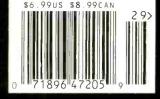


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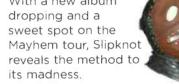
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FLY DELTA

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charts, and she celebrated

with an intimate session at

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ADULT TOP 40

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HOT COUNTRY SONGS

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#1	TOP GOSPEL ALBUMS
#1	HOT GOSPEL SONGS
#1	TOP INDEPENDENT ALBUMS
#1	HOT RINGMASTERS
#1	TOP MUSIC VIDEO SALES
#1	HOT VIDEOCLIPS
#1	TOP DVD SALES
#1	TOP TV DVD SALES
#1	TOP VIDEO RENTALS
#1	TOP VIDEO GAME RENTALS
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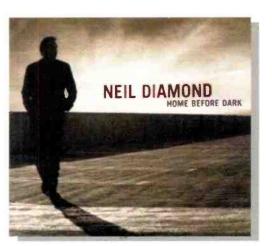




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Ready, Handset, Go

The Rules Of Mobile Marketing

BY STEVEN MASUR

As of December 2007, there were more than 250 million wireless users in the United States, and approximately 363 billion text messages annually, but only 1% of all advertisements come via SMS or MMS text messaging. It seems inevitable that this channel might become the next big thing in marketing music.

The sheer size of the market and the growth in sales of media-oriented phones like Apple's iPhone, SMS text and MMS advertising add fuel to this fire. But what are the rules? Will solicitations to listen to new music be considered spam? Who regulates and enforces? Here's what you need to know:

THE STATUTES

There are two sets of federal regulation that are applied to mobile (SMS and MMS) message advertising: the Telephone Consumer Protection Act and the Controlling the Assault of Non-Solicited Pornography and Marketing Act. The TCPA was enacted in 1991 and is most famous for creating the national do-not-call registry. The act, enforced by the FCC, restricts unsolicited phone calls, faxes and SMS text messages. The CAN-SPAM Act was enacted in 2003 as a response to e-mail spam and is enforced by the Federal Trade Commission. Essentially, this act prohibits classic spam e-mails: false representations, automated mailings, etc. Together, the two acts protect consumers by staunchly restricting unsolicited advertising. Throw in various state laws

FOR THE RECORD

The article "Tougher Than the Rest" in the June 28 issue should have stated that Verizon trails iTunes and eMusic as the Orchard's third-largest account.

In the June 28 issue, individual retailers' sales data regarding first-week sales of Lil Wayne's "Tha Carter III" came from Billboard's exclusive reporting and not from Nielsen SoundScan; the latter does not provide accountspecific data

In the Stars special feature on the O'Jays in the June 14 issue, the name of the group's co-manager, Rosalind Ray, was misspelled.

Universal Music Enterprises says there are no plans to release Jimi Hendrix archives as part of a recent agreement with Wolfgang's Vault. This was incorrectly reported in a June 14 article, "Loading the Vault."

that explicitly or implicitly apply to mobile advertising, and it is easy to see why advertisers have hesitated to enter the marketplace. In addition, as a response to recent complaints filed with the FTC, there is a significant chance the agency will soon issue a comprehensive set of guidelines for SMS and MMS advertisements.

THE GUIDELINES

In addition to the federal statutes, industry organizations have promulgated best-practice guidelines to aid consumers and advertisers alike. Two prominent standards are the Mobile Marketing Assn.'s guidelines for global mobile advertising and the CTIA-The Wireless Assn.'s standards for locationbased marketing. Both are easily available on the associations' respective Web sites and provide valuable information often incorporated into wireless carrier agreements, such as examples of opt-in and opt-out rights.

THE REALITY

There is no doubt that the jungle of regulation described above is a lot to read and much to think about. But we are guessing you still want to reach the 250 million Americans, or at least the ones whose mobile numbers you've managed to collect, with news about your band's new album, upcoming tour or a local record signing. The good news is that there are ways to ensure your promotions and advertisements are not only legal, but that they're reaching the people most interested.

The best way to protect yourself and find your audience is through an opt-in

INSIDE THE NARM

While recognizing the continuing shift in physical and digital album sales patterns, the NARM board recently reminded the industry that the accepted practice is for all album releases to come to market simultaneously on Tuesday. Otherwise, street date is meaningless and without competitive benefits. Plus, we have unnecessary marketing obstacles, consumer confusion and missed sales. The board urged limiting or more tightly controlling copies issued before release date, and in instances where an album's digital release is advanced un-

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and effective opt-out procedure. Not only will this eliminate the possibility of regulatory action, but users will be able to identify the best medium for your promotions. While such media phones as the iPhone and LG Voyager are certainly gaining market share, not everyone is equipped for MMS or ads with Java Flash or J2ME. Additionally, should you choose to incorporate location-based services into your promotions to target consumers on the local level, opting-in



will allow for the requisite notice and consent procedures as laid out in the CTIA's best-practice guidelines. Finally, measures like opting-in can spur the growth of a previously underdeveloped market while taking precautions to avoid the backlash following the rise of telemarketing and mass e-mailing.

Steven Masur is managing director of MasurLaw (masurlaw.com).

FEEDBACK

expectedly or unavoidably, requesting that retailers be able to sell the physical product immediately without fear of reprisal.

Your billboard.biz poll suggested we were asking to inhibit the use of digital tracks or special advance promotions or "new, creative campaigns" in advance of an album's release. Our position was squarely focused on fullalbum release-date parity. To have suggested otherwise in presenting your poll results was simply inaccurate. Jim Donio

NARM president



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>>>COURT THROWS OUT SONY-BMG ANNULMENT

The European Union's highest court threw out a lower court ruling that annulled the European Commission's approval of a merger between the Sony Music and BMG record labels. The **European Court of** Justice also ordered that the lower court. the Court of First Instance, reconsider its decision in order to review three of five pleas it had not dealt with. In July 2006, the lower court threw out the EC's decision at the request of Impala, an independent group of music producers.

>>>AEG LIVE EYES FAMILY EVENTS

AEG Live has partnered with ThemeSTAR to develop and secure intellectual property rights to produce and present family entertainment events in arenas around the world. AEG Live owns and operates such venues as Australia's **AEG-Odgen facilities** and China's Beijing Arena, ThemeSTAR has presented live shows for brands including Scooby Doo and Dora the Explorer.

>>>MUSIC CONSUMERS TURN TO TV

According to a recent survey by Parks Associates, music fans listen to music through their TV sets as much as they do via MP3 players like the iPod—a full onethird of respondents. The analyst group points to new home networking communities and place-shifting services for TV's rise in popularity. **Traditional music** devices like CD players were not listed as options, as the report focused on digital media.



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UPERONI

BY HILLARY CROSLEY

IN THROUGH THE OUT DOOR

Finding Upside In Album Leaks

During the first week of July, Nas' controversial untitled album leaked onto the Internet ahead of its July 15 release date via Def Jam.

But Nas' business partner Anthony Saleh shrugs it off.

"I don't think the leak has hurt Nas in any way," he says, adding that leaks have "helped those who have delivered on their albums with good music... If [fans] want to support it, they'll go buy it."

Saleh's relaxed attitude reflects a growing belief among some music industry vets that unauthorized leaks of an album before its release can boost sales. Leaks provide a way of generating buzz behind an upcoming album and if fans get excited by what they hear, this line of thinking goes, they'll go out and buy it when it's eventually released.

It's a stance that flies in the face of conventional wisdom that Internet piracy invariably hurts music sales. In fact, whisper some retailers, labels themselves are sometimes the source of leaks in an effort to stir consumer interest.

Those who believe in the promotional power of leaks can point to recent chart action to bolster their position. During the past year, three of the six biggest debut sales weeks on the Billboard 200 album chart were notched by hip-hop albums that fell victim to widespread leaks: Kanye West's "Graduation," 50 Cent's "Curtis" and Lil Wayne's "Tha Carter III." "Graduation" and "Curtis" hit the Web at least two weeks before their intended street date of Sept. 11. 2007. In a much-hyped sales battle over the two same-day releases, West's "Graduation" moved 957,000 units in the United States during its release week,

while "Curtis" shifted 691,000, according to Nielsen SoundScan. To date, "Graduation" has sold 2.1 million units while "Curtis" has sold 1.3 million units.

Meanwhile, "Tha Carter III" went platinum during the week following its June 10 release and has sold 1.7 million units to date, even though Universal Music Group estimates that about 1 million people downloaded the album illegally.

"The leak was good for Kanye because he was going against 50 and could show that his album was superior," says Kyambo Joshua, head of Columbia's urban department and co-founder of entertainment company HipHopSince1978, which manages West and Lil Wayne. "It's a give-andtake because if an album leaks before it comes out, you're not losing sales because it's not in stores. It's like having a listening party for 500,000 people and seeing if they go to the stores."

The leaks-are-good school of thought has plenty of detractors. "I think that it's preposterous to suggest that leaks help," argues Jim Urie, president/CEO of Universal Music Group Distribution, pointing out that the unauthorized release of music wreaks havoc with marketing and release schedules.

"I am annoyed that our labels haven't released albums earlier in reaction to the leaks." Urie says. "Things like Lil Wayne, Fall Out Boy, Weezer-I would have put them out earlier but the labels wouldn't. They have held off to honor retailers, particularly the ones who can't sell digitally."

But an urban buyer at a leading retail chain who asks to remain anonymous contends that "if an album leaks and the record is good, it will generate

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big demand and we will usually sell a lot more. [And] if an album is not so good, a leak could hurt album sales because word-of-mouth will be bad."

In fact, the buyer argues, labels commonly leak music from upcoming releases of developing artists.

"They give it to the mixtape guys," the buyer says. "That's how the record gets on the street. They say they don't do it on superstar acts, but who knows if that's true."

Unauthorized leaks have prompted labels to experiment with different ways of releasing new music, such as Lil Wayne's sale of multiple tracks from "Tha Carter III" before the album's release (Billboard, July 5). More commonly, bands and labels have responded by streaming an album online or moving up its release date.

For instance, the Hold Steady posted a stream of its fourth album, "Stay Positive," on MySpace after the album leaked in early June, while the band's label Vagrant made the album available on Apple's iTunes Store June 17, nearly a month before its scheduled release date. Without the benefit of physical sales, "Stay Positive" debuted at No. 170 on the Billboard

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200 and No. 5 on the Heatseekers chart, and has sold 6,000 copies so far.

CONTRACTOR OF

"We felt like we had to release the album early digitally given the circumstances," Vagrant GM Dan Gill says. "It's hard to tell if this will impact sales. I do know that we have to protect the music and combat the leaks by offering it for sale."

When labels track traffic on peer-topeer networks to gauge the extent of unauthorized leaks, they're also conducting market research as well, such as determining the age, gender and location of downloaders and examining which songs are most popular, says Eric Garland, CEO of BigChampagne, which measures peer-to-peer traffic.

"Over the last five years, tracking downloading went from a hush-hush thing to being one of the key indicators in the marketing and promotion of every major label," Garland says. "In a music market where control over distribution is deteriorating, intelligence about the marketplace is the silver lining."

Additional reporting by Antony Bruno, Keith Caulfield, Ed Christman and Cortney Harding.

UPFRONT



>>>UNIVERSAL GETS OK FOR BIG LIFE BUY

The United Kingdom's Office of Fair Trading has cleared Universal Music **Publishing Group's** acquisition of Big Life Music, Through the agreement, UMPG will have worldwide publishing rights to alternative rock act Snow Patrol's past and future works. Big Life now boasts a catalog containing more than 2,000 copyrights, including works by Badly Drawn Boy, the **Futureheads and** Gabriela Montero.

>>>Industry veteran **Jason Gula Dies** Jason Gula, 38, executive VP of marketing and sales at indie label 80/20 Music Entertainment, died from a sudden heart attack July 8 at Pittsburgh's Ohio Valley General Hospital. Gula, born in Pittsburgh, was a former regional alternative marketing manager at Sony BMG and with the company from 1997 until 2006. Gula is survived by his parents and his sister. Jennifer, In lieu of flowers, memorial donations may be made by mail to Greater Pittsburgh Arts Council, 707 Penn Ave., 2nd Floor, Pittsburgh, PA 15222 (to the attention of Tiffany Wilhelm) or online at proartstickets.org.

>>>OURSTAGE AIMS TO CONNECT BANDS, BUYERS

OurStage.com has launched a new online tool to help up-and-coming acts book concerts, while allowing music-venue talent buyers to browse for new talent on the road. The Web site's new Marketplace tool allows bands to sign up for a free electronic press kit, which talent buyers can view across the country. Concert bookers can also listen to music that acts have uploaded to Our-Stage. To help push the new online tool, OurStage has teamed with Live Nation, which has reserved 300 performance slots for the site's topranked artists.

TOURING BY RAY WADDELL

HITS DON'T LIE

Nickelback, Shakira Join Live Nation

Live Nation's latest batch of multirights mega-deals with Nickelback and Shakira demonstrate the company's continued ability to snare superstar acts following the resignation of former chairman Michael Cohl.

On paper at least, Live Nation's 360-degree deals with Madonna, Jay-Z, Shakira and Nickelback, along with a touring/merchandising pact with U2, could cost the concert promotion giant in excess of \$500 million, albeit during the course of a decade or longer as these artists generate multiple revenue streams for the company.

Wall Street concerns about Live Nation's strategy remain evident in the company's shrunken stock price, which closed July 9 at \$10.16, down 58% from its 52week high of \$24.03, set Oct. 10, 2007, when news of its deal with Madonna first broke. In announcing the Nickelback pact July 8, CEO Michael Rapino seemed to be speaking directly to investors when he said in a statement that "this partnership is structured to increase our revenue and cash flow potential significantly, while reducing our risk profile."

How does the company expect to accomplish that? Nickelback and Shakira bring a valuable combination of current hitmaking appeal and box-office muscle. They also fill out a roster that gives Live Nation cornerstone acts in pop, rock, rap, modern rock and Latin.

Previous Live Nation signees Madonna and U2 pack more clout on the touring side, while Jay-Z's historical impact has been on the recording, branding and merchandising side. But these older acts are also further along in their career arcs than either Nickelback or Shakira, who arguably wield more upside potential.

Nickelback, which previously toured arenas with AEG Live, is expected to play Live Nation amphitheaters beginning next year. Similarly, the band's merchandising had been through Bravado and

merchandising had been through Bravado and now will be handled by Live Nation's merchandising team in the future. So merch and touring income represent "found money" in terms of revenue for Live Nation as it enters the Nickelback business.

One snag: Roadrunner says that Nickelback still owes it two albums plus a greatest-hits release, meaning it could be 2014 before Live Nation has a Nickelback album to work. As with any act, the power of Nickelback's recorded product three releases down the line is impossible to gauge.

But the band boasts a solid track record. According to Live Nation, Nickelback has sold more than 26 million albums worldwide, with its last set selling more than 10 million units globally. Nickelback's 2006-07 tour, which visited North America and Australia, sold more than 1.5 million tickets and grossed \$64.7 million, according to Billboard Boxscore. The band ranked 20th among all touring acts in 2007 and 17th in 2006, according to Boxscore.

Instead of being structured around a specific time period, Live Nation's deal with Nickelback encompasses three touring and album cycles, with an option for a fourth. Under the pact, Live Nation has acquired 12 separate artist rights to feed its global distribution pipe. These include touring, tour sponsorship, tour merchandise, tour VIP/travel packages, secondary ticketing, recorded



music, clothing, licensing and other retail merchandise, nontour sponsorship and endorsements, DVD and broadcast rights, fan club, Web site and literary rights.

Similarly, Shakira's pact is believed to include touring, recording, sponsorship and merchandising rights. Despite being a decade-and-a-half into her recording career, Shakira's star still appears to be on the rise, particularly as a global touring artist. Her 2006-07 Oral Fixation tour, produced by Live Nation, was her most successful, averaging nearly \$1 million in gross and more than 14,000 in ticket sales per show, according to Boxscore. Shakira is a stadium-level attraction in South and Central America, can sell out arenas in many North American markets and has a growing fan base in Europe and other territories.

Like Nickelback, Shakira owes current label Epic two albums and a greatest-hits collection. But her crossover success in the U.S. pop market coupled with her sustained popularity elsewhere in the world could provide Live Nation with continued growth opportunities.

As with its other multirights agreements, Live Nation's deals with Nickelback and Shakira will continue to expand the company's presence in new lines of business, like merchandising and licensing, which boast better profit margins than concert promotion. They also make good on Rapino's previous guidance that the company would sign four to five multirights deals during its first year of pursuing such deals.

LIVE NATION ARTISTS AT A GLANCE

	MADONNA	JAY-Z	U2	SHAKIRA	NICKELBACK
BOXSCORE RANK	2 ('06)	N/A*	1('05)	N/A*	20 ('07)
TOUR GROSS	\$194.7 million ('06)	(with Mary J. Blige) \$31.3 million ('08)	\$389 million ('05-'07)	\$42.6 million ('06-'07)	\$64.7 million ('06-'07)
CONCERTS/ ATTENDANCE	60/1.2 million ('06)	26/284,756 ('08)	1 31/4.6 million ('05-'07)	46/658,522 ('06-'07)	133/1.5 million ('06-'07
U.S. ALBUM SALES	372,000 ('07)	1.5 million ('08)	730,000 ('08)	271,000 ('07)	2.2 million ('07)
LIVE NATION DEAL VALUE (estimated)	\$120 million	\$150 million	\$100 million	\$70 million	\$50 million-\$70 millior

DIGITAL BY ANTONY BRUNO

Hocus-Pocus?

Rights Organization Merlin Faces Off Against Last.fm Over Payment Plan

Last.fm is facing renewed heat from music companies over its free ondemand music service.

The latest disgruntled message comes from Merlin, an international rights body representing some 12,000 members of the independent music community. On the heels of Last.fm's announcement that it was commencing a program to pay unsigned and indie artists royalties for each time their song was streamed, Merlin issued a notice to its membership cautioning them from accepting the deal.

Merlin wants to strike a deal with Last.fm directly, which will cover all its members. But if members strike out on their own and take Last.fm's royalty deal, that would weaken Merlin's negotiating position. Last.fm says about 70,000 indie labels have joined the royalty program, collectively uploading more than 450,000 tracks since January.

At issue is whether Last.fm is in-

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fringing on any copyrights. Without providing any specifics, Merlin claims that Last.fm allows users to stream "numerous" tracks of music on demand that are not properly licensed and wants any licensing agreement to retroactively compensate its past infringement.

"Last.fm has limited licenses with some labels, but some of their service is still and always has been unlicensed," a Merlin representative says.

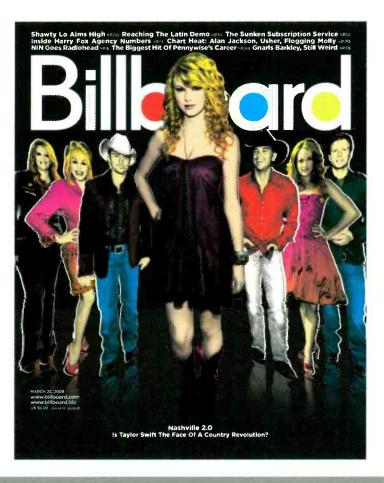
While most unlicensed songs are limited to 30-second clips on Last.fm, those of lesser-known acts may still stream in full. Last.fm removes any such tracks upon request.

To date, no one has sued Last.fm for copyright infringement. Historically,

if a digital music service was accused of infringing on copyrights, there would be a lawsuit, the settlement of which would include a payment for past damages and, in some cases, a new licensing deal that may include some equity stake.

Warner Music Group last month pulled its content from Last.fm after its license expired, despite being the first major label to strike a licensing deal with the service. WMG wants to renegotiate its deal because it feels the payments Last.fm have submitted for per-song streaming were less than expected, and it is also disappointed that the company has not yet implemented a promised monthly subscription service.

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UPFRONT



>>>EMI, INFOSPACE SETTLE SUIT

EMI Music settled a \$100 million lawsuit against InfoSpace over underpaid rovalties. Terms of the settlement were not disclosed. The suit, which was filed last year and amended in August, also alleged that InfoSpace and its subsidiaries were selling ringtones for which they had no license and in international markets that existing licenses did not cover. InfoSpace has since sold its mobile content operations to Motricity.

>>>PUMPKINS UNVEIL SHOW PLANS

The Smashing Pumpkins will play a host of shows in the coming months in celebration of their 20th anniversary. According to the group's Web site, the **Pumpkins will visit** "mostly smaller-sized venues" during an August run featuring "unique sets and songs." So far the only date announced is Aug. 9 at the Venue in Hammond, Ind. Come November, the Pumpkins will play anniversary shows at bigger venues in New York, Chicago, Los Angeles and additional cities to be announced.

>>>BANDA EL RECODO SEALS BOOKING DEAL

Mexico's venerable Banda El Recodo de Don Cruz Lizárraga has signed a booking agreement with Nueva Generación Music Group Effective immediately, Nueva Generación will begin booking U.S. dates for the group, which is signed to Fonovisa Records. Nueva Generación Music is a management, label and booking firm that specializes in regional Mexican acts. Its client roster includes Horoscopo de Durango, Espinoza Paz, Lupillo **Rivera and Grupo Montez** de Durango.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Leila Cobo, Jonathan Cohen, Mitchell Peters and Reuters. LATIN BY LEILA COBO

Digital Laggard

As CD sales continue to plummet, strong growth in digital downloads has partly cushioned the fall.

But there's one exception: Latin music. During the six months ended June 29, digital album sales accounted for 15.4% of total U.S. album sales, up from 10.2% a year earlier, according to Nielsen SoundScan. By comparison, the digital albums accounted for a puny proportion of total Latin album sales—just 2.2% during the first half of 2008, up from 1.4% a year earlier. (SoundScan doesn't yet rack sales of digital singles by genre.)

Due in part to anemic digital sales, overall Latin sales suffered the steepest drop of any genre during the first six months of 2008. Sales of Latin music albums, defined as albums whose content is 51% in Spanish, stood at 13.4 million units for the six months ended June 29, down 17.1% from 16.1 million units sold during the six months ended July 1, 2007, according to SoundScan. The decline edged out a 16.9% slide in sales of rap, the second-weakest-performing genre.

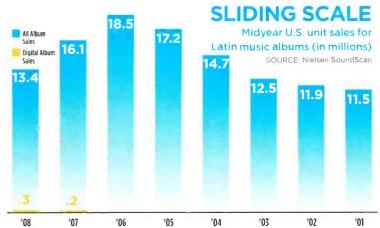
Why have digital album sales been so weak in Latin music? At least part of the lag can be attributed to reasons as basic as low rates of broadband use to cultural factors, such as the hesitance of new immigrants to pay online with credit cards.

Only 29% of U.S. Latinos had household broadband connections in 2007, far below the 47% reported for the overall adult population, according to a study by the Pew Internet & American Life Project. The study also found that Internet usage among Latins was closely tied to their level of education and English proficiency.

Despite the lackluster numbers, digital music vendors have had their eye on the Latin market. For instance, Apple's iTunes Music Store has a dedicated iTunes Latino section and launched Tarjeta iTunes gift cards last year, backed by a TV ad campaign.

Sony BMG Music Entertainment U.S. Latin managing director Ruben Leyva acknowledges that "digital is not growing at a pace to replace the physical loss," but says he sees reasons for optimism.

Last month, Sony BMG Latin had its highest first-week share of digital album sales with Julieta Venegas' "MTV Unplugged" album. Digital downloads accounted for about 30% of sales, sharply higher than the 10%-15% of first-week sales that top Latin acts typically see. Last



September, aggressive online marketing helped Manu Chao's "La Radiolina" debut at No. 1 on Billboard's Top Latin Albums chart, with 36% of its first-week sales coming from the digital space.

Market observers also point to other factors that weighed on Latin sales in the first half of 2008, including the slowing U.S. economy, a light release schedule and the disproportionately heavy impact of piracy as contributing to the decline.

Looking at the first half of the year, there were few big-artist releases to drive costumers to stores, Leyva says. Although crooner Luis Miguel had a new studio album and newcomer Flex was a surprise success story, other big names on the schedule—such as Maná and Wisin & Yandel—put out weaker-selling live albums or deluxe editions. The release schedule for the second half presents a mixed bag of new albums by acts ranging from Calle 13 and Daddy Yankee to Los Temerarios and La Quinta Estación.

RIAA VP for Latin music Rafael Fernández says that the depth of the sales decline in the first half was a sign that "the economy is certainly a big factor." Fernández also points to reggaetón as an explosion that may well have turned out to be transitory and "may not have the stamina to keep the market up." According to RIAA figures, shipments of rhythmic music, which include reggaetón, sank 31.8% during the first three months of 2008 from the same period last year, which followed a 43% plunge in full-year 2007.

Also working against Latin music has been the preponderance of pirated Latin music on the street. According to the RIAA, 39% of all seized product in 2007—1.4 million units—was Latin, even though the genre accounted for less than 10% of total U.S. music shipments.

QUESTIONS with JAMES CRUZ

James Cruz has been instrumental in securing prominent branding deals for some of hip-hop's biggest stars.

During his seven years at Violator Management, where he eventually became senior VP of marketing and promotions, the 36-year-old Cruz negotiated deals that paired 50 Cent with Vitamin Water, Missy Elliott with Adidas and Busta Rhymes with Mountain Dew and Courvoisier. In April, he was appointed president of Loud Records founder Steve Rifkind's SRC Marketing, where Cruz describes his role as "an all-star utility player," managing relationships between brands and artists.

What brands are you working with?

SanDisk, Hint Water, Ciroc vodka and a Latin sporting goods company called Verdero. For San Disk, we're talking with various artists about putting their content on their [USB memory sticks]. We're looking for artists who are tech-savvv to align with. Hint Water is going to grow exponentially. We're looking to emulate what Vitamin Water and Gatorade have done with their marketing. We're aligning ourselves with the health kick that's going on, what with juvenile diabetes

being an important issue.

We're planning a major Asian initiative with Ciroc. There's actually a lot of similarities between marketing to Asians and marketing to an urban market. The brand loyalty is similar.

How have things changed as far as putting brands and artists together?

I remember when MC Hammer was being called a sellout for doing a popcorn chicken commercial for Kentucky Fried Chicken. Today, I don't know of any release or launch from a major artist that doesn't include some sort of corporate endorsement or some form of corporate outreach. As marketers we have to ask ourselves, "How do we maximize our dollars to advertise and market our artists?" Hammer was smart. He had multiple touch points for the Hammer brand.

🕙 Do rappers have different hurdles than, say, indie rockers in getting commercial endorsements? No. It's not harder to achieve a deal with the brands when the right people are associated with the deal. For example, [Violator co-owner] Mona Scott and [Translation Consultation + Brand Imaging founder] Steve Stoute. When you have these kinds of people going to a brand and mapping out the overall goals while at the same time understanding the brand's culture, it's not a problem.

I have a problem with disposable artists. I've had the honor



of working with iconic artists, such as Busta Rhymes, Missy Elliott and [Sean "Diddy" Combs]. A slow, consistent campaign resonates with the consumer rather than a hot one.

What are some common reasons brands give for not working with urban artists?

Sometimes it could be where the artist's career is on a decline or it could be legal issues. Corporate brands have to be cautious who they align themselves with. Other times it's financial. Sometimes budgets get cut. I haven't heard too many no's, luckily. You have to be smart about what artists you align with brands. I'm not so sure you can align certain clients with certain artists. With 50 and Pontiac, it made sense. It's driven and it's fast. With Diddy and Ciroc, it made sense because Diddy is king of nightlife.

In the wake of the 50 Cent-Vitamin Water deal, are more artists asking for equity? Absolutely. The new deals all have equity. People want to take less money upfront for more of a back end. Of course you want some money upfront and you understand the value of using branded advertising to reach more touch points, but there is the knowledge that working harder leads to a bigger payoff.

What's at the top of your to-do list?

I've been able to close some really good deals with companies such as SanDisk, Hint Water and Carol's Daughter. My priority is to build relations in-house and maintain the messaging going out of the house. Also, to make sure brands understand we're not a service company but a partner, be it strategic planning or channel planning. We want to accept and embrace brands we believe in. We acknowledge who our target audience is and we identify them and we strive to deal exclusively with them.

JOHNNY NUNEZ/WIREIMAGE.COM

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UPFRONT

Parting Shots

Branding Columnist Wraps Up Six-Month Tenure With Words Of Wisdom To Tack On Your Bulletin Board

1. If you're a recording artist and you think you can make it financially without exposure via other media, like TV, film, advertising or videogames, you're almost certainly wrong.

2. If you think associating your music with a brand is going to secure your future, you're definitely wrong.

3. If news stories about branding and music make you think, "My God, I can't believe they're doing that," it's time to get a clue.

4. If you want to make a living as a music producer, programmer, engineer or studio musician, consider working for a music house rather than a music label.

5. If you think maintaining the top spot on the Billboard 200 for more than a week would be helped greatly by a branding campaign, you're a pretty diligent student of those charts. 6. If you thought a Seattle-based coffee chain and a Bentonville, Ark., big-box retailer were going to save the music industry, you appear to have miscalculated.

7. If someone offers you an opportunity to license your song for a national TV advertising campaign and you're thinking of accepting less than \$10,000, think about it some more.

8. If that national TV advertising campaign happens to be for an Apple product, stop thinking and give the company your song for free.

9. If you think no one cares what a brand "sounds" like, consider all the downloads that Yael Naim (Apple MacBook Air TV ad), Feist (Apple iPod Nano) and Sara Bareilles (Rhapsody) have sold of their branded tracks.

10. If you have \$100,000 to promote a record and you decide to hire a consultant that's in with the brand crowd, you get an A+ for efficiency.



11. If you think brands are making money from music by assuming some of the traditional roles of a record label, some people will think you're crazy, even though you really aren't.

12. If you're a marketer or a lawyer who wants to get into the music business, and your sole music-related talent is knowing how to hit the "play" button on your iPod, partnering with an actual musical talent is not an option—it's a must.

13. If you think **Bruce Springsteen**, **Neil Young** or **Pearl Jam** will ever sign on to a corporate branding campaign, make yourself comfortable, because you'll have to wait a long, long time before that ever happens.

14. If you think the No. 1 track on the Billboard Hot 100 might one day be an original song created specifically for an ad, owned by a brand and released on that brand's own "label" (in partnership with an ad agency), you'll have a much shorter wait to see that happen.

15. If you think you have a song that's perfect for a brand, don't pitch your idea to a creative director. Instead, convince the creative director it was his/her idea all along to use your song.

16. If you're a famous artist with your own distinctive, proprietary brand and you enter negotiations with an established commercial brand, make sure you have final approval on all campaigns, because you never know how things will turn out.

17. If a lot of the music in TV advertising sounds too much like **Coldplay**, **Danny Elfman** and "Bitter Sweet Symphony" by **the Verve**, you're not tripping.

18. If you're planning to showcase your newest release and the available venues are a local club, a recording studio or a private event, consider opting for an ad agency instead.

19. If all you think about is monetizable music instead of mesmerizing music, you'll likely think yourself into a stupor or worse.

20. If you think **Fishbone** and **the Clash** are two of the greatest rock bands of all time, you've got impeccable taste.

Josh Rabinowitz is senior VP/director of music at Grey Group. Starting next week, Billboard's Kamau High will pen the branding column.

JULY 19, 2008

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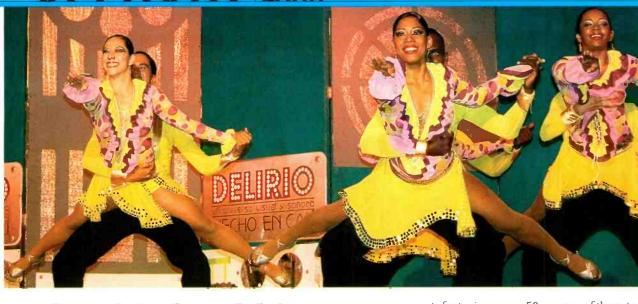
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UPFRONT LATIN



CaliCalling **Ambitious Salsa Show Hits The Road**

Cali, a sprawling metropolis nestled amid Colombia's southwestern mountain ranges, has long been known as the country's capital of salsa and the breeding ground for an ultra-rapid, particularly aggressive form of the music.

Now, a home-grown effort is taking the music from the streets and into theaters, via an ambitious stage show that unites first-class entertainment and commercial viability with a social purpose.

"Delirio," whose slogan is "Made in Cali," showcases 120 dancers, musicians and circus performers, all recruited from Cali's fabled salsa schools and Fundación Circo Para Todos, which trains locals-mostly poor childrento become circus performers.

Since its inception in 2006, the show has been seen by more than 50,000 people and is now preparing for its first

significant international venture, with fall performances planned for France and Spain.

In its original format, "Delirio" is a five-hour extravaganza held in a circus tent that fits 800 ticketholders, who sit at tables, cabaret-style, and drink and dance between show numbers until the wee hours. In its traveling theatrical setting, it is more

compact, featuring some 50 artists, and forgoes the drinks. Regardless, it's a spectacle with four components: a live band, dancers, circus performers and the audience, which par-

ticipates by dancing or joining the dancers onstage. The common denominator is Cali's salsa, which acts like a great equalizer bringing together myriad social classes under one roof.

"Our aim was to put on a show that allowed society to enjoy the talent of these artists who come from very low-income families," "Delirio" co-founder/producer Andrea Buenaventura says. "We wanted a show that would vindicate this form

of popular culture."

In 2006, Buenaventura, an entrepreneur involved in the arts, met with three other like-minded women. All were interested in furthering the social and cultural development of Cali and saw an untapped opportunity in the city's 80-plus registered salsa schools. The academies, found mostly in middle- to very low-income neigh-

borhoods, train dancers from an early age, with many going on to win international competitions. This is the "Delirio" talent pool. The show holds two yearly auditions to recruit dancers and includes 27 choreographed numbers.

The challenge was transforming those choreographies into one cohesive, economically viably enterThe Colombian salsa show 'Delirio,' which features dancers, musicians and circus performers, will travel to France and Spain this fall.

prise. Bringing Fundación Circo Para Todos into the mix added an extra social component and gave the show "more emotion and a greater international vision." Buenaventura says.

"Delirio" derives nearly half of its income from sponsorships, generating the rest from ticket, food and drink sales, and Colombia's ministry of foreign affairs, which has sponsored

many of the entourage's performances abroad. Approximately 300 people live off "Delirio," with profits reinvested into the show and Fundación Circo Para Todos

The show also has an incipient merchandising component, and organizers are considering partnering with a label for a soundtrack.

But, Buenaventura says, she's taking things one slow step at a time considering the size and cost of moving the show.

Earlier this year, the troupe went to Bogotá, Colombia, and played three sold-out shows with tickets selling for \$30-\$80, compared with Cali's one price of \$35.

Last year, the group tested the international waters with performances in China, Panama and Ecuador. Its fall tour will be its longest yet, and the group plans to hook up with promoters to organize a more extensive international tour in the following months.

After all, Buenaventura says, "salsa is a cosmopolitan genre and from a marketing standpoint, venues all over the world are interested in buying it."

Regardless of where it goes, however, "Delirio" has to remain essentially from Cali and from the streets.

"We've had guest artists in all our shows, but nothing ignites the pores of your skin like the dancers," she says. "It's a strength that comes from adversity, from knowing how hard it is to get to that stage. 'Delirio' lives from that adversity, that emotion, that desire to feel like great artists. We can never lose that."

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Big Hit, Local Tastes

'High School Musical' Seeks New Latin-American Fans

Walt Disney's imminent release of two new film versions of "High School Musical" in Mexico and Argentina marks another expansion in the company's efforts to produce more localized content for international markets

"High School Musical: El Desafío" is the first Disney-branded feature film made in Latin America. It was produced entirely in triplicate for Mexico, Argentina and Brazil (where filming hasn't yet begun), with three local casts, three distinct scripts and three versions of the soundtrack. The movie arrives in theaters July 17 in Argentina and Sept. 5 in Mexico.

Walt Disney Co. Latin America president Diego Lerner says the idea was not to compete with the original "High School Musical," but to take universal themes and apply them with local flavors. Original songs by Alejandro Lerner (no relation) are more reggaeton for Mexico and more pop for Argentina. Soccer and rugby replace basketball in the film as the school sport.

"We use expressions and terminology that are totally local . . . All the exteriors, all the music, all the songs describe situations of each country," he says. "It's not an adapLatin America. It's local talent with a local story." The casts for each new version of the blockbuster hit were culled from reality

shows that Disney produced in each market. (In Mexico and Argentina, the shows were co-produced with TV Azteca and Artear, respectively.) Unlike other Disney music releases, which are distributed by Universal, Disney Latin America partnered with Sony BMG for the local cast soundtracks because of the latter's

experience in casting reality shows in the region. Disney is also considering a possible release of "High School Musical: El Desafío" on TV, DVD or the Internet for the U.S. Hispanic market and Spain, Lerner says.

"High School Musical" has also opened a slew of new revenue streams in the region, including longterm mobile sponsorships, a traveling ice dancing show, CDs spawned from the local reality programs and concert tours. Latin America was the only international market to get an original-cast tour of the U.S. version of "High School Musical." and the casts from the reality shows have toured their own countries. —Ayala Ben-Yehuda

> **Disney has produced** feature-film versions of ligh School Musical for Argentina (shown) and Mexico. A Brazilian version is also planned.

Zero Hour

Ecuador Initiative Could Wreak Havoc On Legal **Music Biz**

A move to decriminalize the sale of pirated CDs in Ecuador has recording industry members predicting doom for what little legitimate music sales are left in the country.

On June 20, the Ministry of Culture announced an agreement with representatives of the country's 15,000 "informal" vendors to tax imported blank CDs at 5 cents each. Of that sum. 3 cents would compensate songwriters and composers, and 2 cents would go into a fund to support national musical production, decimated by massive piracy rates.

Under the program, the CDs' sale price would be regulated at \$1 each. Attempts to contact the relevant agencies in Quito were unsuccessful, but in a statement on the Ministry of Culture's Web site, culture minister Galo Mora stressed his government's decision "not to confiscate any product from the vendors and to guarantee Ecuadoreans' right to work."

The agreement, which has yet to become law, nominally applies only to Ecuadorean songwriters and composersand not to foreign musical works or movies.

But Gonzalo Jimenez, whose Discos MTM company licenses Warner product, estimates that just 300,000 CDs are sold legally in Ecuador per year-and the vast majority of music sales, legal and illegal, are from international acts.

"We can't compete with the price of \$1, paying all the taxes and royalties," Jimenez says.

It would also be practically impossible for the government to enforce which pirated recordings would be sold legally under the plan, especially if it doesn't confiscate product, according to Dr. Manuel Riera, director general of Ecuador's songwriters and composers' society SAYCE. "The [international] societies won't authorize use of their works this way," Riera says. "We can't through law legitimize the robbery of copyright."

The government was scheduled to meet in the coming days with IFPI representatives as well as local writers and musicians to discuss the tax.

—Avala Ben-Yehuda



Latin



tation of an American movie in

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No Middlemen Necessary

Crooked Fingers Take New Disc Direct To Indie Retail

When **Eric Bachmann** wrapped recording on the latest **Crooked Fingers** album, he sat down with manager **Ben Dickey** to plot out his next move. They considered re-signing with Merge, which had released several of his previous albums, and discussed other possible labels. Then they took

The

Indies

CORTNEY

a look at the numbers.

"The history of Crooked Fingers has been selling around 10,000 copies per album, at least for the last four records," Dickey says. "With that in mind, we decided that we might as well try to do something new and reach people in a more

grass-roots way. We realized that we could sell a fraction of the number of copies the last albums sold and still be more profitable if we decided not to sign a label or distribution deal."

Bachmann himself was skeptical about signing another deal. "I don't know at this point [what the point of being on a label is], unless you want to have a massive marketing machine behind you," the former **Archers of Loaf** frontman says. "Essentially that's what I'm giving up, but I never really had that anyway, so for me it doesn't make any sense."

Dickey and Bachmann eventually decided to sell "Forfeit/Fortune" to retail, without a distribution partner. The pair connected with AJ **Tobey**, marketing manager for Flea

Marketing, a promotion firm that specializes in indie retail.

"We decided to focus on a small handful of good indie record stores to get the project off the ground," Tobey says of the set, due Oct. 7. They initially selected 20 stores, based on past

support of the band and the routing of an upcoming tour, but the number keeps growing. The record will also be sold at shows, through the Crooked Fingers Web site and via iTunes and other digital stores.

According to Bachmann, there will be several versions of the album available. "We'll have two versions of the CD," he says. "One is standard. We'll do vinyl through Foreign Leisure, a small label out of Chicago and Milwaukee. There will be a limited-edition deluxe version with a DVD and a CD, and a little bit of different artwork. If you order it online digitally as a download, you wouldn't get the DVD. The first so many people will get a bundle too, like with a shirt and a hat. This is the typical stuff that labels are supposed to do but we're going to do it ourselves this time."

Bachmann certainly isn't the first artist to take the direct path. Untold numbers of small, unsigned bands have sold their albums on consignment to local stores, and bigger unsigned acts like Clap Your Hands Say Yeah have found success using Junketboy, the distribution arm of the Coalition of Independent Music Stores. (The group's two self-released albums have shifted 204,000 copies combined in the United States, according to Nielsen Sound-Scan.) Dickey says, though, that he and Bachmann didn't look to any other bands for examples of how to implement the model successfully.

"They're definitely the first band of their stature to do something like this," says **Ric Culross**, manager of North Carolina's Schoolkids Records. "We are proud to be part of the first CROKED FINGERS

group selected to carry the record, although 1 do feel bad for the stores that were left in the cold. I'm excited, and I certainly hope they bring in more partners."

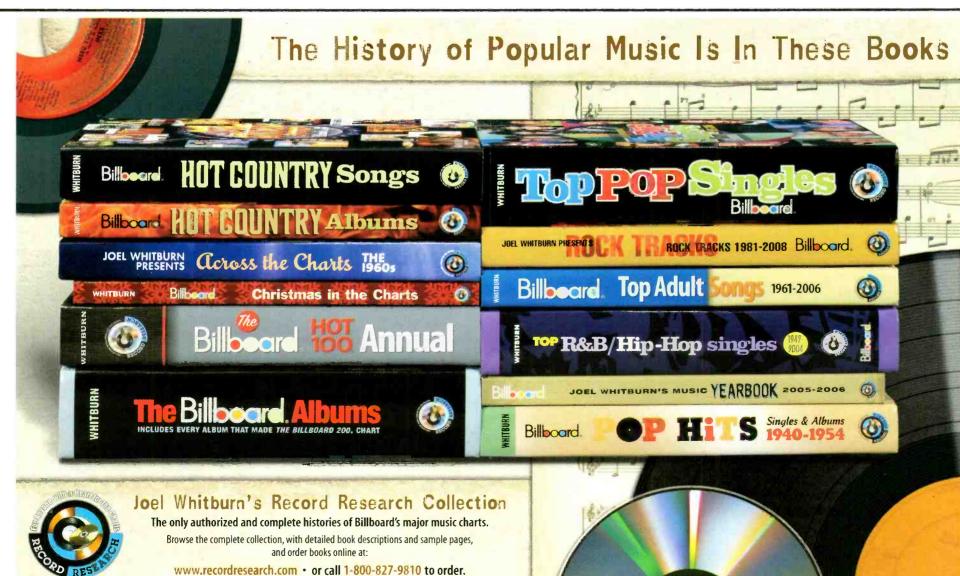
Erik Kowalski, manager of Milwaukee's Atomic Records, is likewise jazzed about being part of the release. "I'm all for artists trying to empower themselves and cut out the middlemen," he says. "I'd like to see more examples of people doing this before I say whether the strategy was a success or a failure, but I am looking forward to seeing how the experiment works."

Tobey adds that the relationships with record stores won't be limited to just stocking the physical product. "We are playing up the angle that the stores we've selected will be the only place to get the album physically," he says. "We also have posters, displays and listening posts going out, and we are hoping to get some in-stores organized."

For Bachmann, the only major downside of the experiment is the difficulty he will face getting his record out overseas. "We don't have the international thing that a major label would have, like distribution in Europe," he says. "But J didn't have that when I was on Merge. I had to get my own deals. That hasn't really changed."

Additional reporting by Jonathan Cohen.





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UPFRONT

'Revolution' Road

O.A.R. Reaps Benefits Of Touring Life

Fairly or not **O.A.R.** has often been lumped into the "jam band" space occupied by such successful touring entities as Widespread Panic and String Cheese Incident.

The group has even been referred to in some quarters as a junior Dave

Matthews Band.

But given its reputation as a top-notch touring act and its open taping policy, maybe that's to be expected.

"With these guys it's a road thing," says Dave Roberge, O.A.R.'s manager at Red Light. "That's where they're most comfortable and at ease and make themselves extremely accessible.

O.A.R.'s embrace of a fan-friendly business model and a hardcore, road-oriented work ethic is opening doors and generating added momentum for a steadily building recording career that's been a decade in the making

The band will be touring heavily in support of the July 15 release of "All Sides" on Atlantic. Leadoff single "Shattered," and anticipation for the album itself, is garner-

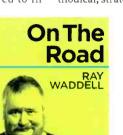


ing the band the kind of media attention that it isn't accustomed to.

They've written a record that has songs that are being embraced by these traditional gatekeepers that sometimes dictate the success or failure of a band, at least from a commercial standpoint," says Roberge, older brother of O.A.R. frontman Marc Roberge. "But [being embraced by these gatekeepers] has never dictated our success or failure on the road, which is a fortunate thing.

Many fans connect with O.A.R. because they sense "relatability," and, for lack of a better word, normalcy, Roberge says.

"Some may see that as a hindrance in a business where your competitive advantage may be your heroin addiction." he says. "But this band's competitive advantage is the ability to win people over in the live setting and not have to necessarily rely on an album, even though they do write and make great records. It's just one element that fuels the 'machine,' as the band refers to it.



O.A.R. is booked by Chip Hooper at Paradigm, known for his work in building the touring careers of such acts as Dave Matthews and Phish. "O.A.R. has been touring in a very methodical, strategic way for years, building every

market in a thoughtful way," Hooper says. "We are always very careful to look for the best venue at the best time with the right ticket price every time they play a market. The results speak for themselves.

The results include sellouts in such famed venues as New York's Madison Square Garden (chronicled on a 2007 At-

lantic/Everfine DVD), while adapting to a range of venues that includes large clubs, historic theaters and huge outdoor festivals like Bonnaroo.

"We might be playing Madison Square Garden, but we're also playing a House of Blues or a Wiltern on the West Coast, or the Commodore Ballroom in Vancouver," Roberge says. "We're different all over, and that's one of the challenges that makes us all hungry. Maybe with a radio-first approach you see more of a consistency.

With us, it's recognizing we need different things in different places, so the strategies have to be different.'

As O.A.R.'s only manager, Roberge remembers when the band graduated from Ohio State University and faced the choice of music or another career. "I sat them down and said. 'The answer's staring you in the face,' " he recalls. " 'It's not your choice. The fans made the choice for you, they

want you to do this."

So the group has plugged away ever since, building a fan base region by region, making what Hooper and Roberge feel were the right strategic moves, not being greedy.

"We've worked really hard, we've put the right pieces in place, we did not skip steps," Roberge says. "We're all about paying dues, whether it's leaving money on the table or people out on the streets. It's about making people really want something and building something real. And with that you have to have a great deal of patience. Now I feel like this is the band's time.

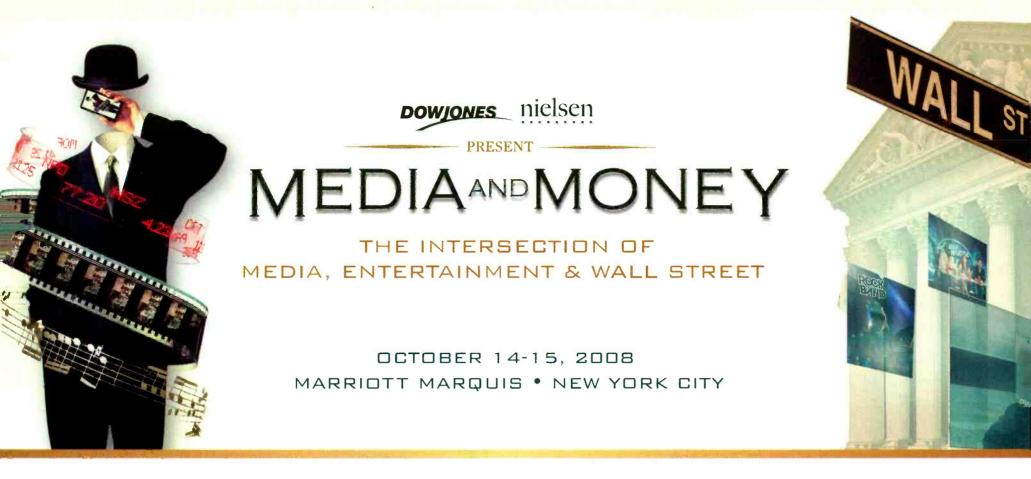
O.A.R. wraps its summer tour with an Aug. 29-31 stand at the Gorge Amphitheatre in George, Wash., supporting Dave Matthews Band. The act begins a fall headlining run of auditoriums, theaters, arenas and amphitheaters Sept. 11 in Portland, Maine.



BOXSCORE concert Grosses

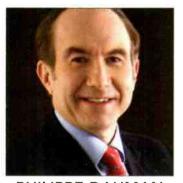
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,251,084 \$99.50/\$79.50/ \$49.50/\$29.50	KENNY CHESNEY, KEITH	50,422	IMY HAGAR & OTHERS
2	\$2,413,635 \$75/\$40	DAVE MATTHEWS BAND Comcast Center, Mansfield, Mass., June 24-25	sellout , GRACE POT 39,785	TER, MICHAEL FRANTI
3	\$1,726,659 (€1,100,000)	State of the local division of the local div	two sellouts	Live Nation S, BLØF, KREZIP & OTHERS
4	\$35.32/\$27.47 \$1,508,715	Netherlands, June 27-28 DOLLY PARTON	55,000 two sellouts	Concert At Sea, CMC2
	(£766,460) \$137.79/\$98.42	Odyssey Arena, Belfast, Northern Ireland, June 24-25 TOM PETTY & THE HEAT	13,025 14.000 two shows	Aiken Promotions STEVE WINWOOD
5	\$1,479,811 \$250/\$40	Hollywood Bowl, Hollywood, June 25	17,451 17,577	Live Nation, Andrew Hewitt Co.
6	\$1,472,558 (£743.870) \$138.57/\$98.98	NEIL DIAMOND Wembley Arena, London, June 27	10,948 sellout	Live Nation
7	\$1,416,930 \$225/\$40	THE POLICE, ELVIS COS Cruzan Amphitheatre, West Palm Beach, Fla., May 17	18,523 sellout	HE IMPOSTERS Live Nation Global Touring
8	\$1,378,670 \$225/\$50	THE POLICE, ELVIS COS Amway Arena, Orlando, Fla., May 16	TELLO AND T 11,972 sellout	HE IMPOSTERS Live Nation Global Touring
9	\$1,250,605 \$79.50/\$26	JAMES TAYLOR	23,341	Live Nation
10	\$1,225,443	Wantagh, N.Y., June 21-22 ROCKFEST: STONE TEM Liberty Memorial Park, Kansas	27.498 two shows PLE PILOTS, S 50,000	
11	\$30/\$19.89 \$1,223,387	City, Mo., June 7 NEIL DIAMOND	sellout	AEG Live
	(€787,945) \$186.32/\$62.11 \$1,173,159	Kölnarena, Cologne, Germany, May 31 NEIL DIAMOND	11,343 sellout	Live Nation, Marek Lieberberg Konzertagentur
12	(€754.002) \$186.71/\$85.58	Color Line Arena, Hamburg, June 2	10,386 sellout	Live Nation, Marek Lieberberg Konzertagentur
13	\$1,147,722 \$69/\$59/\$34	DAVE MATTHEWS BANK Toyota Park, Bridgeview, III., June 6	17,613 20.796	AEG Live
14	\$1,120,918 \$97.50/\$52.50	TOM PETTY & THE HEAL TD Banknorth Garden, Boston, June 13	14,472 sellout	STEVE WINWOOD Live Nation
15	\$1,112,004 \$69	PEARL JAM, TED LEO & Verizon Center, Washington, D.C., June 22	PHARMACIST	S Live Nation
16	\$1,083,266 \$95/\$29.50	TOM PETTY & THE HEAD Comcast Center, Mansfield, Mass., June 14		STEVE WINWOOD
17	\$1,060,995 \$95/\$35	TOM PETTY & THE HEAD Darien Lake Performing Arts	TBREAKERS, 21,800	STEVE WINWOOD
18	\$1,020,092 \$232/\$47	Center, Darien Center, N.Y., June 21 THE POLICE, ELVIS COS Cynthia Woods Mitchell Pavilion,	TELLO AND T	HE IMPOSTERS
19	\$979,410 \$70/\$39.50	The Woodlands, Texas, May 20 DAVE MATTHEWS BAND Darien Lake Performing Arts Center, Darien Center, N.Y., June 17		ESCOVEDO
20	\$963,518 \$99/\$23.50	BILLY JOEL Verizon Wireless Amphitheater,	19,271	Live Nation
21	\$952,709 \$95/\$29.50	Virginia Beach, Va., June 21 TOM PETTY & THE HEAI Blossom Music Center.	sellout RTBREAKERS, 20,355	STEVE WINWOOD
22	\$950,504	Blossom Music Center, Cuyahoga Falts, Ohio, June 22 JACK JOHNSON, MASO	20.504 N JENNINGS, I	MONEY MARK
27	\$43.50/\$29.50 \$944,799	Alpine Valley Music Theatre, East Troy, Wis., June 21 NEIL DIAMOND	29,786 35.271	Live Nation
23	(€599,184) \$189.22/\$86.72 \$943,180	Olympiahalle, Munich, May 27 EDDIE IZZARD	8,866 sellout	Live Nation, Marek Lieberberg Konzertagentur
24	\$75/\$60/\$50/ \$30	Radio City Music Hall, New York, June 27-29	three seliouts	MSG Entertainment, WestBeth Entertainment
25	\$941,347 \$85.25/\$35.25	R.E.M., MODEST MOUSE Madison Square Garden, New York, June 19	13,446 sellout	AL Live Nation
26	\$933,681 (\$950,699 Canadian) \$146.33/\$57.94	BARRY MANILOW Air Canada Centre, Toronto, June 7	9,144 12.863	AEG Live
27	\$925,734 \$77/\$32	RASCAL FLATTS, TAYLO Marcus Amphitheatre, Milwaukee, June 30	21,283 seliout	ASHER/MOBLEY Milwaukee Summerfest
28	\$922,443 \$130/\$38	BEST OF THE BEST: BU. Bicentennial Park, Miaml, May 25	16.072	EENIE MAN & OTHERS Rockers Island Entertainment
29	\$909,320 \$225/\$40	THE POLICE, ELVIS COS Cricket Wireless Pavilion, Phoenix, May 24	12.0.1	HE IMPOSTERS Live Nation Global Touring
30	\$906,003 \$74.50/\$54.50	IRON MAIDEN, LAUREN Madison Square Garden, New York, June 15		Metropolitan Talent Presents
31	\$859,730 \$225/\$40	THE POLICE, ELVIS COS Superpages.com Center, Dallas, May 21	TELLO AND T	
32	\$829,239 \$89.50/\$39.50	R.E.M., MODEST MOUSE Hearst Greek Theatre, Berkeley, Calif., May 31-June 1	14,600	and the second
33	\$808,014 \$70.50/\$40.50	Calif., May 31-June 1 THE CURE, 65DAYSOFS Madison Square Garden,	TATIC 13,486	
34	\$805,217	New York, June 20 POWERHOUSE: ICE CUI	sellout BE, T-PAIN, TH	AEG Live E GAME & OTHERS
	\$95/\$48 \$770,935	Honda Center, Anahelm, Calif., June 21 ROBERT PLANT, ALISO		Live Nation ARON LITTLE
35	\$125/\$49	Greek Theatre, Los Angeles, June 23-24	7,223 9,032 two shows	Nederlander Concerts

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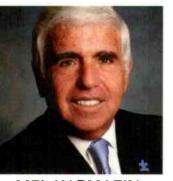


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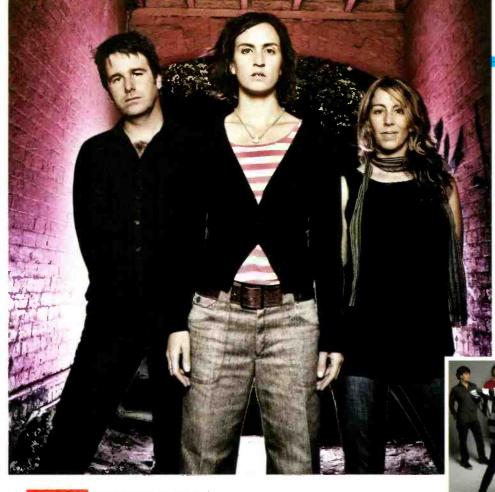
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GLOBAL BY CHRISTIE ELIEZER

TOGETHER ALONE

Perth Music Scene Prospers In Isolation

PERTH, Australia—Western Australia famously mines everything from coal to diamonds and gold. But lately, the capital of Australia's largest state has struck a deep

vein of a different sort: a booming music scene.

Although Perth is physically closer to Indonesia than to the Australian

music industry hubs of Sydney and Melbourne,

the coastal city's acts are finding distance no barrier to the charts.

In May, Perth drum'n'bass act Pendulum saw its release "In Silico" (Warner Bros.) reach No. 2 on the U.K. albums chart, confirming the rising value of Western Australia's musical commodities. Back home, local talent is thriving, bolstered by a combination of a strong work ethic, devoted fan bases and a supportive local government.

Perth's isolation, Sydneybased Warner Music Australia VP of A&R Michael Parisi says, "gives its music a distinctive sound." Removed from music industry machinations, acts "have no expectations, so they're more eager to work," he says.

Pendulum is now based in London (Billboard, June 7) and historically, many Perth acts have left for cities with stronger music-biz infrastructures. But there's

plenty more talent at home, says Perth singer/songwriter/guitarist John Butler, whose rootsy trio has enjoyed multiplatinum domestic success.

Perth's music scene is "more a community than an industry, with bands cross-pollinating and sharing gigs," Butler says. That was key to his own development, he adds: "I couldn't think of a better place to start."

Phil Stevens, manager of Butler and country-hued Western Australia act the Waifs, says that local bands like Eskimo Joe, Jebediah, End of Fashion and Little Birdy "live in each other's pockets, jam and write together . . . they've created a Perth sound."

Popularized by Western Australia's string of dynamic college radio stations, that sound—mostly a quirky take

UPFRONT

Perth's music scene, which birthed INXS and Hoodoo Gurus in the '80s, thrives today with such bands as THE WAIFS and LITTLE BIRDY (inset).

The West Australian Music Industry Assn. (WAM) says Perth has 40 established music venues, from pubs to such prestige sites as the 1,729-capacity Perth Concert Hall or the 13,600-capacity Burswood Dome. By comparison, promoters estimate Sydney and Melbourne each boast

about 2,000 live acts and 110-120 venues.

> Perth's music scene has developed quietly since the '80s, when it produced INXS and international cult favorites the

Triffids and Hoodoo Gurus. But media attention has grown following the success of the John Butler Trio's platinum-shipping (70,000) breakthrough album "Three" (2001) and two subsequent chart-toppers.

Western Australia's Department of Culture and the Arts (DCA) claims music releases by Perth-based acts have posted domestic unit sales growth averaging 48% per year since 2003. While not offering detailed figures, it also says local acts' national radio airplay tripled and screenings of their videos on free-to-air TV doubled during that period.

Preceding the release of Butler's "Three" was Perth rock band Eskimo Joe's goldcertified (35,000) debut album, "Girl" (Festival/Mushroom). More recently, Eskimo Joe's 2006 album, "Black Fingernails. Red Wine" (Mushroom/Warner), was certified quadruple-platinum (280,000 units) by the Australian Record Industry Assn., ahead of gold albums for Western Australia acts the Waifs (Jarrah), the Panics (Little Big Man), Bob Evans (EMI), Little Birdy (EMI) and End of Fashion (EMI).

While Perth labels Jarrah, Good Cop Bad Cop, Little Big Man Records, Q-Stik and Bluestone have been busily signing local talent, Western Australia's government has also chipped in with \$900,000 Australian (\$860,000) in annual grants to support recording and overseas touring budgets.

With mineral exports booming, another state initiative was launched in December 2007 to encourage leading Western Australia companies, including cash-rich mining firms, to invest \$500,000 Australian (\$478,098) in the arts this year.

However, WAM COO Paul Bodlovich admits that pop/rock acts have yet to attract any of that funding, with contributors opting instead to aid classical or indigenous music projects. "Mining companies are by nature conservative, but we believe that will change," Bodlovich says.

Labels from Melbourne and Sydney have, however, been more active in Perth. Warner's Parisi, for example, struck pay dirt with Eskimo Joe then signed fellow Perth rock act Gyroscope. Melbourne indie label Remote Control signed alt-rock band Snowman to its Dot Dash label in 2006 because it exemplified Perth acts' "sense of isolation and unique spirit of adventure," Remote Control managing director Harvey Saward says.

Meantime, Bodlovich says WAM hopes to build links with Asian and African music markets and is negotiating with the WOMEX organization to stage a 2010 world music event. The DCA's acting director general Jacqui Allen adds that Perth will host a local version of U.K. confab In the City in 2009.

"We're expecting a lot more exciting music to come out of Perth," Saward says.

PRIMED IN PERTH Western Australian Acts With International Prospects

JOHN BUTLER TRIO

on blues-based guitar rock-

is lapped up by fans starved of

access to acts from the distant

east coast.

Current album: "Grand National" (Jarrah/MGM)

Booking agent: Phil Stevens Management (Australia), Paradigm (United States), Creative Artists Agency (United Kingdom)

The first of Perth's current crop to find an overseas audience, the John Butler Trio has sold 116,000 copies in the United States of its 2004 album "Sunrise Over Sea" (Lava/Atlantic), according to Nielsen SoundScan. The act's 2007 followup, "Grand National," topped the Australian Record Industry Assn. chart and made the top 30 in France and Japan. Manager/agent Phil Stevens is scouting a new international deal, while the band plays European dates this month and then U.S. shows through Sept. 13. After that, Stevens says, Butler is "taking a sixmonth break to travel."



THE SLEEPY JACKSON/ LUKE STEELE

Current album: "Personality—One Was a Spider, One Was a Bird" (Capitol, Australia; Astralwerks, United States; Virgin, United Kingdom) Booking agent: Harbour Agency (Aus-

tralia), Creative Artists Agency (United Kingdom, Europe, Asia), Monterey Peninsula Artists (North America) Alternative



pop/rock act the Sleepy Jackson's widely predicted overseas breakthrough has yet to happen, although critically acclaimed sophomore album "Personality—

One Was a Spider, One Was a Bird[®] (2006) hit the Australian Record Industry Assn.'s top 10. Meanwhile, band kingpin Luke Steele—often dubbed "Australia's Brian Wilson"—is planning an Australian solo tour while working on two albums, one with dance act Pnau's Nick Littlemore and another with Silverchair vocalist/quitarist Daniel Johns.

ESKIMO JOE

Current album: "Black Fingernails, Red Wine" (Mushroom/Warner, Australia; Rykodisc, international)

Booking agent: IMC (Australia), United Artists (international)

After two No. 1 albums and domestic sales totaling 500,000 units, the rock outfit is starting work on its fifth record, due in early 2009. With it, Warner Music Australia VP of A&R Michael Parisi says, the band is "going to take the mantle from Silverchair or Powderfinger as Australia's biggest rock band." -CE





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UPFRONT

GLOBAL BY HOWELL LLEWELLYN

Pirates Of The Mediterranean

Spanish Biz Presents United Front Against File Sharing

MADRID—After years of inaction, the Spanish music industry is finally going on the offensive in a bid to curb digital piracy.

The 88-strong labels group Promusicae and 91,200-member authors/publishers society SGAE, which rarely collaborate, are among the music and movie industry groups that joined to form the Coalition of Creators and Content Industries in June. The coalition's aim? Persuade the new Spanish Socialist Party gov-

ernment of Jose Luis Rodriguez Zapatero to put pressure on Internet service providers (ISPs)

to clamp down on illegal file sharing. "The time has come for a change in mentality in Spain," Promusicae president Antonio Guisasola says. "The new government is aware of what is going on in France and the U.K. [Billboard, March 15], and seems concerned

that it must do something in this [four-year] term." However, SGAE corporate relations director Pedro Farré warns that there is a "fundamental difference" between Spain and its neighbors.

"In France and the U.K., the government has insisted that ISPs sit down and talk," he says. "Here, the telecom groups don't feel obliged to negotiate."

Previous music biz anti-digital piracy activity in Spain has been limited to public awareness campaigns, and earlier music biz requests for government action have led to nothing, although executives credit the previous administration with reducing physical piracy through more effective policing.



But peer-to-peer (P2P) file sharing remains rampant, with Promusicae claiming that the number of tracks downloaded illegally soared from 580 million in 2005 to 800 million in 2006 and 1.2 billion in 2007. Guisasola claims it could hit 1.8 billion this year.

Meanwhile, the legal download market has failed to take off, with just 17 million tracks downloaded legally in 2007, according to Promusicae. Mobile sales accounted for 71% of the \$25 million digital music market in 2007, according to the IFPI.

Farré says the coalition has already met culture and industry ministry officials, demanding that Zapatero take an active role in backing anti-piracy measures in the manner of French President Nicolas Sarkozy.

"That way, he can persuade [Spanish telecom group] Telefónica to talk seriously with the coalition to elaborate a new legal model," he says.

A spokesman for the Spanish government's ministry of the

presidency confirms coalition talks with the government, including Nieves Goikoetxea, the ministry's secretary of state for communication. The spokesman declined to comment further "while talks are at such an early stage."

There have also been clandestine talks between the coalition and ISP/telecom group Redtel. Neither Redtel nor Telefónica which has an 80% share of Spain's ISP market, according to Promusicae—had returned calls by press time, but Redtel sources confirm the talks, saying negotiations began "with the aim of reaching an agreement."

Similar talks last year ended in failure, leading Promusicae and SGAE to form its unprecedented alliance. Spain's major labels, under the Promusicae umbrella, have also launched their

first big anti-piracy court case with a \$20 million lawsuit against P2P company MP2P, while the government belatedly approved a digital tax on MP3 players and other gadgets to compensate authors and creators for money lost to private copying (billboard.biz, June 23).

"We knew we needed more weight to demand action from the government," Guisasola says of the change in stance. "The other side is very strong, with Internet user groups highly vocal in their opposition to any legal anti-piracy framework and Telefónica well-organized. We said, 'Let's combine our strength.' " Farré says the decision by SGAE and Promusicae to work to-

The number of illegal music downloads in Spain in 2007,

according to Promusicae.

gether indicates that "the time has come for real action."

>>>EMI FUSES WITH FUSION

EMI Music Canada has inked a deal with Montreal-based Distribution Fusion III that both companies say will target "growth, customer service and enhancement to artist and label services." The deal will see EMI assume fulfillment responsibilities for Fusion's new-release and catalog business in physical and digital releases throughout Canada, taking over warehousing and administrative duties. EMI will also provide TV/film synchronization and music placement services for Fusion and office space in Toronto. Fusion will be able to use EMI's distribution outside of Canada. The indie largely focuses on non-Canadian repertoire but also owns roots/alternative imprint Secret City Records, home to Patrick Watson and Plants & Animals, plus jazz label Justin Time Records. -Robert Thompson

>>>7DIGITAL SALES RISE

British-based digital music service provider 7digital.com claims a 300% rise in first-half 2008 sales of MP3-format tracks compared with the same period in 2007, thanks largely to the rollout of Warner Music and EMI's libraries as digital rights management-free downloads. However. 7digital.com did not specify how many DRM-free downloads it sold. The company says it registered a 130% rise in traffic to the site since January: almost 2 million Internet users visit the site each month. The company says its three best-selling albums in the MP3 format so far this year are Coldplay's "Viva la Vida or Death and All His Friends" (Parlophone), Kylie Minogue's "X" (Parlophone) and Radiohead's "In Rainbows" (XL). -Lars Brandle

GLOBALNEWSLINE



>>>OASIS STRIKES SILVER

Oasis took home the top prize at the O2 Silver Clef Awards in London. Band members Noel Gallagher, Gem Archer and Andy Bell picked up the Silver Clef award July 4 at the Park Lane Hilton hotel during the annual ceremony that benefits the Nordoff-Robbins Music Therapy charity. Veteran English new wave act Squeeze collected the event's Icon Award, while Canada's Bryan Adams collected an award as "ambassador of rock." Other honors went to Scottish singer/songwriter Amy Macdonald (HMV newcomer of the year), the Fratellis (best British band), Meat Loaf (international award), Estelle (download of the year) and violinist Nicola Benedetti (PPL classical award). —Mark Sutherland

>>>O2 GETS THE POINT

Dublin's refurbished Point Theatre is to be rebranded as the O2 when it reopens this December. The naming-rights deal is part of a strategic brand alliance forged between the venue's owners, Live Nation and property developer Harry Crosbie, and mobile services firm Telefonica O2 Ireland. In a statement, Live Nation Ireland CEO Mike Adamson said: "This partnership harnesses the power of O2's 1.6 million customer database in Ireland, which we expect to drive incremental ticket sales and create a larger customer base for Live Nation concerts in the country moving forward." The renovated 13,000-seat O2 Dublin is expected to host up to 150 events each year. -LB

>>>POLARIS SHORTLIST LAUNCHES

The 10-album shortlist for Canada's third annual Polaris Music Prize has been unveiled. The award, which is modeled after the United Kingdom's Mercury Music Prize, is designed to recognize the year's best domestic album, with the winner taking home a \$20,000 Canadian (\$19,592) check. The nominees are Black Mountain's "In the Future" (Jagjaguwar), Basia Bulat's "Oh, My Darling" (Rough Trade US), Caribou's "Andorra" (Merge), Kathleen Edwards' "Asking for Flowers" (Maple Music), Holy Fuck's "LP" (Dependent), Plants & Animals' "Parc Avenue" (Secret City), Shad's "The Old Prince" (Black Box), Stars' "In Our Bedroom After the War" (Arts & Crafts). Two Hours Traffic's "Little Jabs" (Bumstead) and the Weakerthans' "Reunion Tour" (Anti-/ Epitaph). The winner will be announced Sept. 29 at a gala concert in Toronto. -RT

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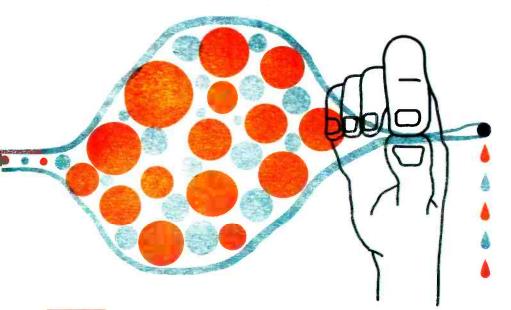
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UPFRONT DIGITAL ENTERTAINMENT



DIGITAL BY ANTONY BRUNO

Congestion Ahead

ISPs Seek Ways To Cope With Bandwidth Demands

Here's a chilling thought for content companies: The very backbone of the entertainment industry's future—the Internet—is at risk of breaking down.

At least, that's what some Internet service providers seem to think. According to a recent study by IDC conducted on behalf of telecom software firm Tellabs, 51% of telecom executives surveyed believe the rising demands on bandwidth will eventually overwhelm the Internet. Of them, one in four think it's going to happen in the next two years. The primary culprit? Online streaming video and the downloading of huge movie files from pirate BitTorrent trackers.

How ISPs go about solving their network congestion problems is shaping up to be the No. 1 digital entertainment issue of the year ahead, and the music industry would be well-served to tread carefully in its efforts to influence the results. The outcome will have profound implications for the fight against piracy and efforts to establish a music surcharge

EASY ADJUSTMENTS

There are touch-screen MP3 players and touchscreen phones. Now, there are touch-screen speakers, The modestly named company Genius introduced its 2.0 Touch Speaker System

that features a touch-sensitive control panel to adjust elements like volume, bass and treble, all from the front of the speaker. The compact speakers are designed for laptop computers or other portable devices, featuring 30 watts of sound. They also include a headphone jack, audio cable and mute button. The touch speakers are available via Amazon and other online retailers for \$100. -AB

on Internet accounts, not to mention the business model of every new music-related innovation on the Web today.

Most ISPs surveyed in the IDC study—80%—say they've got a plan to deal with network congestion. But all of these plans share one common trait—consumers and Internet watchdog groups hate them.

The first idea to emerge was to charge media companies and Web services premium fees for guaranteed fast lanes to their content. The Net neutrality movement quickly emerged to oppose any such move and began lobbying for legislation to outlaw it, saying it would allow big media companies to force out the smaller, less affluent media companies and essentially turn the Internet into TV.

Alternative proposals since then haven't fared much better. Take traffic prioritization, something that 32% of the ISPs with a plan say is their preferred solution. The idea here is to use something called "deep packet inspection" to monitor what kind of content or data users are accessing via their networks, and then delay certain types of traffic in order to clear the lanes for more important types.

This is what got Comcast in trouble earlier this year when it began delaying all traffic on its network using the BitTorrent protocol. Sure, BitTorrent technology is used to illegally download movies, music catalogs and other copyrighted content, but it's also used for legitimate purposes as well.

Once news of this practice got out, tech bloggers' heads exploded in unison and Comcast found itself the subject of an FCC investigation. But even if Comcast had monitored its traffic more closely to delay only pirated file traffic, the backlash would have been just as bad. The mere thought of an ISP monitoring what its customers are doing on its networks raises all kinds of privacy issues, none of them good.

Another 24% of those ISPs with plans to alleviate Internet congestion feel charging customers who use more

bandwidth is the right move. Time Warner is the poster child for this angle in the United States. It recently began testing a tiered pricing model in Beaumont, Texas—

\$30 per month for basic Internet speeds and 5 GB worth of downloads or \$55 per month for faster speeds and 40 GB.

The strategy has its supporters, including Mark Ghuneim, CEO of Web consulting and metrics firm Wiredset. "If I know I could pay for more for a wider pipe that I know was not going to be interfered with and my bill scaled with my bandwidth usage, it's not ideal but I'd pay for that privilege," he says.

But critics say the practice is merely a move to restrict traffic artificially in order to fit more customers into the network and raise prices. And since ISPs operate largely under monopolistic circumstances (many areas have only one choice of provider), customers have little choice but to comply.

Whatever ISPs ultimately end up doing to address network congestion, their actions will affect all entertainment providers that rely on clear Internet traffic lanes.

"Bandwidth is not infinite," IDC group VP/GM of network infrastructure and security products and services Lee Doyle said in a statement unveiling the study results. "Unless there is sufficient investment into new infrastructure, the increased bandwidth demands of new advanced services could well outstrip capacity."

A broken Internet would have huge implications for the music industry. Revenue from digital downloads is expected to overtake physical CD sales within the next five years, according to Forrester Research. And according to a Pew Internet survey in May, 56% of respondents who bought music last year used the Internet in some form to influence their purchasing decision.

That's less than the 83% who say they find out about music from hearing it on the radio or on TV and the 64% who say they find out about music from friends.

But there's no doubt that the Internet remains a valuable resource for music discovery, acquisition and other forms of monetization. Yet another broken channel is more than this industry can afford.



BITS&BRIEFS

FLY LIKE AN EAGLE

FlyTunes, a mobile content network that extends digital broadcasts to mobile phones, has teamed up with Entercom Communications to stream radio stations to mobile phones. Entercom outlets in Seattle and San Francisco are the first to be made available, with others added in the next three months. Entercom has more than 110 stations in 23 markets. The FlyTunes service is available on most smart phones, including the iPhone.

NEW SPACE

The online hip-hop community CrackSpace has relaunched as ihiphop.com. The new site adds streaming music, videos, news, discussion groups and social networking tools, as well as user profile widgets, video chat, blog entries and a hip-hop wiki page designed to be a repository of hip-hop news and history. Additionally, the new site has added an extension that allows users to post their profile widget on Facebook pages. It also will sell ringtones, CDs, DVDs and other merchandise. The site launches with an installed base of 800,000 users.

RED LETTER DAY

The RED charity created to fight AIDS in Africa has added a music subscription service to its fund-raising quiver. For \$5 per month, subscribers will get three exclusive tracks from such participating acts as U2 and Elton John, as well as music from more emerging artists. PassAlong Networks will provide the service's backend technology. Half of proceeds will go to the charity.

HOT RINGMASTER	STM 12 2008 Billbear
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WEEK	LAST	WEEKS ON CHT	COMPILED BY niclscn ORIGINAL ARTIST MobileScar
1	1	14	LOLLIPOP
2	2	7	
3		11	
4	3	15	BUST IT BABY PART 2 PLIES FEATURING NE-YO
5	5	19	LOVE IN THIS CLUB USHER FEATURING YOUNG JEEZY
6	6	18	BLEEDING LOVE
7	14	14	GET SILLY
	30	2	A MILLI LIL WAYNE
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NEWKID ONTHE BLOCK

Selling music is not the same as selling mustard, air freshener or cleaning products.

And that presents an unusual challenge for Elio Leoni-Sceti, the incoming CEO of EMI's recorded-music division, who has no prior experience in the music industry but spent 16 years as a branding and marketing executive at Reckitt Benckiser, parent of Spray 'n Wash, Lysol, Woolite, French's, Airwick and other household brands.

"Music is very different," Leoni-Sceti says. "You need to be humble about understanding [the business]. If I came in trying to work with artists the way I worked with brands before, it would be foolish of me."

The 42-year-old Rome native was most recently Reckitt Benckiser's executive VP of Europe and was previously the company's global head of category. Sources at the company are quick to praise his big-picture vision and ability to absorb information quickly. Despite his low profile outside Reckitt Benckiser, many regarded him as a decent long-term bet to one

day lead the company. "He's really smart," is a typical com-

ment. "The guy's a star." Whether he'll be able to deal with stars of the rock and pop variety, how-

ever, will help determine whether he'll be able to turn around EMI Music. At a time when EMI acts like Coldplay and Katy Perry are enjoying chart success, it is perhaps telling that Leoni-Sceti doesn't mention a single EMI artist by name during an interview with Billboard.

Ruth Mortimer, editor of Britain's

Brand Strategy magazine, says that Leoni-Sceti "has a strong background in marketing in a competitive area with very tight margins, so [EMI Group chairman Guy] Hands must be hoping that he will be able to translate this experience to EMI."

But Leoni-Sceti himself says such methods may not transfer to the music industry.

"Here, every song, every artist has a life of

its own," he says. "But there is learning that can be reapplied and a mind-set that can be used. Any industry needs to [respond to] consumer change. And the consumer of music's needs have changed—in the way they buy, the way [music] should be distributed to them, where they want to find it and in what quality they want to find it... the mind-set that I bring from consumer goods is to understand where the consumer wants to go and then project the position of the company [to] where the consumer will be."

He declines to mention specific campaigns or brands from his past that will influence his approach at EM1, declaring that Reckitt Benckiser's culture of constant innovation was responsible for its success.

He says branding will be "part of the solu-

Listen To The Brand

Music And Marketing Moves Beyond Licensing

Convulsive change is something that the music business and the advertising industry have in common. It's also something that's drawing them together.

As labels grapple with sliding sales of recorded music, marketers are scrambling to keep up with the fragmentation of consumers among new media platforms. And both are turning to branding campaigns incorporating music as a way to address some of their challenges.

"It's about the ability of brands to incorporate a much deeper association with artists that give their campaigns a deeper ring," says Jon Cohen, co-president/co-founder of Cornerstone Promotion, which has paired such brands as Converse and Caress with musicians like Pharrell and Nicole Scherzinger from the Pussycat Dolls. "It's not only a greater source of revenue but a way to leverage marketing budgets when music budgets are shrinking."

Music helps brands reach consumers in a way "that is not forced or contrived," says Campbell Brown, VP/director of Southern Comfort Americas, which stages the annual SoCo Music Experience festival that this year will feature such acts as Common, Gnarls Barkley and the Roots. "The conversations with artists are much easier today than they were even three years ago. There's more of an open dialogue on 'How do we make things work?' "

RealNetworks' music subscription service Rhapsody provided a boost to Epic recording artist Sara Bareilles, whose single "Love Song" peaked at No. 4 on the Billboard Hot 100 after being featured in a Rhapsody TV spot that began running last December. But being in a spot doesn't always deliver a sizable sales bump, requiring Rhapsody to manage the expectations of managers and bands that it deals



with, according to Neil Smith, the company's marketing VP. "We have to set expectations,"

he says. "Sara Bareilles doesn't happen every time."

A recent turning point in getting more artists comfortable with licensing their music to big-budget branding campaigns came when

McDonald's used the Shins' "New Slang" in a spot that ran during the 2002 Olympics, according to Gabe McDonough, a music producer at DDB in Chicago who formerly worked in licensing at Thrill Jockey Records.

Earlier this year, McDonough helped put Santogold's "Lights Out" into a Bud Light Lime campaign that also had an exclusive remix released on the beer maker's Web site.

"The record labels are big corporations and the brands are big corporations," he says. "If you're going to have a corporation pay for your music, it shouldn't matter if they're new to music or have traditionally made music."

Amid this blurring of lines, music branding is moving beyond concert sponsorships and the licensing of songs to TV commercials. Toyota, Red Bull, Bacardi and Procter & Gamble are among those that have marketed, financed and released music as part of branding campaigns. Given that backdrop, it was perhaps inevitable that an ad agency would eventually take the next logical step and invest in an existing label.

The inevitable happened on the same day that EMI Music announced the appointment of Reckitt Benckiser executive Elio Leoni-Sceti as its new CEO. In a neat bit of symmetry, Reckitt Benckiser's agency of record Euro RSCG revealed that it had acquired a majority stake in the:Hours, an independent record label and content production platform with a distribution agreement with Universal Music.

Euro RSCG hopes that its acqui-

UPFRONT

tion" at EMI, but warns: "There is no brand solution without consumer understanding, so this is where we'll start, with what consumers want."

Some observers note that Leoni-Sceti's marketing background is similar to that of former EMI Group CEOs Jim Fifield and Eric Nicoli, who also worked for companies that owned well-known consumer brands. Fifield ran EMI for a decade as president/CEO from 1988 to 1998. He came from CBS Fox Home Video, but had previously spent 20 years at General Mills, where he last served as group executive vice president for consumer non-food operations. Similarly, Fifield's replacement Nicoli came from United Biscuits, where he had been group CEO.

However, other than Nicoli's brief stint as head of EMI's music division before the company's takeover by Hands' private equity firm Terra Firma, previous heads of the music division had all taken the helm with prior experience in the music industry.

Fifield says Leoni-Sceti's experience in marketing, promotions and brand positioning will be vital at his new job.

"The one big difference between being in the packagedgoods industry and the music

> Incoming EMI Music CEO Elio Leoni-Sceti will soon inherit a roster of artists including chart-toppers Coldplay and KATY PERRY.

sition will give it a deep catalog to chose from for the many campaigns it does annually, although the company will continue to work with outside labels and publishers. Bands that sign to the:Hours will be under no obligation to have their music used for advertising purposes. The:Hours' long-term goal is to build a catalog of commercial-friendly music through signings and acquisitions.

"This acquisition has to do with the complete revolution that is hap-

pening to the business model of the music industry," says Jose Cabaco, Euro RSCG's chief creative officer for North America. "Also from an ad perspective, the fact that the industry model is going through tremendous efforts to reinvent itself makes this a no-brainer." McDonough has a word of caution for brands moving into music

tion for brands moving into music production. "People who haven't been in the record business take for granted that anyone can create a hit single," he says. "If you could do that, labels wouldn't be in such trouble." —*Kamau High*

You need to be humble about understanding the business. If I came in trying to work with artists the way I worked with brands before, it would be foolish of me.' –ELIO LEONI-SCETI

industry is you can change anything you want on a packaged good or if you want to cross-promote it with another product, you can go ahead and make that decision," Fifield says. "In the music industry, you have to remember the artist has an opinion. If you propose a promotion, it is the artist's career and their persona that we are helping to manage, and if the artist says no, then that is the end of the meeting. If you can manage that transition, you can do well, and if you don't handle that, then you will fail."

While industry executives tend to belittle executive appointments from outside the business, some think such appointments can be helpful.

"A lot of the old-school music industry executives tend to do things the same old way and for the last three or four years they have all had blinders on,"

the president of a leading retail chain says. "They keep thinking God is going to swoop down and make digital a successful business."

If a record label has the right people in "key positions overseeing things that are unique to the music business," bringing in someone from the outside with strong marketing skills "can be a real important asset to have in a top executive," the president says.

A former label president, who didn't want to be identified, says that Leoni-Sceti's appointment could be a good move. "The music business always has just two parts or two silos," the label president says. "There is the origination side, or the guy who finds the talent and helps them make the record, and the marketing side,

the guy whose job it is to get the record known and get it heard and into stores and ultimately into the hands of shoppers. "So it's a brilliant choice to have someone on the front line of the consumer brand relationship. As long as Leoni-Sceti keeps the pedigree of the music origination people and lets them do their job, everything should be fine."

Despite grumblings in the media about his lack of music experience, Leoni-Sceti's appointment, which had been widely rumored, was greeted with little more than a shrug by many at EMI, still reeling from the departure of most of its top music executives—and the recruitment of several new managers from outside the biz—under Hands' restructuring.

"It's very early to complain," jokes Leoni-Sceti, who will join EMI in October. "They've not met me, they don't know who I am or how I act yet. The motivation of people will come from a clear vision that delivers success and from clarity about what we are here to do—a company mission that stands for adding value."

As for whether he's confident of delivering that success in a climate where the music biz in general, and EMI in particular, is struggling to stand still, never mind grow, Leoni-Sceti has no doubts.

"Would I have taken this role if I wasn't?" he asks.

Additional reporting by Ed Christman.



MAKING THE GRADE Taking Stock Of Recent Branding Campaigns

www.americanrad

BRAND	ARTIST	AGENCY	COMMENTS
KOHL'S	Lenny Kravitz	McCann Erickson WorldGroup	For its Inspired by the Artists Worn by You back-to-school campaign, the re- tailer is pairing with musicians and brands: Kravitz and Levi's, Avril Lavigne de- signing Abbey Dawn, Hayden Panettiere and Candie's, and Plain White T's and Urban Pipeline, among others. Kravitz wears Levi's 511 while singing "Love Rev- olution" in the first of several spots starring the artists. All of the artists, except for Kravitz, seem age and attitude appropriate for the back-to-school set.
CORONA	Kenny Chesney	Cramer-Krasselt	Country rocker Chesney is laid-back for longtime tour sponsor Corona in this spot that ran during this year's Academy of Country Music Awards. Chesney plays "Old Blue Chair" and is seen sitting in, yes, an old blue chair. This is the right mix of brand and star.
RHAPSODY	Ben Gibbard	Droga5	Rhapsody is planning on using footage from a music video or a live perform- ance for a campaign set to launch this quarter. It remains unclear which song the frontman for chart-topper Death Cab for Cutie will perform.
BUD LIGHT	Santogold	DDB, Chicago	Santogold released her debut album on the same day that a campaign for Bud Light Lime featuring her song "Lights Out" began airing. The beer maker then put up a remix of it on its Web site offering a nice incentive for fans who wanted more.

t may have seemed like a fad at first, but the resurgence of vinyl is now turning into a nice niche business for the ma-

jors. With EMI's announcement that it would reissue eight classic albums in the format, all four majors are now onboard the vinyl bandwagon.

EMI will release two Coldplay albums, four Radiohead titles and Steve Miller's "Greatest Hits" on Aug. 19. At the other majors, Universal Music Enterprises will release 20 albums on vinyl this month and an additional 20 at the end of August, while Warner Music Group will issue 24-30 albums from its catalog and 10-12 new releases from September through the end of the year, according to executives at those companies.

In the indie camp, RED labels will have several hundred active vinyl titles by the end of the year, half of which are new releases, RED VP of indie sales/marketing Doug Wiley says. One of RED's labels, Metal Blade, is reissuing its classic Slayer catalog in deluxe versions, all on colored vinyl with hand-designed blood splatterings on it, Wiley says.

Indie retail started the party, but now some of the chains are carrying vinyl too. In addition to Fred Meyer and Borders, Best Buy has said publicly that it will experiment with carrying LPs.

EMI Music Catalog VP of A&R and creative Jane Ventom says that the company has always been into vinyl, "but we are getting more into it." She says the move is in response to consumer demand from the iPod generation, baby boomers and audiophiles

"Music is becoming a social action again," Ventom says. "The kids are now listening to music with their mates instead of on headphones." She adds that vinyl allows them to "hear music in its true form."

"People are going back to reliving the way they used to listen to music and they realize that they missed the artwork and what a pleasurable listening experience it is," Ventom says.

At Warner Bros./Reprise Records, executive VP Tom Biery, who heads the label's radio promotion team but oversees the label's vinyl initiative on the side, says, "We started pressing vinyl for branding purposes about three years ago, but now the financial people are asking me for vinyl projections for 2009."

One of the most important elements to issuing vinyl is sound quality, especially in the MP3 age. That's why Warner Bros. will relaunch its becausesoundmatters.com Web site, which touts and sells vinyl and may start offering highresolution MP3s, according to Biery.

Warner Bros. reissued the first two

InTheGroove

Labels Ramp Up Vinyl Campaigns To Meet Demand

CIRCLE

SPINTHE BLACK

Metallica albums—"Kill 'Em All" and "Ride the Lighting"—on vinyl and both have passed the 4,000-unit mark, according to Nielsen SoundScan. On July 15, the company released "Master of Puppets" on vinyl in two different versions, shipping about 15,000 units to retail.

In September, the label plans to issue a 50th anniversary archive series of vinyl

releases, including James Taylor's "Mud Slide Slim," a Rickie Lee Jones album, a Marty Paich album, and the Red Hot Chili Peppers' "Blood Sugar Sex Magik." Most of the albums that are issued on vinyl also come with an enclosed CD, Biery says.

Zomba is utilizing vinyl for retail visibility, and in the case of a recent two-LP Buddy Guy set, "to increase venue sales," according to senior VP of sales Bob Anderson. That album also had a download card.

But the increased interest in vinyl is putting a strain on the handful of pressing plants still left from the format's heyday. "Our vinyl is always late because it gets bumped," Redeye co-owner Tor Hansen says. "I still have eight machines and I am currently running at about 75% capacity," says plant manager Dave Jump of Nashville's United Records. The limited pressing network often makes it hard to get vinyl out on the same street date as CD, but

when the stars align, sales can be significant. Warner Bros. offered vinyl and CD on the same day when issuing the Raconteurs' "Consolers of the Lonely" in March; the album sold 42,000 units in its first week and 3% of sales came from the vinyl version.

Looking forward, execs say they want to be aggressive and practical with their vinyl campaigns.

"Everything shouldn't be released on vinyl," WEA VP of catalog sales Steve Corbin says. "We want to be selective and smart about what we put out. [But] it's interesting that the consumer sees the value and is willing to pay for vinyl."



deplete their resources to keep a slow-turning SKU in stock? One indie merchant counters that all labels would have to do is print extra covers and then manufacture the vinyl on an as-needed basis. I have a feeling that time will sort this one out.

Now Best Buy is dipping its toe in the pool, leaving indies nervous that Wal-Mart and Target will join the party next. I, for one, don't

know if Target should get into vinyl, but I reckon there's room for Wal-Mart to do so, but only on a tightly managed niche basis.

The point is, vinyl should be managed carefully as a niche product. Moreover, while indies should continue to push the majors to step up to the plate more on the format, the majors should take care to ensure that

things don't get out of control. In fact, the majors should insist on selling vinyl one-way to all accounts, no matter which big box wants to experiment with it. If managed properly, this could be more than a six- or ninemonth business.

Although vinyl will remain a niche product, I believe sales are stronger than recent data seems to indicate. According to Nielsen Sound-Scan, vinyl album scans totaled 803,000 units in the first half of the year, up 77% from a year earlier. While I have reverence for SoundScan and consider it an incredible tool to gauge the marketplace, vinyl sales may be even higher than that total, due to indie retailers who don't report their numbers.

For full-year 2007, SoundScan counted 990,000 vinyl albums scanned in the United States, or 0.2% of last year's total of 500.5 million in album scans. Meanwhile, the RIAA counted 1.3 million in vinyl album shipments. When I was researching the vinyl story that appeared on the Nov. 17 cover of Billboard last year, my informal survey of U.S. vinyl manufacturers and a vinyl broker that represented some foreign manufacturers found 13 million albums were pressed last year as of the end of October. Who knows how much of that stayed in the States, but it would seem to suggest that actual U.S. vinyl album sales may have been greater than the reported numbers.

In short, the majors should try to see how much they can grow and sustain this niche, without having it blow up in the indie retailers' faces. Or as Vintage Vinyl's **Rob Roth** puts it: "I don't care if they fuck up their shit. I don't want them fucking up my shit." ••••

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Retail Track

Growing Vinyl Sales Requires Restraint

I can't tell you how many conversations I have had about vinyl in the last month.

One day a major label called, asking for help in researching vinyl. Another major asked me, "How does anyone make money on vinyl?," while later that day, a retailer mentioned how profitable vinyl is. I had a couple of independent retailers complaining to me that key titles should always be available on vinyl, while a couple of indie distributors said they would never do that.

And independents complained to me about the big-box incursion into vinyl, i.e., Borders, Fred Meyer and Best Buy's exclusive on Judas **Priest's** "Nostradamus." Unbeknownst to those indie merchants, and undoubtedly much to their chagrin, I have even had a major speculate out loud to me about whether the majors should forgo one-way sales of vinyl—a policy in place since the late '80s—and allow returns, in order to induce other big-box players into stocking vinyl. While Llove the renewed vinyl vitality, aren't

we getting just a tad ahead of ourselves? Let's not forget that vinyl is an indie phenomenon, and it will never break out to the masses again. seen is how big a niche it will become. The growing popularity of vinyl raises stocking issues for labels and retailers. Let's look at Coldplay's

It's a niche business, and all that remains to be

"Viva La Vida or Death and All His Friends," which EMI pressed on a one-shot, build-to-order basis. In total, EMI pressed some 7,500 copies on vinyl, and even included a CD version of the album with it, which funnily enough it forgot to sticker or tell anyone about.

Some indie merchants feel that certain acts should be continually available on vinyl and not be built as a one-shot deal. They complain that the labels' built-to-order policies make indie merchants eat up their precious open-to-buy dollars by ordering enough vinyl for the long haul.

Labels and distributors don't necessarily agree that some titles require a constant supply of vinyl. After all, they ask, why should labels

TOM

OLDPLAY

BY ANN DONAHUE THE BILLBOARD

PRODUCER/ DOCUMENTARIAN

George Martin

Nearly six decades after his start in the recording industry, the legendary Beatles producer is at work on a documentary about the history of recorded music.

George Martin's superlatives are, well, super.

He produced almost all of the Beatles' recordings, acting as a mentor to John Lennon, Paul McCartney, George Harrison and Ringo Starr during their careers. Beyond his formidable track record with the Fab Four, he's also worked with Gerry & the Pacemakers, Jeff Beck, America, Cheap Trick and other acts. He's won six Grammy Awards, including two for "Sgt. Pepper's Lonely Hearts Club Band," and is a recipient of the Grammy Lifetime Achievement Award. He was knighted by Queen Elizabeth in 1996. In 2006, working with his son, Giles Martin, he helped develop the Beatles-inspired Cirque du Soleil show "Love" in Las Vegas, which went won him his most recent two Grammys.

But Martin, 82, has moved on to his next act. He's working with PBS and Wildheart Entertainment to film "On Record: The Soundtrack of Our Lives," a documentary series with the ambitious aim of chronicling the history of recorded music and its impact on society. It will feature archival performances and interviews with artists from all genres, including Enrico Caruso, Louis Armstrong, Frank Sinatra, Loretta Lynn and Jay-Z. It will air in the fall of 2010.

In Los Angeles to be honored by the Recording Academy July 12 at its annual Grammy Foundation Starry Night benefit, Martin sat down with Billboard to talk about the Beatles, the rigors of creating an eight-hour documentary series and the future of the music industry.

How did you come to be involved with "On Record"?

I guess it's been about five years-I've done quite a lot already. It's a big project, enormous, And it's a very important project, I think. I don't think there's anything quite like it that's been done before. It was [Wildheart executives] Max Langstaff and Michele [Langstaff] who came to me and spoke about this. They had seen my career and realized that my career had filled up, really, half of the history of recording. Recording started at the beginning of the 20th century, and here we are in the 21st century. I started recording in 1950, which was exactly halfway through.

I was very interested in the background and the history of how sound recording developed. It was a profound business—that suddenly, for the first time, people could hear other people on record. It's difficult for us to comprehend what that meant. Before then, nobody ever heard music, unless it was there [live]. It was a fundamental change, I think every bit as important as the invention of the motor car. It changed our lives and. in fact, it affected us so much that we cannot imagine music being absent from our lives. [It's there] constantly. Probably too much now.

You think so? How can you have too much music?

I think if you've got an iPod and you're walking across a busy street and ignoring all the traffic. [laughs]

Speaking of iPods, do you know when the Beatles will make their catalog available online?

It's still under discussion, and nothing has been determined yet. I think it's inevitable that sooner or later the Beatles will be available, but it's got to be on their terms, really. I think that's the essence of it. There's so much piracy, there's so much illegal downloading. In that way, we're devaluing our history. Young people now say to themselves, "This stuff is free and it should be free. Why should we have to pay for music? Music is free, isn'tit?" And that in itself is a belief that shouldn't be there and is encouraged by Internet downloading.

The Beatles did finally relent and allowed their music to be used in the Cirque du Soleil show "Love" at the Mirage casino in Las Vegas. How did that project come together?

Cirque du Soleil is an amazing organization. The whole show came about because of two factors: one was a white tiger, and the other was the Formula One motor racing circuit. [laughs] Now how do you get those? George Harrison was a friend of [Cirque du Soleil founder/ CEO] Guy Laliberte because they were both motor racing fans. They met on the circuit and Guy said, "Why can't we have the Beatles in a show?" And George said, "Well, you've got to convince the others." And it was left like that.

The other thing was . . . in Las Vegas there was a great show by Siegfried & Roy and Roy got his neck bitten up by a white tiger. They closed and the [showroom] was empty and they not only had to find something quick, but they had to find something very, very good that would last. Cirque du Soleil eventually managed to get the Beatles to agree to having a show. The Beatles had to say to Cirque du Soleil, "Well, it will have to have our voices. We don't want other people singing our songs." And gradually, it took me three years working on it—but it was worth it. And they do death-defying stunts on every performance. It's amazing, really.

This year marks the 45th anniversary of the Beatles' first album, "Please Please Me." What's your most vivid memory from that recording session?

The fact that we did it in one day.

Was it a long day?

Yes, you could say that. It was a day that lasted three weeks, actually. [laughs] We started at about 10 in the morning, and we finished at about 11 at night. The last song we did was "Twist and Shout," and I didn't do it earlier because I knew John wouldn't have any voice left. We did 11 songs in 11 hours.

It was really a run-through. I'd seen them working in the Cavern in Liverpool, and I'd seen them



other places, so I said, "Let's just run through what you do as an act and record it." I needed that album out quickly, so that was why I did it [that way].

People often mention how quickly the Beatles worked when they wrote and recorded—was that a blessing or a curse for you as a producer?

You had to be on your toes to get a good sound. It was easy for them because they were doing stuff they had done time and again. There was no question of rehearsal or anything it was there for them. It was just like doing a broadcast that lasted 11 hours.

Given your ties with EMI through the years, what has it been like to see the company and its financial struggles recently?

I'm very sad. EMI was a fantastic organization. It's gone through so many changes, and now it's been bought up by a venture capitalist company called Terra Firma. They're trying to make something of it, but it's a bad time for the record business generally because of what we've said about the Internet and piracy and so on. I wish them well. I hope they're able to pull through.

I've met Guy Hands, who runs EMI, and he knows the problems and he's trying to tackle them. He certainly has my support because it's too valuable of a business to lose. It's been there for 100 years. Abbey Road was my university.

Where will the music industry be in 10 years?

I think the Internet and downloading will be sorted out in a sensible way by 10 years' time. And I think music will be prospering. I really do. There's an awful lot of talent out there, an awful lot of good people waiting to come up—maybe too much, because competition is very fierce. But there are more performances now than there's ever been. I'm very optimistic about the future, and I wish everybody well. If they could have half the luck I've had, they'll be all right.



With A New Album Dropping And A Sweet Spot On The Mayhem Tour, Slipknot Reveals The Method To Its Madness BY MITCHELL PETERS | PHOTOGRAPHS BY P. R. BROWN

CHAOS



Slipkhot's newly revealed abum, All Hope's Gone of the top are slip WilLSOD (#0), CHRIS FEHN (#3) Jim ROOT (#4) and COREY TAYLOR (#8) The moment is burned into the mind of Roadrunner Records president Jonas Nachsin.

It was 1999, and his label had convinced Ozzfest organizers to put its newly signed band, Slipknot, on the festival's second stage. Curious to see the band in action before its debut album dropped,

Nachsin took a drive to New Jersey, where Ozzfest was playing at the PNC Bank Arts Center in Holmdel. While hard rock acts Black Sabbath, Slayer, Rob Zombie, System of a Down, Deftones and Godsmack attracted the masses, then-unknown Slipknot took the side stage before a respectable audience of about 200.

And then, Slipknot ripped into its set.

"People were running down the hill," Nachsin recalls. "They heard this cacophonous noise in the background and decided that they literally needed to run and go see what was going on. Those moments are incredibly rare, not just in hard rock or metal, but in music in general."

Nearly a decade after its debut at Ozzfest, Grammy Award winner Slipknot has moved to the top of its genre, where the act is now co-headlining one of this summer's most anticipated hard rock tours, the inaugural Rockstar Energy Drink Mayhem Festival, which launched July 9 at the White River Amphitheatre in Auburn, Wash. The timing of the 30-date Mayhem trek couldn't arrive at a better time for Slipknot, which will release its fourth studio album, "All Hope Is Gone," Aug. 26 via Roadrunner.

But exposure from the tour, which wraps Aug. 19, is only one piece of the puzzle in the overall marketing scheme which includes deals with AOL, Hot Topic, MTV and yes, teasers for the band members' new masks—to push "All Hope Is Gone" to a global audience.

While label and management mull new ideas to reach maximum earning potential for the new album, Slipknot vocalist Corey Taylor is committed to doing his part as well.

"I've spent the last four-and-a-half months getting in shape for the tour, because I want to come right out and destroy shit," Taylor says. "I want to come out on fire from the first show, like we never missed a beat and just got tighter and better."

The decision to place Slipknot alongside rock act Disturbed as a headliner wasn't difficult, says John Reese, who is producing Mayhem alongside Vans Warped tour founder Kevin Lyman, Creative Artists Agency (CAA) agent Darryl Eaton and Live Nation CEO of North American music Jason Garner.

"When [Lyman] and I discussed doing this tour, the first thing off my tongue was 'Slipknot,' " Reese says. "From a standpoint of what we're trying to do with this festival, they were a cachet act for us to approach."

And Taylor is excited to show off the band's new material onstage. He believes that Slipknot has matured emotionally and musically since 2004's "Vol. 3: The Subliminal Verses," which debuted at No. 2 on the Billboard 200 and has moved 1.4 million units, according to Nielsen SoundScan. For "All Hope Is Gone," the nine-piece recorded for the first time in its home state of Iowa at Sound Farm, about 40 minutes outside of Des Moines, with producer Dave Fortman. "The songwriting is stronger," Taylor says. "It's not a million-miles-a-minute with a bunch of screaming and all that crap." Even so, "the chaos is there but it's done in a more constrained way."

While "All Hope Is Gone" still maintains Slipknot's overall heaviness, dizzying guitar solos and double bass pedal madness, the set finds Taylor and mask-clad bandmates Sid Wilson, Joey Jordison, Paul Gray, Chris Fehn, Jim Root, Craig "133" Jones, Shawn "Clown" Crahan and Mick Thomson—who are often referred to by fans as numbers zero through eight—experimenting with melodic overtones, which are best heard on tracks like "Vendetta," "Snuff" and "Dead Memories."

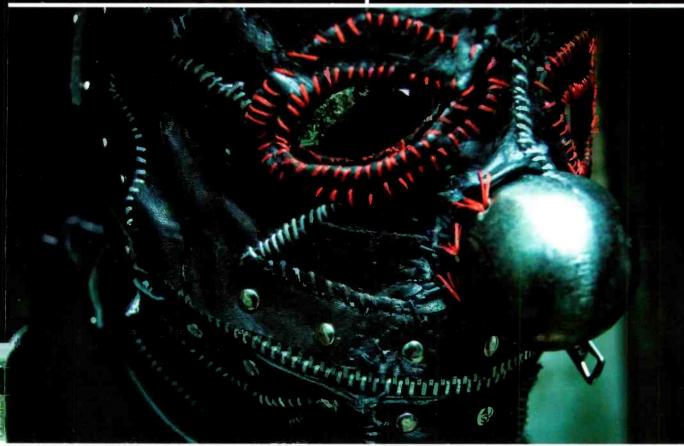
The expanded sound on the new album should help strengthen Nachsin's argument that Slipknot isn't strictly a "heavy band. We have to constantly remind people that if Slipknot was a metal band, they would've sold 100,000 records and not 5 million," he says.

"All Hope Is Gone" became available for pre-order via iTunes July 8 for \$12.99. Those opting in to purchase the album early





From top to bottom, left to right, are CRAIG '133' JONES (#5), MICK THOMSON (#7), SHAWN 'CLOWN' CRAHAN (#6), PAUL GRAY (#2) and JOEY JORDISON (#1).









will immediately receive a free download of first single "Psychosocial." For the Aug. 26 release, Roadrunner will simultaneously issue two versions of the set. One will be the regular album, while the second, priced at \$24.98, will contain a CD/DVD with two new bonus tracks ("Child of Burning Time," "Til We Die") and a remix of an older song ("Vermillion Pt. 2"). The 45-minute DVD, directed by Crahan, will feature footage behind the making of "All Hope Is Gone."

Although four years have passed since "Vol. 3," Slipknot has remained visible in the public's eye and among its rabid fan base, known affectionately as the Maggots. (Taylor: "They're the animals feeding off of the meat.")

After finishing its 2005 tour in support of "Vol. 3"—which grossed \$9.4 million from 60 shows reported to Billboard Boxscore—some of Slipknot's nine members took a break to focus on other musical projects. Taylor and Slipknot guitarist Root's other band, alternative rock act Stone Sour, spent the next twoand-a-half years promoting the band's sophomore release, "Come What(ever) May," which has shifted 666,000 copies, according to SoundScan. The 2006 Roadrunner set also debuted at No. 4 on the Billboard 200, spawning single "Through Glass," which spent three weeks at No. 2 on the Modern Rock chart.

While Stone Sour's rising success helped keep Taylor and Root in the spotlight, Slipknot was also kept alive through two releases: a live album in 2005, "9.0: Live," followed a year later by Crahandirected "Voliminal," a DVD documentary that featured disturbing behind-the-scenes imagery of the band on tour and exclusive unmasked interviews with most of Slipknot's members. The releases went on to sell 296,000 and 98,000 copies, respectively, according to SoundScan

Additionally, Slipknot's "Before I Forget," a cut from "Vol. 3," was featured on "Guitar Hero III," exposing the band to a younger generation of music fans. Since the videogame's release last November, "Before I Forget" has consistently sold at least 3,000 digital downloads per week, according to SoundScan.

"That was a really nice find for us in what was a down period for [Slipknot], activity-wise," Nachsin says. "So we think there's a huge opportunity for the band in the digital space.'

Other facets of the digital space have already played a crucial role in stirring up interest in "All Hope Is Gone," Roadrunner director of marketing Chris Brown says. To get the ball rolling, the New York-based label slowly teased fans several months ago with online photos, hinting at what Slipknot's new-and-improved masks would look like. "It started a fury of people guessing, 'What are these? Are they the new masks? Is the band going to perform in these heads?' " Brown says. "It was interesting to watch that fan base start guessing.

Although members of Slipknot have become widely recognized for their eerie masks, resembling such horrific fictional characters as Michael Myers, Hannibal Lecter and Pinhead, band percussionist and artistic visionary Crahan believes the band's imagery is important but not everything. "It's about the music, art and the expression," he says from his home just outside of Des Moines. "Our fans are captured by a mind-set, a culture.

But even Crahan was impressed after learning that a recent exclusive photo gallery of Slipknot's new round of masks on AOL Music's Spinner.com received more than 8 million views in 24 hours. "It's like, 'OK, the disease has spread,' " he says. "I'm finally to the point where I've admitted to myself that [Slipknot is] way larger than anything I can control."

But that's just the beginning. The first single for "All Hope Is Gone," the heavy-pounding "Psychosocial," recently debuted across Hot Topic's approximately 600 U.S. stores. Along with instore promotion and signage, the chain also agreed to play the song every hour on the hour for one week. Meanwhile, "Psychosocial" debuts at No. 33 this week on the Modern Rock chart. The single is the band's fourth chart hit overall and its first since 2005, when "Before I Forget" reached No. 32.

Modern rock KXTE Las Vegas PD Chris Ripley is one supporter of "Psychosocial." He notes that the single's throbbing groove and alternative-friendly chorus stands out among most songs currently on the radio. "It's going to be pretty popular for quite some time, just because of the pure nature of its sound," Ripley says, adding that KXTE played the song about 35 times last week. "The response we've been getting has been quite positive.

The video for "Psychosocial" will premiere July 18 on MTV's



SOURCE: The Billboard 200 through the July 12 chart. Sales through the week ending June 29.

new Friday night series, "FNMTV." As part of the promotion, MTV will play the video 40 times across the network in the week following the show. While live TV performances are still being pitched in the States, Slipknot will follow the Aug. 25 international release of "All Hope Is Gone" with two TV performances in Europe. The act is scheduled to appear Aug. 26 on Virgin TV in France, followed by a taped concert performance at a 700-capacity club in Hamburg that will air across MTV Europe Aug. 27.

The schedule only gets more hectic from there. Following its current stint on the Mayhem festival. Slipknot will work hard to surpass its touring behind "Vol. 3," which found the group performing 255 concerts across 34 countries in 18 months.

Immediately following Mayhem, Slipknot will play U.K. fests Reading and Leeds. After a handful of other festivals in Europe, the band returns stateside in September before visiting Japan, Australia and New Zealand to headline arenas in October. In November, Slipknot flies to Moscow for a headlining gig, which launches another arena tour in the United Kingdom through the end of December. In 2009, Slipknot will play arenas in North America, followed by visits to the Pacific Rim, South America, Mexico and possibly China.

"There is a real combination of anticipation and urgency surrounding the band," Slipknot's booking agent Rick Roskin at CAA says. "The plan for the tour is to capitalize on that anticipation and urgency and deliver a show that not only blows people away, but leaves them thinking about what more they can expect." The band is booked overseas by John Jackson at London-based K2 Agency.

To promote the album globally on a street level, fans dressed

TATTERED AND TORN' AND READY TO WEAR

Slipknot will join the ranks of such artiststurned-entrepreneurs as Jav-Z and Sean "Diddy" Combs when the mask-clad metal act launches its own clothing line this summer, Billboard has learned.

The band's new clothing line, Tattered and Torn, is named after a song on the band's self-released 1996 album, "Mate, Feed, Kill, Repeat," and will initially be sold exclusively in North America at Hot Topic stores at the end of July, according Tom Bennett, CEO of Bravado, the merchandising arm of Universal Music Group.

"It's just something more for our fans," Slipknot vocalist Corey Taylor says. "It's a way for them get cool clothing at affordable prices."

Tattered and Torn will launch with "basic boys and girls hoodies" before becoming a "full-range clothing line," **Bennett** savs

Slipknot manager Cory Brennan acknowledges that merchandise is the largest revenue stream for the band, citing touring as a close second. "People who wear Slipknot merchandise wear it as a badge of honor," Brennan says.

"They want to show the world that they support this band Merch, including and are a part of this culture.' hoodies, is

Nielsen SoundScan U.S. Sales 1,919,000

77

Weeks On Chart

Peak Date

Debut Date

Peak

Debut

Slipknot's Slipknot percusrevenue leader. sionist Shawn "Clown" Crahan says that some

diehard fans have been known to wear the band's merch for months on end. "The teachers would call their parents and say, 'These kids aren't washing their clothes,' "Crahan says. "But in fact, the kid is coming home every night and washing the shirt, because he wants to represent his mind-set."

T-shirts and

Large retail chains like Hot Topic and Spencer's Gifts tend to move the most Slipknot merch-which ranges from clothing to key chains to the band's eerie masksbut there "are more indie stores carrying merchandise than ever before," Brennan says. "We try to cater to them by offering something different than is [available] to the higher-level mall retailers.'

T-shirts and hoodies available through Slipknot's Web store range from \$25 to \$39.99, key chains cost

5/6/00 9/15/01 6/12/04 11/19/05 51 7/17/99 9/15/01 6/12/04 "Slipknot" "lowa" "Vol. 3: (The Subliminal Verses)" "9.0: Live Roadrunner/IDJMG Roadrunner/IDJMG I AM/Roadrunne Roadrunner/IDJMG as members of Slipknot have been assigned to various markets, where they will march around holding picket signs that announce the album title and release date. "The imagery is so strong and engaging," says the band's manager Cory Brennan, who serves as president of 5B Artist Management. Along with such summer traveling festivals as the Vans Warped tour and Crüe Fest, pick-

.453.000

296,000

11

085.000

eters will be stationed on busy street corners throughout the United States, Germany, England, Japan and Canada. "It's the fans putting out the word, which is important," Brennan says. "Slipknot has worked very hard internationally from day one." Brennan adds. The new album is "being treated like an event

and it's a great time for the band." Slipknot is no stranger to chaos and madness on the road, but are the band members prepared for this "event" they're about to embark on? "I'm not ready for this, to be honest with you," Crahan says prior to the launch of the Mayhem tour. "This thing has always been killing me, and that's why it relates with people, because they needed something that felt like a roller coaster in their soul."

You can't blame the guy. On past Slipknot outings, Crahan has literally nearly killed himself. The percussionist has been known to split open his head and fracture bones while convulsively banging on metal kegs and attempting back flips onstage. But for every time Crahan tells a journalist how much he despises being a member of "the Knot," as he calls the band, the musician doesn't hesitate to mention the positive side of the nine-member monster.

"For every little naysayer who's mad at me for saying I hate it, I love it, too," he says. "I pretty much just sit back every day and try to comprehend this thing I

helped create."

about \$10 and the act's masks are priced between \$29.99 and \$49, depending on the complexity. Other products, such as hats and backpacks, run \$19.95-\$39.99. Bennett says Slipknot products sell consistently at retail, regardless of whether the band is promoting a new album.

"It proves what a strong fan base they have," he says.

But of all the merch Slipknot offers to its "Maggot" fans, as the band refers to them, T-shirts and sweatshirts with an image of the nine members are still the hottest sellers, according to Brennan.

The idea to sell Slipknot's one-of-akind masks, which slightly change with each new album cycle, came after the band's inner circle noticed that fans were wearing homemade masks to the act's concerts. Those tend to sell best during Halloween time, according to Bennett, and Slipknot's management is hoping the band's newly designed masks, which were recently revealed on AOL Music's Spinner.com, will be ready for this year's Halloween. -MP

AEG's inaugural fest in Rothbury, Mich., took place during the Fourth of July weekend.

FESTIVALS IN

Boom Times Come To An End As Economic Concerns Weigh On Producers By Ray Waddell

31



UST PAST THE halfway point of 2008, attendance at the major North American music festivals has been a mixed bag: Coachella was down significantly, country events Stagecoach and the Coun-

try Music Assn. Music Fest rose substantially, Bornaroo was short of a sellout, Lollapalooza is up, V-Fest on par, Mile High "off the hook," Rothbury braced to lose money, All Points West strong, Pemberton headed toward a sellout, Outside Lands doing well, and Austin City Limits (ACL) again sold out.

Five of these festivals were launched this year, all by established promoter/producers. But such an aggressive market will not stand for 2009. With the economy increasingly becoming a concern, and the fears of consumers reaching a festival saturation point, producers are not as bullish as they were even a year ago, and the pace of the festival land rush will likely slow for a while.

"There are a few opportunities out there we're looking at, but I'm not real bullish about launching a new festival, especially jumping right into a three-day massive festival," says Charlie Walker, partner in C3 Presents, producer of Lollapalooza and ACL. "I would like to get through the presidential election and see what's going to happen with the economy before we start planting million-dollar seeds around."

Likewise, AEG Live—the Coachella, Stagecoach and Jazzfest producer that launched Mile High in Denver, Rothbury in Michigan and All Points West in Jersey City, N.J., this year—currently does not have any plans to launch a festival in 2009.

"We're going to work toward making what we already have bigger, better and more successful," CEO Randy Phillips says. "One thing about AEG Live, though: It is certainly an opportunistic company. So if the right opportunity came along, we would certainly look at it."

Jonathan Mayers of Superfly Presents, coproducer of Bonnaroo with A.C. Entertainment, says the company is now thinking longer term. "These things sometimes take years to cultivate, but we have things in the works, for sure," he says.

If some festival producers are reining it in, Madison Square Garden Entertainment is ramping up its entry into the festival space. MSGE has made moves to purchase 910 acres in rural Springfield, N.Y., with plans to spend \$15 million in launching a three-day, multigenre music fest in 2010 (billboard.biz, July 8).

Obviously, MSGE believes the fest market has great upside. "Like the concert business, you'll have some cyclical years where things aren't so good and years when things are great." MSGE senior VP of business development Don Simpson says. "I don't see that the market is softening or getting weaker. Obviously, we're looking at an area in the Northeast where there isn't one of these large, three-day festivals, and we feel with the population base within that vicinity that certainly we have a lot of people to draw from."

But by and large, the North American festival business is in a holding pattern right now as the challenges of the marketplace become evident. "What we've learned is you have to really scale your expectations based on the head-lining talent that's available," Phillips says. "As much as we love to think that our festivals have all this huge brand equity, the truth

is it's still like everything else in this business—star-dependent." Most in the industry feel that some festivals simply won't make it. C3's Vineland festival in New Jersey never got off the ground, and Bonnaroo producers shuttered Vegoose in Las Vegas after three years.

"The festival formula on its own is not going to pull you through. You can't just simply decide to do a festival and boom, you're printing money," says Seth Hurwitz, president of I.M.P., promoter of the Virgin Mobile Music Festival in Baltimore.

"If it was easy, everyone would do it," Hurwitz says. "It looked easy, everyone is trying to do it, so there's bound to be a shakeout. I'm looking to not be one of the people shaken out."

And while the industry may be in a mode to contract—or at least hedge bets to see how the competition fares—fans are, for the most part, digging festivals as a great way to experience music, value-priced.

"If this is in fact a glut and some of it goes away, the public will look back on this as a time you could go for \$100 to see a ton of bands that you would normally pay \$75 to see one of them," Hurwitz says. "The public is getting incredible lineups at ridiculously low ticket prices and enjoying a great experience, so I hope they appreciate it."

But is what's great for fans necessarily bad for business? Billboard takes a look at the state of the major festival producer/promoters as the summer season gets under way.

THE AEG FESTS

This year's New Orleans Jazz & Heritage Festival in April, which AEG Live co-produces with the festival's foundation, had perhaps its biggest year with such artists as Billy Joel, Stevie Wonder, Tim McGraw, Jimmy Buffett and John Mayer. Beyond the talent, "I think there's a general sense that people really want to support New Orleans," Phillips says. "And Jazzfest went on sale and played before the runup in gasoline prices."

Across the country, Coachella—held April 25-27 in Indio, Calif.—grossed \$13.8 million this year and drew 151,666 aggregate attendance, down from \$16.2 million gross and 186,636 in attendance in 2007.

Phillips says it was hard to match the buzz of 2007's Rage Against the Machine reunion at Coachella, even with the late addition of Prince. "While Prince really made this year's festival, we knew it was so late by the time we put him on that

Below, the crowd at Bonnaroo; above, from left: TOM PETTY, TRENT REZNOR, JAY-Z and My Morning Jacket's JIM JAMES; opposite page: attendees at Austin City Limits and CARRIE UNDERWOOD.

CLOUDS GATHER OVER U.K. FESTIVAL SEASON

Smaller Festivals Are The First To Feel The Pinch From Increased Competition By Lars Brandle

LONDON—The sun may have shone on this year's Glastonbury festival, but some promoters are pondering whether the U.K. festival sector faces stormy times ahead.

While big events like the Reading, Leeds and V festivals have seen sales successes, a handful of smaller fests quietly bit the dust during 2008. And even Glastonbury itself was unable to put up the "sold out" signs until its opening day, whereas It usually sells out in hours.

Festival promoters blame increased competition, coupled with the economic downturn and rising fuel prices.

"There's no question it has been a tough time," says Melvin Benn, managing director of Festival Republic, which has the Glastonbury, Reading, Leeds and Latitude fests on its roster. "Ticket sales have been a problem for a number of festivals, as they have been in the U.S."

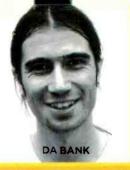
Veteran promoter Vince Power concurs. "There's going to be a big fallout over the next couple of years," says the entrepreneur, who launched the 30,000-capacity Day at the Hop

Farm festival July 6. "It's very hard to make a festival work at a capacity of 10,000-15,000 unless you're trying to build it organically and you don't rely on the big acts. I don't know if people have the time to build it organically now."

Meanwhile, U.K. festivals disappearing from this year's calendar include Scotland's eclectic Isle of Skye Festival; dance gatherings Sunrise, Wax:On Live and Blissfields; and rock/pop event Escot Sounds. Dance festival Wild in the Country, set for July 5, also was canceled.

"Having been told by most of the big players, 'Wow, that's a great lineup---you'll easily sell out,' that just didn't happen last year," Isle of Skye organizer John Gilbertson says, who pulled the plug this year. "We wanted 8,000 a day and got 4,000. In hindsight, you look back and say, 'Crikey, there were so many festivals.' "

"It's an oversaturated market," says Simon Moran, manag-



ing director of SJM Concerts, co-promoter of the V Festival, "and with tough economic times, you have two factors which don't help." The European circuit isn't Immune to these pressures, either. Norway's 40,000-capacity Quart Festival has been canceled due to poor

ticket sales, with Turkey's 26,000-capacity Rock 'n Coke festival also shelved.

"There's a lot of good quality festivals and only so many pounds to go around," says Rob Da Bank, organizer of the Bestival and Camp Bestival events. "Last year and the year before, there were people going to two or three shows. Now they are only going to one or two."

Da Bank has now established the Assn. of Independent Festivals, an arm of the Assn. of Independent Music, with various objectives—one of which is to create a forum to help members through difficult times.

"There's still loads of smaller festivals setting up," he notes. "If you have fresh ideas, and do something which people want to sample, there are definitely gaps in the market."

Additional reporting by Tom Ferguson.

the impact on people's planning would be negligible," Phillips says, "but we did it as a brand enhancement for the festival."

And gas prices began to spike as Coachella, a true destination fest, began its home stretch. "We really for the first time saw the impact of consumer confidence levels being so low and concern and panic over gas prices," Phillips says.

The next weekend in Indio, Stagecoach more than doubled its gross and attendance to \$11.4 million and 120,903. With McGraw, the Eagles, Rascal Flatts and Carrie Underwood on the bill, Phillips cites a different market and a healthy genre as reason for the surge.

Regarding other AEG Live events, the inaugural Mile High Music Festival July 19-20 near Denver, with Mayer, Tom Petty & the Heartbreakers and Dave Matthews Band is headed toward 80,000 in ticket sales, Phillips says.

Conversely, the Rothbury (Mich.) Festival Fourth of July weekend will lose money its first year, which Phillips says is no surprise. "We projected to lose money the first year," he says. "For Coachella it took three years to turn a profit." AEG produces Mile High and Rothbury in conjunction with Madison House. Phillips says that other than Coachella, Rothbury is the company's best festival site. "The biggest message we need to get across is the killer location," he says, adding that the fest still drew about 30,000 per day the first year.

"You have to start somewhere," Phillips says. "I'd rather start a festival and lose or invest money early than go and buy a mature festival and pay some insane multiple for it."

Finally, AEG's All Points West (Jack Johnson, Ben Harper, Trey Anastasio) Aug. 8-10 at Liberty Park will likely sell out. "All Points West is challenged as a festival because it doesn't have camping," Phillips says. "But what it does have is the New York metropolitan area, mass transit and a view of the New York skyline."

THE C3 GUYS

This year's Lollapalooza, set for Aug. 1-3 in Chicago's Grant Park, with Radiohead, Rage Against the Machine, Wilco and Nine Inch Nails, is on a pace to top last year's numbers of \$9.8 million in gross and 167,000 in attendance.

"We'll finish well ahead of last year," Walker says. "We're in a great market in a great location, [par:ner] Charles Attal did a fantastic job of getting this thing booked, and the sponsorship department did a great job of bringing in some new sponsorship dollars, which really enabled us not to jack the ticket price up commiserate with the additional talent fees." Walker says the ACL festival will sell out again

this year. "The ACL lineup is more eclectic, not as headliner-heavy," he says. "It really enables Charles [Attal] to go out and experiment, book wider. Seems like the people that come to ACL expect it to be as diverse as we can get it."

VIRGIN MOBILE FEST

The Virgin Mobile Festival (Aug. 9-10 at Baltimore's Pimlico Race Track), according to Hurwitz, is on track to equal last year's inaugural event, which grossed \$5.4 million and drew 55,636. The lineup includes Stone Temple Pilots, Nine Inch Nails, Bob Dylan, Foo Fighters and the Offspring.

"Sales started off a little slow but it's picking up like last year," Hurwitz says. "It's doing fine, but given the lineup and the incredible press we've gotten, it should be doing better. It's on a pace like last year, but we're looking to improve business each year, not maintain."

Hurwitz stops short of blaming the economy for any softness. "I hate to blame any sales on the economy because we have a ton of shows that are doing well and the economy is certainly not hurting those," he says. Growth in the festival market may be a more likely culprit. "It used to be people had to travel to go to a festival. Now there's one in everyone's backyard," Hurwitz says.

PEMBERTON MUSIC FESTIVAL

The Pemberton (British Columbia) Music Festival July 25-27, with Nine Inch Nails, Tom Petty & the Heartbreakers, Coldplay and Jay-Z, is Live Nation's first major entry into the North American festival market, though the company produces several in Europe and the United Kingdom.

Live Nation Canada president Shane Bourbonnais says Pemberton is off to a "fantastic" start. "We came out of the gate very strong, we've had very steady sales. We really haven't seen any dips in the dailies," Bourbonnais says. "The way the numbers are going, we're tracking to have this thing sold out by the end of July."

Pemberton's capacity is 40,000 per day, with more than half of that campers. Bourbonnais says startup challenges included such issues as transportation, alcohol licenses, water and infrastructure. There is also an education process for local authorities. "This is a small town, they're not used to seeing this type of stuff," he says. If a mega-fest is new to Pemberton, the festival also serves as a bit of a guinea pig for Live Nation.

The fest's Web site was developed with Live Nation U.K., and ticketing and merchandising is through Live Nation divisions MusicToday and Signatures, respectively. "We've had incredible support on the regional side and from the finance side in Los Angeles. It's been a great coordinated effort," Bourbonnais says.

BONNAROO/OUTSIDE LANDS

The top-grossing North American festival since it launched in 2002 has been Bonnaroo in Manchester, Tenn., produced by A.C. Entertainment and Superfly Presents.

This year, Bonnaroo's June 12-15 event was short of a sellout of 80,000, and Mayers thinks economic factors are likely the reason why. He doesn't think the talent lineup—which included Metallica, Pearl Jam, Widespread Panic and My Morning Jacket—played a role in attendance, which still topped 70.000.

"As a brand, an event, we're as strong as we've ever been, we were financially successfully, we continue to broaden ourselves with our programming and the reach of our audience," Mayers says.

All revenue streams were up, he says, including sponsorships and per capita spending on-site.

Superfly is partnering with San Francisco promoter Another Planet Entertainment in launching Outside Lands in San Francisco. The sales pattern is different for a "local" event, but Mayers believes it will be successful artistically and financially. Headliners include Tom Petty & the Heartbreakers, Jack Johnson and Radiohead.

Outside Lands' capacity at Golden Gate Park is about 60,000 per day. "I don't think we're going to sell out but I think we'll have strong numbers," Mayers says.

Back in Manchester, Mayers says he and the Bonnaroo team are "definitely bullish" on producing other events on the Bonnaroo property, which they purchased last year. "We have a really special site in a community that partners with us, wants other events and supports what we do," he says. "With owning the land and spreading out costs and infrastructure, we can do things on different scales. It can be different genres of music, a standalone curated festival for an artist or even a nonmusic event."





Twenty years ago, it's likely nobody in the music industry even noticed the introduction of a new videogame called "John Madden Football."
Times certainly have changed. On Aug. 12, videogame publisher Electronic Arts will release "Madden NFL 09"-a milestone you can bet few in the industry will ignore. 🗖 The "Madden" series is the most popular videogame franchise in history, with more than 70 million units sold, according to EA. The last four installments rank among the top 10 best-selling games of all time, with 27 million units sold among them. What's particularly notable about this feat is that a new version of the game arrives annually, unlike other popular titles that take two or three years to develop.

With this kind of consistency and exposure, it's little wonder that the "Madden" series has evolved into an important channel for promoting new music and artists. Such acts as Good Charlotte, the All-American Rejects and Disturbed credit placement in the game as a large part of their subsequent success.

For the 20th-anniversary edition, the game's music supervisors received more than 5,000 songs from labels, managers and artists hoping to secure a spot on the soundtrack. Only 26 made the cut (see story, page 40).

To be sure, several other games have raised the bar of late for how the music and videogame industries work together, most notably the "Grand Theft Auto" series, the "Guitar Hero" franchise and newcomer "Rock Band." But "Madden" is the game that brought the music industry to the videogame table, paving the way for the convergence that exists today.

Much of the credit belongs to a small group of EA staffers

tucked away in a corner of the company's Playa Vista campus just a few miles north of Los Angeles International Airport. The space is filled with gold records, concert posters and personal mementos from grateful bands—not to mention a mountain of CDs.

This is the nerve center of EA's music operations, led by worldwide executive of music and marketing Steve Schnur. When EA created the division seven years ago, neither the "Madden" franchise nor any other EA game contained soundtracks of any great interest, if they had one at all.

EA Trax was created to fix that, starting with "FIFA Soccer," "NBA Live," the "Need for Speed" car racing game and "Madden." Almost immediately, "Madden" became the flagship franchise for the new music division, largely due to its popularity among touring artists playing the game between gigs.

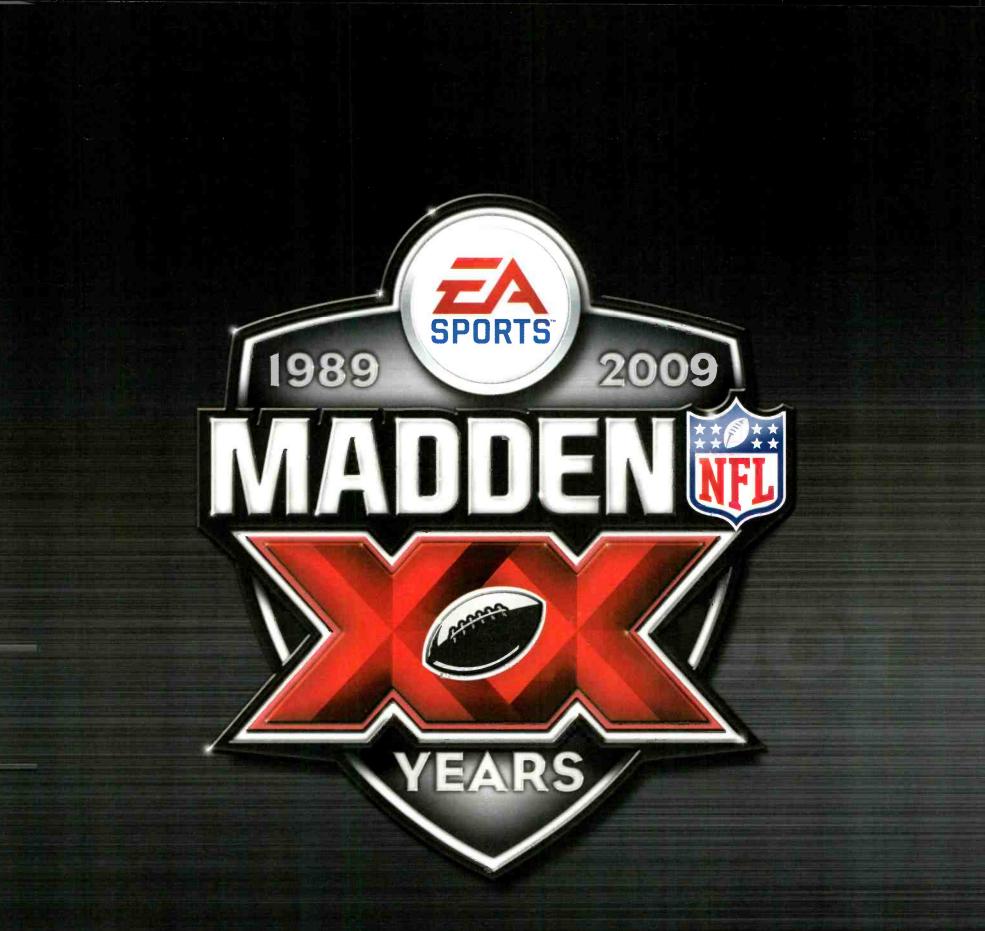
"It could've gone a bunch of different ways," Schnur says, "but we really saw the impact with 'Madden' because of all the artists who played it on tour and wanted to be part of the game."

Scoring a slot on the soundtrack exposes bands to a much wider audience than just those who ultimately play it. The "Madden" marketing team licenses the music in

> The realism of the action and graphics in 'Madden NFL 09' (above and right) is state-of-the-art.

AFTER 20 YEARS, 'JOHN MADDEN FOOTBALL' LEADS THE FIELD AS A GAMING AND MUSIC JUGGERNAUT

BY ANTONY BRUNO



CELEBRATING 20 YEARS OF THE MOST INFLUENTIAL SOUNDTRACK IN VIDEOGAME HISTORY

THE GAME THAT SET THE STANDARDS. THE SOUNDTRACK THAT MAKES CAREERS. MILLIONS CALL IT 'MADDEN MUSIC' MADDEN MUSIC' ...AND THIS IS THE 2009 TEAM:

Airbourne Stand Up For Rock 'N Roll Busta Rhymes feat. Linkin Park We Made It **Disturbed** Inside The Fire Franz Ferdinand Lucid Dreams From First To Last Worlds Away Gum Class Heroes I'm Home Hollywood Undead Undead In Flames The Mirror's Truth Izza Kizza Millionaire Innerpartysystem Don't Stop K'NAAN ABC's Kardinal Offishall feat. Lindo P Burnt Kidz In The Hall Blackout KOVAS Wax On, Wax Off Mindless Self Indulgence Never Wanted To Dance Rev Theory Hey Yeah Senses Fail Wolves At The Door Shinedown Devour The All-American Rejects The Real World (Demo) The Fashion Like Knives The Offspring Hammerhead Trivium Into The Mouth Of...We March Tyga Diamond Life **Underoath** Desperate Times, Desperate Measures Wale feat. Southeast Slim Breakdown Young Dre The Truth feat. Good Charlotte Workin'



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from >>p35

ads and invites bands to play during live "Madden" gaming tournaments. The NFL even got involved and is licensing songs from the soundtrack for its TV spots and to play in stadiums during games.

As a result, literally thousands of CDs litter the offices and cubicles of the EA Trax office. The "in consideration" discs fill a floor-to-ceiling bookshelf that makes up one full wall of senior music supervisor Cybele Pettus' office, as well as the stacks that overflow on her coffee table.

Some 5,000

songs were

submitted for

the 'Madden

NFL 09'

soundtrack.

Only 26 made

the cut.

The rest are stored in locked file cabinets bigger than some apartment closets. All are competing for the coveted spot on the whiteboard behind Pettus' desk shielded by bamboo blinds so outsiders can't see—that lists the final cuts for the "Madden" soundtrack.

With this kind of interest, Schnur, Pettus, music supervisor Raphi Lima and music marketing coordinator Kiley Kmiec strive to do much more than just compile a playlist. Rather, they try to take a snapshot of where they think the music industry will be going in the year ahead.

The soundtrack process begins nine months before the game is scheduled to

hit retail shelves. Pettus begins by speaking with labels, managers and publishers to get an idea of who's in the studio and when their albums' release dates might be. Then the team sorts through the thousands of CDs sent their way (they prefer emailed MP3s, actually) and start whittling down the list.

It's not uncommon for bands and management to forward the team demos of new songs that even their label has not yet heard. More than a few times, label reps have asked to sit in on meetings just so they can hear what their artists are up to.

"It's an odd position we're put in sometimes," Pettus says. The final soundtrack must be compiled three months before the game is released to give developers time to synch the music properly and secure various approvals. When studio recording schedules don't mesh with the game's development calendar, bands have been known to rush-record a single just to make it in the game on time before they officially start work on an album.

Sometimes the hardest part is ensuring all the selected bands keep mum on their involvement until EA can make the official soundtrack announcement. For instance, hard rock outfit Rev Theory let it slip in May that its single "Hell Yeah" was chosen for "Madden 09."

> Of course the snapshot of music the team is trying to capture only applies to the kind of music that makes sense for a football game—read: aggressive and loud.

> "You need to have something that makes you want to kick the ass of the other team, not drink wine with dinner," Schnur says.

> In just a few months, Pettus and team will start packing away all the CDs stacked up in her office, archive the MP3s stored on her hard drive and wipe clean the whiteboard behind her desk. In what seems like no time, they'll start the process all over again as new CDs find

their way to the offices (really, they prefer MP3s), new files clog up the inbox and a new soundtrack develops from scratch on the board for "Madden 10."

As one could imagine, there's often quite a bit of pressure from labels to place their high-priority acts, not all of which are appropriate, in the game. But Pettus insists that she and her team will follow the same formula they have for each prior "Madden" soundtrack installment: focus on the fans.

"We have one boss: that's the gamer," she says. "We don't work for labels or publishers. It doesn't matter what a 40-yearold guy at a label thinks. It matters what a 14-year-old playing the game thinks."



with Madden



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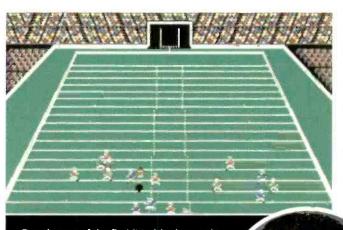
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NO END ZONE IN SIGHT 'MADDEN' MILESTONES BUILD GAMING DYNASTY

Dale Jackson, executive producer for the "Madden" franchise, says the series' popular soundtracks are real morale boosters for the many developers toiling hours on end creating the best-selling game. Strike almost an endorsement as well as it is getting kick-ass music," he says. "We all think it's cool as hell that bands who can do anything want to spend their time on 'Madden' or make a special cut for us. It's a proud moment for those of us who put our hearts and souls into the game." But it is those same developers and producers who make the game popular enough to have the clout it does. When Electronic Arts (EA) introduced the original "John Madden Football" in 1989 for the Apple II (later ported to the Commodore 64/128 and Sega Genesis platforms), it didn't include any NFL team names or players, and the graphics could only support six players per team. Even then, it was the first sports game to emphasize realism over classic arcade-style game play.



Developers of the first 'Madden' game in 1989, above, couldn't have predicted the franchise's dominance today. Inset: executive producer DALE JACKSON.

The graphics and artificial intelligence slightly improved in "John Madden Football II," which came out in 1991, but it wasn't until "John Madden Football '92" was released for the Sega Genesis that the franchise truly took shape.

This was the beginning of the franchise's yearly release schedule, timed to the start of the NFL season. It added players, teams, stadiums and touchdown celebrations, as well as improved graphics, sound and AI.

In 1997, developers spurred the next big evolution in the series-franchise management, allowing gamers to play multiple virtual seasons and make off-season moves like trades and select draft picks.

"Madden 03" was a great leap forward: online play, which was expanded in "Madden 04." That, according to Jackson, changed the course of the franchise forever.

"It really changed the face of how we do things," he says. "We really focus a lot of time on that."

In December 2004, EA negotiated the exclusive rights to all images, logos, team names and other assets from the NFL—including players and coaches unions—for five

years, securing the franchise's dominance of the genre. For the 20th anniversary, "Madden 09" will feature the introduction of Online Dynasty mode, allowing gamers to create online leagues of 32 players competing in games, trades and drafts in the most realistic depiction of both the game and business of football yet.

Jackson is understandably mum on what may be in the cards for the years ahead, but assures that more new features are on the way.

"We have a lot more ideas than we can ever get to, but we don't start working on any of them unless we

know we can get them into that year's version," he says. "Our goal every year is to make the previous year's game obsolete." -Antony Bruno



ise. FA Distribution sells both games

With the "Madden" football game franchise nearing its 20th anniversary, publisher Electronic Arts is pulling out all the stops to celebrate the occasion.

Most notable for the music industry is a tiein between the game's soundtrack and the "Rock Band" videogame. (EA serves as the game's distributor, which is actually published

Under the deal, "Rock Band" will feature music from the "Madden 09" soundtrack in its weekly downloadable songs update, a handful at a time, during the course of several weeks. with each song carrying the "Madden" brand. Additionally, each soundtrack song will be available for sale via iTunes as part of a special "Madden" playlist.

EA is also offering fans who pre-order the game from Target an iTunes gift card worth 10 free downloads once they pick up the title.

But the marketing support hardly ends there. EA is offering a special 20th-anniversary collector's edition of "Madden 09" that will include a version of the new "NEL Head Coach" game which won't be available to gamers until three weeks after the "Madden 09" launch. The collector's edition will also bundle the classic "John Madden Football '93" game (see story, above) and exclusive video content that includes footage of cover athlete Brett Favre

On Aug. 12, EA will host Maddenpalooza, a one-day "Madden 09" game tournament and concert featuring such bands from the soundtrack as Good Charlotte, Airbourne and From First to Last. -AR





Acts heard on the 'Madden NFL 09' soundtrack include, from top, KARDINAL OFFISHALL, AIRBOURNE and TRIVIUM.

MADDEN 09' SOUNDTRACK

ARTIST	SONG	LABEL	PUBLISHER
Airbourne	"Stand Up for Rock 'N Roll"	Roadrunner	Artwerk
Busta Rhymes Featuring Linkin Park	"We Made It"	Aftermath Linkin Park appears courtesy of Warner Bros.	Self-published/Universa
Disturbed	"Inside the Fire"	Warner Bros.	Warner/Chappel
Franz Ferdinand	"Lucid Dreams"	Domino/Epic	Universa
From First to Last	"Worlds Away"	Suretone	Artwerk
Gym Class Heroes	"I'm Home"	Fueled by Ramen/Atlantic	EMI/Universa
Hollywood Undead	"Undead"	A&M/Octone	Self-published
n Flames	"The Mirror's Truth"	Koch	Kobali
nnerpartysystem	"Don't Stop"	Island	Self-published
zza Kizza	"Millionaire"	Full Blast Music	Self-published
('NAAN	"ABC's"	Octone	Sony/ATV
Kardinal Offishall eaturing Lindo P	"Burnt"	Kon Live/Geffen	Self-published/Cherry Lane
(idz in the Hall	"Blackout"	Major League Entertainment/Duck Dov	wn Self-published
(OVAS	"Wax On, Wax Off"	Ghetto Beat	Self-published
findless Self Indulgence	"Never Wanted to Dance"	UCR/The End	Self-published
Rev Theory	"Hell Yeah"	Interscope	EMI
ienses Fail	"Wolves at the Door"	Vagrant	Self-published
Shinedown	"Devour"	Atlantic	EMI/Warner/Chappell
he All-American Rejects	"The Real World (Demo)"	Interscope	Universa
he Fashion	"Like Knives"	RCA/SBME Denmark/Epic Records	Self-published
ihe Offspring	"Hammerhead"	Columbia	Self-published
rivium	"Into the Mouth of Hell We March"	Roadrunner	Robot of the Century
yga	"Diamond Life"	Decaydance	Self-published/State One Songs/EM
Inderoath	"Desperate Times, Desperate Measures"	Tooth & Nail/EMI	Warner/Chappell
Nale eaturing Southeast Slim	"Breakdown"	Self-released	Self-published
foung Dre the Truth eaturing Good Charlotte	"Workin" "	Monumental Good Charlotte appears courtesy of Epic	Self-published/EM

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DO WHATCHA LIKE Mariah offers up new single for remixing



FRESH START Jamey Johnson scores on new label



WORLD PARTY Elisa aims for global awareness



'SIGHT' LINES G-Unit enjoys top three debut with latest set



50 TIMES THE CHARM Weller keeps rocking on new album



COUNTRY BY KEN TUCKER

Triple Threat

Can Sugarland Up The Multiplatinum Ante On Third Album?

"Exactly!" Sugarland lead singer Jennifer Nettles exclaims when asked if "Beyoncé to Bill Anderson" is a fair assessment of the duo's music. Not only has it performed the former's "Irreplaceable" in concert (a YouTube favorite), the pair co-wrote with country legend Anderson for its third Mercury Nashville album, "Love on the Inside," due July 22 (deluxe edition) and July 29 (regular).

Producer Byron Gallimore says the duo has an innate ability to blend its influences in a way that country fans find attractive. "Their experiences are pretty vast as far as the types of material that they know and can do, but the interesting thing about it is how country these guys are," he says. "It seems like whatever they do comes out country."

The duo has enjoyed as much country success as one can hope for if your name isn't Carrie Underwood. The act's 2005 debut, "Twice the Speed of Life," has tallied 2.5 million sales and spawned three top 10 Hot Country Songs hits. Second album "Enjoy the Ride" has sold 2.3 million copies and produced four top 10s, including the No. 1s "Want To" and "Settlin'."

"Love on the Inside" may be the purest Sugarland album yet, according to Nettles. "We're getting experience and we are also getting more comfortable in our own skin as writers, so musically on this record we went in and we really wanted to scale down," she says. "We didn't want everything to be super slick. We wanted it to be raw. We also had the luxury, because I was rested, of tracking everything live."

"They wanted to cut as much of this record as we could with less musicians and try to capture the magic in kind of a one-take performance, and that's pretty much what we did," Gallimore says. "It's got the growth that they we're trying to get."

For Universal Music Group Nashville chairman Luke Lewis, that kind of growth is key to building the Sugar-

KATE

land brand. "With the exception of her recognizable vocal style, they've made three pretty completely different-sounding albums," he says. "If artists keep making same-sounding records every time, you get to the point where there's no sense buying another one. You might as well just buy the single on iTunes." Co-writers on the album include Bobby Pinson, who was responsible for "Want To," and Tim Owens, who co-wrote "Settlin'." Kenny Chesney guitarist Clayton Mitchell co-wrote the sultry "What I'd Give," and Anderson collaborated on the teenangst tune "Joey." There's also a witty ode to oft-married singer/songwriter Steve Earle.

First single "All I Want to Do," which is No. 7 on Billboard's Hot Country Songs chart, is the duo's fastest-climbing yet. Response was immediate after the pair debuted the song in May at the Academy of Country Music Awards, according to country KMLE Phoenix music director Gwen Foster. "Listeners called with requests the next day and they haven't stopped. This song is connecting with country fans."

There's another reason for the song's rapid climb, according to Foster. "Sugarland has fast become a superstar act," she says. "Whatever Sugarland releases, country fans want it—and they want lots of it."

But rather than offer an expanded set six months or a year after the original release, Sugarland's label opted to release the fan pack before the new set. The expanded set includes "Life in a Northern Town," the Dream Academy hit that Sug-

arland, Little Big Town and Jake Owen performed on last year's CMT tour, and Matt Nathanson's "Come on Get Higher."

"We've gotten comfortable doing deluxe editions and fan editions after the fact," Universal Music Group Nashville executive VP of sales, marketing and new media Ben Kline says. "That really punishes the uber fan that comes out week one to buy the album because they ultimately have to go back and buy it again."

After opening for the likes of Chesney and headlining the CMT trek last fall, Sugarland will take labelmate Ashton Shepherd and rising star Kellie Pickler out this fall for a 25-city eastern U.S. tour.

Nettles says that her and Kristian Bush's prowess as singer/songwriters doesn't preclude them from being entertainers as well. "We really do try to explore the different elements of entertaining, of how you set a mood and capture an emotion with other elements besides the music, be it the exact lighting element for a song or taking a hard left and doing something ridiculous and crazy, like getting in a ball and crowd surfing," she says. "Why should you not be able to? I like to be able to add theater to the show."

SUGARLAND

MUSIC

LATEST BUZZ

>>>AROUND THE BLOC

Bloc Party premiered its new single, "Mercury," July 7 on Zane Lowe's BBC Radio 1 show. The track is a big departure from the band's skittish Brit pop. incorporating cacophonous horns and disorienting sound effects. According to a representative, the song may or may not appear on Bloc Party's third album, due before the end of the year via Atlantic. "Mercury' will be released as a single Aug. 11 in the United Kingdom, with a U.S. release to follow.

>>>WIND IT UP

Former reality TV subject Cartel has parted ways with Epic and inked a new multirights deal with Windup. The band will release its future albums through Wind-up, and the sale of all Cartel merchandise at online, retail and touring points of sale will be handled by Wind-up **Entertainment's Pronto** Merch. Cartel's 2007 selftitled Epic album has sold 85.000 units in the United States, according to Nielsen SoundScan.

>>>BAD TO THE BONE

Rapper Xzibit has joined Val Kilmer, Fairuza Balk, Jennifer Coolidge, Vondie Curtis Hall, Shawn Hatosy and Denzel Whitaker alongside Nicolas Cage and Eva Mendez in Werner Herzog's cop drama "Bad Lieutenant." Shea Wigham, Katie Chonacas ("Righteous Kill") and Brad Dourif also are among those who will appear in the update of Abel Ferrara's cult classic. The original followed the depraved adventures of a corrupt policeman (Harvey Keitel) investigating the rape of a nun.

>>>KEEP IT LIKE A SECRET

Following two albums for Reprise, rock act the Secret Machines have teamed with World's Fair Label Group to self-release their next project. The as-yet-untitled set is due in the fall and follows 2006's "Ten Silver Drops," which has sold 33,000 copies in the United States, according to Nielsen SoundScan. It is expected to feature tracks like "The Fire Is Waiting," "Atomic Hell" and "Have I Run Out."

Reporting by Jonathan Cohen, Gregg Goldstein and Cortney Harding. COUNTRY BY KEN TUCKER

No Pain, No Gain

Jamey Johnson Starts Fresh With Mercury Nashville

In classic country fashion, once-bitten, twiceshy Jamey Johnson owes at least part of his new deal with Mercury Nashville to not one, but two breakups. In short order, he was dropped from Sony BMG Nashville and went through a divorce in 2006. "At first you go through all of the usual things," he says now. "I was a little stunned and a little mad, a little frustrated and a little hurt. I've never been fired from anything in my life."

Johnson's debut single, "The Dollar," reached No. 14 on Billboard's Hot Country Songs chart in March 2006. His BNA album of the same name peaked at No. 20 on Top Country Albums and has sold 77,000 copies, according to Nielsen SoundScan.

After the aforementioned incidents, the artist turned into a recluse. "I wouldn't talk to any-

proached by other labels, was skeptical but took a meeting anyway. He was pleasantly surprised when Universal Music Group Nashville chairman Luke Lewis promised not to interfere with the creative process. "He looked at me and said, 'I don't know what y'all are doing in that studio and I don't even care, [but] don't mess with that sound,' " Johnson recalls. "I was shocked."

"It was clear this album was some pretty inspired stuff," Lewis says.

And while ex-Marine Johnson had a reputation for hard drinking and getting into trouble, "All the bad stuff was actually attractive to me," Lewis, a Waylon Jennings fan, says with a laugh. "One of the reasons I wanted to sign him was because he did have that bad-ass reputation. I'm tired of that soccer mom shit."

Ecstatic, Johnson quickly signed. "I'd be mis-



body. I wouldn't go out to clubs. I didn't want to be at any party. I quit drinking for more than a year. I rented a basement in a friend's house and stayed there, coming up with songs and ideas.

"In that respect, losing my deal was a good thing, because I finally had time to come home and get my life back in order," the Alabama native adds.

While it was a bad time personally, it was a great time from a songwriting standpoint. In September 2006, George Strait spent two weeks at No. 1 on Hot Country Songs with "Give It Away," a song Johnson co-wrote with Bill Anderson and Buddy Cannon. The tune also garnered song of the year honors from the Country Music Assn. and the Academy of Country Music. Johnson also scored a No. 1 with Trace Adkins, who took "Ladies Love Country Boys" to the top in March 2007.

After releasing "That Lonesome Song," an album produced by the fictional Kent Hardley Playboys, on the Web, Johnson drew the attention of Mercury. The artist, who had been aperable just sitting around a year-and-a-half putting together a record. I ain't got that kind of time. I am going to die before I am 40," he adds with a laugh.

Despite his reputation, Lewis says Johnson has been "incredible. He hasn't created any trouble for us."

Now he has a new lease on life and a new deal. His Mercury debut single, "In Color," a touching look at the world as seen through the eyes of his grandfather, is No. 37 on Hot Country Songs and album "That Lonesome Song" is due Aug. 5. Among other tracks, the set includes "Dreaming My Dreams" and "The Door Is Always Open," both of which were previously recorded by Jennings. It also sports the appropriately titled "Between Jennings and Jones."

For his part, Johnson says the pain was worth the gain. "I can't even tell you how great this all feels to me," he says. "This is one of the most awesome times in my life, just to see all this stuff unfold the way that it has."



R&B BY KERRI MASON

BULBOARD

Mariah In The Mix

Carey Single At Center Of Online Contest

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>STRAIGHT TO ELLE

Belgian singer Kate Ryan has been enjoying success across Europe this summer with pop/dance hit "Ella Elle L'a" (ARS/Universal), and the United Kingdom is next on her list. The single has reached the top 10 in seven European markets since late May, setting up the release of Ryan's fourth studio album, "Free," which began rolling out June 2 in Continental European territories.

U.K. album and single releases are now planned, says Kate Maher, international marketing manager for Universal Music Group International. "It's very probable that she'll be on [the] UMTV [imprint]," Maher says. "We firmly believe she appeals to a broad enough demographic for 'Ella Elle L'a' to become a major crossover hit."

Ryan's career has included a string of European successes since taking off in 2001 with Belgian hit "Scream for More." Her 2002 dance cover of French singer/songwriter Mylène Farmer's "Désenchantée" brought a wider audience, reaching the top 10 of Billboard's European Hot 100 chart, and Ryan's 2002 debut album, "Different" (Antler/Subway/EMI), has sold more than 250,000 copies across Europe, according to the label.

Ryan's own material is published by Bekkevoort, Belgium-based 2Brains; live work is booked through TTT Artists in Ranst, Belgium.

—Gary Smith

>>>MASSIVE MASSIMO

Neapolitan singer Massimo Ranieri has been in all-conquering mood in his native Italy of late.

His October 2007 two-CD career compilation "Canto Perché Non So Nuotare...da 40 Anni" on his own Edel-distributed Rama International label was recently certified gold (35,000), while its companion DVD compilation topped the FIMI DVD chart in January.

Now, his "Canto Perché" stage musical has passed 200 sold-out performances since it opened in February 2007, with bookings planned until January 2009. The album's executive producer Mario Limongelli says,

MUSIC

Professionals and amateurs alike will have the chance to remix the third single from Mariah Carey's platinum-plusselling "E=MC2" (Island), via a contest hosted on a startup social network Web site for musicians, Billboard has learned.

Starting July 15, the complete stems of "I'll Be Lovin' U Long Time" will be made available to the members of Indaba Music, an online community for aspiring and established producers and artists.

"Mariah is the queen of the remix," manager Mark Sudack says, citing the diva's famous work with dance producers like David Morales—for whom she resand the vocals of 1993's "Dreamlover"—and Junior Vasquez, as well as hip-hop greats like Sean "Diddy" Combs, DJ Clue, Ol' Dirty Bastard and the Lox. "She's been really groundbreaking in this area, and this contest is a way for her to continue being a pioneer in the remix world: potentially finding a new sound. a new power, a new energy in the online space, as opposed

to just the go-to producers of the moment."

The contest involves elements of fan voting, usergenerated content and social networking. Entrants must join Indaba by creating a profile and can then download the song stems, work on their mix and submit it via the site by Aug. 26. The Indaba community will pick its 10 favorite mixes via online voting. Three judges-including Sudack, who co-executive-produced "E=MC2"-will then select the winner. The producer of the winning mix will receive \$5,000, be designated as Carev's No. 1 My-Space friend for four weeks and possibly have his or her work released

The contest is more than just a unique way to promote the single, according to Sudack. "It's a marketing tool as much as it is a contest," he says. "But nowadays all you need is a laptop and a drum machine, and you have all the equipment that you need to go and make something that's hot and sounds special. There's so much potential talent out there that's untapped. You could have the next Jermaine Dupri sitting in a room somewhere, and he's got all the talent and all this genius with just no options to connect the dots."

Carey's management and Island were introduced to Indaba by UltraStar, a Live Nation subsidiary that manages online fan outreach for major artists. Launched in 2007, the site has more than 60,000 members and is growing at a rate of 25% per month. It's built around an online sessions platform, which allows musicians in different locations to collaborate in real time.

"In general, it's a smaller part of what we do, but [the contest] is a great way for us to make people aware of the types of tools that we have," co-founder Dan Zaccagnino says. "The Indaba community is really about creating original music with other musicians all around the world."

"The stage show was only originally planned for four months."

Ranieri debuted on the then-independent CGD label in the '60s and moved with the label when it was subsequently bought by Warner Music. He later switched labels to BMG, but Limongelli says Ranieri has now fully "returned to the indie world where he began his career."

The album includes new versions of Ranieri's hits plus his takes on contemporary songs by other Italian artists through the years.

Like the stage show—in which he stars—and DVD, it reconstructs his career, beginning as a child in Naples who couldn't swim and was forced to sing by playmates to avoid being thrown in the water. Ranieri is published by Rama International; his touring is handled by Romebased Marco D'Antoni.

-Mark Worden

>>>LADYTRON LIFTED

Having released three albums on three different labels, U.K. alternative dance band Ladytron has now found the "perfect home" at Nettwerk Music Group with its new set "Velocifero," according to the label's U.K. manager Gary Ledermore. The band's 31-date U.S. tour, booked by Chicagobased Windish Agency and set to wrap July 4 in Toronto, is followed by a string of summer European festival appearances. A tour of U.K. theaters is planned for the fall, booked by London-based Primary Talent.

The seeds of the Nettwerk partnership were sown when it handled the U.S. campaign for Ladytron's third album, "Witching Hour" (2005), released by Island in other international territories. For

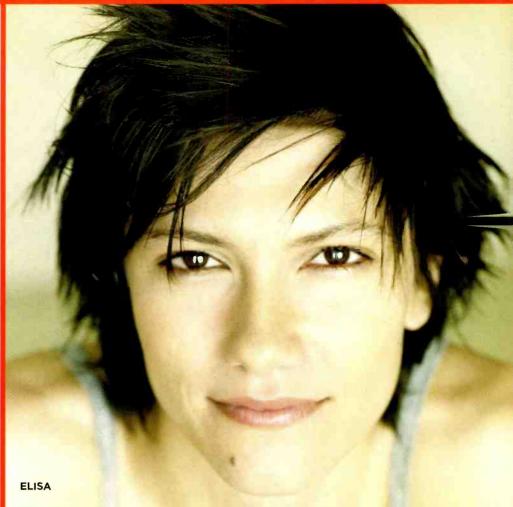
RYAN

"Velocifero," the band signed worldwide to Nettwerk, which dropped the album June 2 in the United Kingdom and June 3 in the United States. It peaked at No. 3 on Billboard's Top Electronic Albums and Top Heatseekers charts dated June 21, when it also entered the Billboard 200 at No. 131."

"Everybody is in agreement that this is their strongest record," Ledermore says. "There's a lot of potential singles."

Ladytron is published by Artwerk Music. —*Richard Smirke*





POP BY MARK WORDEN

Elisa Does A Lot

TV Exposure Heralds Italian Singer's Stateside Launch

Domenico Modugno's "Volare" may have won the first Grammy Award in 1958, but since then very few Italian pop singers have managed to break the U.S. market.

Italian indie label Sugar, however, is optimistic that pop singer Elisa's domestic superstardom will translate stateside with the release of her career highlights compilation, "Dancing," July 15, licensed to Universal Music Group International and distributed in the States by Fontana.

Sugar president Filippo Sugar accepts that the United States is a tough market for Italian pop, but says the label decided to push Elisa after her song "Dancing" was featured on Fox's "So You Think You Can Dance?" in June 2007.

"Elisa's catalog was already on iTunes and that track suddenly shot up to No. 16 on their chart," he says.

Adam Katz, managing director of Tsunami Label Group at Los Angeles-based marketing company Tsunami Entertainment, which is helping promote the album, adds, "An amazing groundswell was created, even though the artist didn't yet have a [U.S.] label."

The track has sold more than 67,000 downloads and has shifted more than 1,000 units per week since the week ending May 18, according to Nielsen SoundScan. The song was again featured in two early episodes of the 2008 "So You Think You Can Dance?" season.

Elisa—full name Elisa Toffoli—was discovered at age 16 by Sugar's mother Caterina Caselli, an Italian star in her own right in the 1960s who also discovered Andrea Bocelli.

phistory com

Elisa has released five studio albums in

Italy, her most successful being a best-of, "Soundtrack," which has sold 700,000 units and was the best-selling Italian album of 2006. In 2001, she won the country's flagship San Remo festival on one of the rare occasions she sang in Italian and also picked up the best Italian artist trophy at the MTV Europe Awards.

Another track, "Rainbow," will be serviced to radio in July and Katz plans a 15- to 20-date fall tour, which has Elisa—who grew up listening to her parents' and older sister's Doors albums—excited. "Touring in the States would be a dream come true for me," she says, "regardless of how well the album actually does."

Sugar stresses the project is not about instant success. "We're trying to create awareness for a long-term career," he says. "This is not an 'American Idol' situation."

Katz says the marketing strategy for the new album is "to help early adopters and evangelizers" and will target the Italian and gay communities, where Elisa has strong support. "Elisa's fans are very passionate and we just want to give them the ammunition so they can spread the word."

Katz says the groundswell of interest will "help create a story by the time we get to radio," where Elisa's English-language vocals should help her acceptance.

"I have always written in English, even when I didn't know the language that well and the results were horrendous," she says with a laugh. "I hardly listened to any Italian music when I was young and English has always been natural for me. It's the natural language of music."

MUSIC NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

EDITED BY KATIE HASTY



>>>BEAR HANDS Contact: Veronica Hetton, manager, vhsny@aol.com

About this same time last year, Bear Hands released its first EP, "Golden," after 11 months together as a band. The four-song set was produced by Andrew Schneider (Pelican, Cave In); it was, and still is, spectacular. The group's live shows set indie-rock blog land abuzz, and the foursome was picked up by manager Veronica Hetton (Ambulance Ltd.).

Fast forward and the group now has Flower Booking on its side, South by Southwest performances under its belt and, more recently, had "Golden" picked up by Rough Trade stores in the United Kingdom. Bear Hands has already been written up by NME, despite not having a label or publishing deal in place.

The band is taking the next steps this summer, recording a full-length effort on New York's Lower East Side and then hitting the road.

"We know it's not the best climate right now to be selling records." wild-haired frontman Dylan Rau says. "But . . . we have a lot of back catalog We're in surplus And I'm impatient "

Rounded out by guitarist Ted Feldman, bassist Val Loper and drummer TJ Orscher, Bear Hands has locally supported acts like MGMT, Vampire Weekend and Ted Leo, and toured (naturally) with Ambulance Ltd. On July 26, the group will open for Ghostland Observatory in Brooklyn. On July 30, it will share the stage with Earlimart in Boston.

The group's roots are in the Northeast, particularly Wesleyan University, where Rau met Feldman. They picked up Loper and Orscher after meeting through their former bands, centered on the local hardcore punk scene

That formative influence can still be heard in the group, whose melodic chemistry starts with a perfectly synched rhythm section and Rau's charismatic pipes trading off with distorted guitar lines. Listen closer and Rau's lyrics really shine, particularly his clever rhyming schemes and catchy one-liners

According to Rau, Bear Hands was offered a label deal early on (the band turned it down) and has considered a number of other potential signings. But much depends on what comes out of the upcoming selfproduced sessions.

"It's harder and harder and more expensive to try and make a successful record, but we're just going to work hard to see what happens," Rau says, "I just want my rent paid and room to write songs and not get fucked by whoever wants to do business with us." -Katie Hasty

>>>SOLID GOLD

Contact: solid_gold_band@yahoo.com Solid Gold likes to apply personality to everything it touches. Whether it's hand-making album art or crafting projections for its live show, the group embraces the doit-vourself ethic to an extreme degree, debt be damned, the "traditional model" bucked, competition well look out

Solid Gold entered the WeSC/Vice Let's Get Physical online contest last year, in which yoters could either cast ballots for or against bands. Instead of spending time drumming up peer votes against other acts, the members pooled their fans, "some computersavvy friends," and rigged the voting in their favor. More than anything, they just wanted to grab the attention of the judging panel. which selected Solid Gold from the other finalists to fly to London and perform at the WeSC/Vice party at Old Blue Last.

"Artists are required to hustle, schmooze, sacrifice and sometimes exaggerate to gain attention among the masses, but in the end the music needs to speak for itself and is what will be remembered," vocalist Zach Coulter says.

The electronica/dance troupe has spent six years selling out venues in cities like its native Minneapolis, Chicago, New York and Madison, Wis, it has also released three EPs. the most recent—"Who You Gonna Run To?"-in February. It was one of the few American bands selected to play last year's Iceland Airwayes music festival in Revkiavik and has garnered airplay at such stations as

noncommercial WBAI New York, nonprofit KEXP Seattle, alternative KDLD/KDLE Los Angeles and triple A WXRT Chicago, as well as Billy Zero's podcast at XM Satellite Radio.

When finances for an upcoming full-length didn't allow Solid Gold to yet again record at Butch Vig's Smart Studios in Madison or Master Mix in Minneapolis, the band set up shop in "apartments, cabins, farmhouses and basements" to cull its synth- and guitar-based tunes. The band has sold or given away more than 1,000 hand-screened, self-designed, one-of-a-kind Tshirts, which have also sold at clothing boutiques like Oak in New York. Sold Gold-which comprises core members Coulter, Matt Locher and Adam Hurlburt, all of whom can play guitar, bass, keys and program beats-crafts its records in limitededition runs, with handmade or design-intensive packaging.

With the full-length due late this summer and tracks on par with acts like Junior Boys and the Knife, Solid Gold is seeking a creative way to roll out its sale and dissemination. "We'll likely release the record through digital download for an affordable price and offer a premium physical copy that we hand-make ourselves for an appropriate price. This is the direction that we see music distribution heading, and we're going to ride it," Locher says. "The way we're looking at it is, like, 'Fuck it, we have no money, nothing to lose and a killer record'... If anyone out there has a better idea. we're open to suggestions." -KH



>>>LITTLE VIC

Contact: Michelle McDevitt, mmmcdevitt@ amail com

Little Vic may have been affiliated with big names in music in the past, but the 27-year-old MC is just getting started.

Raised in Long Island, N.Y., Little Vic (born Victor Orena III) released an EP in April. "Each Dawn I Die," via his own independent label, Orena Records, and distributed by Fat Beats. The album featured the likes of DJ Premier, Kool G Rap and Buckwild. He's also appeared on mixtapes by G-Unit's DJ Whoo Kid, DJ Woogie and DJ Eclipse, among others.

Now, Little Vic, who still runs Orena and heads

his own street and production teams, is prepping the release of his as-vet-untitled upcoming album, slated to drop by year's end So far he's work-

album, but I do

have over 200

www.americanradiohistory.com

LITTLE VIC

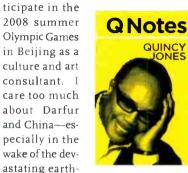
songs sitting in my computer right now. So, we have lots of options," he says, Consequently, a mixtape consisting of some of the leftover tracks will be released ahead of the album.

Later this year, Little Vic hopes to join a college tour, preferably one starting right after the summer. He is also shopping for a major-label and distribution deal and looks forward to signing artists to his label. In addition, Little Vic plans on delving into movie scoring sometime down the line.

"I definitely want to be recognized as a producer and as an MC, separately," he adds, "I'm a strong believer in releasing what I feel and not for other people. I don't make music to conform and fit in. I make it because I think it's hot and I iden--Mariel Concepcion tify with it."

Change Through Participation

I recently announced that I have no intention of canceling my plans to par-



quake in Southwest China-to pull out. If I can stay in the games with others like us, I feel we can make a difference. I don't pretend to be a politician. I'm just a musician who cares.

I recently met with Chinese Ambassador Liu Guijin to discuss the ongoing crisis in Darfur and China's role in the region. It was the second time that I met with a Chinese official to discuss the situation in recent months. I was encouraged by his promise to personally discuss my concerns for the people of Darfur with his superiors in Beijing, as well as my deep sympathies for the victims of the devastating earthquake in China's Sichaun Province. I remain hopeful that the government of China will take a lead role in helping to bring an end to the carnage taking place in Darfur as soon as possible.

I feel that the whole world has got to start taking responsibility for each other. With today's lightning-fast global communication, we can no longer afford the luxury of thinking about only national kinds of issues. Everything that's done anywhere is a world issue, and together there are lots of things we can do that nobody can do alone. Not one country is perfect enough to throw stones at anybody. Not one, especially not us.

These are huge issues that shouldn't be taken lightly. They're something that I've given considerable thought to and have researched thoroughly. As musicians and entertainment executives, you may find yourself in a situation in which you can affect change by either choosing to participate or boycott an event. Taking a stand is never a bad thing if it's something you truly believe in. All I ask is that you take the time and do your homework. As the great Canadian physician William Osler once said, "We are here to add what we can to life, not to get what we can from it."

THE BILLBOARD REVIEWS

entire genre on edge with one word, or lack thereof.

His untitled album, formerly dubbed "N*gger," could

have been just another big idea wrapped in unfo-

cused songs and chalked up as a publicity stunt.

Instead, the veteran MC seized the opportunity, lyri-

cally and musically, to concretely convey his idea of

the black man's experience in America. From "Project

Roach," where Nas says that the NAACP's burial of

"n*gger" was pointless, to "Untitled," which discusses

Louis Farrakhan's role in America, the Queens MC im-

presses his listener while provoking social and politi-

cal thought. DJ Toomp, Stargate, Salaam Remi, Polow

Da Don and newcomer Jay Electronica contribute

lush tracks with strings and airy melodies, giving Nas

the freedom to dissect the North American black

experience with more intelligence than hip-hop has

displayed on a mainstream scale in years.-HC

ALBUMS ROCK

JOHN MELLENCAMP Life Death Love and Freedom

Producer: T Bone Burnett Hear Music

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Release Date: July 15 Searching for a ray of lyrical light in John Mellencamp's latest treatise on the state of the world proves consuming—but largely fruitless. That, however, makes the album all the more compelling. Its unrelentingly bleak landscape, populated by plain-spoken narrators and richly detailed characters and settings, leans more on the death part of the title equation, with pointed side trips into the political climate ("Young Without Lovers," "Troubled Land." "Without a Shot" and the particularly specific "Jena") and philosophical essays like "John Cockers" and "For the Children." in which Mellencamp seems to question his own capacity for the continuing struggle. T Bone Burnett's austere and atmospheric production brings a fresh kind of texture to the performance aspects of Mellencamp's songs, and his bonus DVD mix in the new HD CODE format lives up to its promise for richer and more articulated sound quality.-GG

O.A.R. All Sides

Producer: Matt Wallace Atlantic

Release Date: July 15 With 2005's "Stories of a Stranger," the members of O.A.R. made the shift from poker-playing college kids to mature musicians, parlaving the playful roots-rock vibe of their earlier releases into a sound more suitable for the AC market. "All Sides" continues down this path. with songs that are even bigger on the thematic and production fronts and lighter on the good-time party energy. There's the Goo Goo Dollsesque "The Fallout": rocker "War Songs," inspired by the group's visit overseas; and the soaring "Shattered," the most radio-friendly of the bunch. The island-flavored pop of "Something Coming Over'

and reggae-tinged "What Is Mine" prove the band still has some bounce in its step, and "This Town" was tailor-made for a live setting, with an infectious spirit sure to please longtime fans and newcomers alike.-JM

NAS

Untitled

Def Jam

Producers: various

Release Date: July 15

pop, timing is a bull's-eye for

Goodrem's deliciously taste-

ful U.S. bid -CT

ACE YOUNG

Producers: various

Pazzo Music/Fontana

Release Date: July 15

During his less-than-

victorious stint on

"American Idol," Ace Young

did not show the makings of a

star. He was nice to look at.

but with his thin voice and

predilection for lite-rock power ballads, Young seemed

about as distinctive as oat-

meal. Yet on his self-titled

Ace Young

DELTA GOODREM Delta

Producers: various Decca

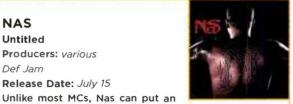
Release Date: July 15 Five years after estab-Iishing herself as Australia's premier female vocalist, 23-year-old singer/songwriter Delta Goodrem at last earns a concerted effort to launch stateside, thanks to resuscitated Mercury imprint Decca. Overseas, this is actually Goodrem's third album, a vivacious 12-song showcase of versatility and melodic mastery led by celebratory piano romp "In This Life " already top 35 at adult top 40 stateside. Equally affecting are sweet, redemptive midtempo ballad "Believe Again," frolicking reggae finger-snapper "You Will Only Break My Heart," somber confessional "God Laughs" and a remastered encore of "Born to Try," the stunning ballad that first propelled Goodrem to the top in 2003. With successes from Leona Lewis Katy Perry and Natasha Bedingfield proving that the public hungers for quality female

WIRE **Object 47**

Producer: Wire Pink Flag **Release Date:** July 8



It's been said before, but Wire's music has never sounded dated. More than 30 years on from the release of the seminal post-punk band's debut, "Object 47" is at once warmly familiar as Wire yet not a "return" to any particular sonic period in the group's convoluted history. Upbeat opener "One of Us" is as catchy a pop song as Wire's ever committed, seemingly marking a left turn from 2003's more esoteric, explosive album "Send." The pulsating "Mekon Headman" and entrancing head-nodder "Perspex Icon" keep the mood going, lacing sugary chorus hooks into propulsive rock rhythms. There's some hard stuff here too-menacing closer "All Fours," for example-but certainly nothing that makes the band sound out of touch, unoriginal or old. It's vital, quintessential Wire. In 2008, no less.-TC



debut-for which he hooked

up with executive producer

Desmond Child, who helmed

nine tracks-Young reveals

more personality than many

of the "Idol" contestants

who've fared better on the

show than he did. Wisely, he

eschews Peter Cetera-style

soft rock for post-Justin Tim-

berlake R&B, bumping and

grinding (politely) through a

series of sleekly funky sound-

scapes that somehow allow

you to buy Young's claim that

"vour dirty mind is taking

ahold of me." On "The Gift," he

even pulls off a better Michael

Jackson impression than any

on the new Usher set.-MW

WILLIE NELSON &

Two Men With the Blues

Release Date: June 8

Rlue Note

Producer: Mark Rothbaum

At first blush, this odd-

couple billing would

seem like a bizarre musical

gumbo indeed, until one re-

members that Willie Nelson

knocked out a full-on pot-

themed reggae album a few

years ago. As it is, "Two Men

With the Blues" is the recorded

evidence of a two-night Jazz

at Lincoln Center summit in

January 2007 and an album

whose enviably assured vibe

pretty much drips out of the

speakers, "Blues" is more of a

WYNTON MARSALIS

relaxed, jaunty toss-off of wellattended numbers ("Georgia on My Mind." "Stardust." "Basin Street Blues") than anything terribly revelatory, but given the names on the marguee that's more than enough. When Nelson settles into "Ain't Nobody's Business" and Wynton Marsalis powers a mighty brass section through "My Bucket's Got a Hole in It," all vou really need to do is sit back and dig it -JV

COUNTRY **RANDY TRAVIS**

Around the Bend Producer: Kyle Lehning Word Release Date: July 15

Randy Travis' 1986 emergence as the leader of a fresh crop of country music "youngsters" came with a deeply reverential nod to the makers of what was once long-considered authentic, unvarnished, old-school country. Now, after an early-millennium shift into no-doubt-about-it Christian country, Travis returns here with a somewhat more mainstream country release, in a career that longago rendered such delineations superfluous. "You Didn't Have a Good Time" is a gut-wrenching "ballad of the bottle" that holds out hope for redemption, while "Every Head Bowed" is a ri-

THE HOLD STEADY **Stay Positive**

Producer: John Agnello Vagrant Release Date: July 15



Just in time for summer-the perfect season for its classic rock-inspired songs of young love, townies, house parties and part-time jobs-the Hold Steady makes good on the promise of 2006's acclaimed "Boys and Girls in America" with "Stay Positive." This time, Brooklyn's working class heroes have stepped up their musicality (harpsichord is featured on "One for the Cutters") and melodic balladry ("Lord, I'm Discouraged" is an aching prayer), while still providing their signature cacophonous anthems with songs like the barn-burning "Navy Sheets," with backing vocals from Drive-By Truckers' Patterson Hood, Elsewhere, frontman Craig Finn longs for 7 Seconds and Youth of Today (the title cut), sets religious metaphors to a woozy acoustic backdrop ("Both Crosses") and nods to Jersey Shore-era Springsteen ("Yeah Sapphire"). As usual, it's sweet, intelligent and thoroughly rockin'.-LJW



otously funny look at bless-

ings that heat up as dinner

cools down. The title song is

a bluesy country reflection

on life and death, with a

stinging Telecaster solo seal-

ing its place in tradition and

modernity. As if almost effortlessly. Travis proves track

after track the difference be-

tween bravado and stone-

cold brilliance.-GE

BAJOFONDO

Producers: Gustavo

Release Date: July 15

This Argentine-Uruguayan crew originally

used the band name Baio-

fondo Tango Club. It recently

reduced the name to Bajo-

fondo in recognition of the

fact that the music the band is

creating nowadays is reach-

ing beyond simply tango.

That's evident with opener "Grand Guignol," which

blends a heavy drum'n'bass

bottom end with the sweep-

ing flourishes of tango. It's an

unexpected pairing of visceral

beat and florid romanticism.

but it works awfully well.

Tango remains the constant

for Bajofondo, but the 17

tracks offer quite a few vari-

ations on a theme. Elvis

Santaolalla, Juan

Campodonico

Surco/Decca

WORLD

Mar Dulce

THE BILLBOARD REVIEWS

on the dreamy tune "Fairly Right," and singer Veronica Loza is strong on the uptempo "Tuve Sol." Shrewd electronics endow the tango theme of "Pa' Bailar" with guite an extraordinary sting.-PVV

KAKANDE Dununya

Producer: Peter Fand Jumbie Records Release Date: July 15 revolves Kakande around the superb artistry of balafon virtuoso Famoro Dioubate. The balafon. essentially a West-African xylophone, is not an easy instrument to master, but, then, Dioubate a native of Guinea. is descended from griots who were playing gigs in the Mandé Empire in the Middle Ages. Dioubate cut this fine album in Brooklyn, working with nine musicians to create 11 songs that strike a lively balance between West African traditional music and a wonderful improvisational sensibility. Such tunes as "So Si Sa" and "Nina Kaba" have a enthralling rhythmic circularity and a deep, expansive groove. "Mariama Traoré," "Souaresi" and the title track, on the other hand, evince a more traditional feel, though even here Dioubate's arrangements suggest that he's very much at ease contemplating his tradition with a 21st-century musicality.-PVV

CHRISTIAN JOHN SCHLITT

The Grafting Producer: Dan Needham 4k Records Release Date: June 24 Looking at the smiling face on the cover of John Schlitt's new solo proiect, it's hard to believe he's a

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter. Hillary Crosley, Gordon Ely, Gary Graff, Katie Hasty, Kamau J. High, Michael Menachem, Jill Menze Deborah Evans Price, Shad Reed, Chuck Taylor, Philip Van Vleck, Jeff Vrabel, Mikael Wood, Lavinia Jones Wright

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

Gospel Music Hall of Famer who has been around the music biz for years. The former Petra lead singer is engaging as ever on this set of pop/rock tunes. Opener "Stand" draws listeners immediately into the record with its solid message and memorable melody. The title track is a poignant song about adoption, while "Only Men" is a powerful ballad about the supremacy of God that demonstrates the softer side of Schlitt's vocal prowess. There's also a potent version of "Lord Have Mercy," and "Face of God is another of the project's many highlights. It's good to hear Schlitt back in the game and adding to his already impressive legacy in Christian music.-DEP

ITAL REISSUE

JULIE DOIRON Loneliest in the Morning Producer: Dave Shouse

Jaqiaquwai Release Date: July 22

This Canadian singer/ songwriter has for years doubled as a visual artist and it shows in her music. Originally released via Sub Pop in 1997, this reissue (with three bonus tracks) is cinematically sparse, each track spinning a new tale and nuanced mood. Doiron's longing and simple voice is placed front and center, paired with her raw acoustic riffs. Hints of mellotron, pedal steel and piano were contributed by Shouse (of the Grifters) and Howe Gelb, as Doiron holds down the fort with most of the rest of the arrangements. Opener "So Fast" pensively captures the ear while tracks like "Love to Annov" have their own little tricks to keep the album running like one, long continuous thought ---KH

CRITICS' CHOICE *: A new

release, regardless of chart

musical merit.

potential, highly recommended for

All albums commercially available in the United States are eligible.

Send album review copies to

review copies to Chuck Taylor (both at Billboard, 770 Broadway,

Seventh Floor, New York, N.Y.

10003) or to the writers in the

appropriate bureaus.

Jonathan Cohen and singles

SINGLES

R&B/HIP HOP

LIL WAYNE FEATUR-ING JAY-Z Mr. Carter (5:16)

Producers: Andrews Correa. Infamous

Writers: various Publishers: various Cash Monev/Young Monev/Universal After selling 1 million copies of "Tha Carter III" in its first week of release, Lil Wayne is unquestionably the most popular rapper around today. However his self-proclamation of "best rapper alive" is up for debate, since the guest verse from Jav-7 on "Mr.

Carter" ironically outshines both from Lil Wayne. That said. Wayne's unique delivery paired with Jay's strong presence make for a double whammy of star power, with the former eager to prove he's capable of living up to the hype alongside the former Def Jam president reminding everyone of his own rap legacy. It's actually refreshing to hear the two hugely successful, credible artists still sounding as hungry as unknown rappers trying to get their big break.—SR

LONDON One 2 Many (4:03)

Producers: Jevon. Duval Hill Writers: M. Simmonds, S. Joseph, N. Franklin, S. Harris Publishers: BabyBoy Vondage/Verse & Sham, BMI; I'm That Dude/Harell, SESAC Universal Motown

Atlanta R&B singer Atlania rose London offers a catchy, guitar-heavy "oops" tale of waking up with a woman, full of remorse, as he sings, "I been out all night, partving my night away," and by the finish, sounding like a friend of Bill vowing to never have another drink. From Universal Motown release "Man of My Word," the track offers two mixes for radio-one with Chicago speed rapper Twista. the other an unlikely pairing of the smooth singer with rappers Slick Pulla and Blood Raw from group USDA. In either case, "One 2 Many" is a novel lyrical testament with enough melodic gumption to entice forward-thinking R&B radio outlets.—KJH

COUNTRY BRAD PAISI FY

Waitin' On a Woman (3:58) Producer: Frank Rogers Writers: D. Samson, W. Varble

Publishers: EMI April/Sea Gavle/Emma and Maddie. ASCAP[·] Warner-Tamerlane BMI

Arista Nashville

It's great to see an artist buck conventional business practices to shine a spotlight on a song he loves, "Waitin' On a Woman" was originally recorded for Brad Paisley's 2005 album "Time Well Wasted." but four other hits excelled at radio, then he was on to next album "5th Gear" in 2007. But he has always believed in this "Woman"—so here it is, and already top 30 at radio after three weeks. The beautiful story is set on a bench at the mall, as an elderly gent asks a vounger man if he's "waitin' on a woman," then relates sentimental experiences that began with a date in 1952. The well-crafted, conversational lyric should resonate with both sexes, and many couples will likely see themselves in every line. Paisley delivers with his usual charm. It's great to see this gorgeous number finally get a shot at radio.-DEP

JONAS BROTHERS Burnin' Up (2:54)

Producer: John Fields Writers: N. Jonas, J. Jonas, P. Jonas

Publisher: not listed Hollywood

The greatest gift of boy bands is that they potentially fuel a life-long love of music for the generation they serve. Jonas Brothers are crucial for today's 12-plus set, once top 40 radio finally got with the program last year with first hit "SOS." Six successful singles later, "Burnin' Up"-the launch from upcoming third studio album "A Little Bit Longer" (destined to catapult to No. 1 following Aug. 12 release)-is already torching the Billboard Hot 100 with a No. 5 entry, thanks to meaty, guitar-grueling production, fingersnapping hook and identifiable youth-infused vocal. Adding mirthful edge is a rap from the brotherly trio's bodyquard Robert "Big Rob" Feggans, accompanied by an amiable group shout-out. (The promo single also offers a "no rap" version.) Jonas Brothers have worked hard for props as a true teen sensation-and credible live act. Heroes are few and far between; this is cause for multi-generational celebration.-CT

LEONA LEWIS Better in Time (3:55) Producer: J.R. Rotem

Writers: J. Rotem, A. Martin Publishers: various SVCO/1/SONV BMG



Five months ago we loftily predicted that Leona Lewis was destined to become the top newcomer of the year. But who could have seen the overwhelming force field of "Bleeding Love," striking through playlist records at top 40, adult top 40, AC, rhythmic, even Latin? Now it's time to let go-before the song burns to a crisp-and rest assured, there are plenty more high achievers on No. 1 CD "Spirit." "Better in Time" is of equal caliber to its predecessor, with a one-listen hook, elegant chug-along melody, a lyric about healing ("Thought I couldn't live without vou/It's gonna hurt when it heals too") and Lewis' unquestionably emotive vocal versatility. "Better" is as good as "Bleeding" and an equal bid for No. 1. Girl, start clearing room for a 2009 Grammy sweep.-CT

ROCK

PARAMORE That's What You Get (3:40)

Producer: David Bendeth Writers: H. Williams, J. Farro, T. York

Publishers: WB/But Father, I Just Want to Sing Music/Josh's Music/Hunterboro, ASCAP

Fueled by Ramen A year after the success

of its Grammy Awardnominated smash debut, "Riot!." Franklin, Tenn., quintet Paramore continues to churn out potential hits. Third



single "That's What You Get"

slams into pop/rock perfec-

tion with an infectious guitar

hook and danceable beat. The

stunning vocal on "That's

What You Get" is a perfect fit

for lead singer Hayley

Williams-and for radio, as a

stop-and-start instrumental

hook solidifies what could be

the power-pop band's tour de

Publisher: not listed **Remixer:** Freemasons Music World/Geffen It's a millennial custom: Prope your kid to fame and cash in on younger siblings. Britney begat Jamie Lynn Spears, Jessica Simpson introduced Ashlee. and Beyonce's long-waitingin-the-wings sis Solange. whose 2003 misnomer debut "Solo Star" endured three Billboard Hot 100 flops, "I Decided" attempts to build cachet via Neptunes' production, and while stock pop original is another no-go, the Freemasons remix offers tempo and resourceful production to ignite dancefloors-and a career. Soph solo album "SoL-AngeL and the Hadley St. Dreams," due in August, may find her heading in a different direction than intended, but at least this time it's up the charts.-CT



HIP-HOP BY HILLARY CROSLEY

Pick To Click

Robust G-Unit Site Drives Interest For New Album

While some in the biz bemoan the Internet's negative effects on album sales, G-Unit turned the Web into its biggest marketing tool.

The 50 Cent-led group's latest album, "T.O.S. (Terminate on Sight)," debuts at No. 4 on the Billboard 200 this week after selling 102,000 copies in the United States, according to Nielsen SoundScan.

That performance is considerably better than the two lead singles have enjoyed. "I Like the Way She Do It" and "Rider Pt. 2" are No. 70 and No. 83, respectively, this week on the Hot R&B/Hip-

Hop Songs chart.

G-Unit Records launched thisis50.com last September to promote 50 Cent's third album, "Curtis." Now the site is a promotional platform, blog and consumer source to acquire all things G-Unit. And, its videos, exclusive content and free mixtapes have helped raise awareness for "T.O.S." and maintain G-Unit's brand in hip-hop's cluttered marketplace.

"The content on thisis50.com was both planned and organic," G-Unit new media director Chris "Broadway" Romero says. In addition to a constant stream of live video, 50 Cent, Tony Yayo and Lloyd Banks uploaded two or three videos per day while doing U.S. radio promotion during the last week of June. "It was like a traveling variety show," Romero says.

In the past six months, G-Unit has released three free digital mixtapes via the site to test early "T.O.S." singles. "Elephant in the Sand" dropped in March and contained "Rider Pt. 2," while "Return of the Body Snatchers" appeared in April and featured the album cut "I Don't Want to Talk About It." The final mixtape, "Sincerely Yours," hit the Web in June and features 50 Cent rhyming over classic R&B songs like Frankie Beverly & Maze's "Before I Let Go." According to Romero, the mixtapes have collectively amassed more than 600,000 downloads.

"The real effective part of my mixtapes is the viral campaign I create by shooting a visual," 50 Cent says. " 'Return of the Body Snatchers' and 'Elephant' had a music video for every song on the tape, and they've been viewed more than 1 million times."

Last month, G-Unit also debuted short "T.O.S." webisodes featuring the MCs playing on the commercials depicting a split screen with the faces of NBA superstars. Fans were also able to submit their own video treatments for "I Like the Way She Do It," with the winning clip due to premiere this month on thisis50.com. According to Romero, thisis50.com has 15 million page views and 1 million unique users per month, and approximately 25,000 consumers jumped from the site to iTunes to purchase "T.O.S."

"The bottom line is to get people to comment and feel like they're a part of the project," he says.

EUROPEAN LOVE

After breaking onto the European charts with disco-influenced beats and androgynous vocals, Hercules and Love Affair has quickly translated that success to the States. Led by keyboardist/vocalist Andy Butler and featuring Antony Hegarty of Antony & the Johnsons on several tracks, the Brooklyn-based group's self-titled Mute debut hit No. 7 on the July 12 Top Heatseekers chart and No. 191 on the Billboard 200.

May 17 at Brooklyn's Studio B, then

ЦC

took the crew to Europe. Butler knew going into the project that it would be tough to plan a tour with Hegarty in tow because of his solo work and other projects. "There is that sort of fingers-crossed hope for a sort of a guest spot or schedules coordinating," he says. But even without Hegarty onstage, Butler says the response to the live shows has been "at times, overwhelmingly enthusiastic."

Manager Marc Ticken says the European tour was planned in part by economics, since the band has eight touring members plus crew. "Pretty much as soon as people got the record we were getting offers for the band to play. We didn't need tons of tour support from the label," Ticken says. "For a band of that size, in terms of sales base, to be able to go on tour with essentially 12 people on the road is pretty remarkable. I'm not sure we're quite ready to be able to do that in America."

Brands have taken notice as well.

Chanel utilized the song "Blind" in its fall/winter 2008 fashion show, and the band will take part in a Chanel exhibition in New York's Central Park in October. Beforehand, the group is touring Europe through July 19, returns to the United States for a few headlining West Coast shows and a couple of slots opening for Gnarls Barkley, and then goes back to Europe in mid-August. *—Laura Leebove*



NOW NUSIC



BOYZ WILL BE BOYZ

For the TMI Boyz, the phrase "long haul" has new meaning.

Though it recently peaked at No. 6 on Billboard's Top R&B/Hip-Hop Albums chart, the group has been touring in support of its debut album for the last year. The set, "Grindin for a Purpose," was released May 20 via its independent label, Track Music Inc., and has moved 26,000 copies, according to Nielsen SoundScan. It now sits at No. 33 on Top R&B/Hip-Hop Albums.

The Houston-reared trio, comprising Huskey, Sayeed and Dudella, formed the TMI Boyz in 2005. In 2007, the threesome recruited hip-hop business veteran Wendy Day of Rap Coalition, a nonprofit that aids independent labels in establishing a business model, to set up the label and hatch a promotional plan.

"We've released four mixtapes and three singles," Day says. "The guys have been on the road since January 2007. I was nice and gave them a week off for Christmas."

The Boyz performed in club venues across the Southeast region, concentrating on states like Texas, Oklahoma, Louisiana and Tennessee. When the group couldn't book a show, Day sent the Boyz to the area's most popular nightclub to "shake hands and kiss babies." "We all sat in FYEs in each city and sold our single for like \$1, while we signed autographs and sold our mixtapes," Huskey says.

The group's first single, "I'm Fresh" featuring Mannie Fresh, dropped in January 2007. The song's video debuted on BET's "106 & Park" in the following month, which was a coup for the independent since the show is dominated by major-label artists. A second single, "Swervin'," reached the R&B/Hip-Hop Songs chart, peaking at No. 34.

Recruiting well-known DJs DJ Smallz, Michael "5000" Watts, Bigga Rankin and DJ XO, the Boyz released mixtapes within the last 12 months as quickly as they could record them. The CDs were sold for \$5 each and funded the travel costs accrued during the tour.

A fourth single, "Thank God We Made It," produced by Shawty Redd, will drop soon, and according to Huskey, "the next step will be whether these major labels come with the right money, though it's really about the marketing, promotion and publishing, since we're not concentrating on a deal. But when it comes, it has to be right." —*Hillary Crosley*

NUSIC HAPPENING NOW

FILM BY ANN DONAHUE

'Dark' As Night

Zimmer, Howard Revel In Intense 'Batman' Soundtrack

It's quite simple, actually. Hans Zimmer and James Newton Howard want to drive you insane.

For their score for Warner Bros.' July 18 film "The Dark Knight," the composers used as their inspiration the oppressive gloom of Gotham and the entirely unhinged character of the Joker. The result is an intense orchestral bombast, replete with cellos teetering on the edge of human hearing and crashing percussive outbursts

"I just wanted to come up with things that nobody had ever heard before . . . in a very psychological way," Zimmer says. "How can you go from 'This is slightly worrying' to 'terrifying' to 'shitting bricks?'

"It was about getting the basses to play something way just at the top of the highest place the instruments were capable of," Newton adds. "To the point where they would come in the control room and say, 'You don't want us to play that; you want us actually to play this

down lower, don't you?' I was like, 'No, not really.' You feel their struggle in the performance because it was a struggle."

It's the second time Zimmer and Howard have teamed with director Christopher Nolan on

a score; the first was for 2005's "Batman Begins." "Chris has what we call a 'phonographic' memory." Zimmer says. "I have put him through unbe-

Inset: ZIMMER, HOWARD pushed themselves to match the creepy vibe of the late HEATH

LEDGER'S Joker.

-AU

SHAWANDA

lievable torture, like when he was flying to Hong Kong to finish the movie, I gave him my first draft of 'The Joker Suite.' We filled the iPod with something like 8,000 bars . . . and he can say things to you like, 'There was a thing at bar 7,654 that was really cool.'

The soundtrack to "Batman Begins" sold 79,000 copies, according to Nielsen SoundScan, but this time out, the release of the "Dark Knight" score is getting a much bigger push than your run-ofthe-mill soundtrack release.

Zimmer and Howard will perform live together for the first time prior to the movie's New York premiere July 14; they will then sign copies of the soundtrack at Virgin Megastores in New York and Los Angeles.

The soundtrack itself also is getting a fancy rollout starting July 15, three days in advance of the film's release. It will be available in a standard jewel case CD, a two-LP set made out of 180gram vinyl, a special-edition Digipak and a collector's edition with bonus artwork. Snippets of three of the score's tracks, "Why So Serious?," "Aggressive Expansion" and "I'm Not a Hero," can be heard at thedarkknightscore.com.

For Zimmer and Howard, however, the rollout of the score is just a continuation of the obsessive passion for the movie by its contributors. "There's been an intensity from day one about this project-and we're not even going to go into [the death of Heath Ledger]," Zimmer says. "The surprising thing is, everybody is very gentle and very kind and very respectful-but the movie itself has an intensity that we all live in. We live in this world and it's very hard to shake that off when you go home."

"You carry around the whole thing inside of you for months," Howard says.

CRYSTAL CLEAR COUNTRY

Despite the fact that she's a fullblooded Oiibwa and was born and raised on a reservation in Ontario, Crystal Shawanda, whose surname means "dawn of a new day," calls her move to Nashville "inevitable."

"I grew up on nothing but country music, and not just listening to it, but listening to the stories," she says. "My grandpa and my dad and my mom were constantly talking about the Grand Ole Opry. They would tell me stories about how people would sneak across the alley behind the Grand Ole Opry to have a couple beers down at Tootsie's Orchid Lounge on Broadway. I couldn't wait to jump in and be a part of it.'

Shawanda left for Nashville at age 16 and after moving back and forth for five years, opted to stay no matter what. "I decided that I wasn't moving to Nashville to get a record deal—I was moving here because I just wanted to sing," she says. "And if in 15 years I'm still singing for tips on Broadway, then it's a good life. It beats cleaning toilets."

Approached by producer Scott Hendricks (Trace Adkins) while performing one night at the very

club she'd heard about in her familv's stories. Shawanda was impressed when he said he thought

he could get her a record deal, but was cautious. "I made him come back to my show every day for two weeks and we would talk before and after the show about music," she recalls. "It was really important that he got to know me as a person and as an artist.'

Now signed to Sonv BMG Nashville's RCA label, Shawanda is being marketed on both sides of the border. Her Canadian debut single, the coming-of-age "You Can Let Go," reached No. 5 in April, and second single "What Do I Have to Do" jumps 10-7 this week on the Nielsen BDS Canadian Country airplay chart. Her album has sold 2,100 units since its June 24 release, after debuting at No. 39 on the Nielsen SoundScan Top Albums chart in Canada and at No. 2 on the SoundScan Top Country Albums chart in that country.

The first U.S. single, "You Can Let Go," is No. 32 after 16 weeks on Hot Country Songs: her album is due south of the border Aug. 19.

D.J. Stout, operations manager for country WSOC Charlotte, N.C., saw Shawanda for the first time at Tootsie's and again later at a labelsponsored showcase in Orlando, Fla. "She is one of the best, if not the best, live female performers I have seen in some time," he says. "She sounds great, gets the crowd involved and brings a ton of energy."

Shawanda used that stage presence when she finally made her Opry debut in August with her family in attendance. "How do you describe a moment you have been waiting for your entire life? Afterwards, I came offstage and immediately started blubbering."

—Ken Tucker

50 NOT OUT

This is a landmark year for Paul Weller. The British rock veteran turned 50 in May and says he was intent on releasing an album worthy of his half-century.

"I really wanted to do something monumental to go with my birthday," he says. "I'd never done a doublealbum before and now was as good a time to do it as ever."

Weller admits he may be "contrary" in crafting "22 Dreams," an album designed to be listened to in its 68-minute entirety. He remains unenthusiastic about MP3s, preferring vinyl releases, although "22 Dreams" is available from download stores.



Musically, however, he's not displaying any Luddite tendencies. "22 Dreams"—his ninth solo album since his tenure in mod icon the Jam

and '80s pop maverick the Style Council-takes in folk, funk, jazz and electronica alongside his traditional Brit rock, U.K. critics have hailed it as some of the finest work of his 31-year career.

The British public is similarly enthusiastic, with the Universal/Island release debuting at No. 1 on the Official U.K. Charts Co.'s albums listing with first-week sales of almost 56,000-Weller's biggest opening since 1995's "Stanley Road." But he says his British label was initially concerned by the project's ambition.

"They didn't try to talk me out of it, but when I said it was going to be a double they were like, 'Are you sure?' " Weller says. "Because it's hard to sell a single album these days."

After a June 3 digital release, "22 Dreams" arrives on CD July 22 in the United States via North Carolinabased indie Yep Roc-Universal "passed on it," Weller says, "which is fine by me." Yep Roc has been his label home since 2001, with his two most recent albums of original songs, 2005's "As Is Now" and 2002's "Illumination," selling 12,000 and 23,000 copies, respectively, according to Nielsen SoundScan.

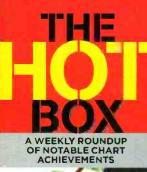
"I feel really fortunate to be working with the guy. [He's] just one of the greatest," Yep Roc label manager Glenn Dicker says.

Dicker says the initial U.S. shipment will be around 30,000, noting that Weller's New York career retrospective concerts in 2007 prompted major interest from fans and festival promoters.

A nine-date U.S. tour, booked by Frank Riley at High Road, is on tap for September The focus tracks for triple A radio are "Have You Made Up Your Mind" and "Empty Ring," with the Noel Gallagher co-write "Echoes Round the Sun" additionally serviced to college and alternative stations around the album release. -Andre Paine









TAYLOR TIME

>> With Taylor Swift's ascension Into the top 10 on Hot Country Songs with "Should've Said No," she becomes the first woman tollafid five top 10 singles from a debut album since Billboard established its Top Country Albums chart way back in January 1964.

HOORAY!

>>Holiywood has simultaneous top 10 singles on the Billboard Hot 100 for the first time in the label's 19-year history as Miley Cyrus' "7 Things" rebounds 16-10 to Join Jonas Brothers' "Burnin' Up" (5-8). The label also owns titles at Nos. 13 and 88 by Jesse McCartney and Vanessa Hudgens.



JUST PUSH PLAY >>Following the June 29 release of the videogame "Guitar Hero: Aerosmith," the band's catalog of albums sees a 46% sales increase this week, its biggest seller is its "20th Century Masters" set--a debut at No. 45 on Pop Catalog (up 79%).

CHART BEAT

>>'HOME' IS WHERE THE CHART IS: Michael Bublé is No. 1 on Hot Country Songs? Yes. But as a songwriter, not an artist. Bublé topped the Adult Contemporary survey three years ago thIs month with his original recording of "Home." This week, Blake Shelton advances 2-1 on the country tally with his cover of Bublé's hit. That makes "Home" the first song to visit the penthouses of the AC and country charts in versions by different artists since 1992, when "I Will Always Love You" by Whitney Houston led the AC list, after Dolly Parton achieved pole position on the country chart with her own composition in 1974 and 1982. "Home" is Shelton's fourth song to go all the way on Hot Country Songs.

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

Old-School Methods Pay Off In Kid Rock's Streak

Over The

Counter

GEOFF MAYFIELD

Most commentary you've read about the music business in the last year or so on blogs or in the business and consumer press suggests that traditional radio and the CD have become irrelevant. Those assumptions are boldly refuted by a dozen consecutive weeks of sales gains for **Kid Rock's** "Rock N Roll Jesus," which re-enters the Billboard 200's top 10 for the first time since November in that title's third week on the chart.

The album's latest growth spurt yields a 12-7 move with this issue's Greatest Gainer medal (45,000 for the week, up 27%). Just 14 weeks ago, it fell to No. 82, but since then has posted increases in all but one frame.

And the Kid is going old school on this march, because in an era when TV and the Internet are the new radio and



digital distribution owns the obvious focus of so many major-label executives, "Rock N Roll" cuts across the grain.

This long patch of sales growth is owed to nothing fancier than a good old radio hit, and not even a single unit of the album's 1.1 million sales are owed to digital downloads during the course of its 39 chart weeks, because the artist has withheld his entire

Atlantic-distributed output from iTunes and its competitors.

The radio fave is "All Summer Long," a perfect summertime confection that samples two '70s classics: **Warren Zevon's** "Werewolves of

London" and Lynyrd Skynyrd's "Sweet Home Alabama." The track draws support from multiple formats, bulleting on Adult Top 40 (18-13), Mainstream Top 40 (21-17), Adult Contemporary (28-27) and even Hot Country Songs (53-44).

With 27.7 million in audience this week, "All Summer" sprints 60-45 on the all-format Hot 100 Airplay and bows at No. 80 on the Billboard Hot 100, his first entry on the latter in five years.

Among traditional radio stations, the song pulled the most plays for

this tracking week from mainstream top 40 outlets WDGC Raleigh, N.C., with 96 spins and W1OG Saginaw,

> Mich., with 90. The latter has contributed the most plays to date, with 1,087 since March, according to Nielsen BDS.

> This old-fashioned artist who disdains digital sales also gets support from new technology, as the song's largest spin count for the frame

comes from Sirius' Hits 1, with 105. That satellite station has played it 1,043 times since February.

Atlantic is confident "Rock N Roll" will post another sales gain next week. "I don't know where the ceiling for this will be," label senior VP of sales **Jack McMorrow** says.

SECOND GLANCE: That **Josh Groban's** Christmas set, "Noel," could become the best-selling album of 2007 in just three months' time said as much about how fast the title sold as it did about how much the album market has slowed in recent years.

An even more striking illustration in contrasts emerged from Nielsen SoundScan's midyear numbers, reported in Billboard last issue. To wit, Lil Wayne's "Tha Carter III"—which returns to No. 1 this week with 156,000 sold (down 25%)—only needed three weeks to become the best-selling album of the first six months.

Billooard

Then again, it only took two weeks for **Coldplay's** "Viva la Vida or Death and All His Friends" to be the best-selling digital album of the year's first half, even though downloads of full-lengths and EPs are up 34.5% over 2007.

That speaks to being a market leader in a fast lane, and suggests the band's unique setup and launch for the album paid digital dividends (Billboard, May 17). Of the 1.1 million "Viva" has sold to date, a whopping 35.2% are by way of digital, with 288,000 of those downloads registered in the first week alone.

Of course, we've known for a while that modern rock sold well in the download market. Indeed, half of this year's top 10 digital albums belong to alternative fare, but the love isn't confined to that market niche.

For each of the nine genres tracked weekly by SoundScan's marketing reports, digital's share of album sales grew in the second quarter over where those shares stood at the end of the first quarter. The largest such growth occurred in Electronic albums (from 23.7% to 26.1%), the smallest in Latin (1.9% to 2.2%).

Warket Watch A Weekly National Music Sales Report nielsen For week ending July 6, 2008. Figures are rounded Compiled from a national sample of retail store and rack sales reports collected and provided by **Weekly Unit Sales** Year-To-Date SoundScan DIGITAL **Distributors' Market Share:** ALBUMS 2007 This Week 7,560,000 1,232,000 20,288,000 **OVERALL UNIT SALES** 06/02/08-06/29/08 238,576,000 212,201,000 Albums -11.1% Last Week 7,667,000 1,275,000 20,934,000 🛞 UMG 🕚 Sony BMG 🕘 WMG 🥥 Indies 🌙 EMI **Digital Tracks** 432,731,000 562,981,000 30.1% Change -1.4% -3.4% -3.1% Store Singles 1.033.000 360.000 -16.7% This Week Last Year 8,731,000 909,000 15,404,000 Total 672,340,000 776,042,000 15.4% 12.6% Change -13.4% 35.5% 31.7% Albums w/TEA* 281,849,100 268,499,100 -4.7% sales (TEA) with 10 track do 31.6% Includes track equition to one album sale. 12.6% Weekly Album Sales (Million Units) Total Albums 30 20.7% ALBUM SALES 22.5% 25 2006 '07 238.6 million 2007 212.2 million 20 - 2008 13.4% 15 11.7% 34.0% **Current** Albums 10 SALES BY ALBUM FORMAT CD 213,462,000 178,459,000 -16,4% 7.6M 20.5% 5 Digital 24,410,000 32.825.000 34.5% 20.5% Cassette -71.7% 184,000 52.000 0 AMJJASOND Other 520,000 865,000 66.3% M J

www.americanradiohistory.com

THE Billooard. 200. JUL 19

nielsen SoundScan

VEEK	VEEK	2 WEEKS	WEEAS	ARTIST	Title	CERT.	PEAK
1	2	2	4	TILL WAYNE 2 WKS CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG	The Carter III		1
2	1	1	8	COLDPLAY CAPITOL 16886 (18.98)	iva La Vida or Death And All His Friends		L
3	3	3	3	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock		3
4	HOT	SHOT	1	G UNIT G UNITINTERSCOPE 011461*/IGA (13.98) ⊕	T.O.S. (Terminate On Sight)		4
6	N	w	1	JOHN MAYER COLUMBIA 2655" SONY MUSIC (19.98) Where The	Light Is: John Mayer Live In Los Angeles	43	5
6	6	4	5	VARIOUS ARTISTS EMI SONY BMG/UNIVERSAL ZOMBA 08144/CAPITOL (18.98)	NOW 28		C
7	12	16	39	GREATEST GAINER TOP ODG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus	-	1
8	7	6	6	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	20.045	1
9	10	7	37	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
10	9	8	5	DISTURBED REPRISE 411132/WARNER BROS (18.98)	Indestructible		ï
11	5	-	2	THREE 6 MAFIA HYPNOTIZE MINOS/COLUMBIA 88580/SONY MUSIC (11.98)	Last 2 Walk	1	
12	N	W	1	TECH N9NE	Killer		12
13	N	w	1	ALKALINE TRIO	Agony & Irony	Ē	13
14	13	9		EPIC 17247* SONY MUSIC (15.98)	One Of The Boys		
15	11	5		CAPITOL 04249 (12.98) PLIES	Definition Of Real		
16	4	J	2	BIG GATES SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98) MOTLEY CRUE	Saints Of Los Angeles	1	
17	4	19	89	MOTLEY 240/ELEVEN SEVEN (16.98) TAYLOR SWIFT	Taylor Swift	3	
17	14	19		BIG MACHINE 079012 (18.98) 衝	Spirit		
	16		5	SYC0 J 02554/RMG (18.98) JOURNEY	Revelation		
19 20	17	12	2	NOMOTA 4506 EX (14.98 CD/DVD) ⊕ DUFFY	Revelation		
				MERCURY 010822*/IDJMG (11.98) 3 DOORS DOWN			
21		14	7	UNIVERSAL REPUBLIC 011065, UMRG (13.98) MY CHEMICAL ROMANCE	3 Doors Down	-	
22	-	W		REPRISE 357436 WARNER BROS (24 98 CD DVD)	The Black Parade Is Dead!		22
23	-	EW	1	HILLYWOOD 002052 (18 98)	Identified	9	23
24	8	-	2	ATLANTIC 511244IAG (18 98) RELIENT K	The Sound Of Madness		
25	N	W	1	GOTEE #1009 (13 98)	The Bird And The Bee Sides		25
26	N	EW	1	EPIC 114 E SONY MUSIC (15 98) CHRIS BROWN	Forgiven		26
27	22	25	35	JIVE 12049/ZOMBA (18.98) 🛞	Exclusive		
28	26	26	•	TOBY KEITH SHOW DOG NASHVILLE D10334 UME (19.98)	35 Biggest Hits		2
29	N	EW	5	JIM JONES & BYRD GANG BG/M 0 B 372284/ASYLUM (18 98)	M.O.B.: The Album		29
30	20	13	5	WEEZER DGC/INTERSCOPE 011135/IGA (13.98)	Weezer		2
31	24	37	43	JONAS BROTHERS HOLLYW000 000282 (18.98) +	Jonas Brothers	-	
32	33	35		JASON MRAZ ATLANT 448508 AG (18.98)	We Sing. We Dance. We Steal Things.		
33	25	23	12	MARIAH CAREY ISLANO 010272" IDJMG (13.98)	E=MC2		1
34	28	56	45	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		28
35	34	33	37	CARRIE UNDERWOOD 19/ARISTA ARISTA NASHVILLE 11221/RMG/RMG S8N (18.98) Carnival Ride	2	1
36	39	47	87	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2	l
37	50	48	43	KENNY CHESNEY BNA 11457 SBN (18 98)	Just Who I Am: Poets & Pirates		
38	23	10		THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18 98)	Rise And Fall, Rage And Grace	E	10
39	31	31	22	JACK JOHNSON BRUSHFIRE 0105801 UMRG (13.98)	Sleep Through The Static		1
40	15	-	2	SIGUR ROS XL 364 BEGGARS GROUP (11.98)	Med Sud I Eyrum Vid Spilum Endalaust		15
41	52	51	18	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		
42	49	74	5	VARIOUS ARTISTS SIDEONEDUMMY 1355 (8 98)	Vans Warped Tour '08		35
43	27	15	4	ALANIS MORISSETTE MAVERICK 269308 WARNER BROS. (18 98)	Flavors Of Entanglement		
44	45	34	0	FRANK SINATRA REPRISE 438652/WARNER BRDS (18.98)	Nothing But The Best		
45	32	27	8	DEATH CAB FOR CUTIE BARSUK ATLANTIC 452796/AG (18.98)	Narrow Stairs		
46	30	22	6	SOUNDTRACK NEW INE 1114 (16.98)	Sex And The City		
47	41	40	9	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		15
48	44	46	51	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco		5
49	42	21	5	ASHANTI THE INC UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		1
50	36	28	5	JEWEL VALORY 0100 (18.98)	Perfectly Clear	1	8
						NEIL D	DIAN
				OARD 200 ARTIST INDEX	MARIAH CAREY	DISTU DJ SK	RIBE
DOOR: 0 YEAR	S DOW	Ν		AVENGED SEVENFOLD143 GARTH BROOKS	KENNY CHESNEY	THE-C DUFFY DWEL	Y
DELE .	A		62	MICHAEL BUBLE	MORKS OF STIFT D HEILIGENKREUZ 183 DANITY KANE 169 C-MURDER 130 DAUGHTRY	JAKO	
						-	-

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A	EEK	AST	WEEKS	EEKS	ARTIST
	51	5≥ 91	~~ ~ 7 8	33	ONEREPUBLI
	52	56	52	35	MOSLEY/INTERSCOPE C
It's the third live				4	PEARL 213 (25.98 CD/ MARCO ANTO
effort from the	53	48	41		FONOVISA 353530 UG
singer to chart, following his 2003	54	47	43	17	SONY BMG/EMI UNIVER
set "Any Given Thursday" and the	55	58	55	17	SLIP-N-SLIDE DEF JAM
2005 John Mayer	56	43	59	31	FOX 82986 MAZOR & TI
Trio release "Try!"	57	46	36	10	WARNER BROS 42137
	58	60	62	14	MCA NASHVILLE 01082
	59	55	53	24	NATASHA BEI PHONOGENIC EPIC 117 N*E*B*D
0 2 4	60	38	20	4	STAR TRAK, INTERSCOP
	61	53	58	11	METRO STATI RED INK 10521/COLUM
After a switch in	62	88	54	4	ADELE xL/COLUMBIA 30624*/
labels from Vagrant to Epic, the band	63	66	77	41	KEYSHIA COL CONFIDENTIAL IMANI G
notches a new chart	64	68	88	69	AMY WINEHO
peak. Its previous high-water mark	65	37	24	4	MY MORNING ATO 71626* (13.98)
came in 2003 with	66	71	63	60	LINKIN PARK
the No. 20 bow of "Good Mourning."	67	21	-	2	CUTE IS WHA
	68	70	73	62	MIRANDA LAN COLUMBIA (NASHVILLE
8806	69	57	69	6	AL GREEN BLUE NOTE 48449*/BL
	70	77	75	120	FLYLEAF A&M/OCTONE 650005/1
	71	51	38	4	SOUNDTRACH
19	72	84	76	55	BRAD PAISLE ABISTA NASHVILLE 071
With 285,000 copies to date, the	73	78	82	34	WISIN & YANE
band's new album	74	54	42	7	MACHETE 010293 (16 BUN-B
has aiready outsold, by 14%,	75	59	39		DJ SKRIBBLE
the combined sales of its last two	76	94	94	95	JOHN MAYER
full-length studio	77	67	57	27	AWARE COLUMBIA 279
efforts: 2001's "Arrival" and 2005's	78	90	84	144	NICKELBACK
"Generations."	79	82	64	37	ROADRUNNER 618300
	80	oz 75	68	33	ROUNDER 619075* (18
	81	75	71	85	19/JIVE 18752/ZOMBA
9 6		-			RCA 88860/RMG (18.9
	82	85	66	32	ALICIA KEYS
Her sophomore set	83	72	72	34	MBK J 11513* RMG (1 TRACE ADKIN
starts with	84	89	80	31	CAPITOL NASHVILLE 7
22,000—off from the 34,000 that	85	95	89	12	CAPITOL NASHVILLE O
greeted her debut in 2006. She's likely	86	97	90	30	RADID KILLA/DEF JAM
to hit No. 1 later	87	81	70	13	JUDAS PRIES
this fall as cast member of the	88	40	11	3	SEETHER
"High School	89	92	87	37	BROOKE FRA
Musical 3" soundtrack.	90	N	EW	1	WOOD AND BONE 001 SERGIO MEN
	91	69	60	4	WILL I AM STARE UNS
	92	62	30	4	NONESUCH 480444* W
1	93	87	67	6	VARIOUS ART EMI/SONY BMG/UNIVER
A A	94	93	83	17	MILEY CYRUS
	95	76	44	4	JAKOB DYLAN STARBUCKS/COLUMBIA
The "American Idol" winner's first	96	80	49	4	MONTGOMER COLUMBIA (NASHVILLE
album, "Some	97	86	61	7	JULIANNE HC MERCURY NASHVILLE
Hearts," retires to catalog status this	98	100	95	50	MAROON 5 A&M/OCTONE 008917/
issue after spending 137 weeks on the	99	108	93	41	RASCAL FLAT
Billboard 200.	100	106	92	9	DIERKS BENT CAPITOL NASHVILLE OF

CH CHI	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK
3	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	•	14
5	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	3
	MARCO ANTONIO SOLIS FONOVISA 353530 UG (13.98 CD/DVD) @	Una Noche En Madrid		.41
1	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781 SONY BMG STRATEGIC MJ	ARKETING GROUP (18.98) NOW 27		-
	RICK ROSS SLIP-N-SLIDE DEF JAM 009536*/IOJMG (13.98)	Trilla	•	1
	SOUNDTRACK F0X 82986 A20R & TIE (16.98)	Alvin And The Chipmunks	•	
)	MADONNA WARNER BROS 421372" (18.98)	Hard Candy	•	
1	GEORGE STRAIT MCA NASHVILLE 010826 UMGN (13.98)	Troubadour	•	1
1	NATASHA BEDINGFIELD PHONOGENIC EPIC 117-48/SONY MUSIC (17.98)	Pocketful Of Sunshine		
	N*E*R*D STAR TRAK/INTERSCOPE 011447/IGA (13 98)	Seeing Sounds		7
	METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station		63
	ADELE	19		54
	XL/COLUMBIA 30624*/SONY MUSIC (15.98)	Just Like You		
	CONFIDENTIAL IMANI GEFFEN 009475 / IGA (13 98) AMY WINEHOUSE	Back To Black	2	
	UNIVERSAL REPUBLIC 008428" UMRG (10.98) MY MORNING JACKET	Evil Urges		9
	ATO 2162* (13.98) LINKIN PARK	Minutes To Midnight	2	
	MACHINE SHOP 44477*.WARNER BROS (18 98) CUTE IS WHAT WE AIM FOR	Rotation		21
	FUELED BY RAMEN 511251 (13 98)			
1	COLUMBIA (NASHVILLE) 78932 SBN (18.98)	Crazy Ex-Girlfriend		9
	BLUE NOTE 48449*/BLG (18.98)	Lay It Down		57
U	A&M/0CTONE 650005/IGA (12.98) ⊕ SOUNDTRACK	Flyleaf		-
	NICKELODEON/COLUMBIA 30987/SONY MUSIC (11.98) -	iCarly		28
	ARISTA NASHVILLE 07171 SBN (18 98)	5th Gear		
	MACHITE 010293 (16 98) ± W	/isin Vs. Yandel: Los Extraterrestres	2	
	J PRINCE TRILL RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		2.
	DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98)	Total Club Hits		30
5	JOHN MAYER AWAREICOLUMBIA 27976*/SONY MUSIC (18.98)	Continuum	2	2
1	SOUNDTRACK I'UX:RHINO 410236*/AG (13.98)	Juno	•	1
4	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	7	
7	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	-	2
3	JORDIN SPARKS 19/JIVE 18752/ZOMBA (18.98)	Jordin Sparks		10
5	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	4	1
2	VICENTE FERNANDEZ	Para Siempre	•	38
1	ALICIA KEYS MBK. 11513* RMG (18.98) +	AslAm	8	1
	CAPITOL NASHVILLE (6927 (18.98)	erican Man: Greatest Hits Volume II	•	22
2	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		
0	THE-DREAM RADID KILLA/DEF JAM 009872*10JMG (13 98)	Love/Hate		30
3	JAMES OTTO RAYBAW WARNER BROS (NASHVILLE) 49907/WRN (13.98)	Sunset Man		
-	JUDAS PRIEST EPIC 30-16 · SONY MUSIC (19 98)	Nostradamus		11
	WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces	•	9
	BROOKE FRASER WOOD AND BONE 001 (12 98)	Albertine		90
	SERGIO MENDES WILL LAM STARE LERS 30278/CONCORD (18.98)	Encanto		60
	EMMYLOU HARRIS NONESUCH 480444* WARNER BROS. (18.98)	All I Intended To Be		22
19.2	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 08145/CAPITOL (18 98)	OW That's What I Call Classic Rock		20
		us: The Best Of Both Worlds Concert		
	JAKOB DYLAN STARBUCKS/COLUMBIA 02328* SONY MUSIC (15.98)	Seeing Things		24
	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 22817/SBN (18 98)	Back When I Knew It All		-
	JULIANNE HOUGH MERCURY NASHVILLE 011052.UMGN (13.98)	Julianne Hough		.3
	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		
1	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	2	1
	DIEDKS BENTLEY	// Every Mile A Memory 2003-2008		
1				

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FERGIE 115 VICENTE FERNANDEZ .82 FIVE FINGER DEATH PUNCH 148 FLEET FOXES .120 FLEX .133 J FLIGHT OF THE G CONCHORDS .132

G AL GREEN JOSH GROBAN G UNIT

.69, 188 ..175 .4

.29 .19 .88

TOBY KEITH ALICIA KEYS KID RDCK KIDZ BOP KIDS KUTLESS

LADY ANTEBELLUM MIRANDA LAMBERT LED ZEPPELIN

AMOS LEE LESS THAN JAK LEONA LEWIS LIFEHOUSE LIL WAYNE LINKIN PARK LOS LONELY BO

G. LOVE & SPECIAL SAUCE

MADONNA

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See Charts Legend

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		WEEKS	KS	ARTIST	Tials		TION
THIS	LAST	~	WEE	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAN
101	113		56	FUELED BY RAMEN 159612*/AG (13.98) BLAKE SHELTON	RIOT!	•	15
102	127		31	WARNER BROS (NASHVILLE) 44488/WRN (18.98)	Pure BS		
103	74		9	COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark	-	
104	104		62	143/REPRISE 100313/WARNER BROS. (18.98) EAGLES	Call Me Irresponsible		
105	121	101	36	ERC 4500 EX (14.98)	Long Road Out Of Eden	7	07
105	35	100		RT 5049/K0CH (17.98) ENRIQUE IGLESIAS	Sketches Of A Man	[3]	35
102	119		15	UNIVERSAL LATINO 010974 (14.98) 🛞	95/08	2	18
	98	86	14 7	BEC 63723 (17.98) 🛞	Beyond Measure		29
109		65		WALT DISNEY 001130 (18.98) DISNEYMATIA 6: MI	usic Stars Sing Disney Their Way!	51	22
110	102		54 23	HOLLYWOOD 000465/WALT DISNEY (22.98) Hannah Montar VAMPIRE WEEKEND	a 2 (Soundtrack)/Meet Miley Cyrus	3	5
111	101			XL 318* BEGGARS GROUP (11 98) THE TING TINGS	Vampire Weekend		17
113	124 64	90	6 2	COLUMBIA 28925* (12.98)	We Started Nothing		78
113		105		BEC 07161 (17.98) THREE DAYS GRACE	To Know That You're Alive		64
	120		108 94	JIVE 83504/ZOMBA (18.98) FERGIE	One - X	3	
115	116 29	107	94 2	WILL.I.AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	2	2
117	137	140	29	BLUE NOTE 01225*/BLG (17.98) MARY J. BLIGE	Last Days At The Lodge		29
1.5	137		29 40	MATRIARCH/GEFFEN 010313*/IGA (13.98) 🛞	Growing Pains		1
119	125		40	EPIC 94821/SONY MUSIC (11.98)	Little Voice		7
120	103		5	COLUMBIA 07966/SONY MUSIC (11.98) FLEET FOXES	Lyfe Change Fleet Foxes		83
121	129		16	SUB POP 777* (13.98) FLO RIDA	Mail On Sunday		00
122	128		116	POE BOY/ATLANTIG 442748/AG (18.98) BUCKCHERRY	15	-	39
123	109		11	ELEVEN SEVEN 00001/ATLANTIC (13.98) SAVING ABEL	Saving Abel		109
124	123		28	SKI00C0 06653/VIRGIN (12.98)	In Rainbows		1
125	142		14	THEORY OF A DEADMAN	Scars & Souvenirs		26
126	114		9	GAVIN DEGRAW	Gavin DeGraw		
127	138	100	2	J 06291/RMG (18.98) SOUNDTRACK	Wall - E		127
128	NE	w	1	VARIOUS ARTISTS	100 Essential Classical Pieces		128
129	140		34	X5 GROUP AB DIGITAL EX (5.98)	Mothership	2	120
130	NE		1	SWAN SONG 313148/ATLANTIC (19.98) ⊕ C-MURDER	Screamin' 4 Vengeance		130
131	133	116	42	TRU 427324/ASYLUM (18.98) REBA MCENTIRE	Reba Duets		
132	135		11	MCA NATHVILLE 008903/UMGN (13.98)	ht Of The Conchords (Soundtrack)		3
133	139	150	24	FLEX	Te Quiero		70
134	115		15	ASTERISCO/SDAD 15221/EMI TELEVISA (13.98) THE RACONTEURS	Consolers Of The Lengly		P
135	194		54	THIRD MAN 456060*/WARNER BRDS. (18.98) PACE LIFEHOUSE SETTER GEFFEN 009153/IGA (13.98)	Who We Are		14
136	131	98	5	RADIOHEAD CAPITOL 16425 (18.98)	The Best Of		26
137	160	139	56	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor Coleccion		92
138	63	-	2	G. LOVE & SPECIAL SAUCE BRUSHFIRE 011364*/UMRG (13.98)	Superhero Brother		63
139	136	45	3	WOLF PARADE	At Mount Zoomer		45
140	83	151	10	MUDCRUTCH REPRISE 455868*/WARNER BROS. (18.98)	Mudcrutch		
141	144	128	7	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		14
142	192	-	14	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13		
143	147	137	36	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		
144	141	111	15	PANIC AT THE DISCO DECAYDANCE/FUELED BY RAMEN 430524/AG (18.98)	Pretty.Odd.		
145	134	112	4	IOHN COLTRANE	ous Collection: A Man Called Trane	R	107
146	149	127	9	TYE TRIBBETT & G.A. COLUMBIA 16114/SONY MUSIC (15.98)	Stand Out		16
147	110	32	3	2 PISTOLS JUSTICE LEAGUE/UNIVERSAL REPUBLIC 011160/UMRG (11.98)	Death Before Dishono		32
148	145	163	15	FIVE FINGER DEATH PUNCH FIRM 70116 (12 98)	The Way Of The Fist		129
149	148	129	8	10 YEARS UNIVERSAL REPUBLIC 010979/UMRG (11:98)	Division		12
150	168	155	103	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell		3
MANA					N KRAUSS	IGUR	RDS .
MANUN	v		30	JASON MRAZ		HANK	SINATE

			EKS	57 F			NOL
	THIS WEEK	LAST	2 WEEKS AGO	WEEN	ARTIST Title	CERT	PEAK
	151	180	173	36	JOSH TURNER Everything Is Fine	•	5
	152	99	-	2	IMMORTAL TECHNIQUE/DJ GREEN LATERN The 3rd World		99
	153	73	-	2	BILLY IDOL CAPITOL 15140 (18.98) ⊕ Idolize Yourself: The Very Best Of Billy Idol		73
	154	150	147	47	SOUNDTRACK High School Musical 2 Watz DISNEY 000651 (18.98)	3	
	155	159	145	18	MGMT COLUMBIA 19512*/SONY MUSIC (11.98) Oracular Spectacular		129
	156	156	132	10	MANA Arde El Cielo	2	30
	157	151	131	10	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98) Shine		38
	158	158	142	43	KANYE WEST ROCA-FELL//OEF JAM 005411/JOJMG (13.98) DAMEED DEMANDED IN DEMANDED INTRA DEMANDED INTRA DEMANDED INDON DEMANDED IN DEMANDED IN DEMANDED IN	2	1
	159	153	144	25	RAHEEM DEVAUGHN Love Behind The Melody		
	160	165	159	24	VARIOUS ARTISTS WALT DISNEY 001099 (18:98 CD/0VD) ⊕ Radio Disney Jams 10		18
	161	171	176	36	GARY ALLAN Living Hard		
	162	N	EW	1	VARIOUS ARTISTS Patriotic Country 3 MUSIC FOR A CAUSE 89189/RAZOR & TIE (18.98)		162
	163	161	146	43	SOUNDTRACK Across The Universe: Deluxe Edition		20
	164	152	119	4	INTOCABLE 2C EMI TELEVISA 07725 (14.98)		90
	165	RE-E	NTRY	2	VARIOUS ARTISTS Voices: The Ultimate Gospel Collection BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE (12.98)		127
	166	163	133	8	KEITH SWEAT Just Me KEINATCO 105556/RHINO (18.98)		10
	167	118	29	3	BLOOD RAW CTE/DEF JAM 011143/0JMG (11.98) CTE Presents: My Life: The True Testimony		29
	168	154	140	35	PUDDLE OF MUDD FLAWLESS/GEFFEN 09377/GA (13.98)		27
	169	155	134	16	DANITY KANE Welcome To The Dollhouse BAD B0Y 444504AG (18.98)	•	
	170	170	166	21	FOO FIGHTERS ROSWELL/RCA 11516*/RMG (18.98) Echoes, Silence, Patience & Grace	•	1
	171	186	-	55	BOYS LIKE GIRLS COLUMBIA 05572/SOMY MUSIC (11.98) Boys Like Girls	•	55
1	172	164	161	89	SOUNDTRACK CANVASBACK:SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98)	•	
	173	169	130	10	PORTISHEAD Third		
	174	157	120	14	R.E.M. Accelerate		
	175	184	183	9	JOSH GROBAN 143/REPRISE 412668/WARNER BROS (27.98 CD/DVD) ① Awake Live		U
	176	177	168	33	KEITH URBAN Greatest Hits CAPITOL NASHVILLE 07685 (18.98) ⊕ Greatest Hits	•	11
	177	143	-	24	PAUL POTTS One Chance SYCO/COLUMBIA 15517/SONY MUSIC (18.98)		23
	178	182	160	45	CASTING CROWNS The Altar And The Door BEACH STREET 10117/REUNION (17.98)	•	
	179	167	158	41	SOUNDTRACK Hairspray		
	180	122	-	2	ALEJANDRO ESCOVEDO Real Animal BACK PORCH/MANHATTAN 824111/BLG (17.98)		122
	181	188	193	21	VARIOUS ARTISTS WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA (19.98) WOW Gospel 2008		34
	182	174	167	67	TIM MCGRAW Let It Go		
The state of the s	183	NE	W	1	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ DECCA 011489/UNIVERSAL CLASSICS GROUP (16.98) Chant: Music For The Soul	1	183
	184	65	-	2	SUPERCHIC[K] Rock What You Got		65
	185	199	180	42	EDDIE VEDDER MONKEY WRENCH/J 15944 /RMG (18.98) Into The Wild (Soundtrack)		
	186	RE-E	NTR"	4	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98) 16 Biggest Hits		141
	187	112	-	6	LIZZ WRIGHT The Orchard		97
	188	162	-	11	AL GREEN HI 82040/CAPITOL (18.96) ⊕ The Definitive Greatest Hits		46
	189	RE-E	NTRY	6	WE THE KINGS WE the Kings		151
	190	185	148	5	BRET MICHAELS Rock My World		40
	191	183	179	27	SOUNDTRACK August Rush Sony MUSIC COUNTRACKOLUMBIA 87796/SONY MUSIC (16.98) August Rush		33
	192	175	149	15	COUNTING CROWS DEC/GEFFEN 0102:2/IGA (13.98) Saturday Nights & Sunday Mornings ESS THAN LAKE		
	193	61	-	2	LESS THAN JAKE GNV FLA		61
	194	RE-E	YRTR	21	SKILLET Comatose		55
	195	111	9,	2	RZA AS BOBBY DIGITAL Digi Snacks		113
	196	200	191	34	VARIOUS ARTISTS EM/Soury BMG STRATEGIC MARKETING GROUP/UNIVERSAL/ZOMBA 10765/CAPITOL (18.98) NOW 26		
	197	176	-	9	SANTOGOLD Santogold Lizard King 70034/00WNT0WN (14.98) Santogold		74
	198	130	-	2	VARIOUS ARTISTS REAL WORLD 150' (17.98) SNOOP DOGG		130
	199	RE-E	NTRY	16	SNOOP DOGG Ego Trippin 006GYSTYLE/GEFFEN 010835*/IGA (13.98) Ego Trippin		3
	200	187	186	9	TOKIO HOTEL Scream		39

 NOW 25
 196

 .111
 NOW 27
 .54

 .185
 NOW 28
 .6

 NDW THAT'S WHAT I CALL
 CLASSIC ROCK
 .93

 PRIFICIOL COULTRY 3
 .162
 .128

 .198
 JAMS 10
 .160

 VANS WARPED
 .109
 VOLCES: THE ULTIMATE

 GOSPEL COLLECTION
 .165
 .17 ICARLY JUNO ONCE SEX AND THE CITY J163 WALL - E THREE DAYS GRACE THE TING TINGS TOKIO HOTEL TYE TRIBBETT & G.A. JOSH TURNER TAYLOR SWIFT .114 .112 .200 .146 .151
 MANA
 156

 MARO0 N5
 .98

 JOHN MAYER
 .576

 JESSE MCCARTNEY
 .141

 REBA MCENTRE
 .131

 TIM MCGRAW
 .182

 SERGIO MENDES
 .91

 METRO STATION
 .61

 MGMT
 .155

 BRET MICHAELS
 .190

 MONTGO/ERF (REITR)
 .43
 SIGUR RDS FRAINS SINATRA SKILLET SNOOP DOGG MARCO ANTDNIO SOLIS JORDIN SPARKS GEORGE STRAIT SUGARLAND SUPERCHIC[K] KEITH SWEAT .40 .44 .194 .199 .71 MOTLEY CRUE 16 JASON MRAZ 32 MUDCRUTCH 140 MY CHEMICAL ROMANCE 22 MY MORNING JACKET . .65 ALISUN KRAUSS PLIES PORTISHEAD PAUL POTTS PUDDLE OF MUDD .15 .173 .177 .168 THE OFFSP RICK ROSS .55 RZA AS BOBBY DIGITAL ... 195 VAMPIRE WEEKEND EDDIE VEDDER .172 .46 .127 .50 .51 .87 ONEREPUBLIC JAMES OTTO SANTOGOLD MARVIN SAPP SAVING ABEL SEETHER BLAKE SHELTON SHINEDOWN VARIOUS ARTISTS .197 ..34 .123 ..89 .102 ..24 BRAD PAISLE PANIC AT THE DISCO . PARAMORE TECH N9NE THEORY OF A DEADMAN THREE 6 MAFIA N*E*R*O NICKELBACK 3WDOD . .35 .176 N CARRIE UNDE KEITH URBAN USHER .12 .78 .125 154

Data for week of JULY 19, 2008 | For chart reprints call 646.654.4633

Capitol's "From Vaults" series launches Aug. 19 with eight out-ofprint vinyl albums

seeing a reissue in the classic LP format—including four sets from Radiohead.

128 The 100-track digital release sold for \$5.99 and arrives at No. 1 on **Top Budget Classical** Albums. It will likely be a brief reign, as the release has been pulled due to clearance issues.

135 After the album was reissued (with five bonus tracks) to Wal-Mart, Best Buy and Target, it scores a 50% increase

75 Groban's Christmas

set "Noel" has sold an average of 300

copies per week in the past four

months—no small feat considering most holiday albums sell next to nothing outside

of December.

15.1

Austrian monks discovered via YouTube clips, were profiled on NPR's "All Things Considered" (July

6). Set spends

a third week at

Classical Albums.

No. 1 on Top

WOW GOSPEL 2008 ... 181

.158 .189 ..64 ..73 .139 .187

W WEEZER KANYÊ WEST WE THE KINGS AMY WINEHOUSE WISIN & YANDEL WISIN & YANDEL WISIR & YANDEL LIZZ WRIGHT

ALBUMS Billboard. JUL 19 2008

SALES DATA COMPILED BY nielsen SoundScan

TOP POP CATALOG

	4			
N M	t- X	CHT	ARTIST	11
HE	LAST	WEI	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERI
1	1	30	WARIOUS ARTISTS BWKS I CAN ONLY IMAGINE: PLATINUM EDITION IND 20228/TIME LIFE (19.98)	-
2	2	951	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) -	٩
3	3	765	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98) •	•
4	4	224	GUNS N' ROSES	4
	-	SHOT	GREATEST HITS GEFFEN 001714/IGA (16.98).	7
5	DE	BUT	SOME HEARTS ARISTA/ARISTA NASHVILLE 71197/RMG (18.00)	Ξ
6	11	67	GAINER NUMBER ONES MJJ/EPIC 88998/SDNY MUSIC (18.98/12.98)	
7	6	178	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) 🟵	2
8	5	254	MICHAEL JACKSON THRILLER 25 LEGACY/EPIC 17986*/SONY BMG (19.98)	4
9	8	594	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
10	13	738	QUEEN	8
ě			GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	4
W	15	118	ME AND MY GANG LYRIC STREET 165075/HDLLYW000 (18.98) BOB SEGER & THE SILVER BULLET BAND	
12	17	710	GREATEST HITS CAPITOL 30334 (16.98)	8
13	16	167	ORIGINAL BROADWAY CAST RECORDING wicked DECCA BROADWAY 001682/DECCA (18.98)	
14	21	280	BON JOVI CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
15	38	268	KENNY CHESNEY	4
16	19	264	GREATEST HITS BNA 67976/SBN (18.96/12.98) JIMI HENDRIX	2
			EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98) AC/DC	24
17	20	834	BACK IN BLACK LEGACY/EPIC 80207 "/SDNY BMG (18.98) (5)	*
18	RE-E	NTRY	GOLD GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	6
19	24		CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ①	
20	27	235	EVANESCENCE Fallen WIND-UP 13063 (18.98)	7
21	30	319	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18 98/12.98)	•
22	23	486	DEF LEPPARD	4
			VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18-98/11-98)	
23	18	71	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	
24	26	80	LOVE APPLE 79808 CAPITOL (18.98) 🛞	-
25	47	173	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	
26	7	75	ORIGINAL BROADWAY CAST RECORDING JERSEY BOYS RHINO 73271 (18.98)	٠
27	33	398	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	•
28	29	1614	PINK FLOYD	•
29	34	39	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) BOSTON	2
			GREATEST HITS LEGACY/EPIC 67622/SONY MUSIC (11.98)	2
30	22	165	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	
31	37	91	TEN THOUSAND FISTS REPRISE 49433/WARNER BROS (18 98) 🖲	-
32	9	213	COLDPLAY A RUSH DF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
33	32	384	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	5
34	36	848	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	•
35	31	199	ELVIS PRESLEY	4
			ELV15: 30 #1 HITS RCA 68079*/RMG (19 98/12.98) THE BEACH BOYS	2
36		235	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) TIM MCGRAW	
37	49	114	GREATEST HITS VOL 2: REFLECTED CURB 78891 (18.98)	2
38	39	259	CELINE DION ALL THE WAY A DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12 98 EQ/18.98)	7
39	43	206	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	5
40	25	203	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	
41	REA	Refere	LYNYRD SKYNYRD	2
-			THE BEST OF LYNYRD SKYNYRO 20TH CENTURY MASTERS THE MILLEWIUM COLLECTION INCA 11194 (JLME (11.986.598) TOM PETTY AND THE HEARTBREAKERS	
42			GREATEST HITS GEFFEN 010327/UME (13.98) DISTURBED	
43	35	225	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	3
44	45	50	POISON THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) ③	•
45	N	EW	AEROSMITH THE BEST OF AEROSMITH. 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION GEFTEN 001101/UME (9.98)	
46	12	70	COLDPLAY X&Y CAPITOL 74786 (18.98)	3
(1)	RE	ENTRY	ABBA	
-			THE BEST OF ABBA. 20TH CENTURY MASTERS THE MILLENIUM COLLECTION POLYDOR 543948/U/VE (12.98/7.98) JUSTIN TIMBERLAKE	4
48	44	95	FUTURESEX.LOVESOUNDS JIVE 88062*/ZOMBA (18.98) @ ERIC CLAPTON	
(49)	RE-	ENTRY	THE CREAM OF ERIC CLAPTON POLYOOR/A&M 527116/UME (18.98/12.98)	2
\sim				
50	14	202	COLDPLAY PARACHUTES NETTWERK 30162/CAPITDL (18.98)	2

R.E.M.'s iTunes-exclusive "Live From London" collection, re the Regency Street Apple Store, bows at No. 21 on Top Digital Albums. Trunes' "Originals," "Sessions" and "Live From . . . " series have nbined 23 titles on the Digital tally. R.E.M.'s set incl charted a co iggets as "Man on the Moon" and "Fall on Me" as well as its nost recent hit, "Supernatural Superser us



52 | Go to www.billboard.biz for complete chart data

TOP DIGITAL

WEEK	LAST WEEK	WEEKS ON CHT	ARTIST Titl	BB 200 RANKING	CERT.
1	1	3	COLDPLAY Viva La Vida or Death And All HIs Friend	s 2	
2	NE	w	JOHN MAYER Where The Light Is: John Mayer Live In Los Angele COLUMBIA (SONY MUSIC	^S 5	
3	3	T,	LIL WAYNE Tha Carter I CASH MONEY/UNIVERSAL MOTOWN /UMRG	1	
4	2	1	SOUNDTRACK Cartip Roc WALT DISNEY	k 3	
5	NE	W	RELIENT K The Bird And The Bee Side	^S 25	
6	NE	W	G UNIT T.O.S. (Terminate On Sigh) 4	
7	NE	w	BROOKE FRASER Albertin	^e 90	
8	NE	w	ALKALINE TRIO Agony & Iron EPIC /SONY MUSIC	y 13	
9	9		KATY PERRY One Of The Boy CAPITOL	^S 14	
10	NE	W	VARIOUS ARTISTS 100 Essential Classical Piece	^s 128	Į,
11	13	Ĩ	JASON MRAZ We Sing. We Dance. We Steal Thing: ATLANTIC /AG	32	
12	RE-ENTRY		ENTRY ADELE 11 XL/COLUMBIA /SONY MUSIC		
13	11	L	DISTURBED Indestructib REPRISE (WARNER BROS.	^e 10	
14	22		DUFFY Rockferr	y 20	
15	N	W	TECH N9NE Kille	^r 12	I
16	.6	11	RIHANNA Good Girl Gone Ba SRP/DEF JAM /IDJMG	d 9	E
17	N	w	VANESSA HUDGENS Identifie	^d 23	
18	N	W	LOS LONELY BOYS Forgive EPIC /SONY MUSIC	ⁿ 26	
19	12	5	WEEZER Weeze DGC/INTERSCOPE /IGA	er 30	
20	٤	2	SIGUR ROS Med Sud I Eyrum Vid Spilum Endalau XL /BEGGARS GROUP	st 40	
21	N	W	R.E.M. iTunes Live From Londo WARNER BROS. DIGITAL EX	ⁿ —	
22	7	2	SHINEDOWN The Sound Of Madnes ATLANTIC /AG	s 24	
23	15		SOUNDTRACK Wall - PIXAR WALT DISNEY	E 127	
24	RE-E	NTRY	JOHN MAYER Continuur AWARE/COLUMBIA / SONY MUSIC	ⁿ 76	2
25	21	16	VAMPIRE WEEKEND Vampire Weeker XL BEGGARS GROUP	^d 111	

TOP INTERNET

WEEK	ST	EKS	ARTIST Title	200 NKING	-
HA	M		IMPRINT / DISTRIBUTING LABEL	88	20
1	NE	W	iwk REPRISE 357436/WARNER BROS. 3	22	
2	1	3	COLDPLAY Viva La Vida or Death And All His Friends CAPITOL 16886*	2	
3	NE	-	JOHN MAYER Where The Light Is: John Mayer Live in Los Angeles COLUMBIA 22665*/SONY MUSIC ⊕	5	
4	NE	W	TECH N9NE Killer Strange 48	12	
5	4	4	EMMYLOU HARRIS All I Intended To Be NONESUCH 480444*/WARNER BROS.	92	
6	6	3	SOUNDTRACK Camp Rock WALT DISNEY 001742	3	
	5		LIL WAYNE Tha Carter III CASH MONEY UNIVERSAL MOTOWN 011033/UMRG	1	
8	24	2	LIZZ WRIGHT The Orchard VERVE FORECAST D10292/VG	187	
9	3	2	SIGUR ROS Med Sud Eyrum Vid Spilum Endalaust XL 364/BEGGARS GROUP	40	
10		fisi	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ Chant Music For The Soul DECCA 011489/UNIVERSAL CLASSICS GROUP	183	
11	2	2	MOTLEY CRUE Saints Of Los Angeles	16	
12	9	41	MUDCRUTCH Mudcrutch REPRISE 455868*/WARNER BROS	140	
13	22	1	KID ROCK Rock N Roll Jesus TOP DOG/ATLANTIC 290556*/AG	7	
14	10	E	DUFFY Rockferry MERCURY 010822*/IDJMG	20	
15	RE-E	NTRY	PAUL POTTS One Chance SYCO COLUMBIA 15517/SONY MUSIC	177	
16	12	16	VARIOUS ARTISTS I Can Only imagine: Platinum Edition INO 20228/TIME LIFE	-	1
17			LOS LONELY BOYS Forgiven EPIC 17428/SONY MUSIC	26	
18		ne	ROBERT PLANT / ALISON KRAUSS Raising Sand	79	1
19	13	8	DEATH CAB FOR CUTIE Narrow Stairs BARSUK/ATLANTIC 452796/AG	45	
20	-		ALKALINE TRIO Agony & Irony EPIC 17247*/SONY MUSIC	13	
21	16	5	DISTURBED Indestructible REPRISE 411132/WARNER BROS.	10	
22	21	4	MY MORNING JACKET Evil Urges	65	
23	RE-E	NTRY	LEONA LEWIS Spirit SYCO J 02554/RMG	18	1
24	RE-E	NTRY	KATY PERRY One Of The Boys CAPITOL 04249	14	
25	14	4	ALANIS MORISSETTE Flavors Of Entanglement MAVERICK 269308/WARNER BROS.	43	

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C		ГС	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	16	#1 FRONTIERS swks Jesse Cook (COACH HOUSE/KOCH)
2	-	1	PAUSE: WORLD: NATIVE SPIRIT: SPELLBINDING SOUNDS VICTOR HOLECZY AND TOMAS POPOVIC (GMG)
3		25	BARCELONA ARMIK (BOLERO)
	5	13	THOMAS KINKADE: QUIET MOODS JOHN ST. JOHN (MADACY SPECIAL PRODUCTS/MADACY)
	7	57	THOMAS KINKADE: THE MYSTIC SEA VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)
6	8	49	PEDOMETER PLUS: INTERMEDIATE LEVEL DEBBIE ROCKER (GAIAM)
	6	12	NATIVE SPIRIT VARIOUS ARTISTS (TGG)
8	-	1	ECHOES OF LIGHT AND SHADOW DAVID ARKENSTONE (GEMINI SUN)
	3	59	PEDOMETER PLUS: ENTRY LEVEL DEBBIE ROCKER (GAIAM)
10	9	37	INSIDE OUT EMMY ROSSUM (GEFFEN/IGA)
	10	27	VALENTINE JIM BRICKMAN (SLG)
12	12	7	PERFECT WEIGHT (EP) KATHY FRESTON (LIME TREE)
13	11	24	THE HYMNS COLLECTION PAUL CARDALL (STONE ANGEL)
14		25	STARS OF THE LID AND THEIR REFINEMENT OF THE DECLINE STARS OF THE LID (KRANKY)
15	14	22	KOYASAN: REIKI SOUND HEALING DEUTER (NEW EARTH)

0		FC G(DP CHRISTIAN &
THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	-	1	THE BIRD AND THE BEE SIDES
2	1	53	THIRSTY MARVIN SAPP (VERITY/ZOMBA)
3	4	140	FLYLEAF FLYLEAF (A&M/OCTONE/IGA)
0		1	ALBERTINE BROOKE FRASER (WOOD AND BONE/CHREMATIZO)
	5	88	BEYOND MEASURE JEREMY CAMP (BEC/EMI CMG)
6	2	2	TO KNOW THAT YOU'RE ALIVE KUTLESS (BEC/EMI CMG)
7	6	9	STAND OUT TYE TRIBBETT & G.A. (INTEGRITY/COLUMBIA PROVIDENT-INTEGRITY)
8	11	15	VOICES: THE ULTIMATE GOSPEL COLLECTION VARIOUS ARTISTS (BET, SONY BMG CUSTOM MARKETING GROUP/TIME LIFE)
9	7	45	THE ALTAR AND THE DOOR CASTING CROWNS (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)
	8	21	WOW GOSPEL 2008 VARIOUS ARTISTS (WORD-CURR/EMI CHRISTIAN MUSIC GROUP/VERITY, PROVIDENT-INTEGRITY)
	3	2	ROCK WHAT YOU GOT SUPERCHIC[K] (INPOP/EMI CMG)
12	16	92	COMATOSE SKILLET (ARDENT/SRE/LAVA/PROVIDENT-INTEGRITY)
13	12	6	ALIVE AND TRANSPORTED TOBYMAC (FOREFRONT/EMI CMG)
14	15	40	WOW HITS 2008 VARIOUS ARTISTS (WORD-CUR8/PROVIDENT-INTEGRITY/EMI CMG)
15	10	21	RELENTLESS NATALIE GRANT (CURB/WORD-CURB)

BETWEEN THE BULLETS **ARKENSTONE'S 20th**

David Arkenstone celebrates 20 years of charting on Top New Age Albums with his 20th entry on the list, as "Echoes of Light and Shadow" opens at No. 8.

His first listing, "Valley in the Clouds," bowed in October 1988, two months after the chart launched. Arkenstone's log includes two No. 1s: "Citizen of Time" in 1990 and "In the Wake of the Wind" in 1991.



On Top Christian & Gospel Albums, Ohio's Relient K bows at No. 1 with "The Bird and the Bee Sides" (20,000 copies sold). The 26-song set-comprising 13 new songs and 13 previously released deep cuts-also leads Top Christian Albums.

Brooke Fraser rides her artist-of-the-week status at iTunes to a No. 4 start on Christian & Gospel, with more than 99% of her 8,000 sales coming from digital downloads.

All of Billboard's 183 charts appear weekly on billboard.biz, 58 of them exclusive to the site. -Gary Trust

Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL Catalog titles are included. BILLBOARD.BIZ: A weekly sp JScan. Inc. All rights reserved. REM. CASS BIRD

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Billboard, HOT 100

WEEKS ON CHT TITLE

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MAGIC

ARTIST (IMPRINT / PROMOTION LABEL)

HE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)

LAST NAME CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)

IVILLE))

GUNPOWDER & LEAD

THE TIME OF MY LIFE

JOHN MAYER (AWARE/COLUMBIA)

HERE I AM

CKE (STAR TRAK/INTERS

NEVER WOULD HAVE MADE IT

ONG BOOK/ATLANTIC)

EF LAM/ID.IMG) THE WAY THAT I LOVE YOU

EVERY OTHER WEEKEND

NEW KIDS ON THE BLOCK (INTERSCOPE) 4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)

STRAIT (MCA NASHVILLE)

A NASHVILLE)

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GAME'S PAIN

DAVID COOK (19/ RCA/ RMG

I SAW GOD TODAY

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HOT 100 AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	NEEK	LAST
1	1	16	#1 LOLLIPOP	26		15	REALIZE COLDIE CAILLAT (UNIVERSAL REPUBLIC)	61	55
2	3	13	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	27	24	14	BACK WHEN I KNEW IT ALL MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	52	49
3	2	18	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	28	33	5	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	63	57
4	4	14	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	29	46	5	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)	54	51
•	8	7	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	30	36	4	VIVA LA VIDA COLDPLAY (CAPITOL)	.55	47
9	7	7	I KISSED A GIRL KATY PERRY (CAPITOL)	31	27	13	BETTER AS A MEMORY KENNY CHESNEY (BNA)	56	56
2	6	11	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	32	34	9	SHAKE IT METRO STATION (COLUMBIA)	67	73
	12	8	FOREVER CHRIS BROWN (JIVE/ZOMBA)	33	39	6	PUT ON YDUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	58	58
	9	23	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	34	42	6	PUT A GIRL IN IT BRDOKS & DUNN (ARISTA NASHVILLE)	59	67
0	10	15	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	35	37	38	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	60	61
D	15	10	LEAVIN' JESSE MCCARTNEY (HDLLYWOOD)	36	30	12	IN LOVE WITH A GIRL GAVIN DEGRAW (JIRMG)	61	63
2	13	12	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	37	32	10	GET SILLY VI.C. (YOUNG MOGUL/WARNER BROS.)	62	70
3	5	21	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	38	43	5	ALL I WANT TO DO SUGARLAND (MERGURY NASHVILLE)	63	54
4	16	18	WHAT YOU GOT COLBY D'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	39	41	8	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	64	
5	18	8	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	40	35	17	I'M STILL A GUY BRAD PAISLEY (ARISTA NASHVILLE)	65	59
6	17	8	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B I G F.A.C.E./SRC/UNIVERSAL MOTOWN)	41	40	20	JUST GOT STARTED LOVIN' YOU JAMES OTTO (RAYBAW/WARNER BROS (NASHVILLE)/WRN)	66	71
7	14	10	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	42	52	4	YOU LOOK GOOD IN MY SHIRT KEITH URBAN (CAPITOL NASHVILLE)	67	-
8	11	23	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	43	53	4	SHOULD'VE SAID NO TAYLOR SWIFT (BIG MACHINE)	68	
9	23	12	HOME BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)	44	45		TRYING TO STOP YOUR LEAVING DIERKS BENTLEY (CAPITOL NASHVILLE)	69	65
0	21	14	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	45	60		ALL SUMMER LONG KID ROCK (TOP DOG ATLANTIC)	70	66
1	19	26	LOVE SONG SARA BAREILLES (EPIC)	46	29	11	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	2	-
2	20		TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	97	64	2	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)	2	-
3	26	9	GOOD TIME ALAN JACKSON (ARISTA NASHVILLE)	48	50	5	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	73	68
4	28	10	CLOSER NE-YO (DEF JAM/IDJMG)	49	48	25	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	74	-
5	25	10	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	50	62	5	I STILL MISS YOU KEITH ANDERSON (COLUMBIA (NASHVILLE))	75	-
0 sta elect	tions. ronica	com ally m	prised of top 40, adult contemporary, R&B/hip-hop, country onitored 24 hours a day, 7 days a week. This data is used to	rock, gos complie	spel, s The Bi				
						-			

HOT DIGITAL SONGS

WEEK	LAST WEEK	EEKS V CHT v	TITLE	
<u> </u>	23	3Q		
11	1	9	#1 I KISSED A GIRL 3WKS KATY PERRY (CAPITOL)	
2	2	2	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)	
3	6	5	7 THINGS MILEY CYRUS (HOLLYWOOD)	
4	4	9	VIVA LA VIDA Coldplay (Capitol)	
5	7	6	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)	
6	5	3	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	
0	10	9	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	
8	9	14	SHAKE IT METRO STATION (COLUMBIA)	
9	8	16	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY, UNIVERSAL MOTOWN)	
10	14	11	FOREVER CHRIS BROWN (JIVE/ZOMBA)	
11	12	20	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
12	11	2	ALL I WANT TO DO SUGARLAND (MERCURY NASHVILLE)	
13	15	20	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
14	3	3	THIS IS ME DEMI LOVATO & JOE JDNAS (WALT DISNEY)	
15	17	8	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
16	19	11	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	
T	20	11	A MILLI LIL WAYNE (CASH MDNEY/UNIVERSAL MOTOWN)	
18	25	7	DANGEROUS KARDINAL DFFISHALL (KONLIVE/GEFFEN)	
19	-	1	OUT HERE GRINDIN DJ KHALEO (TERROR SOUAD/KOCH)	
20	-	1	FREE FALLIN' JOHN MAYER (COLUMBIA)	
8	29	12	I'M YOURS JASON MRAZ (ATLANTIC)	
22	18	15	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
23	33	11	CLOSER NE-Y0 (DEF JAM/IDJMG)	
24	27	10	AMERICAN BOY ESTELLE FEAT, KANYE WEST (HOME SCHOOL/ATLANTIC)	
25	28	13	IT'S NOT MY TIME 3 OODRS DOWN (UNIVERSAL REPUBLIC)	

			the second s	
TIILC WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	15	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
27	22	17	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	
28	37	12	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)	
29	13	3	PLAY MY MUSIC JONAS BROTHERS (WALT DISNEY)	
30	30	8	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)	
31	26	26	NO AIR JORDIN SPARKS QUET WITH CHRIS BROWN (JIVE/ZDMBA)	
32	36	11	MERCY DUFFY (MERCURY/IDJMG)	3
33	32	17	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
34	39	6	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	
35	42	27	SAY JOHN MAYER (AWARE/COLUMBIA)	
36	23	3	IN THE AYER FLD RIDA FEAT. WILLI.AM (POE BOY/ATLANTIC)	
37	35	9	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	
38	40	9	IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	Neg Gr
39	38	19	LOVE IN THIS CLUB USHER FEAT. YDUNG JEEZY (LAFACE/ZOMBA)	. (
40	21	2	LIFE IN A NORTHERN TOWN SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN (MERCURY MASHVILLE)	
41	34	21	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIG)	- (
42	44	14	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)	
43	43	24	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	Shire your
tas.	16	3	GOTTA FIND YOU JOE JONAS (WALT DISNEY)	
45	54	4	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG)	
46	46	6	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
47	52	35	1.014/	8
48	-	1	SNEAKERNIGHT VANESSA HUDGENS (HOLLYWOOD)	
49	53	5	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
			THE TIME OF MALLEE	

50 45 7 THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)

Nes Dr.	THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMDTION LABEL)	reat
and a	51	55	6	SHOULD'VE SAID NO TAYLOR SWIFT (BIG MACHINE)	
	52	48	9	LAST NAME CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
	53	62	2	BARTENDER SONG (AKA SITTIN' AT A BAR) REHAB (UNIVERSAL REPUBLIC)	
	54	50	31	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	
	55	47	28	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
1	56	49	9	VIOLET HILL COLDPLAY (GAPITOL)	
ĥ	57	56	2	THUNDER Boys like girls (Columbia)	4
	58	58	2	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)	
	59	51	15	ALL AROUND ME FLYLEAF (A&M_OCTONE/INTERSCOPE)	
	60	60	31	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	
	61	31	3	WE ROCK CAST OF CAMP ROCK (WALT DISNEY)	
	62	41	2	COME ON OVER JESSICA SIMPSON (EPIC/COLUMBIA (NASHVILLE))	
1	63	59	6	SHUT UP AND LET ME GO THE TING TINGS (COLUMBIA)	
-	64	-	2	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IOJMG)	
1	65	75	2	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	
1	66	72	7	PAPER PLANES M.I.A. (XL/INTERSCOPE)	
1	67	6 8	7	PORK AND BEANS WEEZER (OGC/GEFFEN/INTERSCOPE)	
1	68	-	2	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)	
1	69	74	9	CHECK YES JULIET (RUN BABY RUN) WE THE KINGS (S-CURVE)	
	70	70	49	APOLOGIZE TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	3
	71	65	5	MR. CARTER LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)	
	72	-	5	GUNPOWDER & LEAD MIRANDA LAMBERT (COLUMBIA (NASHVILLE))	
	73	64		OUR SONG TAYLOR SWIFT (BIG MACHINE)	
1	74	-	4	COCONUT JUICE TYGA FEAT. TRAVIS MCCOY (BAT SQUAD/DECAYDANCE/RED)	
	75	73	35	LOVE SONG SARA BAREILLES (EPIC)	2

ALBUM CHARTS

Sales data compiled from a comprehesive 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

GALINER Where included, this award indicates the title with the chart's largest unit increase. More included, this award indicates the title with the chart's biggest percentage growth.

NEATSEFKER BRADUATE 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. (D) after price indicates album only available on DuaDisc. CD/DVD after price indicates CD/DVD combo only available. (D) DuaDisc available. (P) CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after cata-log number indicates title is exclusive to one account or has lim-ited 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, 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.

RECURRENT RULES Songs are removed from The Billboard Hot 100 and Hot 100 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. 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, provid-ed that they are not still gaining enough audience points to bul-let. 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. 10, or if they have been on the chart for more than 52 weeks and rank below No. 50. Songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS ⊕ CD single available. ⊕ Digital Download available. ⊕ DVD single available. ⊕ Vinyl Maxi-Single available. ⊕ Vinyl single available. © CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

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 contry) 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

piled from a national sample of reports from club DJs. Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS • Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). • RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the num-ber of discs and/or tapes. □ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). I Certification of 400,000 units (Multi-Platino).

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SINGLES CHARTS RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplat-inum level. O RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS • RIAA gold certification for net shipment of 25,000 units for video singles. I RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. II RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS • RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certifi-cation for sales of 100,000 units or \$2 million in sales at sug-gested retail price. □ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for the-atrically released programs; or of at least 25,000 units and \$1 million at sugnested retail for non-the-tricnal titles □ IBMA electarrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. I IRMA plat-inum certification for a minimum sale of 250,000 units or a dol-lar volume of \$18 million at retail for theatrically released pro-grams, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

Data for week of JULY 19, 2008 | For chart reprints call 646.654.4633

www.americanradiohistory.com

SALES DATA nielse nielsen

POP/ROCK Billboard. JUL 19 2008

the Massachusetts band's sixth studio album, "The Illusion of Progress," due

Aug. 19. The song also leaps 25-15 on

Mainstream Rock, viewable at billboard.biz

POP 100

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1		SH	
WEEK	LAST	WEEK ON CI	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	10	#1 I KISSED A GIRL
2	2	16	TAKE A BOW
-	-		RIHANNA (SRP/DEF JAM/IDJMG)
2		21	LEONA LEWIS (SYCO/J/RMG)
4	4	15	JESSE MCCARTNEY (HOLLYWOOD)
0	5	11	FOREVER CHRIS BROWN (JIVE/ZOMBA)
6	8	24	POCKETFUL OF SUNSHINE
7		19	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
			DANITY KANE (BAD BOY/ATLANTIC)
8	7	17	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
0	10)	1	SHAKE IT METRO STATION (COLUMBIA)
10	4	6	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)
188	11	3	BURNIN' UP
12	12	10	JONAS BROTHERS (HOLLYWOOD) WHAT YOU GOT
12	13	19	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
13	9	23	RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
B	15	7	GREATEST 7 THINGS GAINER / DIGITAL MILEY CYRUS (HOLLYWOOD)
15	18	5	DISTURBIA RIHANNA (SRP/OEF JAM/IDJMG)
16	12	20	LOVE IN THIS CLUB
			USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
17	16	28	COLDIE CAILLAT (UNIVERSAL REPUBLIC)
18	17	32	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)
19	19	9	VIVA LA VIDA COLDPLAY (CAPITOL)
20	27	9	GREATEST DANGEROUS
21	20	19	IT'S NOT MY TIME
		-	3 DOORS DOWN (UNIVERSAL REPUBLIC) BUST IT BABY PART 2
Q	23	15	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
23		21	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)
24	-	9	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)
25	25	26	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)
26	31	12	CLOSER
			NE-YO (DEF JAM/IDJMG) 4 MINUTES
27	24	16	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
28	28	36	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
29	39	11	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
30	32	34	DON'T STOP THE MUSIC RIHANNA (SR ^P /DEF JAM/IOJMG)
31	30	12	MERCY
CORNEL .			DUFFY (MERCURY/IDJMG) STOP AND STARE
32	29	32	ONEREPUBLIC (MOSLEY/INTERSCOPE)
83	35	11	THREE & MARSA FRAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINDS/COLUMBIA)
34	31	12	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
35	4.	7	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)
36	49		THAT'S WHAT YOU GET
-			PARAMORE (FUELED BY RAMEN/RRP)
37	22	3	DEMI LOVATO & JOE JONAS (WALT DISNEY)
38	53	5	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)
39	38	36	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
40	36	37	LOVE SONG
41	Ac		A MILLI
		-	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
42	51	13	FLOBOTS (UNIVERSAL REPUBLIC)
43	37	32	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
44	48	11	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B LG. F A.C.E./SRC/UNIVERSAL MOTOWN)
45	40	5	IN THE AYER
-	+	+	FLO RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)
46	44	-	JOHN MAYER (AWARE/COLUMBIA)
47	50	7	DAVID COOK (19/RCA/RMG)
48	45	10	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)
49	47	9	IF I NEVER SEE YOUR FACE AGAIN MARGON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
50	59	5	CRY FOR YOU
-	09	3	SEPTEMBER (ROBBINS)

IS IS	LAST WEEK	EKS	TITLE
ES O			ARTIST (IMPRINT / PROMOTION LABEL) I'M YOURS
	54	14	JASON MRAZ (ATLANTIC/BRP)
52	42	12	MARIAH CAREY (ISLAND/IDJMG)
53	33	3	JONAS BROTHERS (WALT DISNEY)
54	57	5	THUNDER BOYS LIKE GIRLS (COLUMBIA)
55	62	12	CHECK YES JULIET (RUN BABY RUN) WE THE KINGS (S-CURVE)
56	60	6	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
57	55	19	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)
58	58	12	LOVE IS GONE
59	41	2	GOTTA FIND YOU
60	65	6	JOE JONAS (WALT DISNEY) BARTENDER SONG (AKA SITTIN' AT A BAR)
-	64		REHAB (UNIVERSAL REPUBLIC)
61		8	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
62	77	9	LEONA LEWIS (SYCO/J/RMG) THERE'S NOTHIN
63	50	13	SEAN KINGSTON FEAT. ELAN & JUELZ SANTANA (BELUGA HEIGHTS/EPIC)
64	68	7	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/OEF JAM/IDJMG)
65	63	10	HOMECOMING KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)
66	70	5	BOTTLE IT UP SARA BAREILLES (EPIC)
67	66	5	SHUT UP AND LET ME GO THE TING TINGS (COLUMBIA)
68	75	4	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
69	61	2	COME ON OVER JESSICA SIMPSON (EPIC/COLUMBIA (NASHVILLE))
70	72	5	COCONUT JUICE
71	69	6	TYGA FEAT. TRAVIS MCCOY (BAT SQUAD/DECAYDANCE/RED)
			GAVIN ROSSDALE (INTERSCOPE)
72	71	16	SIMPLE PLAN (LAVA/ATLANTIC/RRP)
73	73	18	TAYLOR SWIFT (BIG MACHINE)
74	76	2	SWING SAVAGE FEAT. SOULIA BOY TELLEM (DAWN RAID/UMVERSAL REPUBLIC)
75	67	11/	BUZZIN' SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)
76	100	2	I'LL BE LOVIN' U LONG TIME MARIAH CAREY (ISLAND/IDJMG)
77	85	3	LOST MENUDO (WRIGHT ENTERPRISES/MENUDO/EPIC)
78	78	6	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)
79	79	6	ALL OVER YOU
80	NOT	SHOT	THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE)
81	87	5	SAVING ABEL (SKIDOCO/VIRGIN/CAPITOL) GIRLS AROUND THE WORLD
THE			LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
82	81	8	USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)
83	80	5	BIG GEMINII (BIG GUN/UPSTAIRS)
89	86	5	RISE ABOVE THIS SEETHER (WIND-UP)
85	80	5	WHOA OH! (ME VS. EVERYONE) FOREVER THE SICKEST KIDS (UNIVERSAL MOTOWN)
86	83	18	BOYFRIEND/GIRLFRIEND C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC)
87	84	17	YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE)
88	92	18	HOLLYWOOD'S NOT AMERICA FERRAS (CAPITOL)
89	91	5	SUPERGIRL
90	97	5	GIVE IT 2 ME
91	Ve	1	MADONNA (WARNER BROS.) YOU GOT ME
Dat-			ONE BLOCK RADIUS (PROPERTY/MERCURY/IDJMG)
92	94	5	NELLY FEAT. AKON & ASHANTI (OERRTY/UNIVERSAL MOTOWN)
93	90	14	FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)
94	89	16	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)
95	93	20	FLU HIJA FEAL TIMBALAND (POE DOT/ATLANTIC)
96	95	4	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)
97	98	19	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
98	96	15	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)
89	-	5	SAY (ALL I NEED)
100	99	1	ONEREPUBLIC (MOSLEY/INTERSCOPE)
	00	-	DJ LAZ FEAT. FLO RIDA & CASELY (VIP/UNIVERSAL REPUBLIC)
	_	-	
Staind	(no P	77-14	5 (up 61%) on Modern
			6 (up 61%) on Modern ve," the lead track from

				-
WCCN	WEEK	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
	1	15	TAKE A BOW RIHANNA (SRP/DEF JAM/IOJMG)	毌
	3	15	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	
	4	3	KISSED A GIRL KATY PERRY (CAPITOL)	-
	5	19	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	\$
E	j.	20	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
	11	10	FOREVER CHRIS BROWN (JIVE/ZOMBA)	山
	7	15	DAMAGED DANITY KANE (BAO BOY/ATLANTIC)	仚
	9	14	SHAKE IT METRO STATION (COLUMBIA)	
•	6	17	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/OEJA 34/KOCH/EPIC)	
D	8	13	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
1	10	21	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	ŵ
2	13	12	WHAT YOU GOT COLBY O'DONIS FEAT AKON (KONLIVE/GEFFEN/INTERSCOPE)	
3	14	13	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	山
•	15	15	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)	ŵ
5	12	20	LOVE IN THIS CLUB USHER FEAT. YDUNG JEEZY (LAFACE/ZOMBA)	
6	16	24	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	位
7	21	7	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	\$
8	20	6	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
9	23	3	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)	
0	18	8	SUMMERTIME NEW KIOS ON THE BLOCK (INTERSCOPE)	1
1	19	6	7 THINGS MILEY CYRUS (HOLLYWOOD)	No.
2	17	19	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)	Contraction of the second
3	25	5,	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	1
4	32	2	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)	\$
9	26	3	DISTURBIA RIHANNA (SRP/DEF JAM/IDJMG)	位

MAINSTREAM

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ADULT TOP 40

WEEK	WEEK	reeks N CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
1	 	1 4	#1 BLEEDING LOVE	<u>☆</u>
2	3	16	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	ŵ
3	2	25	STOP AND STARE DNEREPUBLIC (MOSLEY/INTERSCOPE)	th
4	4	26	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)	¢
6	7	12	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
6	6	6	VIVA LA VIDA COLDPLAY (CAPITOL)	t
12	5	21	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)	廿
8	8	25	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	\$
		35	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)	¢
10	11	6	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)	¢
18	10	46	LOVE SONG SARA BAREILLES (EPIC)	
12	14	11	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	¢
13	18	11	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)	
14	13	39	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)	
	12	15	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	1
16	17	15	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
17	10	37	MERCY DUFFY (MERCURY/IDJMG)	
18	20	8	IF I NEVER SEE YOUR FACE AGAIN MARDON 5 FEAT. RIHANNA (A&M/DCTONE/INTERSCOPE)	
19	21	17	ALL OVER YOU THE SPILL CANVAS (ONE ELEVEN/SIRE/REPRISE)	
20	22	12	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)	
21	19	19	STAY BEAUTIFUL THE LAST GOODNIGHT (VIRGIN/CAPITOL)	
22	27	3	I KISSED A GIRL KATY PERRY (CAPITOL)	1
23	25	9	BOTTLE IT UP SARA BAREILLES (EPIC)	\$
24	26	7	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)	
25	24	15	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	

A CONTEMP	PORARY
STATUS	
1 1 26 #1 LOVE SO	
2 2 13 BLEEDING LOV LEONA LEWIS (SYCO/J/F	E
3 3 49 BUBBLY COLBIE CAILLAT (UNIVER	SAL REPUBLIC)
4 18 SAY JOHN MAYER (AWARE/C	OLUMBIA)
APOLOGIZE	MOSLEY/BLACKGROUND/INTERSCOPE)
6 7 26 LOST MICHAEL BUBLE (143/RI	EPRISE)
TEARDROPS O	N MY GUITAR
8 8 7 THE TIME OF M	AY LIFE
9 9 27 TATTOO JORDIN SPARKS (19/JIV	E/ZOMBA)
10 11 19 FEELS LIKE TO DAUGHTRY (RCA/RMG)	NIGHT
11 12 23 IN MY ARMS PLUMB (CURB/REPRISE	1
12 13 22 BUSY BEING F	ABULOUS
13 15 21 FALLING IN LOVE	AT A COFFEE SHOP
14 14 13 AWAKE JOSH GROBAN (143/REF	RISE)
15 17 13 WHATEVER IT	
18 9 NO AIR JORDIN SPARKS DUET WITH	CHRIS BROWN (19/JIVE/ZOMBA)
17 16 13 IN GOD'S HAN Nelly FURTADO FEAT. KEITH U	DS RBAN (MOSLEY/GEFFEN/INTERSCOPE)
18 19 18 FALL KIMBERLEY LOCKE (CUP	IB/REPRISE)
19 21 9 AFTER ALL TH	ESE YEARS
20 20 10 REALIZE COLBIE CAILLAT (UNIVE	RSAL REPUBLIC)
21 23 3 POCKETFUL O NATASHA BEDINGFIELD	
22 22 11 BRYAN ADAMS (BAOMA	
8 ROOTS BEFOR ROOM FOR TWO (CURB,	WARNER BROS.)
24 24 15 WON'T GO HO MARDON 5 (A&M/OCTO	ME WITHOUT YOU
25 26 20 FORGIVE ME ENOTE (JKH ENT)	

WEEK	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	# PORK AND BEANS
2	2	9	HAMMERHEAD THE OFFSPRING (COLUMBIA)
з	3	14	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)
4		18	GIVEN UP LINKIN PARK (WARNER BROS.)
0	1	20	RISE ABOVE THIS SEETHER (WIND-UP)
0	8	5	VIVA LA VIDA COLDPLAY (CAPITOL)
7	7	15	INSIDE THE FIRE DISTURBED (REPRISE)
8	6	16	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)
9	11	16	ADDICTED SAVING ABEL (SKIODCO/VIRGIN/CAPITOL)
181	12	20	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
11	9	11	DISCIPLINE NINE INCH NAILS (THE NULL CORPORATION/RED)
12	10	14	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)
13	16	10	I'M NOT OVER CAROLINA LIAR (ATLANTIC)
14	14	16	LOVE ME DEAD LUDO (REDBIRD/ISLAND/IDJMG)
15	15	9	DEVOUR SHINEDOWN (ATLANTIC)
0	27	2	BELIEVE STAIND (FLIP/ATLANTIC)
17	18	12	SOMEONE LIKE YOU SAFETYSUIT (UNIVERSAL MOTOWN)
18	13	15	SALUTE YOUR SOLUTION THE RACONTEURS (THIRD MAN/WARNER BROS.)
19	17	36	PSYCHO PUDDLE OF MUOD (FLAWLESS/GEFFEN/INTERSCO
20	19	10	VIOLET HILL COLDPLAY (CAPITOL)
21	21	7	THEY SAY SCARS ON BROADWAY (VELVET HAMMER/INTERSCO
22	20	5	BARTENDER SONG (AKA SITTIN' AT A BAR Rehab (Universal Republic)
23	22	14	ALWAYS WHERE I NEED TO BE THE KOOKS (ASTRALWERKS/CAPITOL)
24	25	11	HELP ME Alkaline TRIO (EPIC)
25	24	13	AFTERLIFE AVENGED SEVENFOLD (HOPELESS/WARNER BROS.

Secondhand Serenade, aka John Vesely,

jumps 39-29 on the Pop 100, as "Fall for

You" scores airplay at the most new sta-

tions, 51, of any title on the chart. The acoustic ballad also posts its best week of

digital sales (29,000 downloads).

Billeeard, COUNTRY JUL 19 2008

HOT COUNTRY SONGS"

THIS WEEK	LAST WEEK	2 WEEKS	WEEKS	TITLE PRODUCER (SONGWRITER)	Artist	CERT. PEAK POSITION		THIS WEEK	LAST WEEK	2 WEEKS AGO WIEFKS	ON CHT	TITLE Artist FRODUCER (SONGWRITER) IMPRINT & NUMBER / PROMOTION LABEL	
1	2	2	24	#1 HOME	Blake Shelton WARNER BROS / WRN	1		26	27	29		COME ON OVER Jessica Simpson SHANKS,B.JAMES (J.SIMPSON,R.PROCTOR,V.BANKS) @ EPIC/COLUMBIA	
2	4	5	0	GOOD TIME K.STEGALL (A JACKSON)	Alan Jackson Alista NASHVILLE	2	a car	27	28	28		JOHNNY & JUNE Heidi Newfield BROWN (H NEWFIELD,D.BRYANT,S SMITH) © CURB	27
2	1	3	20	BACK WHEN I KNEW IT ALL B.CHANCEY (G.HANNAN, PO'DONNELL TWILLMON)	Montgomery Gentry © COLUMBIA	1	1	28	3 5	56	3	GREATEST BOB THAT HEAD GAINER DHUFG LEVOX.J.DEMARQUS.J.D.ROONEY (G LEVOX.N.THRASHER.M.DUNLANEY) OLYRIC STREET	28
4	3	1	16	BETTER AS A MEMORY B.CANNDN,K.CHESNEY (S.CARUSDE,L.GDODMAN)	Kenny Chesney	1	Cover of Michael Bublé hit is	29	31	33		RELENTLESS Jason Aldean W.KNOX (J.EWHITE, J.LEBLANC) Ø BROKEN BØW	29
6	6	9		PUT A GIRL IN IT T.BROWN,R.DUNN,K.BROOKS (R AKINS,D.DAVIDSON,B.HAYSLIP)	Brooks & Dunn ARISTA NASHVILLE	5	Shelton's fourth	30	30	32	10	ALL I EVER WANTED Chuck Wicks M pOWELL 0 HUFF (C WICKS M POWELLA WILSON) Ø RCA	31
6	5	7		TRYING TO STOP YOUR LEAVING B.BEAVERS (J.BEAVERS, B.BEAVERS, D.BENTLEY)	Dierks Bentley • CAPITOL NASHVILLE	5	No. 1, his first since "Some Beach"	31	29	30		LIFE IN A NORTHERN TOWN Sugarland Featuring Little Big Town & Jake Owen NOT LISTED (N LAIRD-CLOWES GABRIEL)	28
0	8	10		ALL I WANT TO DO B.GALLIMDRE,K.BUSH, J.NETILES (J. O.NETILES,K.BUSH, B.PINSON)	Sugarland MERCURY	7	spent four weeks at the summit starting	32	32	35	16	YOU CAN LET GO Crystal Shawanda	32
0	10	12		J STILL MISS YOU J STELE (K ANDERSON, TNICHOLS, J. SELLERS)	Keith Anderson	8	in December 2004.	33	33	36		LOVE REMEMBERS Craig Morgan	33
9	12	14		YOU LOOK GOOD IN MY SHIRT DHUFFK URBAN (T.MARTIN, T.SHAPIRO, M.NESLER)	€ COLUMBIA Keith Urban	9		34	55	-	2	PODDNNELL,C.MORGAN, PD DONNELL) SHE NEVER CRIED IN FRONT OF ME Toby Keith	34
10	13	16		SHOULD'VE SAID NO	CAPITOL NASHVILLE Taylor Swift	10		35	34	37		T.KEITH (T.KEITH, B.PINSON) Image: SHOW DOG NASHVILLE I'M DONE Jo Dee Messina	34
	9	6	20	N CHAPMAN (T SWIFT) I'M STILL A GUY	BIG MACHINE Brad Paisley	1		36	38	40		J FLOWERS.J.D.MESSINA (J.D.MESSINA.J.FLOWERS.M.POWELL) O CURB I'LL WALK Bucky Covington	3
1	11	11		EROGERS (K LOVELACE, B. PAISLEY, L. T. MILLER)	ARISTA NASHVILLE Miranda Lambert	11		37	36			M A MILLER O.DLIVER (B.A.WILSON, L.L.FOWLER) Ó LYRIC STREET IN COLOR Jamey Johnson	3
13	7	4		ELIDDELL M WRUCKE (M.LAMBERT.H.LITTLE)	Carrie Underwood	1	Up 3.1 million impressions, Rascal	38		39		THE KENT HARDLEY PLAYBOYS (J.JOHNSON.L.T.MILLER.J.OTTO) O MERCURY WHEN IT RAINS Eli Young Band	37
3	14			M BRIGHT (C UNDERWOOD, L LAIRO, H.LINOSEY) WE WEREN'T CRAZY	19/ARISTA ARISTA NASHVILLE Josh Gracin	14	Flatts' single wins	39		42	_	J.J. LESTER.E.HERBST (J.YOUNG) O REPUBLIC SOUTH/UNIVERSAL SOUTH DON'T YOU KNOW YOU'RE BEAUTIFUL. Kellie Pickler	
ň	17			B JAMES (J GRACIN T LOPACINSKI B PINSON)	O LYRIC STREET Gary Allan		Greatest Gainer and leaps 35-28 in				-	C LINDSEY (C.LINDSEY, A MAYO, K. ROCHELLE) O 19/BNA CRAZY DAYS Adam Gregory	
	"	19		M.WRIGHT.G.ALLAN (G ALLAN.M.WARREN, J LEBLANC)	MCA NASHVILLE	15	third chart week.	40	40	43	the Real Property lies	B ALLEN.K FOLLESE (A GREGORY.L.BRICE.K.JACOBS.J.LEATHERS) NSA/MIDAS NEW REVOLUTION	41
16	16	18		EVERY OTHER WEEKEND R MCENTIRE, T.BROWN (C. HARRINGTON, S. EWING)	Reba McEntire MCA NASHVILLE	16		(41)	41	41		INVISIBLY SHAKEN Rodney Atkins T.HEWITT.R.ATKINS (R ATKINS, B KIRSCH) O CURB	4
17	18	20		HOLLER BACK B.BEAVERS (S.NIELSON,T.JAMES)	The Lost Trailers	17		42	44	45		SOUNDS SO GOOD Ashton Shepherd B.CANNDN (A SHEPERD) @ MCA NASHVILLE	4:
18	20	22		DO YOU BELIEVE ME NOW J.WEST, D. PAHANISH (J.WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne	18	Teo	43	42	53		LOOKIN FOR A GOOD TIME Lady Antebellum v.shaw.PworLey (D HAYWOOD.C. KELLEY.H.SCOTT.K.FOLLESE) © CAPITOL MASHVILLE	42
19	22	25	6	AIR TROUBADOUR POWER TBROWN,G.STRAIT (M.HOLMES,L.SATCHER)	George Strait MCA NASHVILLE	19	USA	44	53	57	3	ALL SUMMER LONG Kid Rock Korokalo (R. Ritche M. Shafer R. Van Zanto Rossington, e king L. Marinellar Wachtel, w Zevon) Kid Rock	44
20	21	21	19	AIR THAT SONG IN MY HEAD POWER D.MALLOY (J.COLLINS, W.MOBLEY, T.MARTIN)	Julianne Hough	20	57	45	45	49		ANYTHING GOES Randy Houser	45
21	24	24		DON'T THINK I DON'T THINK ABOUT IT	MERCURY Darius Rucker	21	A former Navy man	46	49	50		M.WRIGHT.C.ANDRETCH. III (B.LONG.J.W.WIGGINS) © UNIVERSAL SOUTH LET ME Pat Green	46
22	19	8		EROGERS (D RUCKER.C MILLS)	CAPITOL NASHVILLE Rascal Flatts	2	himself, Stacey's military salute	-	47			0.HUFF (M BEESON.D.ORTON)	47
23	23		2	D.HUFF,RASCAL FLATTS (J STEELE,A.MORENO)	LYRIC STREET Jason Michael Carroll	23	draws 870,000 impressions at 23	40		46		N CHAPMAN (JE FAUNTLEROY II.E R.GRIGGS.H J.MASON, JR., S L.RUSSELL.D.E.THOMAS) O 1720 HIS KIND OF MONEY (MY KIND OF LOVE) Eric Church	41
~				D GEHMAN (J M CARROLL J.COLLINS R RUTHERFORD)	ARISTA NASHVILLE Brad Paisley	22.25	monitored stations	-			-	J JOYCE (E.CHURCH,C.BEATHARD,S.MINOR) O CAPITOL NASHVILLE VOICES Chris Young	40
30	26	34		FROGERS (0.SAMP50N.W VARBLE)	ARISTA NASHVILLE	24	during the July 4th	49	50	54		VOICES Chris Young J STROUD (C YDUNG.C.TOMPKINS.C.WISEMAN) @ RCA	49
25	25	27		COUNTRY MAN J STEVENS (L.BRYAN, J PMATTHEWS, G.GRIFFIN)	Luke Bryan © CAPITOL NASHVILLE	25	tracking week.	50	39	31		SHE'S A HOTTIE Toby Keith T.KEITH (T KEITH.B PINSON)	13

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TOP COUNTRY ALBUMS

EEK	AST EEK	WEEKS	EEKS N CHT	ARTIST Title	CERT.	SITION	
⊊3 1	⊇≱ 1	্ ৯ ব 1	89 89	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) TAYLOR SWIFT ZAVINS BIG MACHINE 079012 (18.98) ⊕ Taylor Swift	1	1	
2	2	2	9	TOBY KEITH SHOW DOG NASHVILLE D10334/UME (19.98) 35 Biggest Hits	1	1	
	3	5		CARRIE UNDERWOOD 19/ARISTA ARISTA NASHVILLE 11221/RIMG/RMG/SBN (18 95) Carnival Ride	8		As Swift makes
4	5	6		SUGARLAND MERCURY 007411/UMGN (13.98) Enjoy The Ride	2	2	history on singles
5	6	7	43	GREATEST KENNY CHESNEY GAINER BNA 11457/SBN (18.98) Just Who I Am: Poets & Pirates		1	list (see Hot Box, page 49), album
6	7	9		ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98) Good Time		1	spends 23rd week at No. 1. At 103 weeks,
2	4	3		JEWEL Perfectly Clear Perfectly Clear		1	only Rodney Atkins'
8	8	10		GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕ The Ultimate Hits	5	1	No. 24 set has more chart weeks.
	9	12		GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) Troubadour	•	1	
	11	15		MIRANDA LAMBERT COLUMBIA 78932/SBN (18 98) Crazy Ex-Girlfriend	•	1	
	15	16		BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98) 5th Gear			
12	14	13		ROBERT PLANT / ALISON KRAUSS Rounder 619075* (18.98) Raising Sand		2	
13	17	17		TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98) American Man: Greatest Hits Volume II	•	3	July 4 replay
14	18	18		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum		1	of Chesney's June
15	13	14	18	JAMES OTTO RAYBAW/WARNER BROS. 49907/WRN (13.98) Sunset Man			13 summer concert gig on NBC's
6	10	4		EMMYLOU HARRIS NONESUCH 4804444'/WARNER BROS. (18.98) All I Intended To Be		4	"Today" spurs Greatest Gainer
	12	8		MONTGOMERY GENTRY COLUMBIA 22817/SBN (18.98) Back When I Knew It All			(up 2,000 copies).
8	16	11		JULIANNE HOUGH Julianne Hough			
19	21	20		RASCAL FLATTS LYRIC STREET 000384/H0LLYW000 (18.98) Still Feels Good	2	1	Patpione a
20	20	19		DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98) Greatest Hits // Every Mile A Memory 2003-2008		2	COUNTRY
21	24	23	2	BLAKE SHELTON WARNER BROS 44488/WRN (18.98) Pure BS			27
22	23	22		EAGLES Long Road Out Of Eden	7	1	Holiday appeal
23	25	24	42	REBA MCENTIRE Reba Duets MCA NASHVILLE 008903/UMGN (13.98) Reba Duets		1	pushes compilation up 90%, good for
24	26	25		RODNEY ATKINS If You're Going Through Hell CURB 78945 (18.98) If You're Going Through Hell			Pacesetter honors
25	30	28	30	JOSH TURNER Everything Is Fine	•	3	(4,000 copies sold).

ST	VEEKS	CHT CHT	ARTIST	Title	BT.	SITION
23	2 V AG	NO	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)		BO	PE PE
27	29	37	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		
37		2	PACE VARIOUS ARTISTS SETTER MUSIC FOR A CAUSE 89189/RAZOR & TIE (18	B.98) Patriotic Country 3		27
29	27	33	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98)	Greatest Hits	•	4
28	26		TIM MCGRAW CURB 78974 (18 98)	Let It Go		
32	31	45	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98) 16 Biggest Hits			22
31	34	70	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	•	1
34	35	50	JASON ALDEAN BROKEN BOW 7047 (17 98)	Relentless	-	1
36	33	4	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	•	4
33	30	19	TIM MCGRAW CURB 79086 EX (14.98)	Greatest Hits: Limited Edition	2	4
40	36		LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		
22	-	2	RECKLESS KELLY YEP ROC 2164* (16.98)	Reckless Kelly's Bulletproof		22
43	45	39	DOLLY PARTON LEGACY/RCA 13481.SONY BMG (11.98)	16 Biggest Hits		32
38	38	- 6	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	•	3
42	40		SARA EVANS RCA 08770 SBN (18 98)	Greatest Hits		3
44	53		ROY D. MERCER LIBERTY 16023 CAPITOL NASHVILLE (12.98)	More Greatest Fits		40
39	37	11	PHIL VASSAR UNIVERSAL SOUTH 008907 (11.98)	Prayer Of A Common Man		3
59	63	10	VARIOUS ARTISTS WORD-CURB 887571 WARNER BROS. (18.98)	God Bless The USA		42
52	54	12	ALABAMA RCA/LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits		43
41	39	39	LEANN RIMES CURB 78994 (18.98)	Family		
66	6	42	REBA MCENTIRE MCA NASHVILLE/CHRONICLES 007740/UME (9.98)	e Best Of Reba McEntire: 20th Century Masters The Millenium Collection		45
45	4~	18	ASHTON SHEPHERD MCA NASHVILLE 010039 UMGN (13.98)	Sounds So Good		16
RE-E	NTRY		JOHNNY CASH COLUMBIA/LEGACY 27454/SONY BMG (12.98)	Playlist: The Very Best Of Johnny Cash		47
51	52	617	TRAVIS TRITT WARNER BROS. 74817 RHINO (18.98)	The Very Best Of Travis Tritt		n
48	41	40	BROOKS & DUNN ARISTA NASHVILLE 11113 (SBN (18.98)	Cowboy Town		4
47	48	74	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487 (SBN (12.98)	Waitin' In The Country	9-	

HOT COUNTRY SONGS: 108 country stations are electronically monitorical by Nielsen Broadcast. Data Systems, 24 hours a day, 7 days a week. Airpower Amored io sonsta supposange in the top 20 or both the BDS Airplay and Audience charts for the first time with increases in both directions and audience TOP COUNTRY ALBUNS. See Charts Legend for unles and partial and Success 2008, Nielsen Business Media. Inc. All rights reserved.

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R&B/HIP-HOP Billooard JUL 19 2008

nielsen 8DS

COMPILED BY
nielsen
SoundScan

TOP R&B/HIP-HOP ALBUMS

THIS	LAST WEEK	2 WEEKS	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)				
1	1	1	5	WKS CASH MONEY/UNIVERSAL MOTOWN 011033/UM	R6 (13.98) Tha Carter III		1	
2	HOT	SHOT BUT	1	G UNIT G UNIT/INTERSCOPE 01,1461*/IGA (13.98) ⊕	T.O.S. (Terminate On Sight)		2	
3	3	2	4	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real		1	
4	2	*	2	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580/SONY MUSIC (11.9)	B) ⊕ Last 2 Walk		+	
	-		7	USHER LAFACE 23388/ZOMBA (18 98)	Here I Stand		4	
6	N	EW	1	JIM JONES & BYRD GANG BG/M.O.B. 372284/ASYLUM (18.98)	M.O.B.: The Album			
			57	RIHANNA SRP/OEF JAM 008968*/IDJMG (13 98)	Good Girl Gone Bad		1	
8	NI	EW		TECH N9NE STRANGE 48 (18.98)	Killer		1	
	6	13	33	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty			
ie.			35	CHRIS BROWN JIVE 12049/ZOMBA (18.98) €	Exclusive			
44			41	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		,	
(#)		115	18	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	•	D	
12	8		7	BUN-B J PRINCE/TRILL/RAP-A-LDT 4 LIFE 445884/ASYLUM (18.	uev II Trill			
10)	12	4	5	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (43.98)	The Declaration			
100	11		12	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2		1	
			2	DWELE	Sketches Of A Man			
17	N	EW	1	C-MURDER	Screamin' 4 Vengeance		l	
18	20		30	TRU 427324/ASYLUM (18.98) THE-DREAM	Love/Hate			
19	19		6	RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Lay It Down			
20	840		4	BLUE NOTE 48449*/BLG (18.98) N*E*R*D	Seeing Sounds			
=1			10	STAR TRAK/INTERSCOPE 011447/IGA (13.98)	Lyfe Change			
22	22	22	25	COLUMBIA 07966/SONY MUSIC (11.98) RAHEEM DEVAUGHN	Love Behind The Melody			
23	16		3	JIVE 19080/ZOMBA (17.98) BLOOD RAW	TE Presents: My Life: The True Testimony			
24	21		34	ALICIA KEYS	As I Am	B		
25	21		29	MBK/J 11513*/RMG (18.98) ⊕ MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains			

THIS	LAST WEEK	2 WEEKS AGQ	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
26	27	23	7	FLOBOTS Fight With Tools UNIVERSAL REPUBLIC 011258/UMRG (13.98)		8
27	28	26		LEDISI Lost & Found		10
28	33	28		JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98) The Makings Of A Man	•	3
29	39	30	14	TRINA Still Da Baddest		1
30	31	-		ANTHONY DAVID SOULBIRO/UNIVERSAL REPUBLIC 011442/UMRG (10 98) Acey Duecy		30
31	30	31	1	SHAWTY LO Units In The City		4
32	32	24	5	LALAH HATHAWAY Self Portrait		6
33	17	6	4	TMI BOYZ TRACK MUZIC 0017 (15.98) Grindin' For A Purpose		
34	37	14	3	CHANTE MOORE Love The Woman		10
*			3	2 PISTOLS JUSTICE LEAGUE/UNIVERSAL REPUBLIC 011160/UMRG (11.98) Death Before Dishonor		Ħ
36	42	35	69	AMY WINEHOUSE Back To Black	8	
37	34		8	KEITH SWEAT Just Me		
38	35	291	10	ESTELLE School/Atlantic 412860/AG (13.98) Shine		,
39	15		2	VARIOUS ARTISTS HIDDEN BEACH 00061 (18.98) Unwrapped Vol. 5.0: The Collipark Cafe Sessions		-
40	38	23	16	FLO RIDA Mail On Sunday		
41	44	32	10	THE ROOTS Rising Down		-
42	400		41	JILL SCOTT The Real Thing: Words And Sounds Vol. 3		1
43	43	72	33	AL GREEN HI 82040/CAPITOL (18.98) ⊕ The Definitive Greatest Hits		Ħ
44	29	-	2	RZA AS BOBBY DIGITAL Digi Snacks		30
45	-	27	17	SNOOP DOGG DOGGVSTYLE/GEFEN 010835*/IGA (13 98) Ego Trippin		
46	49	36	17	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATEGIC MARKETING GROUP (18.98) NOW 27		
47	8	-	2	IMMORTAL TECHNIQUE/DJ GREEN LATERN The 3rd World		36
48	46	39	43	KANYE WEST RDC-A-FE(LA/0EF JAM 009541*/IDJMG (13.98) Graduation	27	
49	41	27		DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98) Total Club Hits		16
-	47	38	-	CHRISETTE MICHELE I Am DEF JAN 08774/IDJMG (10.98)		
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C A		M/ R/	AINSTREAM B/HIP-HOP	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	HIT PREDICT
0	2	13	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	¢
2	4	8	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	ŵ
		13	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	ŵ
		12	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	t
	3	17	BUST IT BABY PART 2 PLIES FEAT, NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
	6	6	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	t
7	9	7	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	t
8	10	8	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAMBLOCK/JVE/ZOMBA)	山
9	11	9	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	\$
10	9	1	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	1
11		8	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	
		11	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	t
13	11	8	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	1
14	13	12	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	山
15	1	13	GET LIKE ME David Banner Feat. Chris Brown (BLG. F.A.C.E./SRC/UNIVERSAL MOTOWN)	
16	20	5	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAW/DJMG)	1
17	15	10	FOOLISH SHAWITY LO (D4L/ASYLUM)	
18	16	6	NEED U BAD JAZMINE SULLIVAN (J/RMG)	ŵ
19	21	5	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)	曲
20	18	21	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	¢
21	-		THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)	
22		3	PLEASE EXCUSE MY HANDS PLES FEAT, JAME FOOD & THE DIREAM (BIG GATES/SLIP-44-SLIDE/ATLANTIC)	
-	23	-	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	ŵ
24	29	5	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
25	28	4	LOLLI LOLLI (POP THAT BODY) THEE 5 MARA FRAT. PROJECT PAT, YOUNG D & SUPERVISER (MEMOTICE MADISCOLLAREM	

)		DULT R&B"
H		1	
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT/ PROMOTION LABEL
1	1	41	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
2	3	19	THE RIVER NOEL GOURDIN (EPIC)
3		29	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)
-	4	11	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)
5	5	10	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
		38	NEVER JAHEIM (DIVINE MILL/ATLANTIC)
		8	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
		23	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)
9	10	39	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
10	8	35	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
11	13	12	I'M CHEATIN' DWELE (RT/KOCH)
12		4	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)
		14	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)
			LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)
15			SPOTLIGHT Jennifer Hudson (Arista/RMG)
	17	13	LET GO LALAH HATHAWAY (STAX/CMG)
17			STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)
18		r	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)
19		10	WORDS ANTHONY DAVID FEAT, INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)
-	20	12	FEELS GOOD RAHSAAN PATTERSON (ARTISTRY)
21	26	7	IT AIN'T SUPPOSED TO BE THIS WAY CHANTE MOORE (PEAK/CMG)
-	5	13	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)
23	3	4	BUTTERSCOTCH KEITH SWEAT FEAT. ATHENA CAGE (KEIA/ATCO/RHINO)
24	27	•	WHENEVER YOU'RE AROUND JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)

FANTASY (SPENDING TIME WITH YOU)

RHYTHMIC TITLE MEEK ARTIST IM RINT / PROMOTION LABEL 1 1 16 #1 LOLLIPOP 2 2 15 BUST IT BABY PART 2 PLIES FEAT NE-YD (RIG GATES/CI IDAU C

lim Jones' next solo album may be due in September but he's keeping busy with a new group project—the fifth top 10 for the Diplomats Records CEO.

The rapper enjoys his highest-charting album on this tally and the Billboard 200. He also nabs his best overall sales week, with 36,000.

17 Under house arrest while he awaits retrial in the 2002 murder of a teen, the rapper lands his eighth charting album

4	13	PLIES FEAT. NE-YD (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		
		GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BLG. F.A.C.E./SRC/UNIVERSAL MOTOWN)		
	11	LOLLI LOLLI (POP THAT BODY) THEEE & MARIA REAT, PROJECT PAT, YOUNG D & SUPERPOWER (MYPNOTIZE MINDS/COLLINER)		
4	Iŧ	DANGEROUS	1	
	10	I LUV YOUR GIRL	山	
7	18	TAKE A BOW	1	
8	22	WHAT YOU GOT	廿	
12	8	FOREVER	1	
3	7	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		
17	6	A MILLI	廿	
9	21	LOVE IN THIS CLUB	¢	
10	18	BLEEDING LOVE		
14	9	GET SILLY	ŵ	
31	21)	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)		
1	12	CLOSER NE-YO (DEF JAM/IDJMG)	t	
15	18	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/OEF JAM/IDJMG)		
20	8	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)	\$	
	7	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)		
	17	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	t	
	2	I KISSED A GIRL KATY PERRY (CAPITOL)		
18	10	LOVE IN THIS CLUB PART II USHER FEAT, BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	廿	
24	6	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KDCH)		
		BODY ON ME NELLY FEAT ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)	ŵ	
		IN THE AYER FLD RIDA FEAT. WILL.I.AM (POE BOY/ATLANTIC)	ŵ	
	4 7 8 12 3 17 9 10 14 11 15 20 18	7 1 B 22 12 8 3 7 17 6 9 21 10 18 14 9 15 18 20 8 7 17 4 9 15 18 20 8 7 17 4 2 18 10	PIES FEAL NE-TO USE GATES/SUPER-ISOLOPARLOWIC) GET LIKE ME OND DANNEE FEAL COME SHOWN (SUE FACE SPECIMMERSAL MOTOWN) 11 LOLLI LOLLI (POP THAT BODY) 12 DANGEFROUS KARDWALDERSHALL FEAL AKON (CORLINE GEFRENNTERSCOPE) 10 I LUV YOUR GIRL THE-DREAM (RADIO KILLA/OEF JAM/IDJMG) 7 TAKE A BOW RIHANNA (SRP/OEF JAM/IDJMG) 7 TAKE A BOW RIHANNA (SRP/OEF JAM/IDJMG) 8 FOREVER CHRIS BROWN IJVE/ZOMBA) 3 GOT MONEY LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) 9 21 10 BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG) 11 BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG) 12 SEXY CAN I RAY JA YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH) 13 SEXY CAN I RAY JA YUNG SERG (KNOCKOUT/DEJA 34/EPIC/KOCH) 14 GAME'S PAIN THE BANG SPAIN (SUP FAAT. TPAIN (SUP-N-SLIDE/OEF JAM/IDJMG) 13 THE BOSS RICK ROSS FEAT. TPAIN (SUP-N-SLIDE/OEF JAM/IDJMG) 14 GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE) 7 GIRLS AROUND THE WORLD LUDY FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN) 14 DAMAGED DANTY KANE (BAD GOV/ATLANTIC) 15 THE BOSS FEAT. TPAIN (SUP-N-SLIDE/OEF JAM/IDJMG) 16 THE BOSS FEAT. TPAIN (SUP-N-SLID	

A			UT KAP SUNGS
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	16	LOLLIPOP
2	2	17	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
0	3	10	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
0	4	13	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (BLG. F.A.C.E./SRC/UNIVERSAL MOTOWN)
0	12	7	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
6	6	11	DANGEROUS KARDINAL OFFISHALL FEAT AKON (KONLIVE/GEFFEN/INTERSCOPE)
2	T		PUT ON YDUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
8	9	8	LOLLI LOLLI (POP THAT BODY) THREE & MARIA FEAT, PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTZE MINUS/COLUMBIA
	5	23	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
10	8	12	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)
11	11	8	LOOKIN BOY HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
12	10	9	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
13	14		HERE I AM Rick Ross Feat Nelly & Avery Storm (SUP-N-Sude/Def Jam/DJ/NG)
11	B	24	SHE GOT IT 2 PISTDLS (UNIVERSAL REPUBLIC)
15	16	Ī	FOOLISH SHAWTY LO (D4L/ASYLUM)
16	17	+	THE BUSINESS YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)
17			HI HATER MAINO (HUSTLE HARD/ATLANTIC)
18	19	Ĩ	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
19	15		HOMECOMING KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IDJMG)
20	i.	36	INDEPENDENT WEBBIE FEAT, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC)
21	23	2	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
22	22	3	SO FLY SLIM FEAT. YUNG JOC (M3/ASYLUM)
33		11	FINER THINGS DJ FELLI FEL FEAT, MANYE WEST, JERMAINE DUPPI, FABOLOUS & NE-YO (SO SO DEF/DJ/MG
24			BABY LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)

HOT RAP SONGS

are

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BODY ON ME NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN

AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen BDS nielsen SoundScar

Billooard, DANCE

HOT DANCE CLUB PLAY

Contract.		1.5	and the second	-			the second s
THIS	LAST	WEEKS	TITLE ARTIST IMPRINT / PROMOTION LABEL	WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	2	14	#1 TURN IT UP			10	SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN
2	4	8	FALL KIMBERLEY LOCKE CURB/REPRISE	27	29	4	TAKE MY BREATH AWAY JUSTIN LANNING JUST LOVE
з	3	t 3	ALL I SEE Kylie Featuring Mims Astralwerks/Capitol	28	23	10	SET U FREE 2008 PLANET SOUL STRICTLY RHYTHM
4	5	•2	SHAKE IT ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY	29	34	4	HERE WITH ME ALYSON PM MEDIA
	1	8	STAMP YOUR FEET DONNA SUMMER BURGUNDY	30	26	14	FUNPLEX THE B-52S ASTRALWERKS/CAPITOL
6	7	9	GREAT DJ THE TING TINGS COLUMBIA	31	33	5	REPEAT PERFORMANCE BACHEL PANAY ACT 2
7	8	9	HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	32	36	4	I CAN'T GET YOU OFF MY MIND JASON WALKER JVM
	6	10	STAND BY ME MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY	33	31	8	LITTLE MISS OBSESSIVE ASHLEE SIMPSON WITH TOM HIGGENSON GEFFENANTERSCOPE
9	16	3	WHEN I GROW UP THE PUSSYCAT BOLLS INTERSCOPE	34	37	4	STRANGERS CHRISTIAN GEORGE CHAUNCEY DIGITAL
10	11	7	GIVE PEACE A CHANCE	35	41	3	MERCY DUFFY MERCURY/IDJMG
		9	SAME OLD FUCKING STORY CYNOI LAUPER EPIC	36	43	3	IT'S OKAY JASON & DEMARCO RJN
12	15	9	WHERE THE MUSIC TAKES YOU ARI GOLD FEATURING SASHA ALLEN GOLD TO/CENTAUR	37	48	2	DAY TOO SOON SIA MONKEY PUZZLE/HEAR/CMG
13	10	12	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/NTERSCOPE	38	a la		CLOSER NE-YD DEF JAM/IDJMG
14	12	12	WHAT'S DONE IS DONE TRACY YOUNG FEATURING CEEVOX FEROSH	0	46	2	BEAUTIFUL E.G. DAILY EGDP/IMMORTAL ACCESS
15	28	2	GIVE IT 2 ME MADONNA WARNER BRDS.	40	32	9	KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BDY
16	20	6	WE BREAK THE DAWN MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA	41	49	2	GO GO GIRL DJ TIMBO LUNA TRIP
	14	6	TAKE A BOW RIHANNA SRP/DEF JAM/IDJMG	42	NE	w	I DECIDED SDLANGE MUSIC WDRLD/GEFFEN/INTERSCOPE
18	18	8	MY LIFE CHRIS THE GREEK PANAGHI DJG/JRA	43	38	7	WORK IT GIDEON JAMES GMC
19	25	4	GIVE SOME LOVE ANTOINE CLAMARAN & MARKO OCHOA FEAT, LULU HUGHE SILVER LABEL/TOWMY BOY	44	50	2	LOVE'S GONNA LEAD YOU BACK JASON ANTONE CHICKEE/MUSIC PLANT
20	21	5	HOW MANY WORDS BLAKE LEWIS 19/ARISTA/RMG	45	NE	w	CONTROL PLURAL Z TWEEKD
21	24	6	THE DANCE EVELYN "CHAMPAGNE" KING BIG DAY/JAGGO	46	NE	w	DAMAGED DANITY KANE BAD BOY/ATLANTIC
22	22	5	SURRENDER ME DEBBY HOLIDAY DANCE MUSIC PRODUCTIONS	47	27	16	LEAVIN' JESSE MCCARTNEY HOLLYWOOD
23	19	7	CITIES IN DUST JUNKIE XL ARTWERK/NETTWERK	48	RE-EI	ITRY	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/20
24	13	14	DISCO LIES MOBY MUTE	49	NE	w	BLIND HERCULES AND LOVE AFFAIR DFA/MUTE
25	30	3	POWER CONTROL YOURSELF PICK ERIN HAMILTON FRESH MUSIC LA	50	47	7	REACH 08 LIL MO YIN YANG STRICTLY RHYTHM
1992	- V. P. 63	-	and the second se	A CONTRACTOR	-	-	A REAL PROPERTY AND A REAL PROPERTY AND

TOP ELECTRONIC

Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 8 dance stations are electronically monitoried 24 hours a day, 7 days a week. The second for TOP JAST ALBUMS, TOP CONFEDENDENT VAST SELENDES, TOP CLASSICAL ECOSSONER ALBUMS and TOP ADACUS a de electronically monitoried at hours a day, 7 days a week See Chart Leaend for rules and explanations. SMOCH JAZT SONGS.

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		SHT H	ARTIST		-		S
THE	WEE	WEB	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CER	HIS	LAS' WEE	WEE
1	•	42	#1 METRO STATION SWKS METRO STATION RED INK 10521/COLUMBIA		0	3	5
2	2	4	DJ SKRIBBLE Total club hits thrivedance 90784/THRIVE		2	1	4
	3	10	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN		з		13
	4	4	TIESTO IN SEARCH OF SUNRISE 7 SONG BIRD 11/BLACK HOLE		4	14	2
	8	46	M.I.A. KALA XL/INTERSCOPE 009659*/IGA				23
	6	16	GNARLS BARKLEY THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG		٠	5	12
	7	23	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106		-	7	9
	11	13	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*		8	11	10
	10	26	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE			8	7
10	1	2	HERCULES AND LOVE AFFAIR HERCULES AND LOVE AFFAIR DFA 9392*/MUTE			9	16
11	12	24	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636			4	36
	9	21	SAM SPARRO SAM SPARRO UNIVERSAL REPUBLIC 011468/UMRG			10	13
13	13	29	VARIOUS ARTISTS HIGH SCHOOL MUSICAL & NON-STOP DANCE PARTY WALLY DISNEY 001089		13	16	4
	14	7	LADYTRON VELOCIFERO NETTWERK 30790		14	15	3
115	19	16	CRYSTAL CASTLES CRYSTAL CASTLES 200962/LAST GANG		15	19	2
16	15	7	RICHIE RICH & TREVOR SIMPSON ULTRA.WEEKEND 4 ULTRA 1696		16	13	8
17	16	52	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE		17	NE	w
18	17	14	MOBY LAST NIGHT MUTE 9383*		18	18	4
19	20	31	DAFT PUNK ALIVE 2007 VIRGIN 09841		19	22	
20	24	2	A-TRAK RUNNING MAN: NIKE + ORIGINAL RUN NIKE DIGITAL EX		20	23	2
21	2.3	12	M83 SATURDAYS=YOUTH MUTE 9384			RE-E	NTRY
22	3	13	JASON NEVINS THRIVEMIX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE		22	20	12
23	21	13	CUT /// COPY IN GHOST COLOURS MODULAR 050		23	NE	w
24	RE-EI	TRY	ARMIN VAN BUUREN IMAGINE ARMADA 1666 ULTRA		24	NE	w
25	RE-EI		VARIOUS ARTISTS VERVE/REMIXED4 VERVE 010928/VG			24	8
Provence and	10		TENT WITE MEDA VERVE 010320110		-		-

1	49	2	DJ TIMBO LUNA TRIP
2	N	EW	I DECIDED SDLANGE MUSIC WDRLD/GEFFEN/INTERSCOPE
3	38	7	WORK IT
-	50	2	GIDEON JAMES GMC
in a constant a consta			JASDN ANTONE CHICKEE/MUSIC PLANT
5	N	EW	PLURAL Z TWEEKD
6	N	EW	DAMAGED DANITY KANE BAD BOY/ATLANTIC
7	27	16	LEAVIN' JESSE MCCARTNEY HOLLYWOOD
8	RE-E	NTRY	NO AIR
9		EW	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA BLIND
-			HERCULES AND LOVE AFFAIR DFA/MUTE
D	47	7	LIL MO YIN YANG STRICTLY RHYTHM
Ô)	I	OT DANCE
Å		A	RPLAY
		so t	
NECH	AST VEEK	WEEKS DN CH'	TITLE ARTIST IMPRINT / PROMOTION LABEL
	3	5	WE BREAK THE DAWN
		14	I WK MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
	1	4	MAOONNA WARNER BROS. POCKETFUL OF SUNSHINE
		13	NATASHA BEDINGFIELD PHDNOGENIC/EPIC
1	14	2	I KISSED A GIRL KATY PERRY CAPITOL
		23	I CAN'T HELP MYSELF BELLATRAX FEATURING SOPHIA MAY NERVOUS
	5	12	DAMAGED
	7	9	JUST DANCE
		2.31	LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE
	11	10	NE-YO DEF JAM/IDJMG
	8	T.	AMERICAN BOY ESTELLE FEAT. KANYE WEST HOME SCHOOL/ATLANTIC
C	9	16	BLEEDING LOVE LEONA LEWIS SYCO/J/RMG
	4	36	LET ME THINK ABOUT IT IDA CORR VS FEDDE LE GRAND MINISTRY OF SOUND
	10	13	BREAK THE ICE
	-		BRITNEY SPEARS JIVE/ZOMBA
	16	4	
	15	3	KASKADE & OEADMAUS ULTRA
5	19	2	WHEN I GROW UP THE PUSSYCAT DOLLS INTERSCOPE
3	13	8	TAKE A BOW RIHANNA SRP/DEF JAM/IDJMG
,	NE	w	THE LONGEST ROAD
,	18	4	MORGAN PAGE FEATURING LISSIE NETTWERK
3		4	DUFFY MERCURY/IDJMG
•	22	•	PHONJAXX & COSI COSTI STARLET
<u>p</u> l	23	2	SHAKE IT METRO STATION COLUMBIA
	RE-E	NTRY	CLUB LA LA SIRENS NERVOUS
2	20	12	DISCO LIES
3	NE		BLACK AND GOLD
-		_	SAM SPARRD MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
	NE	W	DAVID GUETTA FEAT. TARA MCDONALD GUM/PERFECTO/ULTRA
	24	8	LIKE A STAR KIM SOZZI ULTRA
1	16/		54 4633

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			BUMS	
	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERL
	1	62	#1 MICHAEL BUBLE 57 WKS CALL ME INRESPONSIBLE 143/REPRISE 100313WARNER BROS.	
	2	4	JOHN COLTRANE OPUS COLLECTION: A MAN CALLED TRAVE INITIO CUSTOM PRODUCTS REPORTATELICKS	
č,	1	4	STEVE TYRELL BACK TO BACHARACH NEW DESIGN 5070/KOCH	-
	5	41	CHRIS BOTTI ITALIA COLUMBIA 07606/SONY MUSIC .	
	4	4	CASSANDRA WILSON LOVERLY BLUE NOTE 07699*/BLG	
	7	19	MELODY GARDOT WORRISOME HEART VERVE 010468/VG	
1	9	3	SOUNDTRACK KIT KITTREDGE: AN AMERICAN GIRL NEW LINE 39115	
	6	420	DIANA KRALL THE VERY BEST OF DIANA KRALL VERVE 009412/VG ④	
	10	41	QUEEN LATIFAH TRAVILIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
,	11	1.2	DIANNE REEVES WHEN YOU KNOW BUJE NOTE 89658/81 G	
THE R	1/2	1hc	VARIOUS ARTISTS JAZZ SIGNATURES UN MIRSAL SPECIAL MARKETS 009387 EXISTARBUCKS	ñ
2	8	41	TONY BENNETT SINGS THE ULTMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15520/50/Y BMG	
1	13	10	MICHAEL BUBLE A TASTE OF BUBLE (EP) 143/REPRISE 462716 EXWARNER BROS.	
-	15	60	PINK MARTINI HEY EUGENEI HEINZ 3*	
)		-	PAUL ANKA CLASSIC SONGS: MY WAY DECCA 000707/UNIVERSAL CLASSICS GROUP	
			and a supplication of the supplication of the supplication of the	A REAL PROPERTY.

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WEEK	LAST WEEK	WEEKS ON CHI	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 SERGIO MENDES # WKS ENCANTO WILLIAM STARBUCKS 30278/CONCORD	
2	2	19	LIZZ WRIGHT THE ORCHARD VERVE FORECAST 010292/VG	
)	7	22	KENNY G RHYTHM & ROMANCE STARBUCKS 30670/CONCORD ①	
9	10	8	ESPERANZA SPALDING ESPERANZA HEADS UP 3140	
5	4.	690	HERBIE HANCOCK RIVER: THE JONI LETTERS VERVE 009791/VG	
5	3	2	VARIOUS ARTISTS UNWRAPPED VOL 5.0 THE COLLIPARK CAFE SESSIONS HIDDEN BEACH 00061	
0		5	WAYMAN TISDALE REBOUND RENDEZVOUS 5139	
3	5	2	INCOGNITO TALES FROM THE BEACH HEADS UP 3141	
	11	2	ERIC DARIUS GOIN' ALL OUT BLUE NOTE 87848/BLG	
0	4	2	GERALD ALBRIGHT SAX FOR STAX PEAK 30604/CONCORD	
1	12	10	BRIAN CULBERTSON BRINGING BACK THE FUNK GRP 010927/VG	
2		36	RETURN TO FOREVER THE ANTHOLOGY CONCORD 30847	
з	15	22	PAUL HARDCASTLE HARDCASTLE 5 TRIPPIN 'N' RHYTHM 24	
4	16	6	VARIOUS ARTISTS VERVE//REMIXED4 VERVE 010928/VG	
5	21	14	VICTOR WOOTEN PALMYSTERY VIXLIX 3135/HEADS UP	
10.0				



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	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	1	4	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ 3 WKS CHAT MUSE FOR THE SOULDECCA OTHER UMPTICAL CLASSICS BROLP	
	2	16	DAVID RUSSELL AIR ON A & STRING: BARDQUE MASTERPIECES TELARC 80693	
	N	EW	PATRIOTIC FATHERS 4TH OF JULY: PATRIOTIC MUSIC HOT IDEAS DIGITAL EX	
-	9	4	LUCIANO PAVAROTTI IVUCCIN'S GREATEST ARIAS DECCA 001 1096/UNVERSAL GLASSICS GROUP	
			ST. MARK'S PHILHARMONIC ORCHESTRA 4TH OF JULY CELEBRATION BIG EVE DIGITAL EXICLEOPATRA	
	3	4	VARIOUS ARTISTS PUCCINI: LA BOHEME DG 0011219/UNVERSAL CLASSICS GROUP	
	4	13	HILARY HAHN SWEDISH RADIO SYMPHONY ORCHESTRA (SALONER) SCHOENBERG VIOLIN CONCERTOS DG 010858 UNIVERSAL CLASSICS GROUP	
	5	43	SOUNDTRACK NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
9	15	8	PLACIDO DOMINGO/ORQUESTA DE LA COMUNIDAD DE MADRID (ROA) PASION ESPANDLA DE 010989/UNIVERSAL CLASSICS GROUP	
)	7	10	INGRID FLITER CHOPIN: RECITAL EMI CLASSICS 14899/BLG	
	10	44	ANDRE RIEU RADIO CITY MUSIC HALL LIVE IN NEW YORK DENON 17657/SLG ①	
2	6	22	LANG LANG THE MAGE OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
)	25	20	NATALIE DESSAY ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
L	8	78	YO-YO MA APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
	14	40	SIMONE DINNERSTEIN BACH: GOLDBERG VARIATIONS TELARC 80692	

TOP CLASSICAL CROSSOVER ALBUMS ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL 0 9 2 1 42 PAUL POTTS ONE CHANCE SYCO/COLUMBIA 15517/SDNY MUSIC JOSH GROBAN AWAKE 143/REPRISE 44435/WARNER BROS. 87 3 4 ANDREA BOCELLI 3 23 INTERE LIVE IN TU ANDREA BOCELLI 36 5 24 SARAH BRIGHTMAN 6 TAN 46078/BL 7 SOUNDTRACK 7 7 . OF THE CRYSTAL 10 35 ANDREA BOCELLI 8 LO MEJORI DE ANDREA BOCELLI, VIVERE SUGAR/SIENTE (MORIAN TRAERVACLE CHOR AND ORCHESTRA AT TEMPLE SQUARE (JESSORWILLERS) CALLED TO SERVE MORIMON TABERNACLE CHOIR 5004111 9 1.6 12 85 IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SDNY MUSIC 11 7 WILLIAM JOSEPH BEYOND 143/REPRISE 455228/WARNER BROS 13 59 SOUNDTRACK LA VIE EN ROSE ODEON/EMI CLASSICS 67822/ 11 12 13 59 LASSICS 67822/BLG AHN TRIO 13 8 14 15 17 ROYAL PHILHARMONIC ORCHESTRA 14 13 17 INSIN MENA CASSS THE MOT HAUTEN LAK SANS THE MOT 15

	5C	NOOTH JAZZ
LAST	WEEK	TITLE ARTIST IMPRINT / PROMOTION LABEL
3	15	ALWAYS REMEMBER
2	25	TEQUILA MOON JESSY J PEAK/CMG
5	19	FALLIN' FOR YOU THE SAX PACK SHANACHIE
1	32	WINDOW OF THE SOUL CHUCK LOEB HEADS UP
6	24	SAX-O-LOCO KENNY G STARBUCKS/CONCORD/CMG
	24	LOVE & PARAGRAPHS CHRIS STANDRING ULTIMATE VIBE
7	22	POP'S COOL GROOVE NORMAN BROWN PEAK/CMG
8	16	CAFE MOCHA JESSE CODK COACH HOUSE/KOCH
12	13	THROWIN' IT DOWN WAYMAN TISDALE RENDEZVOUS
13	18	SMILE MINDI ABAIR PEAK/CMG
9	28	OL' SKOOLIN' PAUL BROWN PEAK/CMG
10	22	FREE MARCUS MILLER FEAT. CORINNE BAILEY RAE 3 DEUCES/CMG
11	29	MR. GROOVE EUGE GROOVE NARADA JAZZ/CAPITOL
15	12	DRIFTIN' EARL KLUGH KOCH
18	8	GOIN' ALL OUT ERIC DARIUS BLUE NOTE/CAPITOL

EEK	ST EEK	EEKS I CHT	ARTIST	CERT.
1 1	153	≥ ∂	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	5
2	2	18	CELTIC THUNDER CELTIC THUNDER: THE SHOW CELTIC THUNDER 001/DECCA	
3	3	75	CELTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG	•
4	14	3	SUPHALA BLUEPRINT SUPHALA 8968	
5	5	41	SOUNDTRACK THE DARJEELING LIMITED FOX 9240/ABKCO	
6	4	2	NIYAZ NINE HEAVENS SIX DEGREES 1150	
7	7	54	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BDY 5911/MOUNTAIN APPLE	
8	11	7	THE BROTHERS CAZIMERO DESTINY MOUNTAIN APPLE 2119	
9	6	7	ORCHESTRA BAOBAB	
0	NE	W	VICTOR HOLECZY AND TOMAS POPOVIC PAUSE: ESCAPE: HAWAII: ISLAND LUAU GMG 520014	
1	10	19	THE HIGH KINGS THE HIGH KINGS MANHATTAN 21344/BLG	
B	NE	w	VARIOUS ARTISTS PUTUMAYO PRESENTS: QUEBEC PUTUMAYO 279	
3	8	6	VARIOUS ARTISTS PUTUMAYO PRESENTS: CAFE CUBAND PUTUMAYO 278	
D	NE	W	LE VENT DU NORD DANS LES AIRS BOREALIS 0189	
D	13	37	MICHELLE AMATO ROSALINO MCALLISTER SARAH MOORE CELTIC LADIES: COLLECTOR'S EDITION MADACY 53173	

HITS OF THE WORLD Billboard. JUL 19

JAPAN

		SINGLES
THIS WEEK	LAST WEEK	(SDUNDSCAN JAPAN) JULY 8, 2008
1	NEW	SUMMER SONG (FIRST LTD VERSION) YUI SONY
2	NEW	LOVE ADDICT (FIRST LTD VERSION CD+DVD) VAMPS VAMPROSE
3	2	NAKANAI DE (FIRST VERSION WITH DVD) Shiuchisin Pony Canyon
	-	ONE LOVE ARASHI J-STORM
5	7	KISEKI Toshinori yonekura pioneer LDC
6	1	ONE LOVE (FIRST LTD VERSION CD/DVD) ARASHI J-STORM
7	6	SEIKAN HIKOU MEGUMI NAKAJIMA JVC
8	10	MO-ICHIDOFT. BENI DOUZI-T UNIVERSAL
9	11	SHIUCHISIN (CD/DVD) SHIUCHISIN PONY CANYON
10	1	ITAI TACHI ICHI PORNO GRAFFITTI SONY

FRANCE

	10 C - 10 C - 10 C	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JULY 8, 2008
1	NEW	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALDE WARNER
	Ŧ	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
з	NEW	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
	2	ZOUGLOU DANCE JOIE DE VIVRE MAGIC SYSTEM CAPITOL
5	NEW	ONE DESIRE JAKARTA AIRPLAY
	E	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
7	NEW	ALLER PLUS LOIN KIOTONIK HEBEN
8	NEW	TOMORROW CAN WAIT DAVID GUETTA & CHRIS WILLIS VIRGIN
9	3	MERCY DUFFY A&M
10	,	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC

ITALY IGITA

		DIGITAL SUNGS
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JULY 7, 200
1	NEW	EVERYTHING MICHAEL BUBLE REPRISE
	ł.	CRY NOVECENTO NICOLOSI
3	2	A TE Jovanotti universal
		NON TI SCORDAR MAI DI ME GIUSY FERRERI SONY BMG
5	6	GIVE IT 2 ME MADONNA WARNER BRDS.
6	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
7	15	I'M YOURS JASON MRAZ ELEKTRA
8	NEW	AMATI IVANO FIZD PNL
9	20	TUTTI I COLORI DELLA MIA VITA ZUCCHERO UNIVERSAL
10	14	DICONO DI ME Cesare cremonini pibedeoro

	N	ETHERLANDS
		SINGLES
WEEK	LAST WEEK	(MEGA CHARTS BV) JULY 9
1	8	HET IS OVER Jeroen van der boom red bullet
I Es	NEW	GA DAN JANNES CNR
3	4	THIS IS THE LIFE AMY MACDONALD VERTIGO

JUST FOR TONIGHT ONE NIGHT ONLY VERTIGO CAN YOU HEAR ME ENRIQUE IGLESIAS INTERSC 4 13 5 5 ALBUMS ANOUK LIVE AT GELREDDME DINO NEW COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE 2 1 AMY MACDONALD THIS IS THE LIFE VERTIGO 3 E AMY WINEHOUSE BACK TO BLACK ISLAND 4 4 NEW GERARD JOLING 1

SINGLES

THIS WEEK	LAST W. EK	(THE OFFICIAL UK CHARTS CO.) JULY 5, 2008
1	NEW	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTEE STANK
2	1	CLOSER NE-YO DEF JAM
з	NEW	ALL I ÉVER WANTED BASSHUNTER HARD2BEAT
4	3	NO AIR Jordin Sparks FT. Chris Brown 19/JVE/ZOMBA
5	4	FOREVER Chris Brown 19/JIVE/ZOMBA
6	H	STAY WITH ME IRONIK ASYLUM
7	2	VIVA LA VIDA Coloplay Parlophone
8	5	TAKE A BOW RIHANNA SRP/DEF JAM
9	7	SWEET ABOUT ME GABRIELLA CILMI ISLAND
10	10	WE MADE IT BUSTA RHYMES FT. LINKIN PARK AFTERMATH/WARNER
	-	

AUSTRALIA SINGLES

THIS	UVEE UVEE	(ARIA) JULY 5, 2008
1	1	NO AIR JORDIN SPARKS FT, CHRIS BROWN 19 RECORDINGS/20MBA
1	13	1 KISSED A GIRL KATY PERRY CAPITOL
3	8	WHEN I GROW UP THE PUSSYCAT DOLLS A&M/INTERSCOPE
4	4	TAKE A BOW RIHANNA SRP/DEF JAM
5	4	LOVE SONG SARA BAREILLES SONY BMG
6	2	VIVA LA VIDA COLDPLAY PARLOPHONE
7	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
	7	SEE YOU AGAIN MILEY CYRUS HOLLYWOOD
9	6	SWEET ABOUT ME GABRIELLA CILMI MUSHROOM
10	16	FOREVER CHRIS BROWN JIVE/ZOMBA

E	SI	PAIN
		SINGLES
THIS WEEK	LAST WEEK	(PRDMUSICAE/MEDIA) JULY 9, 2008
1	1	FREAKSHOW THE CURE GEFFEN
	2	THE ONLY ME The Cure Universal
з	3	REAL THINGS TIKARO J LOUIS & FERRAN DIVUCSA
4	4	BABY LET'S PLAY HOUSE ELVIS PRESLEY RCA
5	9	BE MINE THE CAST OF HIGH SCHOOL EM!
30)	NEW	PACHA IBIZA 2008 EP.1 VARIOUS ARTISTS BLANCO Y NEGRO
7	7	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW
8	5	CENTERFOLD David Tavare FT, NINA BLANCO Y NEGRO
9	6	I WANT CANDY RIVERA & SCHMITZ DIVUCSA
10	NEW	PACHA IBIZA 2008 EP.2 VARIOUS ARTISTS ESP BLANCO Y NEGRO
(

	A	USTRIA
		SINGLES
WEEK	LAST WEEK	(AUSTRIAN IFPV AUSTRIA TOP 40) JULY 7, 2008
	1	ALL SUMMER LONG KID ROCK TOPDOGRATLANTIC
	2	FEEL THE RUSH SHAGGY FT. TRIX & FLIX MINISTRY OF SOUND
	3	I'M YOURS Jason Mraz Elektra
	4	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
5	5	BETTER IN TIME LEONA LEWIS SYCO
		ALBUMS
	15	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS PARLOPHONE
	2	CISTERCIAN MONKS OF ROSCREA/STIFT HEILIGENKREUZ CHANT: MUSIC FOR PARADISE UNIVERSAL
2	3	KID ROCK Rock 'N' Roll Jesus Poeboy/Atlantic
L	NEW	HELENE FISCHER ZAUBERMOND CAPITOL
	5	ICH + ICH VOM SELBEN STERN POLYDOR
-		

GERMANY

1 2 3	(MEDIA CONTROL) JULY 8, 2008 ALL SUMMER LONG KID ROCK TOPDOG/ATLANTIC HELDEN 2008 REVOLVERHELD COLUMBIA FEEL THE RUSH SHAGGY FIT. TRIX & FLIX MINISTRY OF SOUND
3	REVOLVERHELD COLUMBIA
-	
-	
5	SEVEN NATION ARMY THE WHITE STRIPES XL
4	SO SOLL ES BLEIBEN ICH + ICH POLYDOR
9	BETTER IN TIME LEONA LEWIS SYCO
8	TAKE A BOW RIHANNA SRP/DEF JAM
7	MERCY DUFFY A&M
6	BRINGT IHN HEIM OLIVER POCHER UNIVERSAL
10	LOVE IS YOU THOMAS GOODJ SONY BMG
	4 9 8 7 6

🔶 CANADA BILLBOARD CANADIAN HOT 100 2월 도표 (NIELSEN BDS/SOUNOSCAN) JULY 19, 2008 1 1 I KISSED A GIRL KATY PERRY CAPITOL/EMI DANGEROUS KARDINAL OFFISHALL FT, AKON KONLIVE/GEI 2 2 TAKE A BOW RIHANNA SRP/DEF JAM/UNIVERSA 3 3 JUST DANCE 4 9 SHAKE IT METRO STATION COLUMBIA/SONY BMG 5 5 BLEEDING LOVE LEONA LEWIS SYCO/J/SONY BMG 6 6 NEVER TOO LATE HEDLEY UNIVERSAL 7 4 7 DISTURBIA RIHANNA SRP/DEF JAM/UNIVERSAL 9 11 FOREVER CHRIS BROWN JIVE/SONY BMG 10 POCKETFUL OF SUNSHINE

0	10	NATASHA BEDINGFI	ELD PHONOGENIC/EPIC/SON	iy BMG
	-			_

PORTUGAL				
ALBUMS				
THIS WEEK	LAST WEEK	(RIM) JULY 8, 2008		
1	NEW	MARIZA TERRA EMI		
	Į	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE		
з	2	WINX WINX CLUB RAINBOW		
4		ANA MOURA PARA ALEM DA SAUDADE MERÇURY		
5	3	AMY WINEHOUSE BACK TO BLACK ISLAND		
	7	KIZOMBA BRASIL KIZOMBA BRASIL FAROL/VIOISCO		
7	21	BRANDI CARLILE THE STORY SONY BMG		
	8	RICHARD CLAYDERMAN		

8	GRANDES EXITOS DRO
r	DOCEMANIA

9 5 2+2 MERCURY 10 10 LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOPWARNER BROS

NORWAY				
SINGLES				
THIS	LAST	(VERDENS GANG NORWAY) JULY 9, 2008		
1	2	I'M YOURS Jason Mraz Elektra		
2	7	S.O.S Jonas Brothers Hollywood		
3	1	LOST ERLEND BRATLAND NAIVE		
4	3	SCARED OF HEIGHTS ESPEN LIND UNIVERSAL		
5	18	DANGEROUS KARDINALL OFFISHALL FT. AKON GEFFEN		
ALBUMS				
	1	ESPEN LIND ARMY OF ONE POLYDOR		
2	3	KURT NILSEN RISE TO THE OCCASION RCA		
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE		
4	4	AGE ALEXANDERSEN KATALYSATOR EMI		
5	10	JASON MRAZ WE SING WE DANCE WE STEAL THINGS ELECTRA		

EURO DIGITAL SONGS

WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 19, 2008
1	NEW	ANCE WIV ME DUZZEE RASCAL FT. CALVIN HARRIS & CHROME DIFITEE STANK
2	NEW	ALL I EVER WANTED BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
3	2	NO AIR Jordin Sparks duet with Chris Brown 19/Jive. Zomba
	10	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
5	3	CLOSER NE-YO DEF JAM
6	1	VIVA LA VIDA COLOPLAY PARLOPHONE
7	6	SWEET ABOUT ME GABRIELLA CILMI ISLAND
		TAKE A BOW RIHANNA SRP/DEF JAM
9	5	LOVE SONG SARA BAREILLES EPIC
0	11	MERCY DUFFY A&M
1	7	WE MADE IT BUSTA RHYMES FT. UNKIN PARK AFTERMATH INTERSCOPE
	12	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
3	18	GIVE IT 2 ME MADONNA WARNER BROS.
4		4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
5	14	FOREVER CHRIS BROWN JIVE/ZOMBA
6	16	WARWICK AVENUE DUFFY A&M
17	20	BETTER IN TIME LEONA LEWIS SYCO
8	13	THAT'S NOT MY NAME THE TING TINGS COLUMBIA
9	RE	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/ZOMBA
20	RE	STAY WITH ME (EVERYBODY'S FREE)

EURO DIGITAL SONGS SPOTLIGHT PORTUGAL

WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 19. 2008
1	NEW	MARIZA TERRA EMI
2	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	2	WINX WINX CLUB RAINBOW
	Ē	ANA MOURA PARA ALEM DA SAUDADE MERCURY
5	3	AMY WINEHOUSE BACK TO BLACK ISLAND
	1	KIZOMBA BRASIL Kizomba Brasil Farol/Vidisco
7	21	BRANDI CARLILE THE STORY SDNY BMG
8	8	RICHARD CLAYDERMAN GRANDES EXITOS DRO
9	5	DOCEMANIA 2+2 MERCURY
10	10	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP WARNER BROS

Dizzee Rascal nabs his first No. 1 and the U.K. Singles chart's best sales frame in 10 weeks with 49,000 downloads—a week ah of the physical single's release.

		SINGLES
THIS	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JULY 8, 2008
1	1	SYS BJERRE UNIVERSAL
2	NEW	SWITCH HEIDI UNIVERSAL
3	4	TAKE A BOW RIHANNA SRP/OEF JAM
	2	DOWNTOWN BOYS INFERNAL BORDER BREAKERS/CLOCKWISE ONLI
5	3	BETTER IN TIME LEONA LEWIS SYCO
		ALBUMS
1	2	CREEDENCE CLEARWATER REVIVAL THE BEST OF UNIVERSAL
2	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	3	MARTIN SHOW THE WORLD SONY BMG
4	NEW	PA SLAGET 12 Let's Dance Complete Regard
	10	ONEREPUBLIC DREAMING OUT LOUD MOSLEY/INTERSCOPE

EURO SINGLES SALES

THIS	LAST	JULY 9, 2008
1	16	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
2	3	ALL SUMMER LONG KID ROCK TOPDOG/ATLANTIC
3	1	MERCY DUFFY A&M
	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
5	NEW	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTEE STANK
4	5	TAKE A BOW RIHANNA SRP/DEF JAM
7	NEW	RAYON DE SOLEIL WILLIAM BALDE WARNER
8	6	NO AIR Jordin Sparks FT. Chris Brown 19:UVE/ZOMBA
9	4	CLOSER NE-YO DEF JAM
10	7	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
11	NEW	ALL I EVER WANTED BASSHUNTER HARD2BEAT/MOS
12	10	FEEL THE RUSH Shaggy FT. TRIX & FLIX MINISTRY OF SOUND
13	14	HELDEN 2008 REVOLVERHELD COLUMBIA
14	33	WE MADE IT BUSTA RHYMES FT. LINKIN PARK AFTERMATH
15	11	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA

EURO ALBUMS

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HE A	LAS1 WEE	JULY 9, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
	2	DUFFY ROCKFERRY A&M
з	3	AMY WINEHOUSE BACK TO BLACK ISLAND
		MADONNA HARD CANDY WARNER BROS.
5	19	CHRIS BROWN Exclusive 19 JIVE/ZOMBA
6	NEW	HELENE FISCHER ZAUBERMOND CAPITOL
7	8	AMY MACDONALD THIS IS THE LIFE VERTIGO
	9	ICH + ICH Vom Selben Stern Polydor
9	7	NEIL DIAMOND HOME BEFORE DARK COLUMBIA
IR.	6	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD
11	14	RIHANNA GOOD GIRL GONE BAO SRP/DEF JAM
12	5	SIGUR ROS MEO SUO I EYRUM VIO SPILUM ENOALAUST CAPITOL
13	15	KID ROCK Rock 'N' Roll Jesus Atlantic
14	13	LEONA LEWIS SPIRIT SYCO
15	26	CISTERCIAN MONKS OF ROSCREA/STIFT HEILIGENKREUZ Chant: Music for Paradise Universal
Ξ	ŪF	RORADIO nielsen Music Control
A	IĐ	PLAY
	u.s	

pue

Data for week of JULY 19, 2008 | CHARTS LEGEND on Page 55

WEEK

1 1

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5 8

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8

9 4

10

11

12

14

3 LOVE SONG SARA BAREILLES EPIC 3 2 MERCY BUFFY A&M

BETTER IN TIME LEONA LEWIS SYCO

TAKE A BOW RIHANNA SRP/DEF JAM

11 ALL SUMMER LONG KID ROCKK TOPDOG/ATLANT

15 SWEET ABOUT ME GABRIELLA CILMI ISLANO

9 WITH YOU CHRIS BROWN JIVE/ZOMBA

18 WARWICK AVENUE

15 16 IÍM YOURS

13 12 COMME AVANT SHERYFA LUNA MATHIEU EDWARD UNIVERSAL

7 5 GIVE IT 2 ME MADONNA WARNER BROS 19 VIVA LA VIDA COLDPLAY PARLOPHONE

HIS

SINGLES & TRACKS SONG INDEX 19

16 @ WAR (Songs OI Peer, ASCAP/March 9th Publish-ing ASCAP/2002 Masic Publishing, ASCAP/WB Music. ASCAP/WB Meb Girl Natishing ASCAP/WB Music. ASCAP/WB ra Beach. ASCAP Joint AsCAP Mark. ASCAP Of the State of the AsCAP Internation Inter-ASCAP Of the Ascap State of the AscAP, HUWBM, HIDD 31 POP 27 THINGS (Antonia Song, SCAP) Owners. ASCAP Seven Summits, BMI/in Bocca A Lupo. ASCAP fondolea Lane Music Publishing, BMI) H100 10. POP 14

A

AODICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skiddco, BM//Meaux Mercy, BMI/EMI CMG, BMI), HL, H100 94:

BMW vielaux Mercy, BMICNM UMG, BMI), HL, H100 94, P0P 80. ADDICTION (Next Selection Publishing, ASCAP/Motola Music, ASCAP/ASPEN Songa, SSCAP) BBH 74 AHORA ES (Universal Musica, ASCAP) L1 10 ALL ARQUAD ME (Universal Musica, ASCAP) L1 10 Music BM/Witter Bock, BMI), HL, H100 59, P0P 25 ALL I EVER MANTED (Universal Musica, ASCAP/Universal Music Corporation SCAP/Lanak VIIIage Tures, ASCAP/Cite-ron Music Corporation, ASCAP/Jazz Your Az Tures ASCAP), HL, WAML CS 300 ASCAP/Lank VIIIage Tures, ASCAP/Cite-ron Music Corporation, ASCAP/Jazz Your Az Tures ASCAP, HL, WAML CS 300

rion Music Corporation, ASCAP/Jaz Your Az Tunes, ASCAP, HL, WANT CS 30 ALL I WANT TO 00 (Jennifer Nettles, ASCAP/EMI Black-wood BW-Uhönti BMI.Music OI Stage Three BWI/Bobit-r, Song And Savage, BWI/Sage Three Music BMI/S 7 H100 18 ALL 0VER YOU (Edward Jean Music, ASCAP/III Songs ASCAP/WB Music, ASCAP, WBM, POP 79 ALL SUMMER LONG (AR Publishing, BWI/Durges al Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs (Universal, BWI/EMI Capitale, BWI/Castere Land, BWI/EMI Capitale, BWI/EMI Capitale, BWI/Capitale, BWI/EMI Capitale, H100 80 POP 38

BM/(Tiny Tunes, ASCAP/Zevon, BM), HUWBM, CS 44; H100 80 POP 38 AMARTE (MILLSHED) 143, K. N. ASCAP) LT 7 AMARTE (MILLSHED) 143 BM/CRVIsitiseft) 143 AMMESIA (Storman Syndrome, SESAC/Tashra Publish-ing ASCAPSonia Publishing, ASCAP) HRH 94 AMMESIA (Storman Syndrome, SESAC/Tashra Publish-ing ASCAPSonia Publishing, ASCAP) HRH 94 AMMESIA (Storman Syndrome, SESAC/Ashra Publish-ing ASCAPSonia Publishing, ASCAP) HRH 94 AMMESIA (Storman Syndrome, SESAC/Melodies Of RPM, SESAC/Reprisong, BMI) CS 45 B RBY (EHild and IASCAPIL Cont LASCAP/Sones Of

BABY (EMI April, ASCAP/LL Cool J. ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HLWBM, RBH 48 BACK WHEN I KNEW IT ALL (Chobe, BMI/Little Biscuit Music, BMI/Immokalee Music, BMI/Daphil Music ASCAP/Lazy Music BMI/Immokalee Music, BMI/L BMI/EMI April, ASCAP/New Sea Gayl

BMILLIAN ADM, ASCAPI, HL, CS 3, H100 56 Blue Dog Music, ASCAPI, HL, CS 3, H100 56 BARTENDER SONG (AKA SITTIN' AT A BAR) (Delusional Music, BM/Destiny Imani Music, BM/Beity St. Purmp, ASCAPJ H100 79 POP 60 BEAT IT (Miac Music, BMI) WBM, POP 93 BEST MISTAKE I EVER MADE (Kevin Fowler Music,

BOY ON ME LIBRARY Songe ASCAP Promotions (C, ASCAPT) ACTIVE 20 ABIL Song ATV Harmony, ASCAP), HLWBM, PUH 20 ABIL Song ATV Harmony, ASCAP), HLWBM, PUH 20 ABIL Song ATV Harmony, ASCAP), HLWBM, PUH MUDantan Rolem Music, BMK/Songisted Internet MUDantan Rolem Music, BMK/Songisted Internet Songe BN/SIGN/ATV Songisted Songe And Astronomy BOTTERIEN/CORTENTION (Song ACTIV ASCAPT) Late Song Music, ASCAP/Mavelous J, ASCAP) ASCAPTURE Song Music, ASCAP/Mavelous J, ASCAP) - D-Miching, BMV/Song/ATV

ASCAP128e Song Music, ASCAP17Marvelous J. ASCAP POP 86 BURNIN: UP Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 8, POP 11 THE BUSINESS (Draw First Publishing, ASCAP/I Want BURNIN' UP Jonas Brothers Publishing, BM/Sony/ATV Songs BMI, HI, H100 & POP 11
 THE BUSINESS (Draw Frst Publishing, ASCAP/I Want Mine Publishing, ASCAP, 18H 45
 BUST IT BABY PART 2 (First N Gold, BMI/Jonathan Polem Musics BM/Sony/ATV Songs, BM/Super Sayin Publishing, BM/Universal Music – 2 Songs, BM/EMI April, ASCAP/File Time Tunes, ASCAP/Black (ce, BMI), HL, H100 9, POP 22, BB14
 BUST IT OFEN (Withert Martin Publishing, ASCAP/IB Rev Music ASCAP/Eminer, BM/Sony/ATV, BM, BM, BM, BM, BM, BUZTUY (Suretone Primary Wave Music, BM/Shrwayze, BM/Shwayce, Music, BM/Shrwayze, BM/Song, BM/Shrwayze, SCAP/Eminer, BM/Songs, CH, Shrwayze, BM/Shrwayze, BM/Shrwayze, Tunes, SCAP/Risong, CH Universal, BM/Shrwayze, SCAP/EMI April, ASCAP/Neer, BM/POR, BH 89
 BUZTUY (Suretone Primary Wave Music, BM/Khrwayze, SCAP/EMI April, ASCAP/Neer, BM/POR, BH, BM, BUZZIWY (Suretone Primary Wave Music, BM/Khrwayze, ASCAP/Eminer, BM/Songs, CH Universal, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, SCAP, Chrosels, Music, BM/Shrwayze, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, BM/Shrwayze, SM/Songs, CH Universal, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, BM/Shrwayze, SM/Songs, CH Universal, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, BM/Shrwayze, SM/Songs, CH Universal, BM/Shrwayze, BM/Shrwayze, SM/Songs, CH Universal, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, HUG SM CH Chrosels, BM/Shrwayze, BM/Shrwayze, BM/Shrwayze, SM/Songs, CH Universal, BM/Shrwayze, SCAP, Chrosels, Music, BM/Khrwayze, BM/Shrwayze, HUG SM CH Chrosels, BM/Shrwayze, BM/Shrwayze, HUS SM CH Chrosels, BM/Shrwayze, BM/Shrwayze, BM/Shrwayze, SM/Shrwayze, BM/Shrwayze, SM/Shrwayze, BM/Shrwayze, S

H100 84, POP 52 BY MY SIDE (Chaz Records, BMI) RBH 66

POP

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H100

Songs) T Country : Missic, Asckar-Diministratin Rulas Cir (1991).
 ASCAP/Diministratin Rulas Circuit All Aschart Aschara

position, BM/EMI 4011, ASCAP/Sontjuguren Husan-ASCAP, HL CS 25 Music, BM/Sweet Hysteria ASCAP/Fortune Favors The Bott, ASCAP/Adam Gregory, ASCAP/Fortune Favors The Bott, ASCAP/Adam Gregory, SOCHAP 4440, CS 40 SCAP/EMI Blacewood BM/EMI Scandineva, BMI).

HL, POP 50 CUDOLE UP (Diamond Blue Smith Publishing, BMI/Blue

Carrott Diamond Publishing, BMI/The Nickel Publishing, BMI/Blue Star Publishing, BMI/Music Royale, BMI) RBH 70 Doloc Sale Overselling, Drevensate Noted, Dwit Pell, Customer, Universiti Music Comparison ACAPUNIESSI Music Comparison ACAPUNIESSI Music Comparison ACAPUNIC USO Multisming, ASCAP/Teragarimation ASCAPUNIC 1030 Publisming, ASCAP/Teragarimation Music, ASCAP, McDate Pand On Productions, ASCAP/EMI April, ASCAP, HLWEM, Ren 35 DAM, RUM 35

D DAMAGED (Products Of The Streets, ASCAP/Sumphu, ASCAP/A Grand Jam Music, ESSAC/Please Envoy The Music, BM/ZXS Publishing, BM/Annie Combs Publishing BM/Autor Backwood, BM/Annie Combs Publishing BM/Autor Dale Songe, ASCAP/Markey Music Stream Combs Publishing, ASCAP/Markey Music BM/Autor Dale Songe, ASCAP/Markey Music ASCAP/Song/ATV Harmory, ASCAP/Byetall Music ASCAP/Song/ATV Harmory, ASCAP/C, Baarnonde SDCAND Sates, ASCAP), HL, H100 16, POP 20, RBH 85

85 DID YOU WRONG (EM April, ASCAP), HL, RBH 64 DISTURBIA (B-Uneek Songs, ASCAP/Songs Of Univer-sal BM//Culture Beyoni Uf Experience Publishing, BM//ME, Lym Publishing, ASCAP/Universal Music Cor poration ASCAP/A List Vocalz, BM/), HL, WBM, H100 15, PDP 15

OONDE ESTAN CORAZON (Enrique Iglesias Music. ASCAF VIEWA WIT ASCAFT Lethnake uprease material ASCAF VIEWA Charged School (1996) - 14 (VIEWA LCTA OONK (Soul) Boy Music, BM/Coromacal Music, BM/LiBerrart 9 Hip Hop, BM/Cakim Care Of Business, BM/LiBerrart 9 Hip Hop, BM/Cakim Care 0 Hip Hop, BM

Tunes. ASCAP/Frankie Stom, BMI/Sony/ATV Songs. BMI/Milac Music, BMI/Warner Tamertane Publishing, BMI) HL/WBM, POP 30 DON'T THINK JON'T HINK ABOUT IT (Cadaja Pub-lishing, ASCAP/MC, Music, ASCAP/Still Working For

Ishing ASCAPIMC Music ASCAPSIII Worston For The Woman ASCAPICG Aliance ASCAPSIII Worston For Music BM/BPJ Administration ASCAP1 fille Blue Type-writer Music, BM/BOH Administration ASCAP1 fille Blue Type-writer Music, BM/BOH ATV Tree. BM/AII Might Dog Music, BM/D Scapara TV Tree. BM/AII Might Dog Music, BM/D Scapara Administration ASCAP1 fille DV OUD BELIEVE ME NOW (Sony/ATV Tree. BM/Song For MV Good Grit. BM/I/Taelly Wrighteous Music. BM/I/The Bigger They Are. SESAC/S 1 Songs. SESAC). HL, CS 18

E

LEVATOR (E-Class Publishing, ASCAP/Virginia Boach, ASCAPWB Music, ASCAP/Bore Beatz Publishing, ASCAPS: Kay Drive Publishing, ASCAP/Sony/ATV Junes, ASCAP), HLWMM, POP 95 EMREDAME (Foray Music, SEAC) [1 31 ESTA SOLEDAD (Warner-famediane Publishing, BMI) (I 26

PAR VOLUCIO UNITARY Steele, BMI/PDJ, BMVMY Own Parade, BMVJulie Sinder, BMI/PDJ, BMVMY Own agment, BMIJ, WBM, CS 22, 11:00 90 VERY OTHER WEEKENQ WB Music, ASCAP/Platinum Plow Music, ASCAP/Write! Music, BMI), WBM, CS 16 Plow Music, ASCAP/Writel Music, BMI), WBI

FALL FOR YOU (John Vesely Publishing, BMI) H100 62

ASCAP/Wiken Milsic ASCAP), HL H1 00 51 ASCAP/Wiken Milsic ASCAP), HL H1 00 51 BM/Troo Pride Publishing, BM/She Wrote II, BM/Troo Pride Publishing, BM/She Wrote II, ASCAP/Unversal Mulsic - Mol Songs, ASCAP/rts Kno-bodys Business, ASACP/The Royally Network, ASCAP/Houdah, BW/Noting, Hill Music, BM/Jamibh, BM/The Royally Network, BMI), HL/WBM, H100 77, Oro or 20 EUS

ASCAP/Houdeh, BM/Noting Hill Musc, BM/Jamubn, MM/Tie Royalti, Network, BM/D, HLWBM, H100 77, PDP 97, RBH 27 GET LIK, BK (Crump Tight Publishing, BM/Linkerstal Music Currens, BM/D, HLWBM, H100 24; PDP 44, RBH 15 GET SiLLY (Blonic Bey Abilishing Designee, BM/Choom-staciual Muschwood, BM/Cholmark Music, BM/Linkerstal, BM/ BM/TeN Billsking, BM/Barky ABH 15 GET SiLLY (Blonic Bey Abilishing, Besignee, BM/Choom-staciual Muschwood, BM/Cholmark Music, BM/Linkerstal, BM/ BM/TeN Billsking, BM/Barky BM/Linkerstal, BM/ Billsking, BM/B RBH 16 GITS (Silb) PUmg Ib Copy VM Music, BM/Zahd RomdTi RD, BM/B RBH 16 GITS (Silb) Umereal, BM/Barky BM/Pretry Gits A and Big Low Songs BM/Big Low Billsking, BM/Pretry Billsking, BM/Linker Billsking, BM/Pretry Billsking, BM/Linker Billsking, BM/Pretry Billsking, BM/Linker Billsking, Songs Other Billsking, BM/Linker Billsking, Songs Other Billsking, BM/Linker Billsking, GGV et T 24, RC Hei Wales Charaete, Bulk/Pretry Gits And Bill Low Songs BM/Bills Linker Billsking, BM/Pretry Billsking, BM/Linker Billsking, Songs Other Billsking, Songs Chilling, BM/Napy 4 Lile Publishing, BM/H Bills Billsking, Songs MM/RBB 75 GODD DM/Cauling Music, ASCAP/Universal Music, ASCAP HL CS 2, H100 45 GOTA Stac Bill, Du DULCE (Premissic H, BM/Songs Of Billsking, BM/Linker Billsking, Song/Linkersal Music, ASCAP HL CS 2, H100 45 GOTA Stac Bill, Du DULCE (Premissic H, BM/Songs Of

ASCAP) HL CS 2, H100 45 GOTAS DE AGUA DULCE (Peermusic III, BMI/Songs Of

COTAS DE AGUA DULCE (Permusic IH, BM/Vsongs ut Carrateion SMI) H 2 0 GOT MONEY (Young Money Hubishing, BM/Waine-Jameliane Hubishing, BM/Vhapypub Music, BM/Uhi-vergal Music - Z Songs BM/Play N Skillz Music, ASCAP Skills For Skillz and Pay Music, ASCAP/SMI April ASCAP) HUWBM, H100 35, P0P 56, RBH 40 GOTTA FIND YOU (Wall Dispery Music Company, ASCAP) H100 82 P0P 59 GUNPOWOER & LEA0 Sony/ATV line, BM/Vhashville Stat, BM/Tillawhirt Music, BM/Carnival Music Group, BM/Blaverer Music, BM/Carnival Music Group, BM/Blaverer Music, BM/Carnival Music Group, BM/Blaverer Music, BM/VL, CS 12, H100 6 1 GUTTA CHCK (Jobenh Aschalter Publishing Designee, BM/I) RBH 46

HANOLEBARS (Flobots Music, SESAC) H100 50, POP 42 HAPPY DANCE (The Only Cupid Publishing, ASCAP) HASTA EL OIA DE HOY (Maximo Aguirre, BM/Pacific HASTA EL OIA OE HOY (Maxmo Agume BMI/Pacific Latin ASCAP) IT 5 HEAVEN SENT (She Winel in ASCAP/Universal Music MGB Song), ASCAP/1 Whe Publishing, ASCAP/Are Pro-rect Publishing, ASCAP) HU/WBM, HT00 37, RBH 1 HERE LAM (Buins Lit A More ASCAP/Fich No. BM/froing Drumma, ASCAP/Jacke Frost, ASCAP/Fich HERE LAM (She KSCAP), HU/WBM, HT00 37, RBH 21 HERE LAM (She KSCAP), HU/WBM, HT00 37, RBH 21 HERE LAM (Wine Start), ASCAP/Jacke Frost, ASCAP/Fich and Maximum AsCAP, Jacke Trost, ASCAP/Fich HERE LAM (Wine Start), ASCAP/Sony/ATV Dis-cos ASCAP), L1 HI HATER (5 To 15 Publishing, BM/Associ Publishing, BM/Universal Music Corporation ASCAP/Sony/ATV Dis-music BMI/L HU/WBM, HBH 39 HIS KIND OF MONEY (MY KIND OF LOVE) (Eric

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Church Publishing Designee, BM//Sony/ATV Acu/F Rose. BM/FLavender Zoo Music, BM//EMI Blackwood. BM/Shane Minor Music. BM/), HJ, CS 48 HOLLER BACK (EMI Blackwood. BM//Gottay Stokes Nielson Publishing, BM/Warner-Tametiane Publishing BM//Flinds Music, BM/J Hu/BM/, CS 17, HOO 98 HOLLW90095 NOT AMERICA (Crown And Scepter Music, ASCAP/Linversal Music, Careers BM//Lauren Christy Songs. BM//Gary Clark-Publishing Designee BM//Linversal Music - MGB Song, ASCAP/Gratern Edwardt Songs. ASCAP/Scott Spock Songs. BM/), HU/AMBM CP 88 HOLME (Im The Las/Man Standing. SOCAN/Warner Chap-BH//Almost October Songs. BM//Song/St V. Songs. BM/, HU/BMR, CS 1, HOD 1 HOMECOMING, (Please Gimme My Publishing BM/EMI Blackwood BM/Linversal Music - MGB Songs. ASCAP Wei Ink Red Music. ASCAP/ENI April. ASCAP), HU/MBM, MO 100. POP 65 HYPMOTIZEO (Upstairs Music, ASCAP/616 Music, ASCAP/A Alike, ASCAP) PDP 83

CAN SLEEP WHEN FM OEAO (Universal Music-Careers, BIW/More Than Rhymes Music, BM/Hope-N-Ca, BM/Sexy Tractor Music, BM/Cal V Entertamment, BM/Universal Music Corporation, ASCAP/Memphers-riett, ASCAP, HL/WBM CS 23 0 OECIDEO (The Vaters Of Nazarth, BM/EMI Blackwood, BM/EMI April, ASCAP/Solange WW, ASCAP), HL, RBH 87

87 I DO (EMLApril, ASCAP/Wiggly Tooth Music, ASCAP).

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HLWBM. H100 T, POP 1 LLKE THE WAY SHE DO LT (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Yayo Music, ASCAP/Loyd Banks Music, ASCAP/Mouth Ful D Gold, ASCAP/J, Math Music, BM//Family Bizness

Muzik, ASCAP) HL, RBH 70 I'LL BE LOVIN' U LONG TIME (Rye Songs, BMI/Songs Of Universal, BMI/Toompstone Publishing, BMI/EMI Of Universal. BMI/Toompstone Publishing, BMI/EMI Blackwood. BMI/Costyle Ink Music Publishing, ASCAP/Slide That Music, ASCAP/EMI April ASCAP/Jobete Music, ASCAP). HL/WBM, POP 76: RBH

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Publishing, BMWB Music, ASCAP/Songs In The Key OI B Flat, SESAC/Noontime South, SESAC/W B.M. Music, SESAC/The Dear's List, SESAC/December First Publish-ing Group, SESAC/North Avenue, ASCAP/EMI Black-wood, BM/Question And Answer Publishing, ASCAP).

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Isting, BM/Clevente BM/Farrowise, BM/J, WBM, CS 31, H106 50 GA PARTY (My Own Chi Husic, BM/EM/ Blackwood, BM/Flight Moling Publishing, SSAC/T Snaw, BM/INoring Hull, ASCAP/Faeva Alta, ASCAP, HL, RBH 62 LIKE YOU'LL NEVER SEE ME AGAIN (Leilow Produ-tors, ASCAP; MJ, Agni, ASCAP/Book (DT Daniel ASCAP) HL, RBH 38 LIORO PORT II: Not Listed (JT 38 LIOLA (Vortic Leng Music, BMI) 11 45 LOLL (OLL 10PO FTAR BODY) (Ethnoise Publishing, BM/Bug, BM/Antale, Publishing, SESAC) H100 21 POP 33 RBH 52.

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C. Hoserne (Lovein Music, BW/EMI Blackwood, BMI) [L 12 PRIMER TIEMPO (Not Listed) L1 48 A PUNTO DE LLOPAR (Maximo Aguine, BMI) LT 9 PUT A GRL UNT [CMI Blackwood, BW/Prietheck Music, BW/Big Burasa Music, BW/WB Music, ASCAP/WB Sist, SACAP/PGer A Load Of This Music, ASCAP, HLWBM, CS 5 H100 66 PUT ON YOUQ Jeezy Music, ASCAP/Piease Gimme My Publish-ing, BM/EMI Blackwood, BMI), HLWBM, H100 42: RBH 9

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RUMBO AL SUR (EMI Blackwood, BM/Emi Musical S.A. de C.V.) LT 47
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Publishing, ASC-97/VD IMusic, ASOngs, BMUF M.B. Publishing, ASC-97/VD IMusic, ZSOngs, BMUF M.B. Publishing, BMU HUMBA, PUB 57, BBH 34 SHE NEVER CRIED IN FRONT OF ME (Franklin Road, DMIAMOR OF the BMU/Bobby's Song And Sal-

SHE REVER UNLEY IN THOM WERE BIV/Bobbys Song And Sal-vage BM/Stage Three Music BM/ USS 34 SHE'S A HOTTE (Frankin Read, BM/Music O) Stage Three BM/Bobiys Song And Savage, BM/ CS 50 HOUL DVE SAUD NO (Snr/AV Tice, BM/ Taylor Switt Music, BM/M HL, CS 10 H100 46 SHUTUP AND LET ME GO (WB Music, ASCAP/Bay-writer Music, PRS/Song/AV/ Umes, ASCAP/Son/ATV

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SWING YA BAG (Crown Club Publishing, BM/Warner-Tamerlane Publishing, BM/Universal Tunes, SESACI Sungs Of Universal, SESACI, HUWBM, RBH 59

SESAD Songs Of Universal Network Universal SESAD: HL/WBM. RBH 59 TAKE A BDW (Universal Nusic – Z Songs, BM/Pan In The Ground Publishing, ASCAP/Universal Nusic – Z Tures SCAP Song/TH Hamory, ASCAP/EM April ASCAP). HAWBM. H100 Z 100°P.2. RBH 8 TAKE YOU DOWN (Songs Of Universal, BM/Post Asenue Music, PHSUniversal Nusic, MSS Songs, ASCAP/Demistic Publishing, BM/Pist Asenue Music, PHSUniversal Nusic, MSS Songs, ASCAP/Armo Nusic, ASCAP/EM April ASCAP/Armo Nusic, ASCAP/EM April ASCAP/Armo Nusic, ASCAP/EM April ASCAP/Armo Rusic, ASCAP/EM April ASCAP/Armo Rusic, ASCAP, Stange Moter Music, ASCAP/Armo Rusic, ASCAP, Stange Moter Music, ASCAP/Armo Rusic, ASCAP, Stange Moter Music, ASCAP/Armolegy & Set Songs, ASCAP, HL/WBM. H100 47, RBH 6 TEAMD (Valuer, ASCAP, TAM)

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EXECUTIVE TURNTABLE

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RECORD COMPANIES: Sony BMG Nashville promotes Jim Catino to VP of A&R. He was senior director.

Country Thunder and new sister label Permian Records tap Bobby Young as senior VP of promotion and artist development. He was Southeast regional promoter at Big Machine Records.



PUBLISHING: Sony/ATV Music Publishing promotes Janice Brock to senior VP of U.K. operations. She retains her current role as VP, office of the chairman.

The National Music Publishers' Assn. names Jay Rosenthal senior VP/general counsel. He was an attorney at law firm Berliner, Corcoran & Rowe.

Spirit Music Group names Robert Vasquez creative director. He was manager of film and TV at EMI Music.

EMI Music Publishing names Amanda Berman senior director of West Coast creative. She was an A&R coordinator at Warner Bros. Records.

Cherry Lane Music Publishing ups Paul Morgan to VP of creative services marketing. He was senior director.

BMI in Nashville names Clay Owen Bradley assistant VP of writer/publisher relations. He was senior director of A&R at Sony BMG Nashville.

DISTRIBUTION: The Alternative Distribution Alliance elevates Mitch Wolk to president. He was executive VP.

TOURING: Sports and entertainment firm **Comcast-Spectacor** elevates **Jay Halbert** to executive VP of finance and CFO. He was VP of finance.

Web entertainment marketing company Echo (formerly known as echomusic) names Keith Gibson senior sales executive. He was director of national accounts at Mercury-Sports.

RELATED FIELDS: Raquel Bruno has launched talent booking and management firm Drive Entertainment Group. She was talent executive at Central Talent Booking.

-Edited by Mitchell Peters

GOODWORKS

RAPPER PLIES HELPS SEND KIDS TO COLLEGE After recently debuting at No. 2 on the Billboard 200 with his sophomore album, "Definition of Real," rapper Plies has decided to give back to the loyal fans who helped put him there.

Through his Big Gates and Plies Power of Visions Foundation, the Fort Myers, Fla.-bred artist will give a \$5,000 scholarship to one male and female college student. Those who wish to apply for the Somebody Love You Scholarship Fund 2008 must have at least one parent who is currently incarcerated.

"I know it's hard to mentally and financially prepare yourself to go out to school when you have a mother or father who's incarcerated," Plies says. "We're just trying to bridge that gap."

In recent weeks, the rapper has spent free time on his tour bus reading letters from applicants. "Just to know that this \$5,000 to a male and a female will help them carry out their dreams means the world to me," he says.

In addition to scholarships, the rapper says that his nonprofit organization (which he runs in conjunction with Atlantic Records product manager Dionnee Harper) plans to financially aid churches on a national level, including 13 within the Dunbar Community of Fort Meyers. —*MP*



Eric Clapton, right, performed at London's two-day Hard Rock Calling Festival June 28 in Hyde Park to launch Hard Rock International's 2008 Ambassadors of Rock tour. Hard Rock International CEO Hamish Dodds caught up with Clapton backstage before the show to present him with a framed plaque commemorating his bestselling Hard Rock Signature Series T-shirt. PHOTO: COURTESY OF HARD ROCK/KIRSTY UMBACK



Perision International VP Jorge A. Pino, who presides over VeneMusic, awarded the

members of Tierra Cali with RiAA-certified plaques commemorating the sales of "Enamorado de Ti," which has sold more than 50,000 units (Latin gold certification) and 100,000 units (Latin platinum certification) in the United States and Puerto Rico. The presentation took place backstage during a recent event celebrating the second anniversary of WRAZ (La Raza), the Spanish Broadcasting System regional Mexican radio station that serves South Florida. Starding, from left, are Tierra Cali's Efrain Plancarte, Pino, Tierra Cali's Arcadio Plancarte, Gue Buena Mexico City PD Laurentino Escamilla, Tierra Cali's Humberto Plancarte, Discos Ciudad president Artuno Malagón and Tierra Cali's José Cruz Plancarte. Kneeling are Tierra Cali's Rafael Plancarte, eft, and Armando Farfan





HOME SWEET HOME

Building a studio behind the Jacksonville, Fla., home he shares with wife Susan Tedeschi and their two children has allowed Derek Trucks to make "the first album I've ever been a part of that feels epic."

"Usually with a major label we were under the gun; we had 10 days to get in, cut everything, finish it... and you hear things that you always feel like you would completely rerecord if I had the chance," the Allman Brothers Band guitarist and Eric Clapton sideman tells Track. "Having our own studio in a building in our backyard, we had two months to record. We were able to go back to stuff, and if there was a guitar solo that wasn't knocking me out, two weeks later I could go back and hit it. Or if the whole track wasn't knocking us out, we'd go back and retrack it."

Trucks describes the album, due in February, as "much more songcentered" than his previous releases. He worked on several songs with Clapton bandmate Doyle Bramhall, while Allmans guitar partner Warren Haynes co-wrote the track "Back Where I Started," which Tedeschi sings. Trucks is currently touring with Tedeschi and their Soul Stew Revival, but he hits the road with the Allmans Aug. 12 for a 15show run. The guitarist says that Gregg Allman, who had to cancel the group's Beacon Theater stand in New York this year due to treatment for hepatitis C, is feeling better and that the group is anxious to hit the road again.

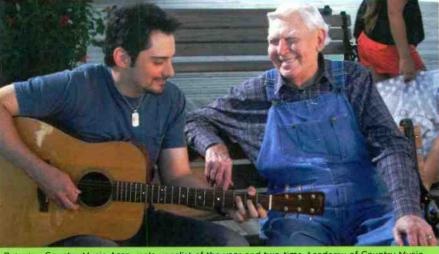


BACKBEAT

EDITED BY KRISTINA TUNZI

Jim Dola

WELCO AWARDS



Country Music Assn. male vocalist of the year and two-time Academy of Country Music vocalist **Brad Paisley**, left, is fast climbing the country airplay charts with his new single, in a Woman," which is inside the top 30 in its second chart week after its official airplay ite. This week also marks the CMT and GAC debuts of the song's music video, with specia Reigning Country "Waitin' On a Woman," w impact date. This week a guest star Andy Griffith.



URBAN ALTERNATIVE: A GLOBAL MOVEMENT

A GLOBAL MOVEMENT On June 30, the Los Angeles chapter of the Recording Academy hosted "Urban Alternative: A Global Movement." Presented at the Standard Hotel in downtown L.A., it was the third in a series of programs that centered on topics of special interest to the urban music community. The L.A. chapter invited Grammy Award-nominated Vikter Duplaix to perform, and afterward panelists engaged in a discussion of the evolution of urban alternative music. PHOTOS. COURTESY OF THE RECORDING ACADEMY AND ARNOLD TURNER/WIREIMAGE.COM

THE RECORDING ACADEMY AND ARNOLD TURNER/WREIMAGE.COM **ABOVE:** From left are Urban Network magazine editor/ music industry consultant **David Mitchell**; Los Angeles chapter president and Universal Music Publishing executive VP of creative affairs **Tom Sturges**; Los Angeles chapter governor and recording artist **Sy Smith**; KCRW DJ/music supervisor and event promoter **Garth Trinida**; Recording Academy VP of member services **Angelia Bibbs-Sanders**; **Dexter Story**, talent buyer/concert promoter for Temple Bar, Zanzibar and Little Temple; and Los Angeles chapter governor and Hidden Beach Recordings founder **Steve McKeever**. RIGHT: SESAC senior director James Leach, left, and Recording Academy member Leon Ware.



Death Cab for Cutic celebrated an "award-winning" performance June 24 at the Santa Barbara Bowl, Posing with venue mascot Puss 'n Boots in the front row are Jason McGerr, left, and Nick Harmer. In the back row are Ben Gibbard, left, and Chris Walla. Chris Walla

SRC founder/CEO Steve SRC founder/CEO Steve Rifkind and his company hosted a post-BET Awards party in honor of Steven Hill June 24 at a private residence in Los Angeles. From left are Cornerstone Promotion founder Rob Stone, Flava Unit CEO Shakim Compere, Family Tree Entertainment founder/CEO Michael "Blue" Williams, Rifkind, Violator Management founder/CEO Chris Lighty, Sean "Diddy" Combs and SRC Marketing president James Cruz. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM

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