROLL WITH ME <small>B. CHANCEY (C. DANIELS, T. KARLAS)</small>	Montgomery Gentry COLUMBIA		29
30	30	32	10	CHICKEN FRIED <small>K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE)</small>	Zac Brown Band LIVE NATION		30
31	29	29	16	SOUNDS SO GOOD <small>B. CANNON (A. SHEPHERD)</small>	Ashton Shepherd MCA NASHVILLE		29
32	31	31	11	LET ME <small>D. HUFF (M. BEESON, D. DRTON)</small>	Pat Green BNA		31
33	32	33	12	ANYTHING GOES <small>M. WRIGHT, C. ANDRETCHE, III (B. LONG, J. W. WIGGINS)</small>	Randy Houser UNIVERSAL SOUTH		32
34	35	36	12	DON'T <small>C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)</small>	Billy Currington MERCURY		34
35	33	35	17	CRAZY DAYS <small>B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)</small>	Adam Gregory NSA/MIDAS/NEW REVOLUTION		33
36	36	45	5	MUDDY WATER <small>F. ROGERS (M. CRISWELL, R. HUCKABY)</small>	Trace Adkins CAPITOL NASHVILLE		36
37	38	39	7	FINE LINE <small>W. KIRKPATRICK, K. FAIRCHILD, K. SCHALPMAN, P. SWETT, J. WESTBROOK (W. KIRKPATRICK, K. FAIRCHILD, K. SCHALPMAN, P. SWETT, J. WESTBROOK)</small>	Little Big Town CAPITOL NASHVILLE		37
38	39	41	6	I DO <small>J. KILCHER, J. RICH (J. KILCHER)</small>	Jewel VALORY		38
39	40	42	6	I WOULD <small>M. WRIGHT, P. VASSAR (P. VASSAR)</small>	Phil Vassar UNIVERSAL SOUTH		39
40	48	52	3	SHE WOULDN'T BE GONE <small>S. HENDRICKS (C. BATTEN, J. ADAM)</small>	Blake Shelton WARNER BROS. WRN		40
41	37	37	14	VOICES <small>J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)</small>	Chris Young RCA		37
42	41	40	11	FOR YOU <small>J. DEMARCOUS, J. OTTO (J. BROWN, L. HENGBER)</small>	James Otto WARNER BROS. WRN		40
43	42	46	4	SOMEBODY SAID A PRAYER <small>M. BRIGHT (N. THRASHER, C. WISEMAN)</small>	Billy Ray Cyrus WALT DISNEY LYRIC STREET		42
44	43	44	7	LAST CALL <small>T. BROWN (S. MCEWAN, E. ENDERLIN)</small>	Lee Ann Womack MCA NASHVILLE		43
45	45	43	7	DON'T DO ME NO GOOD <small>G. WILSON, B. CHANCEY (G. WILSON, A. GORLEY, W. KIRBY)</small>	Gretchen Wilson COLUMBIA		43
46	46	60	4	15 MINUTES OF SHAME <small>B. JAMES (K. ARCHER, C. KOESEL, J. WEAVER)</small>	Kristy Lee Cook 19/ARISTA NASHVILLE		46
47	44	47	15	UPPER MIDDLE CLASS WHITE TRASH <small>D. JOHNSON (L. BRICE, J. MCELROY)</small>	Lee Brice CURB		44
48	47	48	19	BEST MISTAKE I EVER MADE <small>B. CHANCEY (K. FOWLER, B. POUNDS)</small>	Kevin Fowler EQUITY		47
49	49	51	6	LIKE I NEVER BROKE HER HEART <small>J. RICH, S. PENNINGTON (S. LAWSON, M. D. JENKINS, J. HARDING)</small>	Randy Owen BROKEN BOW		49
50	60	-	1	DON'T THINK I CAN'T LOVE YOU <small>J. RITCHIE (J. OWEN, K. MARVEL, J. RITCHIE)</small>	Jake Owen RCA		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	5	#1 SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside		1
2	2	4	10	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98)</small>	Taylor Swift		3
3	3	2	25	HEIDI NEWFIELD <small>CURB 79087 (18.98)</small>	What Am I Waiting For		2
4	5	7	10	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1
5	7	11	14	CARRIE UNDERWOOD <small>19/ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)</small>	Carnival Ride		2
6	4	5	17	TAYLOR SWIFT <small>BIG MACHINE 0140 (15.98 CD/DVD)</small>	Beautiful Eyes (EP)		1
7	9	12	21	GEORGE STRAIT <small>MCA NASHVILLE 010828/UMGN (13.98)</small>	Troubadour		1
8	6	3	31	KEITH ANDERSON <small>COLUMBIA 10333/SBN (17.98)</small>	C'MON!		3
9	8	8	34	SUGARLAND <small>MERCURY 007411/UMGN (13.98)</small>	Enjoy The Ride		2
10	10	6	27	JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song		6
11	9	9	23	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SBN (18.98)</small>	Good Time		1
12	12	10	30	MIRANDA LAMBERT <small>COLUMBIA 78932/SBN (18.98)</small>	Crazy Ex-Girlfriend		1
13	13	13	42	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD)</small>	The Ultimate Hits		5
14	14	14	36	KENNY CHESNEY <small>BNA 11457/SBN (18.98)</small>	Just Who I Am: Poets & Pirates		1
15	HOT SHOT DEBUT	1	1	GEORGE JONES <small>BAND17/VANGUARD 79842/WELK (17.98)</small>	Burn Your Playhouse Down: The Unreleased Duets		15
16	NEW	1	1	CRYSTAL SHAWANDA <small>RCA 06762/SBN (17.98)</small>	Dawn Of A New Day		16
17	15	15	48	RASCAL FLATTS <small>LYRIC STREET 000384/HOLLYWOOD (18.98)</small>	Still Feels Good		2
18	24	18	17	GREATEST GAINER TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition		1
19	21	35	40	PACE SETTER KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98)</small>	Greatest Hits		4
20	18	16	32	BRAD PAISLEY <small>ARISTA NASHVILLE 07171/SBN (18.98)</small>	5th Gear		1
21	19	20	10	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum		1
22	20	19	43	EAGLES <small>ERC 4500 EX (14.98)</small>	Long Road Out Of Eden		7
23	22	17	32	JEWEL <small>VALORY 0100 (18.98)</small>	Perfectly Clear		1
24	25	21	38	TRACE ADKINS <small>CAPITOL NASHVILLE 16927 (18.98)</small>	American Man: Greatest Hits Volume II		3
25	27	23	50	BLAKE SHELTON <small>WARNER BROS. 44488 WRN (18.98)</small>	Pure BS		2



Set of unreleased duets is George Jones' first chart entry in almost two years. It includes new song with daughter Georgette.



Bill Galtner's latest bluegrass gospel sets also bow in top two frames on Top Bluegrass Albums on billboard.biz. This marks the first time in bluegrass chart's six years that new titles own the top four slots.



Glen Campbell takes his first chart bow in five years, and his first with a new batch of songs, since "Light Years" in October 1988.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	NEW	NEW	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS <small>GAITHER MUSIC GROUP 42736 (13.98)</small>	Bill Galtner Presents: Country Bluegrass Homecoming Volume One		26
27	NEW	NEW	1	GLEN CAMPBELL <small>CAPITOL 34132 (18.98)</small>	Meet Glen Campbell		27
28	28	26	18	ROBERT PLANT / ALISON KRAUSS <small>ROUNDER 619075* (18.98)</small>	Raising Sand		2
29	16	22	6	RANDY TRAVIS <small>WARNER BROS. 43254/WRN (13.98)</small>	Around The Bend		3
30	26	25	20	JAMES OTTO <small>RAYBAY WARNER BROS. 49907/WRN (13.98)</small>	Sunset Man		2
31	23	24	14	JULIANNE HOUGH <small>MERCURY NASHVILLE 011052/UMGN (13.98)</small>	Julianne Hough		1
32	NEW	NEW	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS <small>GAITHER MUSIC GROUP 42737 (13.98)</small>	Bill Galtner Presents: Country Bluegrass Homecoming Volume Two		32
33	29	27	18	REBA MCENTIRE <small>MCA NASHVILLE 008903/UMGN (13.98)</small>	Reba Duets		1
34	30	29	44	GARY ALLAN <small>MCA NASHVILLE 008962/UMGN (13.98)</small>	Living Hard		3
35	31	28	18	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits // Every Mile A Memory 2003-2008		2
36	34	33	65	JASON ALDEAN <small>BROKEN BOW 7047 (17.98)</small>	Relentless		1
37	33	31	35	ALAN JACKSON <small>LEGACY ARISTA NASHVILLE 12228/SONY BMG (11.98)</small>	16 Biggest Hits		22
38	17	-	2	SOUNDTRACK <small>SHOW DOG NASHVILLE 020 (18.98)</small>	Beer For My Horses		17
39	35	32	77	GARY ALLAN <small>MCA NASHVILLE 006196/UMGN (13.98)</small>	Greatest Hits		1
40	32	30	11	EMMYLOU HARRIS <small>NONESUCH 480444* WARNER BROS. (18.98)</small>	All I Intended To Be		1
41	36	36	43	JOSH TURNER <small>MCA NASHVILLE 008904/UMGN (13.98)</small>	Everything Is Fine		3
42	39	40	34	LUKE BRYAN <small>CAPITOL NASHVILLE 63251 (12.98)</small>	I'll Stay Me		2
43	38	37	36	DOLLY PARTON <small>LEGACY/RCA 13481/SONY BMG (11.98)</small>	16 Biggest Hits		32
44	37	34	11	MONTGOMERY GENTRY <small>COLUMBIA 22817/SBN (18.98)</small>	Back When I Knew It All		3
45	40	39	74	TIM MCGRAW <small>CURB 78974 (18.98)</small>	Let It Go		1
46	42	42	38	ALABAMA <small>RCA/LEGACY 87634/SONY BMG (11.98)</small>	16 Biggest Hits		40
47	41	41	41	GEORGE STRAIT <small>MCA NASHVILLE 010258/UMGN (13.98)</small>	22 More Hits		4
48	45	44	25	ASHTON SHEPHERD <small>MCA NASHVILLE 010039/UMGN (13.98)</small>	Sounds So Good		16
49	43	43	73	ALISON KRAUSS <small>ROUNDER 610555 (17.98)</small>	A Hundred Miles Or More: A Collection		3
50	48	47	71	BUCKY COVINGTON <small>LYRIC STREET 002930/HOLLYWOOD (18.98)</small>	Bucky Covington		1

HOT COUNTRY SONGS: 13 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower...
TOP COUNTRY ALBUMS: 13 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower...
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TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	1	1
2	12	2	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III	2	1
3	5	4	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	2	3
4	2	1	LLOYD YOUNG-GOLDIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love	1	4
5	NEW	1	SHWAYZE SURETONE/GEFFEN 011498*/IGA (10.98)	Shwayze	1	5
6	4	6	NAS DEF JAM/COLUMBIA 011505*/DJMG (13.98)	Untitled	1	6
7	6	11	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	1	7
8	8	5	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	1	8
9	2	2	YUNG BERG KOCH/EPIC 08407/SONY MUSIC (15.98)	Look What You Made Me	1	9
10	7	6	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told	1	10
11	NEW	1	KARINA DEF JAM 009538/DJMG (9.98)	First Love	1	11
12	9	10	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	1	12
13	NEW	1	GZA/GENIUS BABYGRANDE 0372 (16.98)	Pro Tools	1	13
14	10	11	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk	1	14
15	13	17	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1	15
16	NEW	1	PHIL PERRY SHANACHIE 5164 (18.98)	Ready For Love	1	16
17	11	4	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	17
18	14	14	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla	1	18
19	15	18	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	1	19
20	16	12	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time	1	20
21	17	19	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down	1	21
22	22	14	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	Il Trill	1	22
23	20	19	MARIAH CAREY ISLAND 010272*/DJMG (13.98)	E=MC2	1	23
24	15	8	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)	1	24
25	21	37	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate	1	25



This album gives the rapper his first No. 1 on R&B/Hip-Hop Albums since 2000 and seventh top 10 on the Billboard 200 (No. 5 with 70,000 units).



The 17-year-old opened for Lupe Fiasco on the Coca-Cola Refresh tour. Her debut album has cuts written and produced by Chris Brown and the-Dream.

After five albums, it's GZA's best debut as a solo artist. He has hefty stats as a member of Wu-Tang Clan with six top 10s, including two No. 1s.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
27	24	14	FLOBOTS UNIVERSAL REPUBLIC 0011258*/UMRG (13.98)	Fight With Tools	1	8
27	26	29	LEDISI VERVE 008909/VG (10.98)	Lost & Found	1	10
28	24	27	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
29	30	26	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	2
30	25	25	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man	1	3
31	29	30	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	4
32	32	23	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	1	5
33	53	56	GREATEST GAINER PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	2
34	23	3	CLIPSE PRESENTS: RE-UP GANG RE-UP GANG 5089/KOCH (17.98)	Re-Up Gang	1	3
35	21	9	DAVE HOLLISTER GOSPO CENTRIC 28731/ZOMBA (17.98)	Witness Protection	1	4
36	RE-ENTRY	40	TRIN-I-TEE 5:7 SPIRIT RISING 0402/MUSIC WORLD (15.98)	T57	1	12
37	28	28	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change	1	1
38	RE-ENTRY	48	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
39	37	34	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	1	3
40	34	31	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds	1	4
41	35	32	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait	1	6
42	47	23	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	1	1
43	36	36	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	1
44	61	61	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
45	33	6	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)	It Is What It Is	1	10
46	44	38	SHAWTY LO DAL 331708/ASYLUM (18.98)	Units In The City	1	1
47	46	63	REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines	1	1
48	41	21	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1	1
49	NEW	1	MESSY MARV SICNESS.NET 54 (17.98)	Cake & Ice Cream: Mixtape	1	19
50	73	71	PAGE SETTER DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	1

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	13	#1 NEED U BAD 1 WK JAZMINE SULLIVAN (J/RMG)	NEED U BAD	JAZMINE SULLIVAN (J/RMG)	☆
2	1	14	PUT ON YOUNG JEEZY FEAT. KANYE WEST (C/DEF JAM/DJMG)	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (C/DEF JAM/DJMG)	☆
3	5	13	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	☆
4	3	15	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
5	20	20	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
6	16	16	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)	☆
7	11	5	GREATEST GAINER WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	☆
8	12	12	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
9	9	10	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
10	13	13	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	☆
11	20	20	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
12	10	19	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
13	2	12	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
14	2	20	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)	☆
15	1	10	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
16	16	16	ENERGY KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	ENERGY	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	☆
17	8	8	I'LL BE LOVIN' U LONG TIME MARIAH CAREY (ISLAND/DJMG)	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/DJMG)	☆
18	18	18	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)	☆
19	18	9	OUT HERE GRINDIN' BLONDIE FEAT. HONorable, PLEASANT, YOUNG, KEVIN, BOB, RICK, A&B, TRICK, DOPPEL, LIL ROSS (TERROR SWARM)	OUT HERE GRINDIN'	BLONDIE FEAT. HONorable, PLEASANT, YOUNG, KEVIN, BOB, RICK, A&B, TRICK, DOPPEL, LIL ROSS (TERROR SWARM)	☆
20	23	7	BABY LL COOL J FEAT. THE-DREAM (DEF JAM/DJMG)	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/DJMG)	☆
21	30	2	MISS INDEPENDENT NE-YO (DEF JAM/DJMG)	MISS INDEPENDENT	NE-YO (DEF JAM/DJMG)	☆
22	34	2	MRS. OFFICER LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	☆
23	9	9	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	☆
24	20	15	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
25	25	9	DID YOU WRONG PLEASURE P. (BLUESTAR/ATLANTIC)	DID YOU WRONG	PLEASURE P. (BLUESTAR/ATLANTIC)	☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	15	#1 HEAVEN SENT 4 WKS KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
2	2	17	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
3	4	1	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
4	26	26	THE RIVER NOEL GOURDIN (EPIC)	THE RIVER	NOEL GOURDIN (EPIC)	☆
5	11	11	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)	☆
6	11	11	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
7	8	10	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)	☆
8	5	18	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/J/RMG)	☆
9	45	45	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	NEVER	JAHEIM (DIVINE MILL/ATLANTIC)	☆
10	11	6	GREATEST GAINER E.R. (EMERGENCY ROOM) JOE (KEDAR)	E.R. (EMERGENCY ROOM)	JOE (KEDAR)	☆
11	10	19	I'M CHEATIN' DWELE (RT/KOCH)	I'M CHEATIN'	DWELE (RT/KOCH)	☆
12	12	46	JUST FINE MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
13	4	1	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	I'VE CHANGED	JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	☆
14	21	21	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	STAY WITH ME (BY THE SEA)	AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)	☆
15	42	42	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
16	6	6	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)	NOTHING LEFT TO SAY	MINT CONDITION (CAGED BIRD/IMAGE)	☆
17	19	4	SUPERWOMAN ALICIA KEYS (MBK/J/RMG)	SUPERWOMAN	ALICIA KEYS (MBK/J/RMG)	☆
18	17	17	WORDS ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)	WORDS	ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)	☆
19	16	16	WHENEVER YOU'RE AROUND JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)	WHENEVER YOU'RE AROUND	JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)	☆
20	22	11	BUTTERSCOTCH KEITH SWEAT FEAT. ATHENA CAGE (KEIA/ATCO/RHIND)	BUTTERSCOTCH	KEITH SWEAT FEAT. ATHENA CAGE (KEIA/ATCO/RHIND)	☆
21	12	12	CAN'T B GOOD JANET (ISLAND/DJMG)	CAN'T B GOOD	JANET (ISLAND/DJMG)	☆
22	20	20	LET GO LALAH HATHAWAY (STAX/CMG)	LET GO	LALAH HATHAWAY (STAX/CMG)	☆
23	11	11	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)	☆
24	26	5	OH SO SEXY JON B. (VIBEZELECT/ARSENAL)	OH SO SEXY	JON B. (VIBEZELECT/ARSENAL)	☆
25	24	8	HOMELESS CHARLIE WILSON (JIVE/ZOMBA)	HOMELESS	CHARLIE WILSON (JIVE/ZOMBA)	☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	18	#1 DANGEROUS 1 WK KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
2	1	13	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
3	4	20	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	☆
4	2	17	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	☆
5	5	15	FOREVER CHRIS BROWN (JIVE/ZOMBA)	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
6	6	14	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	☆
7	7	11	CLOSER NE-YO (DEF JAM/DJMG)	CLOSER	NE-YO (DEF JAM/DJMG)	☆
8	10	13	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	☆
9	22	22	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	☆
10	11	12	PUT ON YOUNG JEEZY FEAT. KANYE WEST (C/DEF JAM/DJMG)	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (C/DEF JAM/DJMG)	☆
11	18	18	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)	☆
12	15	10	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
13	12	12	IN THE AYER FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)	IN THE AYER	FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)	☆
14	20	4	CAN'T BELIEVE IT T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	☆
15	11	11	BODY ON ME NELLY FEAT. ASHANTI & AKON (DEERTY/UNIVERSAL MOTOWN)	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DEERTY/UNIVERSAL MOTOWN)	☆
16	7	7	I'LL BE LOVIN' U LONG TIME MARIAH CAREY (ISLAND/DJMG)	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/DJMG)	☆
17	18	8	SWING SAVAGE FEAT. SOULJA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)	☆
18	12	23	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR			

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	2	8	#1 CLOSER	NE-YO DEF JAM/IDJMG
2	4	10	CONTROL YOURSELF	ERIN HAMILTON FRESH MUSIC LA
3	8	4	DISTURBIA	RIHANNA SRP/DEF JAM/IDJMG
4	3	11	GIVE SOME LOVE	ANTONIE CLAMARAN & MARCO OCHOA FEAT. LULU HUGHES SILVER LABEL/TOMMY BOY
5	1	7	INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
6	6	11	HERE WITH ME	ALYSON PM MEDIA
7	12	5	SHUT UP AND LET ME GO	THE TING THINGS COLUMBIA
8	9	11	STRANGERS	CHRISTIAN GEORGE CHAUNCEY DIGITAL
9	5	8	I DECIDED	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
10	16	5	I LOVE TO MOVE IN HERE	MOBY MUTE
11	10	9	GO GO GIRL	OJ TIMBO LUNA TRIP
12	13	6	SPOTLIGHT	JENNIFER HUDSON ARISTA/RMG
13	7	9	GIVE IT 2 ME	MADONNA WARNER BROS.
14	20	4	AND I TRY	BIMBO JONES SILVER LABEL/TOMMY BOY
15	14	14	GIVE PEACE A CHANCE	ONE MIND TRAIN/TWISTED
16	17	5	YOU TURNED THE TABLES	ROBIN ELEVEN CHICAGO
17	18	9	LOVE'S GONNA LEAD YOU BACK	JASON ANTOINE CHICKIE/MUSIC PLANT
18	28	3	ANGEL	NATASHA BEDINGFIELD PHONOGENIC/EPIC
19	11	13	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
20	23	5	CRASH AND BURN	NADIA ALI SMILE IN BED
21	27	3	POWER PICK CAN YOU FEEL THAT SOUND	GEORGIE PORGIE MUSIC PLANT
22	22	6	HOT STUFF (LET'S DANCE)	CRAIG DAVID REPRISE
23	15	1	TAKE MY BREATH AWAY	JUSTIN LANNING JUST LOVE
24	26	4	BLACK AND GOLD	SAM SPARRD MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
25	21	12	HOW MANY WORDS	BLAKE LEWIS 19/ARISTA/RMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
26	25	6	THIS BOY'S IN LOVE	THE PRESETS MODULAR
27	29	4	LOOKING 4 MEN	ROSABEL FEAT. TAMARA WALLACE SILVER LABEL/TOMMY BOY
28	33	5	ESPAÑA CANI	CHARO UNIVERSAL WAVE
29	34	4	I KISSED A GIRL	KATY PERRY CAPITOL
30	30	9	BEAUTIFUL	E.G. DAILY EGGP/IMMORTAL ACCESS
31	19	10	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
32	HOT SHOT DEBUT		BOSSY	LINDSAY LOHAN UNIVERSAL MOTOWN
33	31	7	EVERYBODY EVERYBODY	CYNDI LAUPER LIVE/MUSIC PLANT
34	24	8	BLIND	HERCULES AND LOVE AFFAIR DFA/MUTE
35	48	2	CALL MY NAME	MORGAN PAGE NETTWERK
36	41		REWIND	KEO NOZARI KESIDE
37	40	17	AUTOMATIC	ULTRA NATE SILVER LABEL/TOMMY BOY
38	45	2	WHAT I WANT	FIREBALL RECORD PLANT
39	35	8	DAMAGED	DANITY KANE BAD BOY/ATLANTIC
40	49	2	MISS YOU	AMUKA (DDT)-JOY
41	39	7	WHEN WE GET TOGETHER	THE ONES A TOUCH OF CLASS/PEACE BISQUIT
42	NEW		FROZEN	TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
43	37	7	ROCKSTAR	CLUB DISTRICT ALLSTARS FEAT. TRACY COLLINS TEXTURE
44	36	11	I CAN'T GET YOU OFF MY MIND	JASON WALKER JYM
45	50	2	UNITY	JOHN RIZZO FEATURING LISA HUNT & WANDA HOUSTON D1
46	44	6	NONSENSE WORDS	ATTORNEY CLIENT PRIVILEGE CARILLO
47	NEW		BREAK ME	TINA SUGANDH HAZOR & TIE
48	NEW		SAVE ME	ROD CARRELL & EDOE AMADOR FEAT. RONNIE SUMRALL DANCE MUSIC LABEL COM/CAPRILLO MUSIC
49	NEW		UNDERNEATH	ALANIS MORISSETTE MAVERICK/REPRISE
50	NEW		SNEAKERNIGHT	VANESSA HUGGINS HOLLYWOOD

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	3	53	#1 M.I.A.	KALA XL/INTERSCOPE 009659*/IGA
2	2	49	METRO STATION	METRO STATION RED INK 10521/COLUMBIA
3	1	3	STRYKER	TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE
4	4	5	NINE INCH NAILS	THE SLIP THE NULL CORPORATION 27*/
5	11		DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE
6	7	7	3OH!3	WANT PHOTO FINISH 511181
7	6	17	SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN
8	10	7	RATATAT	LP3 XL 353*/BEGGARS GROUP
9	9	23	GNARLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG
10	8	30	HANNAH MONTANA	HANNAH MONTANA 2: NON STOP DANCE PARTY WALT DISNEY 001106
11	12	11	TIESTO	IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE
12	13	31	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
13	11	3	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
14	15	20	NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*
15	14	3	BRAZILIAN GIRLS	NEW YORK CITY VERVE FORECAST 010929/VG
16	18	38	DAFT PUNK	ALIVE 2007 VIRGIN 09841
17	1	36	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON STOP DANCE PARTY WALT DISNEY 001089
18	17	7	CHROMEO	FANCY FOOTWORK VICE 80006*
19	21	19	CUT /// COPY	IN GHOST COLOURS MODULAR 050*
20	19	23	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG
21	NEW		MONKEY	JOURNEY TO THE WEST XL DIGITAL EX/BEGGARS GROUP
22	20	59	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE
23	RE-ENTRY		PAUL OAKENFOLD	GREATEST HITS & REMIXES PERFECTO 1603/ULTRA
24	23	20	MOBY	LAST NIGHT MUTE 9383*
25	RE-ENTRY		M83	SATURDAYS=YOUTH MUTE 9384

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	9	10	#1 MOVE FOR ME	KASKADEE & DEADMAU5 ULTRA
2	1	17	CLOSER	NE-YO DEF JAM/IDJMG
3	2	1	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLVE/INTERSCOPE
4	4	5	DISTURBIA	RIHANNA SRP/DEF JAM/IDJMG
5	14		AMERICAN BOY	ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
6	6	11	GIVE IT 2 ME	MADONNA WARNER BROS.
7	5	11	EVERY WORD	ERCOLA & DANIELLA NERVOUS
8	10	5	YOU MAKE ME FEEL	ANNAGRACE ROBBINS
9	8	9	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
10	7	9	I KISSED A GIRL	KATY PERRY CAPITOL
11	12	43	LET ME THINK ABOUT IT	IDA CORR VS FEDDE LE GRAND MINISTRY OF SOUND
12	11	12	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
13	18	6	HEARTBROKEN	T2 FEATURING JODIE AYSHA NEXT PLATEAU
14	16	4	INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
15	15	8	BLACK AND GOLD	SAM SPARRD MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
16	13	12	SENSUAL	PHONJAXX & COSI COSI STARLET
17	17	8	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
18	21	2	DRIVE OUT	SUNIFREAKZ NERVOUS
19	20	20	BREAK THE ICE	BRITNEY SPEARS JIVE/ZOMBA
20	19	9	CLUB LA LA	SIRENS NERVOUS
21	NEW		TOMORROW CAN WAIT	DAVID GUETTA FEAT. CHRIS WILLIS VS. EL TOCADISCO GUM/PERFECTO/ULTRA
22	RE-ENTRY		SHUT UP AND LET ME GO	THE TING THINGS COLUMBIA
23	22	3	ANOTHER LOVE	THE MAC PROJECT FEATURING THERESE HED KANDI
24	NEW		FROZEN	TAMI CHYNN FEAT. AKON KONVICT/SRC/UNIVERSAL MOTOWN
25	23	3	SHAKE IT	ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	HOT SHOT DEBUT		#1 FAMILY FORCE 5	DANCE OR DIE TMG/TOOTH & NAIL 5471/EMI CMG
2	4		THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY
3	NEW		BRANDON HEATH	WHAT IF WE REUNION 10127/PROVIDENT-INTEGRITY
4	2	3	HILLSONG	THIS IS OUR GOD INTEGRITY 4438/PROVIDENT-INTEGRITY
5	NEW		DAVID CROWDER BAND	REMEDY CLUB: TOUR EDITION SIXSTEPS/SPARROW 7134/EMI CMG
6	NEW		CASTING CROWNS	THE ALTAR AND THE DOOR: LIVE BEACH STREET/REUNION 10131/PROVIDENT-INTEGRITY
7	4	39	FLYLEAF	FLYLEAF A&M/OCTONE 650005/EMI CMG
8	NEW		BART MILLARD	HYMNED AGAIN INO 4436/PROVIDENT-INTEGRITY
9	NEW		CHARLIE HALL	THE BRIGHT SADNESS SIXSTEPS/SPARROW 2222/EMI CMG
10	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	BILL GAITHER PRESENTS COUNTRY BLUEGRASS HOMECOMING VOLUME ONE GAITHER MUSIC GROUP 2755/EMI CMG
11	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	BILL GAITHER PRESENTS COUNTRY BLUEGRASS HOMECOMING VOLUME TWO GAITHER MUSIC GROUP 2729/EMI CMG
12	9	28	GREATEST GAINER NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB
13	3	3	NORMA JEAN	NORMA JEAN VS. THE ANTI MOTHER SOLID STATE 8327/EMI CMG
14	6	52	CASTING CROWNS	THE ALTAR AND THE DOOR: LIVE BEACH STREET/REUNION 10131/PROVIDENT-INTEGRITY
15	NEW		THE SHOWDOWN	BACK BREAKER TOOTH & NAIL 3777/EMI CMG
16	5	8	RELIANT K	THE BIRD AND THE BEE SIDES GOTE 70009/WORD-CURB
17	NEW		JIMMY NEEDHAM	NOT WITHOUT LOVE INPOP 1405/EMI CMG
18	7	44	STEVEN CURTIS CHAPMAN	THIS MOMENT SPARROW 6393/EMI CMG
19	11	98	SKILLET	COMATOSE AROENT/SRELAVA 2546/PROVIDENT-INTEGRITY
20	8	40	MERCYME	ALL THAT IS WITHIN ME INO/COLUMBIA 12573/PROVIDENT-INTEGRITY
21	NEW		THIS BEAUTIFUL REPUBLIC	PERCEPTIONS FOREFRONT 2219/EMI CMG
22	10	47	VARIOUS ARTISTS	WOW HITS 2008 WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG
23	13	3	VARIOUS ARTISTS	WOW ESSENTIAL ALL THE GREATS CHRISTIAN MUSIC GROUP/PROVIDENT-INTEGRITY 1145/EMI CMG
24	14	13	TOBYMAC	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG
25	12		KUTLESS	TO KNOW THAT YOU'RE ALIVE BEC 7161/EMI CMG

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	2	12	#1 YOU REIGN	MERCYME INO
2	1	20	CALL MY NAME	THIRD DAY ESSENTIAL/PLG
3	4	10	JESUS MESSIAH	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
4	3	14	I'M LETTING GO	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
5	6	11	GREATEST GAINER GIVE ME YOUR EYES	BRANDON HEATH REUNION/PLG
6	5	21	I WILL NOT BE MOVED	NATALIE GRANT CURB
7	7	11	WHAT LIFE WOULD BE LIKE	BIG DADDY WEAVE FERVENT/WORD-CURB
8	9	17	SOMETHING TO SAY	MATTHEW WEST SPARROW/EMI CMG
9	8	24	EMPTY ME	CHRIS SLIGH BRASH
10	10	28	YOUR GRACE IS ENOUGH	MATT MAHER ESSENTIAL/PLG
11	11	23	MIGHTY TO SAVE	LAURA STORY INO
12	12	46	YOU ARE EVERYTHING	MATTHEW WEST SPARROW/EMI CMG
13	14	29	WASHED BY THE WATER	NEEDTOBREATHE ATLANTIC/WORD-CURB
14	15	35	LET IT FADE	JEREMY CAMP BEC/TOOTH & NAIL
15	13	52	SONG OF HOPE	ROBBIE SEAY BAND SPARROW/EMI CMG
16	16	10	SOUND OF YOUR NAME	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
17	20	6	HERE I AM	DOWNHERE CENTRICITY
18	17	17	IN MY ARMS	PLUMB CURB
19	18	8	TODAY IS THE DAY	LINCOLN BREWSTER INTEGRITY
20	21	6	LOSE MY SOUL	TOBYMAC FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
21	19	20	YOU'RE NOT ALONE	MEREDITH ANDREWS WORD-CURB
22	23	4	SLOW FADE	CASTING CROWNS BEACH STREET/REUNION/PLG
23	24	5	ONE LIFE TO LOVE	33MILES INO
24	25	2	YOURS	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG
25	28	5	SHADOWFEET	BROOKE FRASER WOOD AND BONE

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	60	#1 MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA
2	3	16	TYE TRIBBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC
3	4	28	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/PROVIDENT-INTEGRITY 19290/ZOMBA
4	2	3	DAVE HOLLISTER	WITNESS PROTECTION GOSPO CENTRIC 28731/ZOMBA
5	5	48	SHEKINAH GLORY MINISTRY	JESUS UMCA 300*/KINGDOM
6	8	25	VARIOUS ARTISTS	WOWES THE ULTIMATE GOSPEL COLLECTION: 45 YEARS OF GOSPEL MUSIC MARKING GROUP 221252/TIME LIFE
7	6	37	KIRK FRANKLIN	THE FIGHT OF MY LIFE FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA
8	7	21	CECE WINANS	THY KINGDOM COME PURESPRINGS GOSPEL 84968/EMI GOSPEL
9	9	15	REGINA BELLE	LOVE FOREVER SHINES PENDULUM 300208/500
10	10	21	MARSHA MUNIZZI	CHANGE THE WORLD MARSHA MUNIZZI 38610
11	11	5	21:03	TOTAL ATTENTION PAJAM/VERITY 21632/ZOMBA
12	25	2	THE CHILDREN OF AGAPE CHOIR	WE ARE TOGETHER (ROUNDTRACK) FILMS FILMS 07548
13	13	16	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACK SMOKE 3045/WORLDWIDE
14	17	29	CANTON JONES	KINGDOM BUSINESS ARROW 4234091
15	22	3	SPENSHA BAKER	OUTLOUD! GEFFEN 011192/IGA
16	32	49	GREATEST GAINER TRIN-I-TEE 5:7	T57 SPIRIT RISING 0402/MUSIC WORLD
17	12	51	ISRAEL & NEW BREED	A DEEPER LEVEL: LIVE INTEGRITY/COLUMBIA 11986/SONY MUSIC
18	18	31	THE BROOKLYN TABERNACLE CHOIR	I'LL SAY YES INTEGRITY/COLUMBIA 21732/SONY MUSIC
19	19	48	DONNIE MCCURKIN	THE ESSENTIAL DONNIE MCCURKIN VERITY/LEGACY 15388/SONY BMG
20	13	42	SHIRLEY CAESAR	AFTER 40 YEARS... STILL CELEBRATING THROUGH THE CITY SHA-BEL 6830/LIGHT
21	1		BISHOP PAUL S. MORTON PRESENTS FGCPC PRAISE AND WORSHIP	EMBRACING THE NEXT GENERATION TELLAH 6951/LIGHT
22	23	68	VARIOUS ARTISTS	WOW ESSENTIAL: 20 OF THE GREATEST GOSPEL HITS EVER ON ONE CD/VERITY/WORD-CURB 30154/ZOMBA
23	24	5	DAMITA	NO LOOKING BACK TYSCOT 984168/TASEIS
24	RE-ENTRY		RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA
25	16	72	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094

HOT GOSPEL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1			

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNOSCAN JAPAN) AUGUST 26, 2008
1	1	NAMIE AMURO BEST FICTION (CO/DVD) AVEX TRAX
2	NEW	SLIPKNOT ALL HOPE IS GONE (LTD CD/DVD) ROADRUNNER
3	2	HIDEAKI TOKUNAGA SINGLES BEST (LTD PROD. TYPE A) UNIVERSAL
4	3	NAMIE AMURO BEST FICTION AVEX TRAX
5	4	KUSUO HB CROWN
6	NEW	VARIOUS ARTISTS PERFECT! R&B 24/7 URBAN PLAYLIST BMG
7	NEW	VARIOUS ARTISTS CLIMAX ROMANTIC SONGS SONY
8	NEW	SOFFET SOFFET BEST ALBUM ALL SINGLES COLLECTION AVEX TRAX
9	NEW	DETROIT METAL CITY MAKAI YUGI FOR THE MOVIE (LTD CD/DVD) THREE MOUNTAIN
10	7	VARIOUS ARTISTS KOI NO UTA UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) AUGUST 24, 2008
1	1	THE SCRIPT SCRIPT PHONOGENIC/RCA
2	2	ABBA GOLD - GREATEST HITS POLAR/POLYDOR
3	3	DUFFY ROCKFERRY A&M
4	4	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	NEW	MONKEY JOURNEY TO THE WEST XL
6	6	KID ROCK ROCK N' ROLL JESUS TOP DOG/ATLANTIC
7	5	NOAH & THE WHALE PEACEFUL. THE WORLD LAYS ME DOWN VERTIGO
8	10	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
9	7	JANE MCDONALD JANE JMD
10	15	SCOUTING FOR GIRLS SCOUTING FOR GIRLS EPIC

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 26, 2008
1	1	PAUL POTTS ONE CHANCE SYCO
2	2	SOUNDTRACK MAMMA MIA! UNIVERSAL
3	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	4	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
5	6	DIE AERZTE JAZZ IST ANDERS HOT ACTION
6	5	ICH + ICH VOM SELBEN STERN POLYDOR
7	7	AMY WINEHOUSE BACK TO BLACK ISLAND
8	12	DUFFY ROCKFERRY A&M
9	11	CISTERCIAN MONKS OF ROSCREA STIFT HEILIG CHANT N MUSIC FOR PARADISE UNIVERSAL
10	10	GABRIELLA CILMI LESSONS TO BE LEARNED ISLAND

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 27, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	4	VIVA LA VIDA COLDPLAY PARLOPHONE
4	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
5	6	VIVA LA VIDA COLDPLAY PARLOPHONE
6	3	THE MAN THAT CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA
7	7	BEGGIN MADCON BONNIER/BONNIER AMIGO
8	NEW	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
9	9	LOVE IS NOISE THE VERVE ON OUR OWN
10	10	DANCE WIV ME DIZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTTEE STANK
11	11	CLOSER NE-YO DEF JAM
12	15	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
13	13	GIVE IT 2 ME MADONNA WARNER BROS.
14	14	5 YEARS TIME NOAH AND THE WHALE VERTIGO
15	NEW	FALLING DOWN OASIS BIG BROTHER
16	NEW	MOUNTAINS BIFFY CLYRO 14TH FLOOR
17	12	DAS HAT DIE WELT NICHT GESEHEN SONNE MANNHEIM XN-TERTAINMENT
18	16	WARWICK AVENUE DUFFY A&M
19	19	MERCY DUFFY A&M
20	NEW	TAKE A BOW RIHANNA SRP/DEF JAM

EURO SINGLES SALES		
THIS WEEK	LAST WEEK	AUGUST 27, 2008
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	3	VIVA LA VIDA COLDPLAY PARLOPHONE
4	4	SWEET ABOUT ME GABRIELLA CILMI ISLAND
5	5	GIVE IT 2 ME MADONNA WARNER BROS.
6	NEW	DEGENERATION MYLENE FARMER POLYDOR
7	6	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALOE WARNER
8	11	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA
9	19	DISTURBIA RIHANNA SRP/DEF JAM
10	7	DAS HAT DIE WELT NICHT SONNE MANNHEIM EDEL
11	33	NESSUN DORMA PAUL POTTS SYCO
12	10	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE M6 INT. SCORPIO
13	9	CLOSER NE-YO DEF JAM
14	13	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
15	28	BEGGIN MADCON BONNIER/BONNIER AMIGO

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) AUGUST 26, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	NEW	QUENTIN MOSIMANN DUEL MERCURY
3	NEW	ROCH VOISINE AMERICANA RCA
4	3	DUFFY ROCKFERRY A&M
5	9	RENAN LUCE REPENTI BARCLAY
6	2	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
7	14	AMY WINEHOUSE BACK TO BLACK ISLAND
8	16	THOMAS DUTRONC COMME UN MANDUCHE SANS GUITARE ULM
9	5	CARLA BRUNI COMME SI DE RIEN N'ETAIT TUDORAMA/NAIVE
10	7	CHRISTOPHE MAE MON PARADIS WARNER

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) SEPTEMBER 6, 2008
1	1	JONAS BROTHERS A LITTLE BIT LONGER HOLLYWOOD/UNIVERSAL
2	3	SOUNDTRACK MAMMA MIA! DECCA/UNIVERSAL
3	5	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI
4	NEW	NOW! 13 RHINO WARNER
5	4	MILEY CYRUS BREAKOUT HOLLYWOOD/UNIVERSAL
6	2	GIRLICIOUS GIRLICIOUS AMARU/GEFFEN/UNIVERSAL
7	6	KID ROCK ROCK N' ROLL JESUS TOP DOG/ATLANTIC/WARNER
8	NEW	THE FAME STREAMLINE/KONLIVE/UNIVERSAL
9	7	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL
10	9	THE LOST FINGERS LOST IN THE 80'S TANDEM/SELECT

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) AUGUST 24, 2008
1	NEW	SNEAKY SOUND SYSTEM 2 WHACK
2	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	4	JASON MRAZ WE SING WE DANCE WE STEAL THINGS ATLANTIC
5	NEW	XAVIER RUDD DARK SHADES OF BLUE UNIVERSAL
6	5	CHRIS BROWN EXCLUSIVE JIVE/ZOMBA
7	3	THE WHITLAMs TRUTH, BEAUTY AND A PICTURE OF YOU WARNER
8	9	MGMT ORACULAR SPECTACULAR COLUMBIA
9	6	ABBA GOLD - GREATEST HITS POLAR/POLYDOR
10	8	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

EURO DIGITAL SONGS SPOTLIGHT		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DATE, 2008
1	2	BEGGIN MADCON BONNIER/BONNIER AMIGO
2	1	I KISSED A GIRL KATY PERRY CAPITOL
3	6	VIVA LA VIDA COLDPLAY PARLOPHONE
4	NEW	C'EST BEAU LA BOWGEOISE DISCOBITCH DUST IN
5	9	CRY FOR YOU SEPTEMBER CATCHY TUNES/FAMILY TREE
6	4	AMERICAN BOY ESTELLE FEATURING KANYE WEST HOME SCHOOL/ATLANTIC
7	7	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE FEATURING 2 EBWISSA TEAM 33/BLANCO Y NEGRO
8	8	RAYON DE SOLEIL WILLIAM BALOE WARNER
9	5	SHUT UP AND LET ME GO THE TING TINGS COLUMBIA
10	3	HALLELUJAH JEFF BUCKLEY COLUMBIA

EURO ALBUMS		
THIS WEEK	LAST WEEK	AUGUST 27, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY ROCKFERRY A&M
3	3	SOUNDTRACK MAMMA MIA! UNIVERSAL
4	4	AMY WINEHOUSE BACK TO BLACK ISLAND
5	6	ABBA GOLD - GREATEST HITS POLAR/POLYDOR
6	5	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
7	7	MADONNA HARD CANDY WARNER BROS.
8	8	PAUL POTTS ONE CHANCE SYCO
9	9	THE SCRIPT SCRIPT PHONOGENIC/RCA
10	10	KID ROCK ROCK N' ROLL JESUS TOP DOG/ATLANTIC
11	13	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
12	11	CISTERCIAN MONKS OF ROSCREA STIFT HEILIG CHANT - MUSIC FOR PARADISE UNIVERSAL
13	12	LEONA LEWIS SPIRIT SYCO
14	14	GABRIELLA CILMI LESSONS TO BE LEARNED ISLAND
15	NEW	QUENTIN MOSIMANN DUEL MERCURY

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) AUGUST 25, 2008
1	1	GIUSY FERRERI NON TI SCORDAR MAI DI ME RICORDI
2	2	LIGABUE SECONDO TEMPO WARNER BROS.
3	3	JOVANOTTI SAFARI MERCURY
4	4	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	5	MADONNA HARD CANDY WARNER BROS.
NEW	NEW	VASCO ROSSI IL MONDO CHE VORREI CAPITOL
7	NEW	ANTONACCI BIAGIO BEST OF 1989-2000 MERCURY
8	NEW	GIOVANNI ALLEVI EVOLUTION RICORDI
9	NEW	MARCO CARTA TI RINCONTRO ATLANTIC
10	NEW	AMY WINEHOUSE BACK TO BLACK ISLAND

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) AUGUST 27, 2008
1	2	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	1	OPERACION TRIUNFO 2008 OPERACION TRIUNFO 2008 AGUA VALE/UNIVERSAL
3	3	AMARAL GATO NEGRO DRAGON ROJO EMI
4	4	AMY WINEHOUSE BACK TO BLACK ISLAND
5	8	PITINGO SOULERIA UNIVERSAL
6	7	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
7	5	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD
8	6	ROSARIO PARTE DE MI VALE/UNIVERSAL
9	10	MANOLO GARCIA SALDREMOS A LA LLUVIA SONY BMG
10	9	EL CANTO DEL LOCO PERSONAS SONY BMG

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE) AUGUST 27, 2008
1	2	PADRE MARCELO ROSSI PAZ SIM. VIOLENCIA NAO VOL. 2 SONY BMG
2	7	O RAPPA 7 VEZES WARNER
3	1	PADRE MARCELO ROSSI PAZ SIM. VIOLENCIA NAO VOL. 1 SONY BMG
4	4	VICTOR & LEO AO VIVO EM UBERLANDIA SONY BMG
5	6	CLAUDIA LEITTE AO VIVO EM COPACABANA UNIVERSAL
6	15	JONAS BROTHERS LITTLE BIT LONGER HOLLYWOOD
7	14	VICTOR & LEO AO VIVO SONY BMG
8	3	NXZERO AGORA UNIVERSAL
9	5	VARIOUS ARTISTS A FAVORITA SOM LIVRE
10	18	ALINE BARROS CONSAGRACAO SOM LIVRE

Monkey, the new project from Damon Albarn, bows at No. 5 on the U.K. Albums chart. Music from the release was used during the BBC's Olympics coverage.

EURO RADIO AIRPLAY		
THIS WEEK	LAST WEEK	AUGUST 27, 2008
1	2	I KISSED A GIRL KATY PERRY CAPITOL
2	1	VIVA LA VIDA COLDPLAY PARLOPHONE
3	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	4	BEGGIN MADCON BONNIER/BONNIER AMIGO
5	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	6	GIVE IT 2 ME MADONNA WARNER BROS.
7	8	BETTER IN TIME LEONA LEWIS SYCO
8	5	TAKE A BOW RIHANNA SRP/DEF JAM
9	16	DISTURBIA RIHANNA SRP/DEF JAM
10	10	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
11	11	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
12	12	LOVE SONG SARA BAREILLES EPIC
13	14	CLOSER NE-YO DEF JAM
14	13	I'M YOURS JASON MRAZ ATLANTIC
15	9	MERCY DUFFY A&M

SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) AUGUST 22, 2008
1	1	RAISE THE BANNER THE POODLES LIONHEART
2	2	I KISSED A GIRL KATY PERRY CAPITOL
3	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
4	8	DISTURBIA RIHANNA SRP/DEF JAM
5	4	CURLY SUE TAKIDA NINETONE

ALBUMS		
THIS WEEK	LAST WEEK	(GLF) AUGUST 22, 2008
1	NEW	BACKYARD BABIES BACKYARD BABIES BILLION DOLLAR BABIES/VERSTY
2	1	LARS WINNERBACK VI VAR OAR BLIXTEN HITTADE NER - LIVE... SONET
3	2	DUFFY ROCKFERRY A&M
4	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	9	LASSE STEFANZ RALLARSVANG MARIANN

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA CHART TRACK) AUGUST 22, 2008
1	2	I KISSED A GIRL KATY PERRY CAPITOL
2	1	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	3	THE MAN WHO CAN'T BE MOVED THE SCRIPT PHONOGENIC/RCA
4	4	DISTURBIA RIHANNA SRP/DEF JAM
5	5	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA

ALBUMS		
THIS WEEK	LAST WEEK	(IRMA CHART TRACK) AUGUST 22, 2008
1	1	THE SCRIPT SCRIPT PHONOGENIC/RCA
2	2	ABBA GOLD - GREATEST HITS POLAR/POLYDOR
3	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	8	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
5	4	SHARON SHANNON THE GALWAY GIRL - THE BEST OF DAISY DISCS

NEW ZEALAND		
SINGLES		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) AUGUST 27, 2008
1	1	DISTURBIA RIHANNA SRP/DEF JAM
2	2	NESIAN 101 NESIAN MYSTIK BOUNCE
3	3	I KISSED A GIRL KATY PERRY CAPITOL
4	6	ENERGY KERI HILSON MOSLEY/ZONE4/INTERSCOPE
5	4	JUST DANCE LADY GAGA FT. COLBY O'DONIS STREAMLINE/KONLIVE

ALBUMS		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) AUGUST 27, 2008
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	2	THE BLACK SEEDS SOLID GROUND BLACK SEEDS/RHYTHMETHOD
3	3	PHIL COLLINS HITS ATLANTIC/RHINO
4	4	DUFFY ROCKFERRY A&M
5	5	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) AUGUST 27, 2008
1	1	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
2	2	MOJITO SONG ROBERT ABIGAL BIP
3	NEW	STOP DE TIJD MARCIO BORSATO UNIVERSAL
4	3	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
5	8	I KISSED A GIRL KATY PERRY CAPITOL

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) AUGUST 27, 2008
1	8	CISTERCIAN MONKS OF ROSCREA STIFT HEILIG CHANT N MUSIC FOR PARADISE UNIVERSAL
2	2	CHRISTOFF ZEVEN ZONDEN ARS
3	3	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
4	1	MILK INC. FOREVER ARS
5	4	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE

WEEKEND CHART

15 MINUTES OF SHAME (Purple Cape, BMI/Major Bob Ascap/Music Of Stage Three, BMI/Songs Of Carman, BMI) WB, CS 46

7 THINGS (Antonia Sons, ASCAP/Downtown ASCAP/Seven Summits, BMI/Wn Bocca Al Lupo, ASCAP/Tondela Lane Music Publishing, BMI) H100 61, POP 54

A

ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skidco, BMI/Meaux Mercy, BMI/EMI CMG, BMI), HL, H100 69, POP 60

ADDITION (NextSelection Publishing, ASCAP/Motolia Music, ASCAP/ASPEL Music, ASCAP/D. Brusso Publishing, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMI/Big Bull Music, ASCAP/EMI Blackwood, BMI/Dol Face, BMI), HL, RBH 43

AIN'T I (Austin Designee, ASCAP/Grant Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Taylor Mill Hair Publishing, ASCAP/Terrill Clemens, ASCAP/Dega Figs Publishing, ASCAP), WB, RBH 69

ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Criteiro Music Corporation, ASCAP/Jazz Your Azz Tunes, ASCAP), HL, WB, CS 19

ALL I WANT TO DO (Jennifer Nettles, ASCAP/EMI Blackwood, BMI/Dirtpit, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI/Stage Three Music, BMI) CS 13, H100 50

ALL SUMMER LONG (RJR Publishing, BMI/Gabe, BMI/Warner-Tamerlane Publishing, BMI/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMI/EMI Longitude, BMI/Leadhead Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMI), HL, WB, CS 10, H100 25, POP 16

ALL SUMMER LONG (RJR Publishing, BMI/Gabe, BMI/Warner-Tamerlane Publishing, BMI/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMI/EMI Longitude, BMI/Leadhead Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMI), HL, WB, CS 10, H100 19, POP 28

AMERICAN BOY (Will I Am Music, BMI/Cherry River, BMI/Chrysalis Songs, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Larry Lerou Music, BMI/Sper Music, BMI/Copyright Control), CLM/HL, H100 37, POP 19

AMERICAN BOY (Will I Am Music, BMI/Cherry River, BMI/Chrysalis Songs, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Larry Lerou Music, BMI/Sper Music, BMI/Copyright Control), CLM/HL, H100 85

AMERICAN RADIO (Stage Three Songs, ASCAP/Brett James Cornelius, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing, ASCAP) CS 53

AMOR DESPERADO (Juan V. Nelson, ASCAP) LT 40

EL AMOR EN CARRO (Arpa, BMI) LT 19

ANGEL (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Cstyle Ink Music Publishing, ASCAP/Slide That Music, ASCAP), HL, POP 91

ANTES (EMI April, ASCAP) LT 47

ANTHONY GOS (Pacific Wind, SESAC/Melodies Of Music, BMI) CS 33

ARDE EL CIELO (WB Music, ASCAP) LT 33

B

BABY (EMI April, ASCAP/LL Cool J, ASCAP/Songs Of Universal, ASCAP/Barch Publishing, ASCAP/2082 Music Publishing, ASCAP/Universal Music, ASCAP), HL, WB, CS 28, H100 56, POP 80, RBH 23

BACK THAT THING UP (Songs Of Windswept Pacific, BMI/Universal Music - Z Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BMI/That's How I Roll, ASCAP) CS 51

BARTENDER SONG (AKA SITTIN' AT A BAR) (DeLuxe Music, BMI/DeLuxe Music, BMI/Betty Soga Pub, ASCAP) H100 78, POP 83

BB GOOD (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI/Dragon Slayer Music, BMI), HL, POP 86

BEAM ME UP (NappyPub Music, BMI) RBH 93

BELIEVE (Greenland, ASCAP/I'm nobody, ASCAP/EMI April, ASCAP/My Blue Car, ASCAP/pimping, ASCAP/WB Music, BMI) WB, CS 46, H100 83

BEST MISTAKE EVER MADE (L'Oréal Fénel Music, BMI/Three Aces Music, BMI) CS 48

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Songs, ASCAP), HL, H100 28, POP 14

BLEEDING LOVE (White Z Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jamrhythm Music, ASCAP) H100 20, POP 67

BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/SMGI, IMRO/Slate One Songs America, ASCAP/Sweet Summer, ASCAP/Crossdown Liptown, ASCAP/Fledge House USA, ASCAP/Major Bob, ASCAP/Circle C Songs, ASCAP/Moave Ram Music, ASCAP), HL, WB, CS 17

BODY ON ME (Jackie Frost, BMI/Universal Music - MGB Songs, ASCAP/Rano Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP), HL, WB, H100 65, POP 73, RBH 84

BOTTLE IT UP (Tippy Bear Music, ASCAP) POP 87

BURNIN' UP (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 21, POP 18

THE BUSINESS (Draw First Publishing, ASCAP/I Want Mine Publishing, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 33, POP 75, RBH 6

BUST IT BABY PART 2 (First N Gold, BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Sper, Savin Publishing, BMI/Universal Music - Z Songs, BMI/EMI April, ASCAP/Flyte Time Tunes, ASCAP/Black Ice, BMI), HL, H100 45, RBH 25

BUST IT OPEN (Walter Martin Publishing, ASCAP/I Want Mine Publishing, ASCAP/Songs Only About Music, ASCAP/EMI L. Tabassun Publishing, ASCAP) RBH 74

BUZZIN' (Suretone Primary Wave Music, BMI/Shwayze, BMI/Shwayze Music, BMI/Wren, BMI) POP 78

C

CANT BELIEVE IT (NappyPub Music, BMI/Universal Music - Z Songs, BMI/Amrad Taj Music, ASCAP/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI), HL, WB, H100 22, POP 49, RBH 13

CANT B GOOD (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Jun Publishing, BMI/Strass Co., Inc., ASCAP/Chuck Harmonys House, ASCAP/Norma Harris Music Publishing, ASCAP) RBH 78

CHANGE (Taylor Swift Music, BMI/Sony/ATV Tree, BMI), HL, CS 60, H100 39, POP 46

CHECK YVES JULIET (RUN BABY RUN) (Travis Clark Music, ASCAP/S-Curve Music, ASCAP/Mayday Malone Music, ASCAP/Dimensional Music Of 1091, ASCAP/Sony Lane, ASCAP/EMI Blackwood, BMI/Replication, BMI), HL, WB, H100 76, POP 40

CHICKEN FRIED (LNA Music Publishing, BMI/Warner-Tamerlane Music, BMI/Heart Above Your Head, BMI) CS 30

CINCO MINUTOS (Sony/ATV Rhythm, SESAC/Excelender Songs, SESAC/La Venus Music, ASCAP) LT 21

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Tree, ASCAP/EMI April, ASCAP/Bella Songs, ASCAP), HL, WB, H100 8, POP 6, RBH 32

COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Songs, ASCAP/Full Circle, ASCAP), HL, CS 24, POP 88

COMFORTABLE (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Rezo, BMI) RBH 89

COMO YO (E. Conuco, BMI/Amrad, BMI) LT 26

COOKIE JAR (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Songs Of Universal, BMI), HL, WB, POP 70

COOL (Tappy Whyte's Music, BMI/Songs Of Universal, BMI) CS 66

COUDNA AND LIME (Suretone Primary Wave Music - Z) H100 60, POP 53

COUNTRY MAN (Planet Pagan, BMI/Murrah Music Corporation, BMI/EMI April, ASCAP/Songlighter Music, ASCAP), HL, CS 18

CRAZY DAYS (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Curb Songs, ASCAP/Jacobsons), ASCAP/Fortune Favors The Bold, ASCAP/Adam Gregory, SDCAN, WB, CS 35

CRUSH (Right Bank Music, ASCAP/Lily Makes Music, ASCAP/1206 Publishing, BMI/EMI Blackwood, BMI/Roditis Music, ASCAP/ArtHouse Entertainment, ASCAP), HL, WB, H100 15, POP 21

CRAZY FOR YOU (Universal, PolyGram International, ASCAP/EMI Blackwood, BMI/EMI Scandinavia, BMI), HL, H100 92, POP 41

CUDDY BUDDY (Not Listed) RBH 53

CULPABLE O INOCENTE (Not Listed) LT 49

D

DAMAGED (Products Of The Streets, ASCAP/Sunthru, ASCAP/A Grand Jam Music, SESAC/Please Envy Music, BMI/MZKS Publishing, BMI/Wing, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Jamice Comics Publishing, BMI/LJ, Inc. Comics Publishing, ASCAP/Marksy Music, BMI/Noting Date Songs, ASCAP/Noting Hill Songs, BMI), HL, WB, H100 26

DAME TU AMOR (Not Listed) LT 10

DANGEROUS (One Man Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP/C. Bahamonde, SOCAN/D. Sales, ASCAP), HL, H100 5, POP 3, RBH 63

DAT BABY (Ben Hill Tiger Music, ASCAP/8th Grade Music Publishing, BMI/S W A N Music, ASCAP/EMI April, ASCAP/Rot Mamma Looks Like A Man, ASCAP/Timping, BMI/EMI April, ASCAP/EMI April, BMI/Universal Music Corporation, ASCAP/Fully Focus Publishing, ASCAP), HL, WB, RBH 68

THE DAY THAT NEVER COMES (Creeping Death, ASCAP) H100 31

DID YOU WRONG (EMI April, ASCAP/Laurmar Music, BMI), HL, RBH 40

DIFFERENT BREED (Bigger Luck Music, BMI) CS 57

DISTRUBIA (B-Jack Songs, ASCAP/Songs Of Universal Music, BMI) CS 46

DM (Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A-Lost Vocalz, BMI), HL, WB, H100 2, POP 1

DONDE ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Dionne Quintero Songs, ASCAP/Warner, Chappell, BMI), HL, WB, LT 6

DOOK (Soula Bay Music, BMI/Crosscultural Music, BMI/Element 9 Hip Hop, BMI/Maktin Care Of Business, BMI), RBH 47

DO NOT (Sony/ATV Tree, BMI/Beavertime Tunes, BMI/Crossdown Untown, ASCAP), HL, CS 34

DO NOT DO ME NO GOOD (Sony/ATV Cross Keys, ASCAP/Hosiermama Music, ASCAP/Songs Of Universal Music, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Wayne Wilkins Music, BMI), HL, H100 82, POP 81, RBH 34

DO NOT THINK I CAN'T LOVE YOU (Universal Music - Careers, BMI/Shulake Maki, BMI/Mavel Man, BMI/Songs Of Windswept Pacific, BMI/Vibe Room, BMI/BP), BMI, HL, WB, CS 50

DO NOT THINK I DON'T THINK ABOUT IT (Cadaja Pub, BMI) CS 33

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GUNPOWDER & LEAD (Sony/ATV Tree, BMI/Nashville Star, BMI/Tillamith Music, BMI/Carnival Music Group, BMI/Bleuwater Music, BMI), HL, H100 89

H

HANDLEBARS (Flotots Music, SESAC) H100 54, POP 50

HASTA EL DIA DE HOY (Maximo Aguirre, BMI/Pacific Latin, ASCAP), CS 23

HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/1206 Publishing, ASCAP/Lex Pro-Design, ASCAP), HL, WB, H100 48, RBH 2

HERE I AM (Blunts Lit At Once, ASCAP/First N Gold, ASCAP/Universal Music Corporation, ASCAP/Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL, WB, H100 44, POP 97, RBH 12

HE VENIDO (Wise W Publishing, ASCAP/Sony/ATV Discs, ASCAP) LT 14

HI HATER (5 To 15 Publishing, BMI/Assoa Publishing, BMI/Universal Music Corporation, ASCAP/Gauche Music, BMI) HL, WB, RBH 62

HOLLER BACK (EMI Blackwood, BMI/Geotley Stokes, Neltson Publishing, BMI/Warner-Tamerlane Publishing, BMI/T-Birds Music, BMI), HL, WB, CS 11, H100 79

HOME (In The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Inah Zehn Music, BMI/Sony/ATV Songs, BMI/AMC October Songs, BMI/Songs Of Universal Music, BMI), HL, WB, H100 98

HOMECOMING (Pleasure Gimme My Publishing, BMI/EMI Blackwood, BMI/Universal Music - MGB Songs, ASCAP/Welink Red Music, ASCAP/EMI April, ASCAP), HL, WB, POP 69

HOT N COLD (When I'm Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kasz Money Publishing, ASCAP/Marlene AR, STIM/Kobalt Music Publishing, ASCAP), WB, H100 47, POP 32

I

I DO (EMI April, ASCAP/Wigly Tooth Music, ASCAP), HL, CS 38

IF I NEVER SEE YOUR FACE AGAIN (Universal Music - Careers, BMI/February Twelfth Second, BMI/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP), HL, WB, H100 87, POP 72

I KISSED A GIRL (When I'm Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kasz Money Publishing, ASCAP/Marlene AR, STIM/Kobalt Music Publishing, ASCAP/Universal Music Publishing, SESAC) H100 27, POP 22, RBH 94

I'VE LOVIN' U LONG TIME (Eye Songs, BMI/Songs Of Universal, BMI/Trustone Publishing, BMI/EMI Blackwood, BMI/Cstyle Ink Music Publishing, ASCAP/Slide That Music, ASCAP/EMI April, ASCAP/Jobete Music, ASCAP), HL, WB, H100 75, POP 55, RBH 45

I'LL WALK (Southeastern Music, ASCAP/Bwisongs, ASCAP/A Dog Named Kitty Publishing, ASCAP/Carroll Music, ASCAP), CS 46

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, BMI/Young Jeezy Music, Inc., BMI/Young Mack Music, BMI/Ry Love Music, ASCAP/Keep The Beat, ASCAP/EMI April, ASCAP/110 Entertainment, ASCAP/Warner-Tamerlane Publishing, BMI), HL, WB, RBH 50

LOVE IS GONE (Square Rivoli Publishing, ASCAP/Whispering Music, ASCAP/Desert Music, BMI) POP 84

LOVE REMAINS THE SAME (Mad Dog Winston, BMI/Sienna Sienna Songs, SOCAN) H100 51, POP 56

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LOVE REMAINS THE SAME (Mad Dog Winston, BMI/Sienna Sienna Songs, SOCAN) H100 51, POP 56

LEAVIN' (Holy Caron Music, ASCAP/Universal Music MGB Songs, ASCAP/Movie JB Songs, BMI/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL, WB, H100 14, POP 5

LET GO (Cisum Naashar Publishing, ASCAP/Queen Of The Planet, ASCAP/Uncle Buddies Music, ASCAP) RBH 70

LET IT GO (Universal Music - Careers, BMI/Evanville, BMI/Sony/ATV Tree, BMI/Tomdog.usmusic, BMI), HL, WB, CS 23

LET IT ROCK (Lion Air Publishing, BMI/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI/Young Mack Music, ASCAP), WB, POP 52

LET ME (Springfield, ASCAP/Bug Music, ASCAP/Danzell, ASCAP/Universal Music Corporation, ASCAP/Danny Otron Songs, ASAP), HL, WB, CS 32

LIKE I NEVER BROKE HER HEART (Muzik Mafka, ASCAP/Do Write Music, ASCAP/JT Harding Music, BMI/Songs Of I Throat, BMI/Music Of Combustion, BMI/Rev'd Up Music, BMI/Songs Of Windswept Pacific, BMI) CS 49

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 46

A LITTLE BIT LONGER (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, POP 83

LLORO POR TI (Enrique Iglesias Music, ASCAP/EMI April, ASCAP), HL, LT 13

LOLLI LOLLI (POOH THAT BODY) (Terosa Publishing, BMI/101, BMI/Atlantic Publishing, SESAC) H100 27, POP 22, RBH 94

LULLUPOP (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Herbalicious Music, ASCAP/Back Fountain Publishing, ASCAP/EMI April, ASCAP/Jimpub, BMI/EMI Blackwood, BMI/Three Nails And A Crown, ASCAP/Royne Music, ASCAP), HL, WB, H100 34, POP 55

LOOKIN BOY (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk South, BMI/Monizone Productions, ASCAP/Anonymous Publishing, BMI/Dimitry Johnson Publishing Designee, BMI/Raymond Jones, ASCAP) POP 93, RBH 37

LOOKIN FOR A GOOD TIME (Warner-Tamerlane Publishing, BMI/Warner-Tamerlane Publishing, BMI/RADIOBULET Publishing, BMI/History

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RECORD COMPANIES: Island and Mercury Records name **Stephen Ferrera** executive VP of A&R. He was senior VP of A&R/staff producer at RCA Music Group.

BNA Records in Nashville taps **Chris Waters** as manager of Southeast promotion. He was promotions director at country WSM-FM Nashville.

Acrobat Music in London names **Michael Del Tufo** VP of U.S. sales and label operations. He was VP of sales at Trustkill Records.

BMG Label Group appoints **Kevin Beisler** senior VP of development, film, TV and theater. He was senior VP of special programming and publicity at RCA Music Group.

Amathus Music in New York names **Chris Panaghi** managing director. He was A&R director.

Arista Nashville promotes **Lori Hartigan** to senior director of regional promotion. She was director.

Show Dog Nashville names **Rick Moxley** VP of promotion and **Bill Kennedy** VP of sales. Moxley was VP of promotion at BNA Records, and Kennedy was VP of sales at Capitol Nashville.

EMI Music ups **Marcelo Castello Branco** to head of A&R for Brazil and to chairman of EMI Music South America. He previously headed up EMI Brazil's offices.



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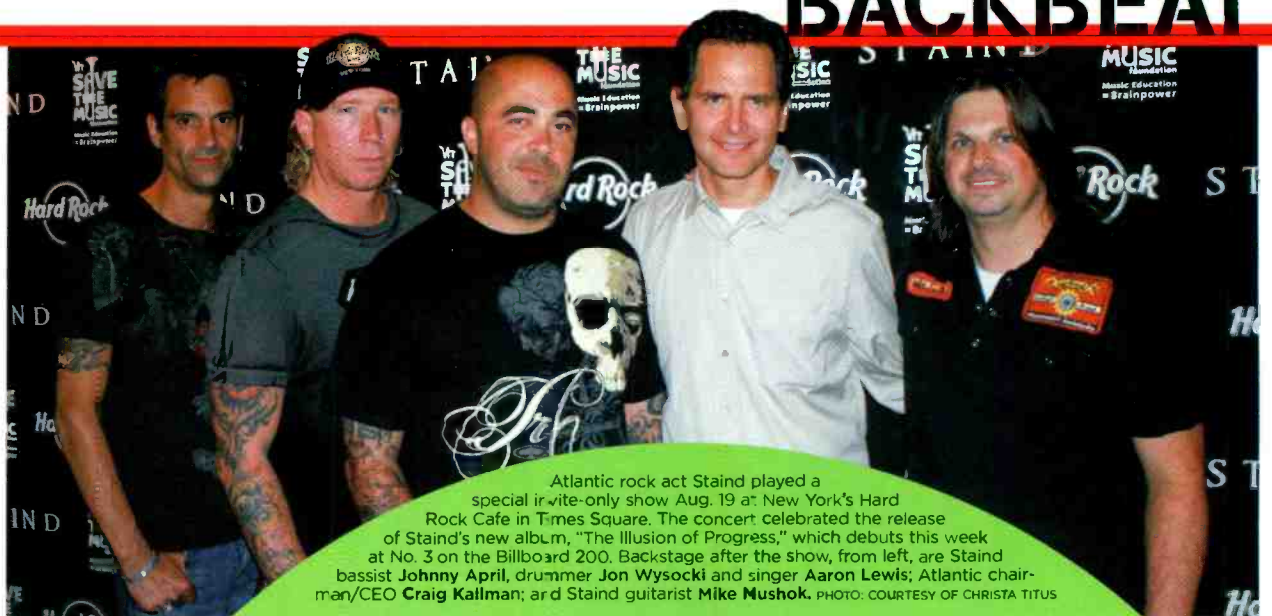
TOURING: M.P.I. Talent Agency in Los Angeles taps **Rich Rees** as booking agent. He was president at Earthtone Music.

MANAGEMENT: RPM Management names **Ryan Bitzer** chief strategy officer. He was director of interactive programming at Blue Frog Media.

TV/FILM: Fuse names **Angie O'Keefe** VP of business development. She was VP of business development at Kick-Apps Corp.

RELATED FIELDS: Vivendi Entertainment promotes **Yolanda Macias** to senior VP of business development and acquisitions. She was VP.

—Edited by Mitchell Peters



Atlantic rock act Staind played a special invite-only show Aug. 19 at New York's Hard Rock Cafe in Times Square. The concert celebrated the release of Staind's new album, "The Illusion of Progress," which debuts this week at No. 3 on the Billboard 200. Backstage after the show, from left, are Staind bassist Johnny April, drummer Jon Wysocki and singer Aaron Lewis; Atlantic chairman/CEO Craig Kallman; and Staind guitarist Mike Mushok. PHOTO: COURTESY OF CHRISTA TITUS

BILLBOARD PRESENTS

LEFT: Peak Records artist Leigh Jones performed at Billboard's Los Angeles office for Club R&R to promote upcoming album "Music in My Soul." From left are Kerry Gordy Enterprises producer/manager **Kerry Gordy**, Billboard director of special features and West Coast sales **Aki Kaneko**, Jones and Billboard R&B senior correspondent **Gail Mitchell**.

BELOW: Academy Award-nominated actor **Terrence Howard**, third from left, helped promote debut album "Shine Through It" (due Sept. 2 on Columbia) with a visit to the Billboard Cafe for an intimate performance and interview. Pictured after the acoustic set are, from left, Billboard talent and special projects manager **Kristina Tunzi**, Columbia digital publicist **Malaika Baston**, Howard, singer/songwriter **Ilsey Juber**, Billboard contributor **Bryan Reesman**, Billboard associate chart production manager **Alex Vitoulis** and billboard.com editor **Jessica Letkemann**. PHOTO: COURTESY OF CHRISTA TITUS



GOODWORKS

FLEA, FRUSCIANTE ROCK4CHANGE

With its first benefit concert scheduled for Sept. 4 at the Gibson Amphitheatre in Los Angeles, Rock4Change is aiming to be the "next generation of what Live Aid has done," co-founder Amy Balsam says.

Comedian Dane Cook will host the organization's inaugural benefit concert, which will feature performances by Red Hot Chili Peppers members Flea and John Frusciante, along with Tom Morello: The Nightwatchman and Charlie Wilson, among others.

Tickets for the event cost between \$65 and \$150, with net proceeds going toward reforestation and clean-water initiatives in Darfur and Uganda, respectively. Rock4Change hopes to raise \$500,000 from the concert, according to Balsam. "These two projects will change millions of people's lives for the better," she says.

Rock4Change plans to host a concert each quarter in different cities around the world for various causes. "We already have people interested in partnering with us in Toronto and Japan," Balsam says. "Eventually the goal is to film all the Rock4Change concerts for broadcast as a television special."

—Mitchell Peters

INSIDE TRACK

HAPPY TRAILS

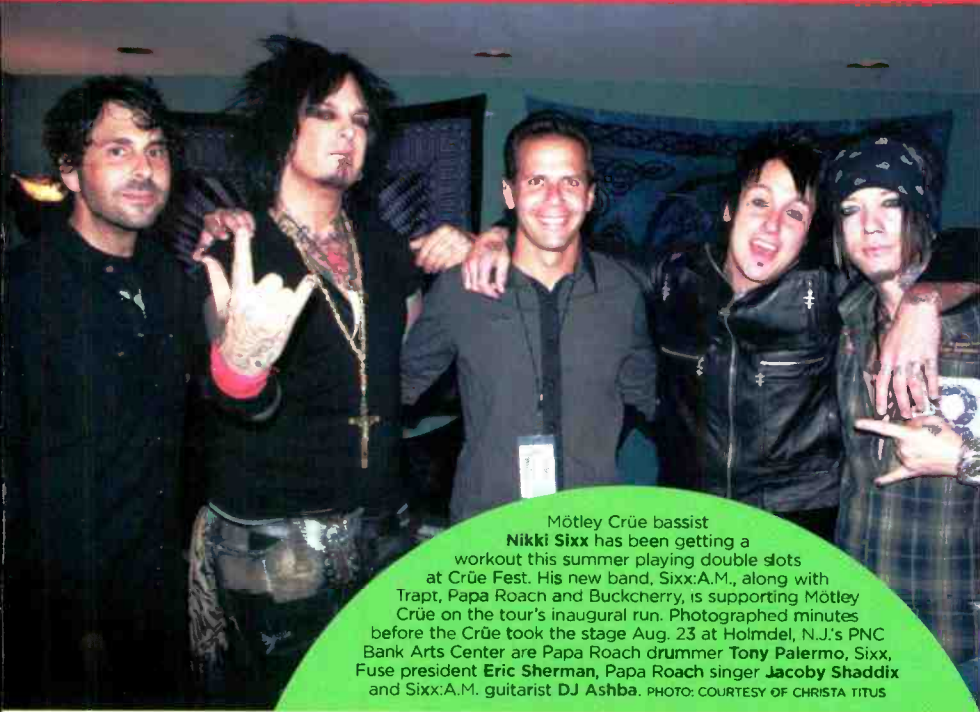
After three wildly uneven records for Interscope, rock outfit... And You Will Know Us by the Trail of Dead is back in friendly indie confines... sort of. The group's next album, due in January, and a teaser EP, "Festival Time," due in October, will come out on its own Richter Scale imprint through Universal-distributed Justice Records. "It's kind of ironic that we're still in the family," drummer Jason Reece tells Track, likening the situation to when Wilco was dropped by Warner Bros., only to re-sign with fellow WEA label Nonesuch. Mainly, the group is just happy to be focused on new

music, and what Track has heard so far is very promising.

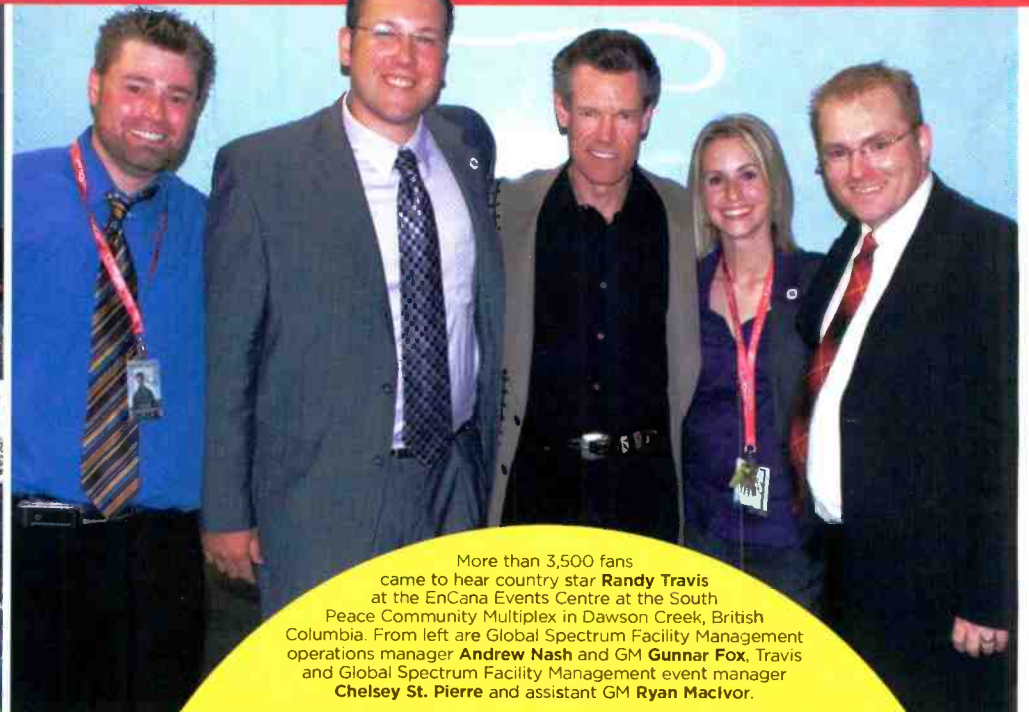
"Inland Sea" builds from a measured, midtempo rocker to a furious instrumental finish, and the snappy "Fields of Coal" conjures an inspirational chorus that Reece says reminds him of the Summer Olympics. Another untitled track is fast and punky, with an Unwound-style feedback barrage. The album is also expected to include the songs "The Isis Unveiled," "Halcyon Days," "Insatiable," "Luna Park" and "Pictures of an Only Child," while the EP boasts a whacked-out cover of the Replacements' "Within Your Reach."



... AND YOU WILL KNOW US BY THE TRAIL OF DEAD



Mötley Crüe bassist **Nikki Sixx** has been getting a workout this summer playing double slots at Crüe Fest. His new band, Sixx:A.M., along with Trapt, Papa Roach and Buckcherry, is supporting Mötley Crüe on the tour's inaugural run. Photographed minutes before the Crüe took the stage Aug. 23 at Holmdel, N.J.'s PNC Bank Arts Center are Papa Roach drummer **Tony Palermo**, Sixx, Fuse president **Eric Sherman**, Papa Roach singer **Jacoby Shaddix** and Sixx:A.M. guitarist **DJ Ashba**. PHOTO: COURTESY OF CHRISTA TITUS



More than 3,500 fans came to hear country star **Randy Travis** at the EnCana Events Centre at the South Peace Community Multiplex in Dawson Creek, British Columbia. From left are Global Spectrum Facility Management operations manager **Andrew Nash** and GM **Gunnar Fox**, Travis and Global Spectrum Facility Management event manager **Chelsey St. Pierre** and assistant GM **Ryan MacIvor**.



Before Three Dog Night's Aug. 22 performance at the Cerritos (Calif.) Center, Universal Music Enterprises/Verve Music Group president/CEO **Bruce Resnikoff** presented the rock group with a plaque to commemorate RIAA-certified multi-platinum sales of the act's catalog. From left are UMe GM **Mike Davis**, Three Dog Night's **Cory Wells**, Resnikoff, Three Dog Night's **Danny Hutton** and UMe senior VP of A&R **Andy McKaie**.



Thump Records celebrated its 19th anniversary at the House of Blues in Los Angeles. As part of the festivities and commemorating 30 years on the charts, Evelyn "Champagne" King debuted tunes from "Open Book," her first CD in 15 years. Thump artist **Jodi V** opened, performing songs from new release "Seec of Love." From left are King's husband, **Freddie**; King; Jodi V manager **Allan Gomez**; Jaggo Records GM/Big Day Records head **Tom Cartwright**; Jodi V, Thump president/CEO **Bill Walker**; Jaggo Records president/CEO **Nat Schellin**; Jaggo Records COO **Chris Martin**; and Thump VP of sales **Jim Cowan**. PHOTO: COURTESY OF HANDS ON PR



EMI Music Publishing's superstar songwriter **Kelley Lovelace** recently received EMI's Silver Note Award. The honor recognized Lovelace for writing 10 No. 1 singles. Lovelace was presented the award by EMI chairman/CEO **Roger Faxon** at the publisher's New York office. From left are EMI/Nashville executive VP/GM **Gary Overton**, Lovelace and Faxon.



Songwriter **Yoel Henriquez** signed a worldwide administration deal with Universal Music Publishing Group. The deal includes catalog from his publishing companies, Unique Hits and Cosas Mias Music Publishing. Henriquez's hits for multiple tropical and Latin pop acts include Gilberto Santa Rosa's "Un Amor Para la Historia" and Chayanne's "Si Nos Quedara Poco Tiempo." From left are UMPG senior VP for Latin America **Eddie Fernandez**, Henriquez and UMPG creative VP for Latin America **Rafael Artero**.



HUNNYPOT'S 'SECRET' PROMOTION

Hunnypot, a music supervisor-led event planning organization, held a weeklong promotion for the recently released Germs biopic "What We Do Is Secret." It started with film director **Rodger Grossman**, the cast and original Germs members joining Hunnypot CEO **John Anderson** and COO **PJ Bloom** on their weekly radio show and ended with everyone attending the film's premiere party held in conjunction with one of Hunnypot's monthly events. PHOTOS: COURTESY OF D. SZYSZKIEWICZ UNLESS OTHERWISE NOTED

ABOVE LEFT: From left are the Germs' **Don Bolles**, **Lorna Doom** and **Pat Smear** at the RockWalk induction ceremony honoring the Germs. PHOTO: COURTESY OF ROBERT KNIGHT

ABOVE: From left are Hunnypot's **John Anderson**, Germs bassist **Lorna Doom**, actor **Noah Segan** and Segan's companion, **Meegan Michel**.

LEFT: Hunnypot's **Stacey Coleman**, left, and the Germs' drummer **Don Bolles**.

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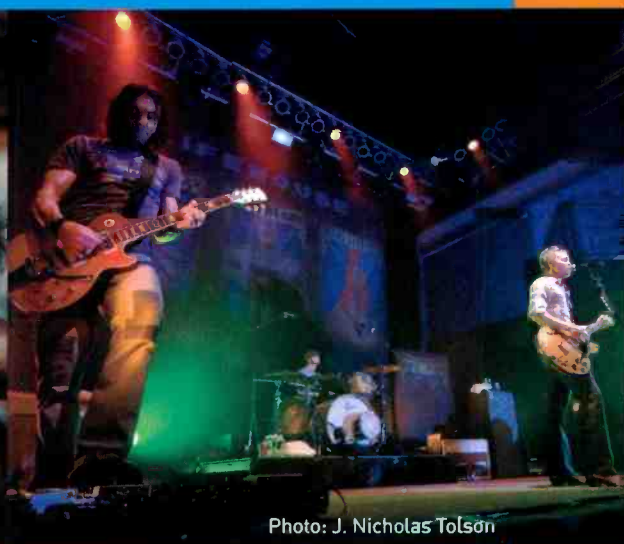


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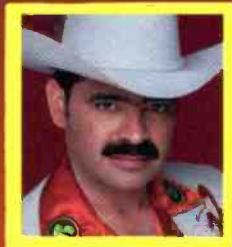
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