

Billboard

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STEPS OUT

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CLUBS'
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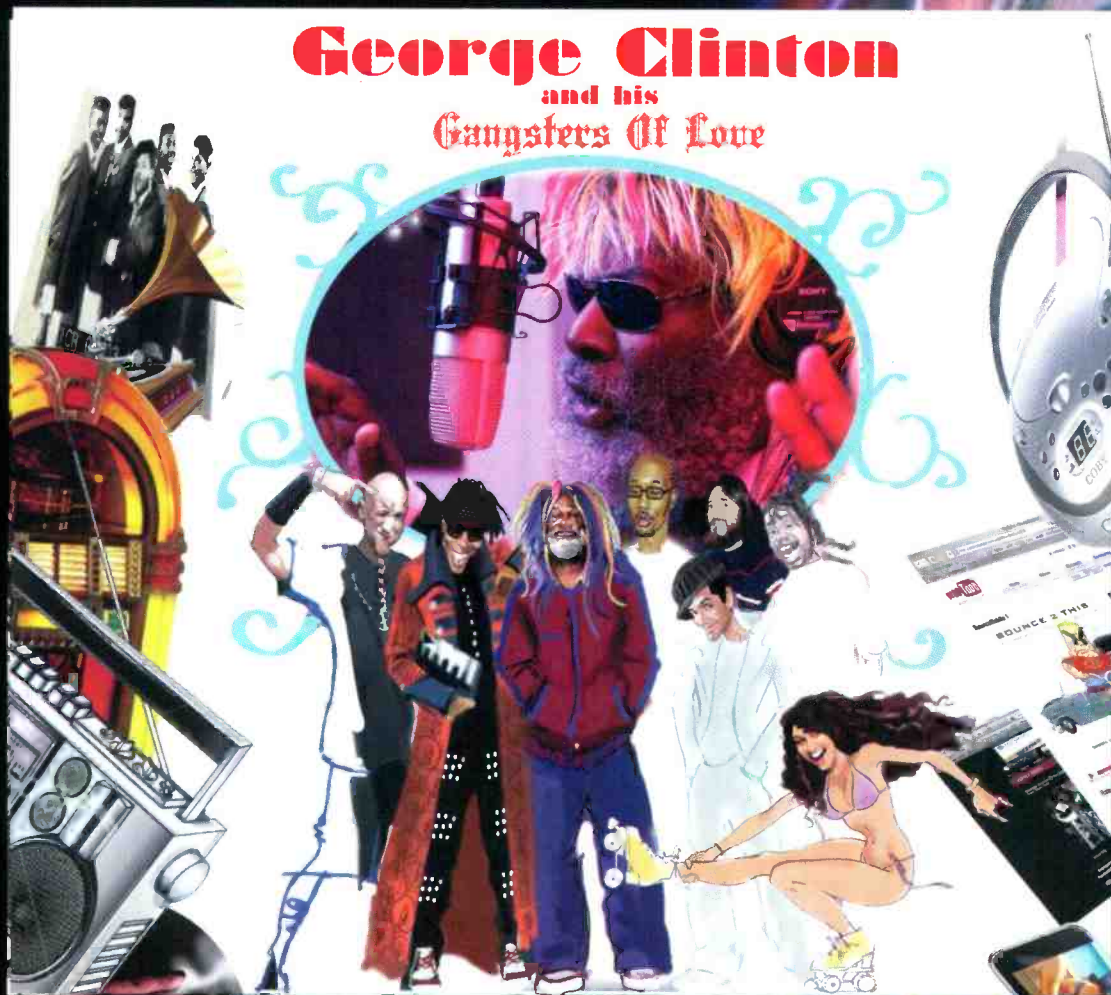
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No. 1

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ON THE COVER: Jennifer Hudson photograph courtesy of Arista Records.

360 DEGREES OF BILLBOARD

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MOBILE ENTERTAINMENT LIVE!

The official entertainment event of CTIA offers tracks on mobile music, video and social networking, plus interviews with MySpace's Brandon Lucas and Nokia's Kumar Shah. More at billboardevents.com.

TOURING

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

FILM & TV MUSIC

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

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THE HOT 100 AT 50

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

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Latin Losses

Reliance On The CD—And Legacy Acts—Hurts The Biz

BY AMIR AGAI

Latin music has been the single genre to register a rise in sales for five years running. But last month, according to Nielsen SoundScan midyear numbers, it suffered the steepest sales drop of any genre for the first six months of the year. Sales of Latin music albums, defined as albums whose content is 51% Spanish, stood at 13.4 million units for the week ending June 29, down from the 16.1 million units sold in the same time period in 2007. That's a 17.1% drop—a deeper loss than the 16.9% decline that rap experienced.

The industry likes to blame the downturn in Latin music sales on the economy, on immigration issues, on piracy and on an underdeveloped digital market.

All those factors are important, yes. But in my opinion the real reason sales are down dramatically for Latin is an over-reliance on CD sales and a lack of support for new talent.

These two crucial elements go hand in hand.

On one end, young people buy CDs less and less. On the other, labels overwhelmingly push artists that have been around for years and who are less and less interesting for the older buyer that could still be enticed to purchase CDs—or for the younger buyer looking for something new.



AGAI

And yet, labels are obsessed with CD sales above all.

The market is still there. It is generating more money than ever with mobile deals and with live performances. The consumer is buying even more music than before. But the CD is a tough sell.

In fact, CD sales will inevitably continue to decline. But the fact that labels don't bet on new talent makes things that much worse. We are pushing the second generation of Latins here to purchase the music their parents bought. This is not music they can fully identify with. So they move increasingly toward the mainstream market.

As far as "new" music goes, I'm not only talking about youth-appealing acts. In Latin in particular, there are many new or lesser-known acts that can appeal to both a younger generation and older listeners. But the marketing emphasis is always on standards that have sold before. So we are increasing a sales gap that already exists.

Naturally, it is difficult and costly to break a new act. But the situation we're in is not the same one that existed 20 years ago. Back then, Latins in this country predominantly spoke Spanish and brought with them the musical tastes and habits of their home countries. Today, there is a new generation that needs music that speaks to them. But this generation is not catered to properly.

There is no easy solution, but we must move as smoothly as possible into a transition where the CD is not the primary source of revenue. Where deals are put in place that allow labels to share in other revenue streams; these don't have to be draconian 360 deals that include every single piece of business, but can still bring ancillary revenue to the labels.

The fact is, digital is rising every day, physical sales are going down, and the challenge is to somehow level the two.

Amir Agai is a partner in SeiTrak, a management/entertainment firm with offices in Mexico City and Miami.

FEEDBACK

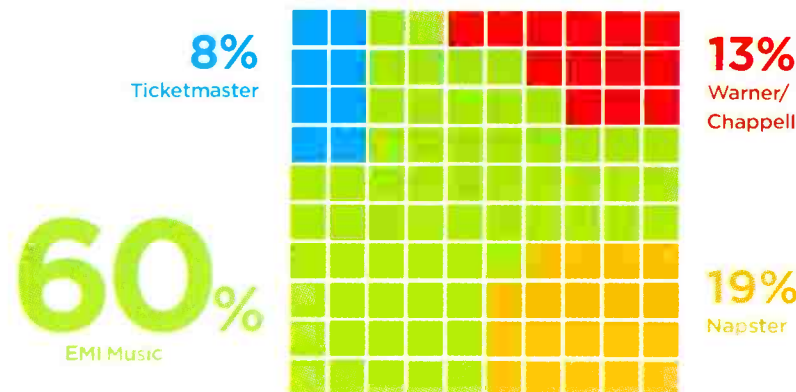
FOR THE RECORD

- In the July 12 issue, a story about performance royalty legislation misstated that Rep. Howard Coble, R-N.C., said he planned to vote against the legislation. In fact, Coble supports it.
- In the July 19 issue, the "Madden NFL 09" special report mentioned a marketing deal between Electronic Arts and MTV to sell songs on the Madden soundtrack through "Rock Band." According to the companies involved, that deal is no longer in effect.
- In the July 26 issue, a headline misstated that Lil Wayne's "Tha Carter III" is available on cassette.
- In the Aug. 2 issue, the name of iLike president Hadi Partovi was misspelled. In the same issue, a photo caption misidentified Kimberly Caldwell, the host of forthcoming CBS show "Jingles."



BILLBOARD.BIZ POLL

Now that Sony has completed its buyout of Bertelsmann's 50% stake in their joint music label Sony BMG, which music company is most likely to be acquired next?



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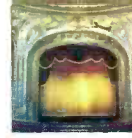
VOEGELE TOUR
MySpace Records artist scores sponsor



SOLO ACT
Sony takes over BMG stake



FILM MUSIC
IFC adds Pitchfork.TV to cable channel



BOSTON BOUND
MSGE cuts deal with Wang Theatre



CREAM RISES
Dance fest Creamfields turns 10

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**>>>WMG
NARROWS
LOSSES IN Q3**

Warner Music Group said it posted a net loss of \$9 million, or 6 cents a share, in its third fiscal quarter, narrowing from a loss of \$17 million, or 12 cents a share, in the same period last year. Revenue in the quarter ended June 30 totaled \$848 million, up 5% from a year earlier, but down 1% on a constant-currency basis. Digital revenue for the period totaled \$166 million, up 39% from a year earlier, and representing 20% of total revenue.

**>>>UMG
GRABS NEW
MILEY ALBUM
FOR EUROPE**

Universal Music Group has licensed Miley Cyrus' U.S. No. 1 album, "Breakout," from Disney Music Group's Hollywood Records for distribution in Europe. The 15-year-old pop vocalist/TV star's previous albums as Hannah Montana were distributed by EMI Music in Europe. "Breakout" will be released Sept. 1 in Europe by Universal Music and in the United Kingdom by Polydor Records.

**>>>O2
LAUNCHES
SONY BMG
MOBILE STORE**

U.K. mobile operator O2 is partnering with Sony BMG on what it claims is the first operator-supported, major-label mobile music store. My Play will be available exclusively through the Web portal O2 Active and offer videos, full-track audio downloads and realtones. Full-track audio downloads are £1.50 (\$2.91), and master ringtones are £3.50 (\$6.80).

UP FRONT

DIGITAL BY ANTONY BRUNO

Making Free Music Pay

Ad-Supported Sites Navigate Tough Ad Market

When MySpace flips the switch on its long-awaited music service next month, advertising-supported free streaming is expected to play a big role.

But the social networking bellwether will launch during an economic slowdown, joining an existing ad-supported music market marked by declining advertising growth rates that have affected even such Internet giants as Google and Yahoo. In this kind of climate, how can start-ups like imeem, Last.fm or MySpace Music expect to survive?

While they still face hurdles in attracting big-ticket advertising campaigns, imeem VP of marketing and business development Steve Jang says they're doing just fine.

"We're somewhat insulated from the overall macro downturn that's happening," he says.

Jang specifically points to data that shows spending on multimedia ads—the kind most relied on by ad-supported music services—continues to enjoy robust growth.

After search advertising, display ads have traditionally captured the bulk of Internet ad spends, with \$4.4 billion in the United States last year, according to eMarketer. However, display ads are expected to grow only modestly during the next four years, barely doubling to \$9.3 billion by 2012. Meanwhile, rich-media ads, which include audio and video, will more than

quadruple in that time and ultimately surpass display totals, from just \$2 billion last year to almost \$9.5 billion by 2012.

These are the kinds of ads that online music services are courting. For instance, Last.fm late last month introduced a new feature giving advertisers the ability to create ads that react dynamically to the music played on the site, essentially "moving" to the beat, and imeem is experimenting with a mix of audio and video ads that play between songs.

Last.fm, imeem and MySpace Music also bill themselves more as social networks than stand-alone online music services. Such networks are another growth area for online ads, with eMarketer projecting a 55% growth in ad revenue this year. While that figure is well below last year's growth rate of 163%, it still outpaces growth in overall online spending.

In terms of positioning, these ad-supported music services are certainly associated with the right growth areas of online content. But whether that strategy works depends largely on their ability to attract users.

"Brands primarily are looking for volume," eMarketer analyst Paul Verna says. "Until those sites can develop volume, they're not that compelling. Right now they're just a blip on the radar. . . . A lot of advertisers are going to be sitting on the sidelines waiting for these things to happen."

According to Nielsen Online, imeem and Last.fm have made great strides attracting eyeballs



in the last year. In June, imeem's unique monthly audience totaled 3.5 million, up 122% from a year earlier, while Last.fm grew 97% to 2.6 million.

While that's a decent growth rate, those user totals are hardly the critical mass advertisers look for when making big bets online. So far, no ad-supported music service has yet to turn a profit based on ad sales alone, and the bulk of the ads bought to date is considered largely experimental.

For example, a recent Jupiter Research report shows that although spending on social networks is increasing, the volume remains relatively low overall. Half of the advertisers surveyed spent less than 5% of their total online budget on social networks this year, citing uncertainty about their effectiveness.

"Each social network site offers a wide variety of tactics to

choose from, and in such a new market, social marketers have little or no performance history to rely on," lead analyst Emily Riley wrote in the report.

Music services aim to get around this by focusing on their ability to target ads based on a user's music preferences, along with more traditional demographic information like age, gender and location.

"Targeting either makes this work or not work," Jang says.

MySpace's HyperTargeting program is credited with doubling the site's CPM rate, and 75% of advertisers have been repeat users. But whether targeting ads based on music preferences is any more effective than doing so based on movie preferences or videogame tastes is not yet clear.

"It's powerful, but it's not something that is unique to music sites," Verna says. "It's kind of an offshoot of behavioral marketing. On the music sites, it's specific to music, and if you're looking to attach your brand to music, then that's exactly what you want. But it's definitely analogous of what happens with other types of media."

As MySpace prepares to go live with its music service next month, it can only hope music's "cool factor" will be enough to buck these broader Internet advertising trends and lure brands to the fold. If successful, it could have a trickle-down effect on other ad-supported music services. If not, the major labels' equity stakes in these ventures won't be worth as much as they hoped. . . .

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TOURING BY MITCHELL PETERS

STEPPING OUT

MySpace Records' Kate Voegelé Hits The Road

Since MySpace launched MySpace Records amid great fanfare in November 2005, the fledgling label has maintained a relatively low profile and notched modest sales for most of its releases.

But now the imprint is rolling out its most aggressive promotional campaign to date, with a sponsored headlining tour for singer/songwriter Kate Voegelé, whose current 40-date North American trek is partially funded by the University of Phoenix.

MySpace Records, which is distributed by Interscope, has dabbled in minor tour sponsorship deals for rock act Sherwood. But the Voegelé/University of Phoenix partnership marks the label's first major step in seeking new opportunities for its roster, which includes Pennywise, Christina Milian, Meiko, Polysics and Jordyn Taylor.

"This is the first full tour integration," MySpace Records GM J. Scavo says. "It will definitely not be our last."

Voegelé has sold 450,000 song downloads and tallied U.S. unit sales of 189,000 for her 2007 debut album, "Don't Look Away," according to Nielsen SoundScan. That far exceeds the combined sales of 124,000 units tallied by MySpace Records' four other album releases and an EP. The label's second-best-selling single-artist release was Sherwood's 2007

album, "A Different Light," which has shifted 36,000 units. A multi-artist 2005 compilation, "MySpace Records Vol. 1," has sold 51,000 units.



VOEGELE

As part of its sponsorship of Voegelé's tour, the University of Phoenix will help cover some of her expenses in exchange for signage in venues and branding on MySpace. Voegelé, who is a psychology major at the university, will chronicle her experience on the road through blogs and video diaries via myspace.com/kateontour. The 21-year-old singer will also upload exclusive behind-the-scenes footage from the jaunt, post bulletin updates and maintain the site's "Ask Kate" forum. Much of the content will delve into Voegelé's attempt to balance two college courses while playing gigs each night.

"This is a huge bit of awareness that you don't normally get unless you have a brand partnership," Scavo says. "She's not only getting a multi-million-dollar equivalent of ads and awareness on MySpace, but she's

also getting some of her tour expenses covered."

Tour sponsorships are a logical "evolutionary step" for the social networking giant, Scavo says, adding that the pairing of touring artists with the appropriate brand can also "buy good will" with fans who visit MySpace.

"They're going to see this offline footprint of their favorite online site," he says. "That can help strengthen their trust in the brand and the experience."

In her first role as a headliner, Voegelé's Back 2 School tour launched Aug. 8 at the Glass House in Pomona, Calif., and wraps Oct. 5 at Holloway Hall Auditorium in Salisbury, Md. The tour features support in various cities from Matt White, Amy Kuney, Keaton Simons, Brendan James, Josh Hoge and Leslie Roy.

Voegelé cut her teeth on the road in 2007 supporting such artists as Ben Lee, Matt Nathanson and Natasha Bedingfield. She has subsequently raised her profile with appearances on the CW TV drama "One Tree Hill."

With a handful of newly signed acts that haven't yet released albums—including Milian, Taylor and Mateo—Scavo believes there are plenty of untapped sponsorship opportunities. "I think signing Christina Milian was a giant 'get' for us," he says, noting that the pop singer will tour in 2009. "We're working all sorts of angles for her."

"She already has brands that want to be partnered with her," Scavo adds. "Everybody else started from scratch and we built stuff. For her, we're having to pair it down to who the perfect partner is."

RESEARCH BY MITCHELL PETERS

Researching Music

Forrester Deepens Industry Focus With Jupiter Buy

The downturn in recorded-music sales is providing new business opportunities for Forrester Research, whose acquisition of rival Jupiter Research will bolster the Cambridge, Mass.-based company's music industry expertise and client base.

"When a business model is in flux, companies reach out to us and say, 'What's going to happen down the line? What are the new opportunities for ways to make money?'" Forrester Research VP of marketing and strategy research Cliff Condon says. "It's when the world starts to change that they come looking for us."

With its \$23 million acquisition of New York-based

Jupiter and its parent company, JUPR Holdings, from MCG Capital, Forrester gains 82 employees and 350 clients. Forrester currently has 1,000 employees and posted revenue of \$212 million in 2007. Jupiter, meanwhile, earned revenue of about \$14 million in that same year. Both companies provide their broad base of clients with technology-focused market research and consulting services. Coverage of the music industry has been a key part of their business.

"There were more people on the Jupiter side covering music than on our side," Condon says. "We've been covering it pretty well, but certainly adding Jupiter really

makes it a lot deeper."

Jupiter's research roster includes high-profile analysts David Card, Michael Gartenberg and Mark Mulligan, who are widely quoted in the business press about developments in the music industry and digital media.

As the recording industry struggles to find new ways to generate revenue amid the continued decline in physical music sales, much of Forrester's commissioned research projects focus on developing trends in digital music, MP3 devices and videogames. Those "represent a good side of the business for me," Condon says.

"The old business model is radically changing as a result

of these technologies," he says. "So we're trying to make sure we get a good blend of the strategic view of what is coming down the line and where the industry is going, as well as making sure we're focused on what you need to be doing today."

Condon declined to reveal Forrester's music clients, but says they span many areas of the music business, including label executives, technology companies and marketers. The firm has seen particularly heavy demand for research about market opportunities in the Asia Pacific region, he says.

"It's the big global music companies who are looking to penetrate that market in a

meaningful way," Condon says. "They're looking at what we're [researching] about the way people are using these devices and digesting music."

Jupiter representatives declined to comment on the merger, referring all calls to Forrester. In a blog posting following the July 31 acquisition, Jupiter president David Schatsky wrote, "We have not always seen things the same way, and we have scoffed at times at some of Forrester's market forecasts and bold pronouncements on the future. But Forrester has a lot of smart people and has gotten a lot right. And they have executed their business strategy masterfully."

>>> UNIVERSAL, RAYOVAC PACT FOR DOWNLOADS

Universal Music Latin Entertainment is partnering with battery maker Rayovac in promoting full-track online downloads in Latin America. Customers can find codes inside battery packages that can be redeemed for free downloads at Rayovac's Conexión Musica site, conexionmusica.com. The promotion is running in Argentina, Brazil, Mexico, Chile, Colombia and Central America. Featured Latin acts include Axel, Luis Fonsi, La Factoría, Wisin & Yandel, Angel & Khriz, Don Omar, Juanes and Enrique Iglesias.

>>> ACM TO FETE HONOREES AT SPECIAL EVENT

For the first time the Academy of Country Music will fete its special honorees and off-camera winners from the annual ACM Awards at a separate event. Martina McBride will host the first official Academy of Country Music Honors Sept. 17 at the Musicians Hall of Fame and Museum in Nashville. Those being honored include special award recipients Bill Anderson, Dick Clark and Brenda Lee. Winners in the musician, bandleader and instrumentalist categories will also be honored.

>>> NEW METALLICA TO ARRIVE ON A FRIDAY

Like its predecessor "St. Anger," Metallica's new album "Death Magnetic" will be released worldwide off-cycle on Friday, Sept. 12 via Warner Bros. No reason was given for the switch from a traditional Monday/Tuesday release. In 2003, the group's label claimed that Friday was chosen to prevent pirated copies of "St. Anger" from entering the marketplace.

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Fri 18	Milano	Teatro Degli Arcimboldi	Wed 30	Dublin	The Ratcellar
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>>> USHER SPLITS WITH MANAGER, PUBLICIST

Usher has parted ways with his manager and publicist. In a short statement issued by LaFace/Zomba, it was announced that the artist "has dissolved his management arrangement with Benny Medina and has re-engaged Jonnetta Patton as his manager." Meanwhile, sources tell Billboard the singer and W&W Public Relations have also ceased working together. A W&W rep says the company resigned from the account.

>>> GOOGLE TARGETS BAIDU

As expected, Google has launched a free ad-supported music search service in China that will compete with Baidu's MP3 search service, the target of several music industry lawsuits. Google's service lets users search for music by track or album title or by artist name. It links results to an authorized Chinese digital retailer called Top100.cn. Full songs are available to stream. Chinese artists account for most of the music on the service. The service is not accessible outside of China.

>>> LINKIN PARK PREPS POST-OLYMPICS CHINA SHOWS

Linkin Park will return to China for two concerts, Ticketmaster's Shanghai office confirms. The act will perform Oct. 12 at the 80,000-seat Shanghai Stadium and Oct. 19 at the 72,000-seat Beijing Workers' Stadium as part of the band's Music for Relief tour, sponsored by Puma. The concerts will be the first post-Olympics events at the venues, which are hosting soccer matches during the games. Tickets range from 160 yuan to 1,600 yuan (\$23-\$230), and go on sale Aug. 10.

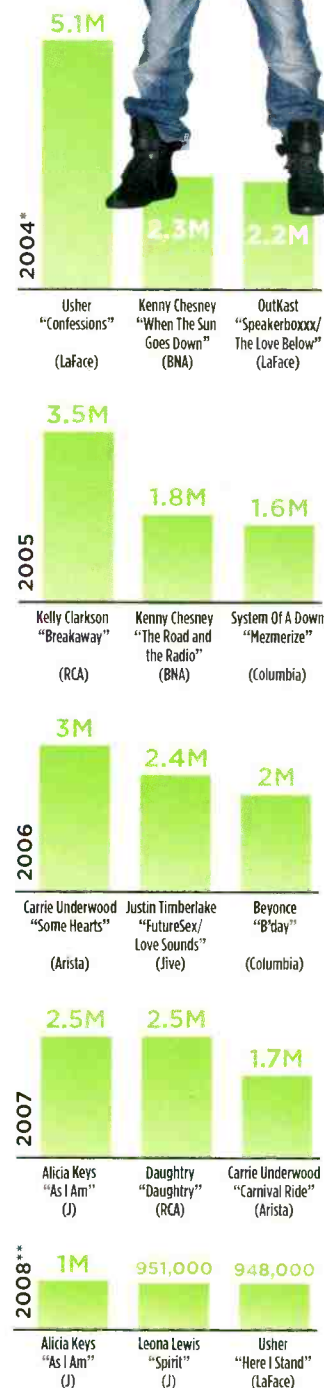
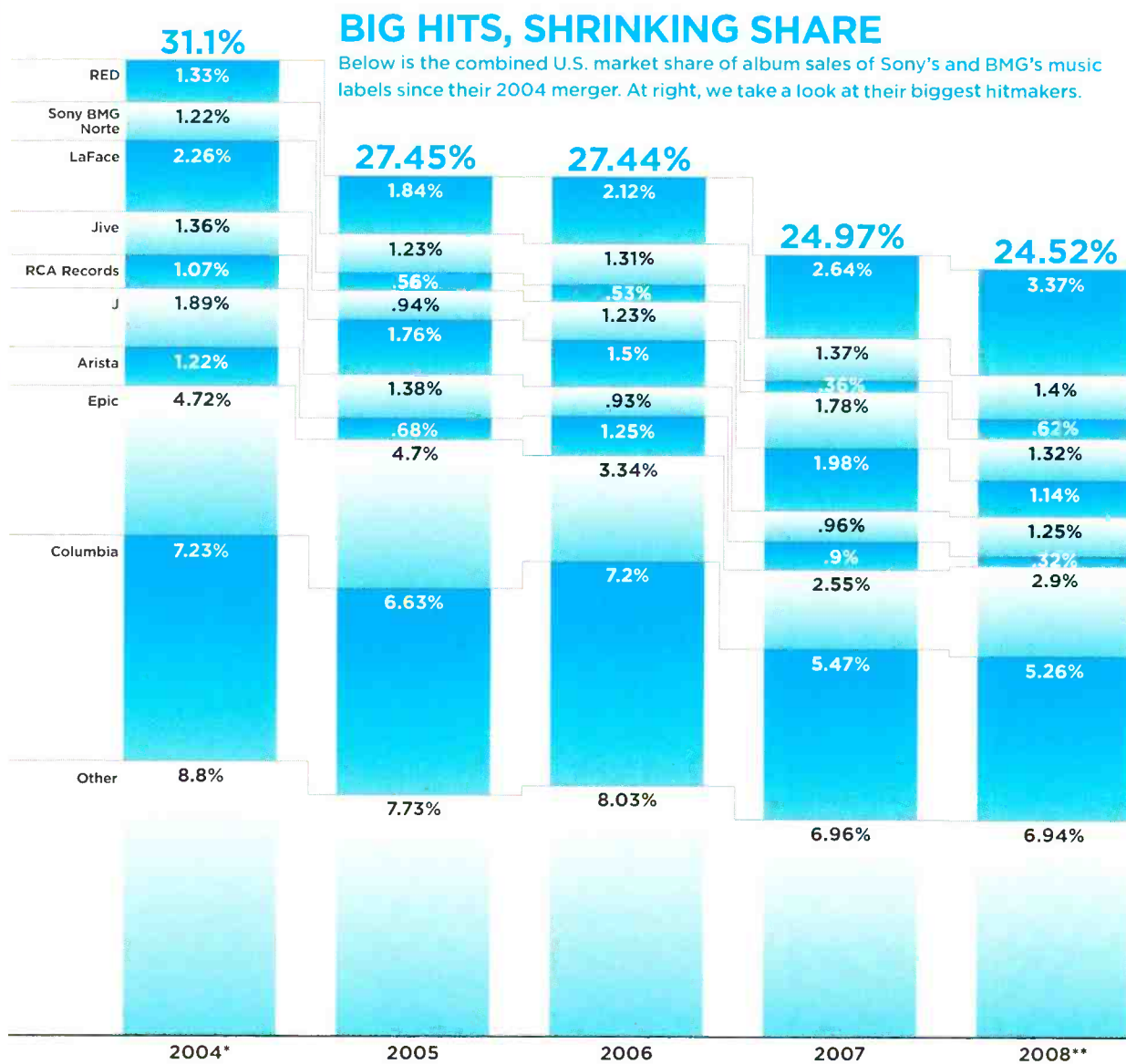
Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Jonathan Cohen, Gail Mitchell, Andre Paine, Mitchell Peters, Berwin Song and Ken Tucker.

Sony Takes The Wheel

After paying \$900 million to buy out Bertelsmann's stake in Sony BMG, the Japanese electronics giant assumes control of the second-largest major label in U.S. market share. It seems like a curious time to be doubling down on the music business but in a message to employees, Sony chairman Howard Stringer said the move will lead to "deeper integration between the music company and Sony's products . . . and offer a total entertainment experience to consumers." Below we provide a history of Sony BMG by the numbers and reaction from industry experts.

BIG HITS, SHRINKING SHARE

Below is the combined U.S. market share of album sales of Sony's and BMG's music labels since their 2004 merger. At right, we take a look at their biggest hitmakers.



*Year to date through Aug. 1, before the merger
**Year to date through Aug. 3
SOURCE: Nielsen SoundScan

WHAT THE EXPERTS THINK

Billboard asked Koch Records president Bob Frank, Greycroft partner Drew Lipsher and Vogel Capital Management president Harold Vogel to share their thoughts on Sony's takeover of Bertelsmann's BMG stake.

Did Sony pay a fair price? Or too much?

Frank: It's a good deal if you take a long-term view and believe that there will actually be growth again at some point, which we certainly do. These are very early days in the new recorded-music business.

Have label valuations bottomed out yet?

Lipsher: If the major-label groups can demonstrate success in morphing the model and proving that they add real value in the food chain, then the valuations could go up. If not, the valuations will plummet.

Was this a smart move by Sony?

Vogel: I believe it was a good move for Sony as they can easily handle the capital requirements, and Sony

has numerous affiliated platforms on which to monetize music assets. Bertelsmann really didn't have that to nearly the same degree.

In the next year or two, what yardstick should be used to gauge whether this deal was successful?

Lipsher: I think that leading indicators will . . . be non-financial in nature, far more qualitative. How many artists have signed with the company? How many new artists have they launched/broken? How many new revenue streams/opportunities have been created? Have they transformed as a services-oriented company? I also think that seeing them [develop] very integrated relationships with advertisers and ad agencies will be a type of milestone to look for.

Are there any strategic shifts to expect from Sony Music now that it calls all the shots?

Vogel: Finally, there will not be the frictions of having two managements on two continents trying to create a growth business while sometimes working at cross-purposes. Sony will move aggressively to integrate the new assets into other media-related areas, especially videogames.

What will be the next big music asset to go on the block? EMI Music? Warner/Chappell? Someone else?

Lipsher: The private equity market is probably going to take a wait-and-see approach even if it finds any of these assets interesting. There may be more intra-industry consolidation, but even that will face big regulatory hurdles. If EMI breaks its covenants in September, however, there may be an impetus for a big transaction.





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Part 04: Online August 15th, only at www.contract-visavis.com.

SONGWRITING BY LAURA LEEBOVE

Chasing The Muse

Six Tips On How To Write A Good Song

There's no foolproof formula for a hit. Some chart-toppers were composed in minutes, while others took years to finish. Many were written solo and others were completed with collaborators. As part of BMI, Gibson and Billboard's Industry Insider panel series, professional songwriters met recently at BMI's New York office to discuss their craft with Billboard executive editor Bill Werde. The panelists—whose credits include songs for Jennifer Lopez, Teddy Geiger and Joss Stone—offered advice about how to pen a successful record.



RICHARDSON



FREIBERG



CAMPANY

WRITE OFTEN.

"The more you do it and the more you figure out ideas, the more it sort of gets put in your library of knowledge," said David Katz, who wrote the music for Cobra Starship's "Snakes on a Plane (Bring It)" and Boys Like Girls' "The Great Escape." "After a number of years of that, when you sit down in sessions you're just sort of eyeballing somebody else and trying to figure out what to do, things will pop into your head because of the amount of things you've [already] written."

PUT YOURSELF IN UNFAMILIAR SITUATIONS.

"I'm a very good piano player but I suck at playing the guitar," said Daniel Freiberg, who has collaborated with such artists as Marc Anthony, Regina Carter and Steven Sater. "So I started teaching myself to play the guitar and I try to write sometimes on the guitar just to have different things."

Curtis Richardson said it was a challenge to write a song for then-14-year-old Joss Stone. "At the time, they had an idea of what her demographic was," he said. "They would mention other artists that she wanted the sound to be like, so technically you had to kind of fall into that in creating the record." Richardson co-wrote "Don't Know How" from Stone's 2004 album "Mind Body & Soul."

HOLD ON TO UNFINISHED SONGS.

"I was reading about Leonard Cohen, and we all know that song 'Hallelujah' because it's been covered 40 million times," said Nate Campany, who has written for the Click Five, Teddy Geiger and Backstreet Boys. "But what I didn't know about that song is it took him five years to write it and he wrote 94 verses, and after five years, he picked his [favorites]." The lesson? "You don't finish every idea you have every day in the shower," Campany said. "But by working a little bit on each idea, you'll hone your craft and sharpen yourself."

ALWAYS BE READY FOR IDEAS.

"I get a lot of ideas when I'm showering for some reason, so I have a shower radio that has a recorder in there and I just sing into the thing with the shower going on," Freiberg said. If you don't have a recorder handy, he suggests calling your phone and leaving your idea in a voice-mail message. "Yesterday I was driving, I turned on the phone, and I called my own studio number and sang through the phone," Freiberg said. "Or if you're a lyricist, always have a notebook."

CONSIDER WORKING WITH A COLLABORATOR.

Bringing someone else into the creative process can provide a vital spark to your writing, Campany says. "It's kind of like every single person you ever write with has heard words differently and says words differently." He added that the right collaborators "draw something out of me that only they could."

BEWARE: YOUR ASSESSMENT OF A SONG MAY BE WRONG.

Richardson recalled how he worked on a song he thought was "way better" than another number he collaborated on with Jennifer Lopez and two other writers. But Lopez and LL Cool J recorded that latter song, "All I Have," which sat atop the Billboard Hot 100 for four consecutive weeks in 2003. "I was perplexed," he said. "This record took five, 15 minutes to write and was a throwaway to me at the time. You can't call what the artist is going to like, you can't call what the label is going to like."

6 QUESTIONS

with JOSE 'PEPE' SERRANO

by AYALA BEN-YEHUDA

Independent regional Mexican entertainment company Latin Power Music has achieved some rare feats. In the three years since it formed, it has broken new bands on both sides of the border and has singlehandedly driven the popularity of "duranguense lite," a poppy take on the brass-and keyboard-driven genre. American Show Latin, its affiliated label that scored U.S. distribution from Universal's Machete Music last year, has charted 11 titles on Billboard's Top Latin Albums chart since last October. Latin Power also has a strategic alliance with legendary A&R man Domingo Chavez's Primetime Entertainment management firm.

In an interview with Billboard, Latin Power president Jose "Pepe" Serrano discusses how the company runs its business and develops talent.

1 Describe your business model.

"To have the artists' careers well-controlled, it's important to have control of management as much as publishing and the record... we do it all in-house. We don't hire anyone. We do the musical production with our people, and we produce the videos with our team. We do the photography and design with our own team. I've always thought that the bigger company doesn't eat the smaller one, but rather the faster one buys the slower one. This gives us a competitive advantage over everyone else in the industry.

But the most important thing here is that you control everything. That's what guarantees that the artist grows, or else the record label could say one thing, and could hire a company to do the imaging that says something else, and the hired producers could do something else.

2 Do you first come up with an idea for a group and then look for band members to fill it, or do you find artists first?

Sometimes we start with a group and change their concept. We tell them, "You guys are this group, we want to make

a group with this concept, you'll help us fill it, we offer you this guaranteed amount of money whether you play or not, but if you play you'll get a percentage of the profits generated by management," and we start to work.

3 So they're on salary?

They have a base salary, plus a percentage [after recouping the company's investment]. That way they don't worry if things are good or bad... We pay the groups a salary, we take care of the imaging and take the career where we want it to go, and this helps us grow the group quickly... [otherwise] the groups start



SERRANO

to despair and do bad work and the projects don't end well.

4 Have any of your artists reached a certain level in their careers and wanted out?

They go crazy, like all the artists do. Really, we haven't had problems with anyone. The one group we've had, we shouldn't say a problem but a difference, was with Los Aliados [de la Sierra]. But we came to a good agreement and we're still working as a team. They're still a part of the label. We don't manage

them but we help them out with things. We're friends at the end of the day... Sometimes what artists don't like are the contract terms. When there are problems in the contract terms it's better to reach another agreement and keep working together.

5 If an act doesn't like the terms, there must be 20 groups waiting in line to sign.

Every day we get five or 10 CDs that come to each of our offices... The problem here isn't the

artists but rather making the chemistry, that we achieve chemistry with our talent and then make the hit.

6 What's the next hot genre after duranguense lite? Is that style ready to pass?

I still think it's growing and it'll reach its maximum point and go down a bit, but it'll always be around. I think the music of Huichol Musical can become a strong musical movement. We're just starting to work them, but I think there's a big future [for] that sound. We also have artists in other genres such as banda, in the case of El Presumido, and a new norteño group we're working that will be our first norteño release. Huichol's sound is more traditional Mexican. He uses a tololoche, a vihuela, a guitar and a violin. It's like American country music mixed with regional Mexican.

Read The Label

Def Jux, Dim Mak Use Merch To Push Their Brands

When most people think of yard sales, they might picture forlorn piles of musty old junk, slightly stained clothes, dog-eared books and discarded toys.

A yard sale held by Dim Mak Records, however, is a different animal. Featuring free beer, food and a DJ lineup to rival any A-list nightclub, Dim Mak yard sales, which have taken place in Los Angeles, New York, Paris and Manila, Philippines, serve to build the label's brand and to showcase the wide variety of Dim Mak merchandise available.

For many years, labels tended to focus their merch energies on promoting bands; label-specific merch was generally limited to a handful of perfunctory T-shirts, key chains and mugs. But in recent years, two labels, Brooklyn's Definitive Jux and L.A.'s Dim Mak, have bucked this trend and have begun to develop merch lines dedicated to promoting not just their artists but the labels themselves.

For Def Jux, expanding its label-specific merch was a natural extension of the strong brand it had sought to develop since its launch in 1999. "We noticed that kids identified with the brand early on in the life of the label," co-

founder Amaechi Uzoigwe says. "We did Def Jux-branded tours that did well. We were meeting kids with Def Jux tattoos."

When Def Jux launched its online store in June, it decided to offer more label-centric merch beyond T-shirts, Uzoigwe says.

"We have belt buckles, which sell like crazy, and after we noticed some

of our artists wearing dog tags, we added those," he says. "And of course, we have the sneakers."

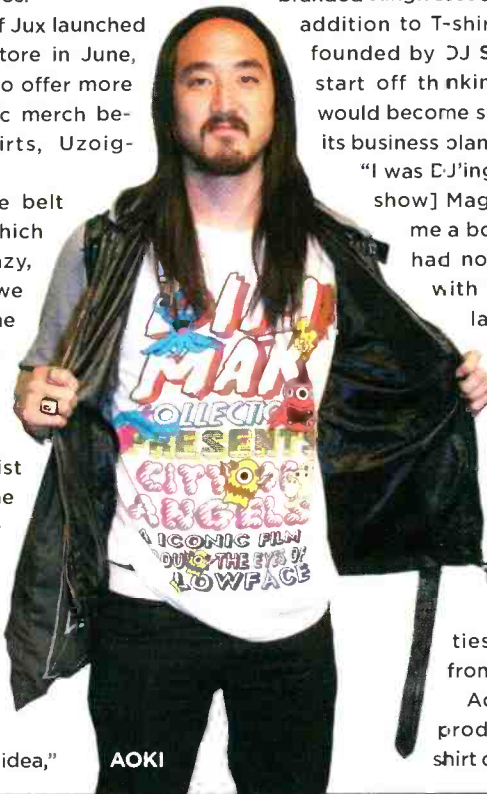
Influential graffiti artist Phase 2 designed the sneakers, which are currently only available at the label's online store but will be at some retail outlets this fall.

"I'm surprised at the success of the sneakers, although I always thought it was such a cool idea,"



The Indies

CORTNEY HARDING



AOKI

Uzoigwe says. "But they're not just a cool thing for us to sell. They are a way for us to speak to and grow our audience. We know a lot of the kids, like our artists, are into sneakers, and this was a way for us to say, 'We fit your feet and your lifestyle.'"

Dim Mak's merch strategy focuses on branded sunglasses and headphones, in addition to T-shirts. But the label, founded by DJ Steve Aoki, didn't start off thinking that its merch would become such a huge part of its business plan.

"I was DJ'ing at [fashion trade show] Magic, and they gave me a booth," Aoki says. "I had no idea what to do with it, so I took some

label shirts we had sitting around and stuck an intern in the booth. People came up to us nonstop throughout the conference to ask about the shirts and opportunities, and it evolved from there."

Aoki says Dim Mak produces about 30 T-shirt designs per season,

which are sold at fashionable boutiques like L.A.'s Kitson and Colette in Paris. All the T-shirts incorporate the Dim Mak name somewhere in the design.

"The presentation of the Dim Mak name varies from shirt to shirt," label manager Ana Calderon says. "In some cases, it's really in your face; other times, it's more abstract. But we always have the name on the tag and hang tags."

Aoki says he plans to expand the fashion line in the future by partnering with a number of designers and working with his sister, model/actress Devon Aoki, to design apparel that includes women's wear and denim. He also plans to hold more events like the yard sales and organizes fashion shoots where Dim Mak artists model the label's latest attire.

"The clothing does well," says Aoki, who declines to say what portion of Dim Mak's revenue is generated by apparel sales. Label brand manager Mike Soops says Aoki's DJ gigs provide the bulk of the label's income, but that the clothing line comes in second, ahead of music sales.

"The clothing line is more active right now," Soops continues. "The label just signed a bunch of new artists, so we don't know whether the merch will continue to be such a big chunk. But it has definitely helped us build up our base of supporters and bring our core community together."

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Sound And Vision

IFC Expands Music Programming With Pitchfork.TV Pact

This fall, the Independent Film Channel will be running more music-related programming—on-air and online—than at any other time in its 14-year history.

The latest addition to its music programming roster: online indie-music mainstay Pitchfork Media, which will provide IFC with material from its Pitchfork.TV video site, Billboard has learned.

“Pitchfork Airwaves on IFC” will begin airing by the end of August. It will comprise eight-minute blocks of original Pitchfork.TV programming, including live band performances and artist interviews.

As part of its content

partnership, IFC will make its own music programming available to Pitchfork.TV. The two sides are also exploring the possibility of striking joint advertising deals with marketers.

“The idea is to take a more sophisticated approach by not pandering to the audience,” Pitchfork Media founder/president Ryan Schreiber says. “We’re not trying to reach everybody who could possibly be interested. We will make it for fans of this type of music.”

It’s a mind-set that jibes with IFC’s approach to this type of programming. Airing more music shows leaves less airtime for its core film-oriented program-

ming. But associating itself with the world of independent music will help the channel burnish its credibility with viewers, so the ratings and clicks its music content generates are less of a concern than how they reinforce the IFC brand, according to Craig Parks, IFC VP of digital media and a former producer at VH1.

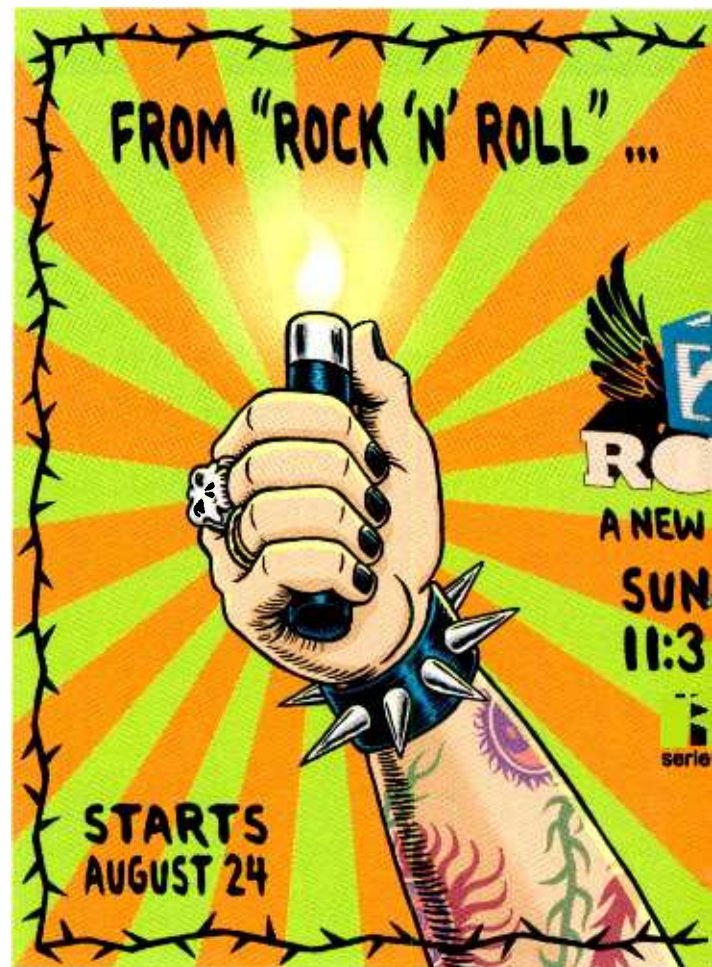
“Music programming was never a big driver for VH1; it was about relationships, cool content and doing a lot for brand,” Parks says. “We’re looking at ratings as a longer-term goal. It’s more about the vibe and branding.”

The shift in programming also gives IFC the opportunity to sell sponsorships

and brand integration deals to clients looking to associate themselves with music. IFC runs a mixture of ad-supported TV shows, as well as commercial-free sponsored programming. The company is targeting such categories as retail and auto as potential areas of growth for advertising.

“Obviously IFC has a specific brand, demo and reach, so there are certain advertisers who wouldn’t want us,” Parks says. “If you’re looking for 45-year-old moms, you’re probably not coming to IFC,” he adds. “We’re looking to attract new sponsors or tack on with existing advertisers, such as Target and Red Bull.”

Online, IFC runs a blog called the Indie Ear, which follows the world of independent music. Earlier this year, the network also launched Lunchbox, which spotlights the latest viral videos and covers trends in music, politics and film. In late July, the channel launched a competition around indie label McCoury Music’s new compila-



tion album, “Moneyland,” asking fans to create short films for the songs, with the grand-prize winner having his or her creation aired on IFC and posted on ifc.com.

In the next month or two, it will debut a still-unnamed online show featuring a round table of music journalists talking about the state of independent music.

The Long Goodbye

Once-Mighty Record Clubs Fade Away

In two years when music clubs formerly owned by Bertelsmann close their doors, the industry will effectively sound the death knell for mail-order record clubs.

In the past, this would have been cause for celebration among store merchants. But in a sign of how far the formerly high-profile clubs have fallen, their imminent demise will probably pass virtually unnoticed by most retailers.

In July, Phoenix-based private equity firm Najafi agreed to acquire Direct Group North America, which includes the Columbia House assets, the BMG music clubs, a DVD club and the Bookspan book club. Terms of the deal were undisclosed.

Although they will soon have a new owner, Direct Group’s music clubs don’t appear long for this world. In its 2007 annual report, which was released in March before the sale of Direct Group, Bertelsmann said it would discontinue its CD clubs in 2010 “on account of the slump in the physical music market.”

Last we checked, physical sales were still slumping. More to the point, 2010 also happens to be when Universal Music Group’s record club contract runs out, sources say. The only other major still supplying Direct Group’s music clubs is EMI Music.

Under Najafi’s ownership, Direct Group’s

management team headed up by **Stuart Goldfarb** will remain in place. Najafi CEO **Jahm Najafi** says he is taking a long-term view of his new acquisition, which is expected to close in the third quarter. “Exit strategies is not a variable that we analyze when we acquire companies,” Najafi says.

Direct Group North America had revenue of at least €939.6 million (\$1.4 billion) excluding its Canadian operations, in Bertelsmann’s fiscal year ended Dec. 31. The company also noted that Direct Group North America had a €291 million (\$428 million) write-off due to impairment of good will and other intangible assets.

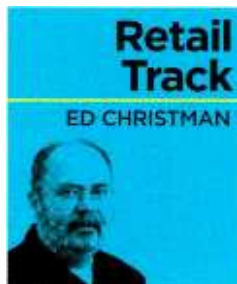
Music was the smallest product category, behind DVDs and books. Billboard estimates Direct Group’s North American record clubs generated 2007 sales of about \$250 million-\$300 million. That’s a far cry from the estimated \$1.5 billion in estimated music revenue the record clubs once generated in the ‘90s, when the CD was just taking off and Columbia House and BMG were still in their prime.

Record clubs began driving music retailers crazy in 1958, when the first ones opened their doors. Back then, RCA-Victor, Capitol

Records and other labels, as well as entrepreneurs and even record store merchants, began forming clubs that year. At the time, merchants were afraid that clubs would eat into their sales. Nor were merchants happy that they’d be competing with their own suppliers. They also feared the clubs would eventually be able to buy directly from labels, without incurring the middleman costs associated with buying from distributors.

By 1980, consolidation had touched the record club business, leaving only two primary competitors: CBS Records’ Columbia House, which would eventually become a joint venture between Sony and Time Warner, and RCA Music Service, which would later become BMG Music Service.

The fierce competition between the two clubs led to escalating record club promotions. A typical early-’90s new-member inducement offered 12 CDs for a penny, thanks in part to the sweetheart licensing deals that saw club costs fall to as little as \$2.50 per CD, Billboard estimates—far lower than the wholesale prices that retailers were paying. When CD sales started to decline this decade, offers were toned down, and then marketing fell off sharply after the two clubs merged



Retail Track
ED CHRISTMAN

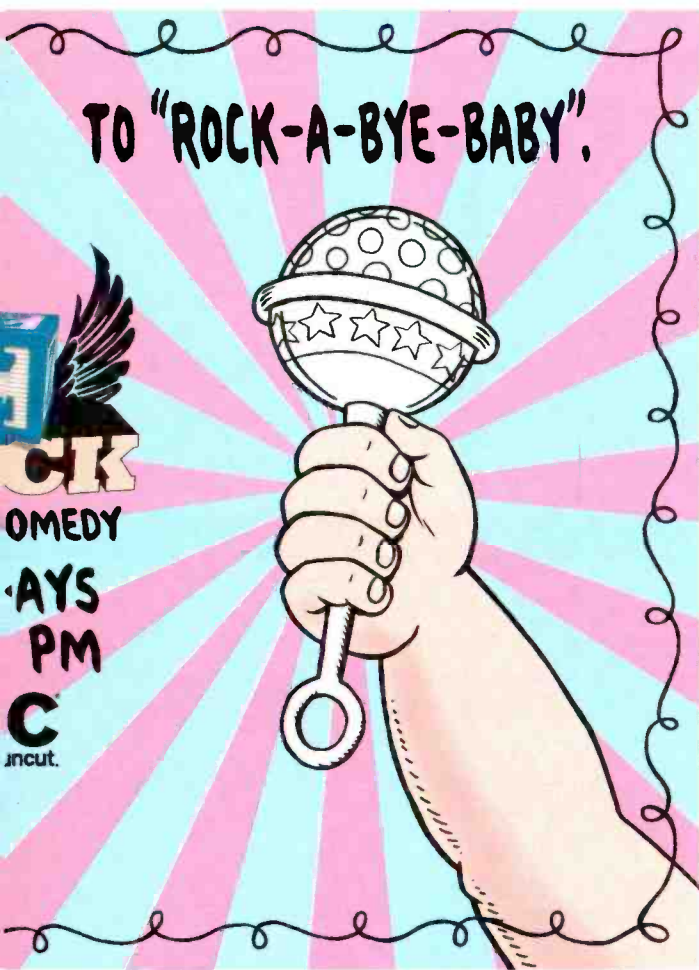
in 2004. The lone exception infuriating stores to this day is Direct Group’s yourmusic.com site, which still allows consumers to buy any single CD for \$6.99.

Ironically, record club insiders complain that all the loss leading done by big-box merchants is one of the reasons behind the record clubs downfall, in addition to the other usual laments voiced by conventional retail, such as the fall-off of the CD and digital sales and piracy.

In its phase-down mode, Direct Group’s music clubs will stop solicitations for new members, sources suggest, although anyone can still sign up online. Also, some of the genre clubs will be, or already are, consolidating.

Although traditional record clubs may be going away, who can say that they won’t be back as a digital subscription service? Until now, labels have been loathe to license the clubs digitally under existing CD terms. But if the record club wanted to convert itself into a digital club paying the same rates as other subscription services, Direct Group North America probably has a great database of potential subscribers. A Direct Group spokeswoman didn’t return a call seeking comment.

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Forthcoming comedy show 'Z Rock' is part of a growing roster of music-oriented programming that IFC is featuring on its cable channel and Web site.

real-life musicians as John Popper, Dave Navarro and Sebastian Bach. "Half the reason this was put together was to answer the question, 'How do we expose a band when multimedia is everything?'" says Lynn Lendway, who manages ZO2 with her husband, Bob Held. "This is a nice little experiment to see if it will translate into sales."

Despite appearances, IFC insists it is not competing for the same audience as MTV or VH1, both of which now focus primarily on scripted shows and reality programming.

"What we're after is the independent consumer and if they go to MTV or VH1, great. I'm not sure how many of our viewers are on MTV or VH1," Parks says. "I don't know if what we're doing is owned by MTV or VH1. I would argue that it's not."

Also coming soon is "Z Rock," a semi-scripted 10-episode comedy show that follows the exploits of a fictional rock band that plays at children's parties. The

show is loosely based on the real-life experiences of the band ZO2, whose members portray exaggerated versions of themselves, and features cameos from such

IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Amway Global Amway Corp. Tina Turner North American tour, 20-plus stops, October-December	\$1 million	Direct seller aligned with Turner as part of a multimillion-dollar ad campaign to promote the Amway Global brand. Amway will leverage the tie to promote its products—including its flagship Artistry cosmetic line and Nutrilite vitamin supplements—and talk up business opportunities offered by multilevel marketing. It also will use the partnership to reach young, prospective independent business owners, as well as the families and friends who influence their decisions.	AEG Global Partnerships president Todd Goldstein, Amway director of marketing services Beth Dornan and managing director for North America Steve Lieberman
Fing'rs Edge Pacific World Corp. Presenting, Demi Lovato concert, Quick Chek New Jersey Festival of Ballooning, Readington, N.J., July 26	\$75,000	Artificial nail brand is using music as a platform to build awareness with teens and reinforce its differentiation from faux nail brands that target older women. The brand sponsored Lovato's concert in part to tap into the buzz surrounding the Disney Channel original movie "Camp Rock"; Fing'rs Edge gained exposure on the festival's TV spot, tickets to the concert and on-site sampling rights. The sponsorship comes on the heels of a three-year endorsement deal signed earlier this year with pop/rock singer and former Mickey Mouse Club star Mylin, around whom it has created a line of nails sold exclusively at Wal-Mart.	Quick Chek New Jersey Festival of Ballooning executive director Howard Freeman and Fing'rs brand manager Marcy Gonzales
Hyundai Genesis Hyundai Motor America Bumbershoot presented by Samsung Mobile, Seattle, Aug. 30-Sept. 1	\$150,000	Auto manufacturer aligned with Bumbershoot to generate interest around July's launch of the Genesis, its first entry in the U.S. near-luxury segment. The unit of South Korea-based Hyundai Motor reportedly has allocated \$80 million to promote the sedan's debut, with roughly half of that going to TV ads and the rest to grass-roots marketing, print and online efforts. The Discover Genesis tour includes sponsorship of eight lifestyle and cultural events from June through September.	Hyundai national manager of experiential marketing Kathy Faith
Seagate Seagate Technology Download music festival, Los Angeles, Philadelphia and San Francisco, July-August	\$350,000	Seagate partnered with the technology-themed music festival to promote FreeAgent Go—a portable hard drive launched in February—and to highlight its transition from an equipment supplier to computer manufacturers to a consumer products company. The company activated the tie-in in multiple ways, including on-site videogame competitions and text-message promotions and off-site ticket sweepstakes at local Staples stores. Seagate also sponsors San Francisco's Shoreline Amphitheatre at Mountain View, one of the Download festival's stops, and recently signed with Denver's Fiddler's Green Amphitheatre.	Seagate senior VP of consumer solutions Pat King



Compiled by William Chipps, senior editor, IEG Sponsorship Report sponsorship.com



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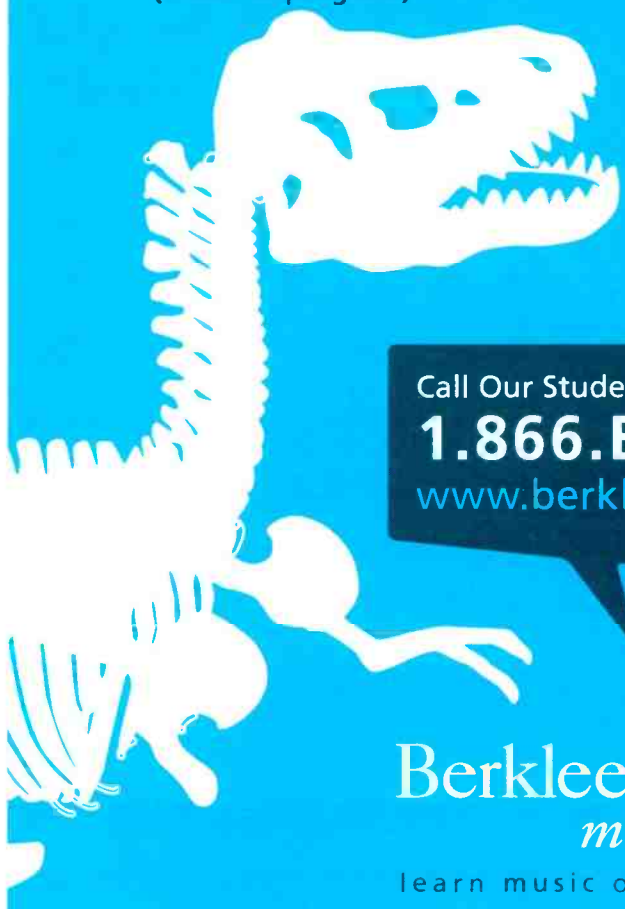



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,201,938 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Giants Stadium, East Rutherford, N.J., July 27-28, 31	164,070 three sellouts	New Jersey Sports & Exposition Authority
2	\$4,560,337 \$125/\$100/\$95/ \$45	BRUCE SPRINGSTEEN & THE E STREET BAND Gillette Stadium, Foxboro, Mass., Aug. 2	48,237 50,000	Kraft Entertainment
3	\$4,079,017 \$300/\$125/\$75/ \$45	BON JOVI, THE ALL-AMERICAN REJECTS Madison Square Garden, New York, July 14-15	36,536 two sellouts	Concerts West/AEG Live
4	\$3,931,995 \$101.50/\$91.50/ \$71.50	KENNY CHESNEY, KEITH URBAN, LEANN RIMES & OTHERS Ford Field, Detroit, Aug. 2	46,871 48,194	DLI Entertainment, The Messina Group/AEG Live
5	\$2,804,107 (€1,786,135) \$196.24/\$172.69	TOM WAITS The Rattcellar at Phoenix Park, Dublin, July 30-Aug. 1	14,373 three sellouts	Aiken Promotions
6	\$2,585,289 \$129/\$95/\$62.50/ \$47	BON JOVI, THE ALL-AMERICAN REJECTS TD Banknorth Garden, Boston, July 9-10	30,141 two sellouts	Concerts West/AEG Live
7	\$2,503,705 \$120/\$85/\$55	NEIL DIAMOND Xcel Energy Center, St. Paul, Minn., July 19-20	29,205 two sellouts	Concerts West/AEG Live
8	\$2,425,592 \$97.50/\$49.50	COLDPLAY, SANTOGOLD United Center, Chicago, July 22-23	29,815 31,056 two shows	Live Nation
9	\$2,136,410 \$120/\$85/\$55	NEIL DIAMOND United Center, Chicago, July 26-27	24,768 two sellouts	Concerts West/AEG Live
10	\$1,705,745 (\$1,800,926 Canadian) \$169/\$69.50	BON JOVI Pengrowth Saddledome, Calgary, Alberta, July 11	13,937 sellout	Calgary Stampede
11	\$1,420,062 (\$1,448,393 Canadian) \$95.59/\$48.53	COLDPLAY, SANTOGOLD Bell Centre, Montreal, July 29	17,259 sellout	Gillett Entertainment Group, Live Nation
12	\$1,369,622 (\$1,369,622 Canadian) \$299.99/\$78.49	BON JOVI Centennial Park, Sarnia, Ontario, July 6	15,443 sellout	Concerts West/AEG Live, Sarnia Bayfest Festival
13	\$1,314,545 \$132/\$55/\$39.50	BON JOVI, THE ALL-AMERICAN REJECTS Palace of Auburn Hills, Auburn Hills, Mich., July 7	16,036 sellout	Concerts West/AEG Live
14	\$1,270,885 \$80/\$70/\$55/ \$30	BON JOVI Marcus Amphitheatre, Milwaukee, July 5	22,823 sellout	Milwaukee Summerfest
15	\$1,262,926 \$99.50/\$59.50	COLDPLAY, SHEARWATER MGM Grand Garden, Las Vegas, July 19	14,058 sellout	Live Nation, Andrew Hewitt Co., in-house
16	\$1,234,024 \$89.50/\$49.50	COLDPLAY, SHEARWATER HP Pavilion, San Jose, Calif., July 18	14,919 sellout	Live Nation
17	\$1,165,974 \$99/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Qwest Center, Omaha, Neb., July 20	14,894 sellout	Concerts West/AEG Live
18	\$1,148,589 \$99/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Sprint Center, Kansas City, Mo., July 22	14,248 sellout	Concerts West/AEG Live
19	\$1,136,315 \$120/\$85/\$55	NEIL DIAMOND Palace of Auburn Hills, Auburn Hills, Mich., July 31	13,671 sellout	Concerts West/AEG Live
20	\$1,132,950 \$99.75/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD St. Pete Times Forum, Tampa, Fla., July 16	14,428 sellout	Concerts West/AEG Live
21	\$1,127,385 \$157.50/\$52.50	ROD STEWART MGM Grand Garden, Las Vegas, Aug. 2	12,417 sellout	In-house
22	\$1,102,351 \$65/\$55	DAVE MATTHEWS BAND, WILLIE NELSON Louisville Slugger Field, Louisville, Ky., Aug. 1	18,301 sellout	Jam Productions, Outback Concerts
23	\$1,101,390 \$61/\$51	DAVE MATTHEWS BAND, WILLIE NELSON AutoZone Park, Memphis, Aug. 2	17,760 sellout	Jam Productions, Outback Concerts
24	\$1,086,041 \$250/\$29	ROD STEWART Verizon Wireless Amphitheater, Irvine, Calif., Aug. 1	13,735 sellout	Live Nation
25	\$1,085,508 \$70/\$65/\$60/ \$50	BON JOVI Cheyenne Frontier Days, Cheyenne, Wyo., July 20	18,102 sellout	Cheyenne Frontier Days
26	\$1,055,827 \$247/\$147/\$72	GEORGE MICHAEL Verizon Center, Washington, D.C., July 29	8,331 13,000	I.M.P.
27	\$1,036,392 \$80.50/\$41.75	KENNY CHESNEY, LEANN RIMES Riverbend Music Center, Cincinnati, July 31	20,542 sellout	Live Nation, The Messina Group/AEG Live
28	\$1,036,105 \$99/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Target Center, Minneapolis, July 23	13,641 sellout	Concerts West/AEG Live
29	\$976,125 \$120/\$85/\$55	NEIL DIAMOND Qwest Center, Omaha, Neb., July 24	11,432 sellout	Concerts West/AEG Live
30	\$954,281 \$97.75/\$55	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD BankAtlantic Center, Sunrise, Fla., July 15	12,899 sellout	Concerts West/AEG Live
31	\$877,669 \$120/\$85/\$55	NEIL DIAMOND Conseco Fieldhouse, Indianapolis, July 29	11,768 sellout	Concerts West/AEG Live
32	\$792,080 \$85/\$45	JAMES TAYLOR Greek Theatre, Los Angeles, July 29-30	10,924 two sellouts	Nederlander Concerts
33	\$772,884 \$63	DAVE MATTHEWS BAND, INGRID MICHAELSON Qwest Center, Omaha, Neb., July 22	12,468 15,512	Live Nation, in-house
34	\$699,882 \$80/\$9.33	KUBE SUMMER JAM: LIL WAYNE, T-PAIN, BOW WOW & OTHERS White River Amphitheatre, Auburn, Wash., July 20	19,558 22,248	Live Nation
35	\$687,270 \$79.50/\$20.25	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO, BIG ROB Verizon Wireless Amphitheater, Maryland Heights, Mo., July 22	17,956 20,606	Live Nation

UPFRONT

TOURING BY RAY WADDELL

Hello Beantown

MSGE Eyes More Deals After Wang Theatre Pact

Another week, another strategic move with repercussions beyond New York for Madison Square Garden, this time in the form of a new booking deal with the Wang Theatre in Boston.

And Jay Marciano, president of Madison Square Garden Entertainment (MSGE), the Garden's live entertainment division, says more big moves are coming on a wide range of live entertainment fronts.

"If we're doing our job, we're continuing to grow the theater distribution part of our business, and we'll also continue to grow the production side of our business simultaneously," Marciano says.

"The strategy is that we believe there is an opportunity to continue to build large-scale productions, and at the same time we know that ultimately there's a limitation to how many productions an individual market could support," Marciano adds.

So what's behind this unprecedented level of activity at the Garden? "What's driving it is our success in New York and recognizing



MSGE's booking deal with Boston's Wang Theatre marks its latest foray outside of New York.

we can apply that to other markets beyond New York City," Marciano says.

In Boston, MSGE has inked a multiyear co-booking arrangement with the Citi Performing Arts Center in Boston (billboard.biz, Aug. 7). The marquee venue of the Citi Center is the popular 3,600-seat Wang Theatre, where MSGE will start booking immediately.

Assembly Line

IAAM Chief Says Better Market Info Needed

Probably more than anyone, **Dexter King** has an ear to the ground as to how public assembly facilities are reacting to social and economic pressures. As leader of the International Assn. of Assembly Managers—the broad-based industry organization that represents the operators of arenas, auditoriums, stadiums, theaters, performing arts centers and convention centers—executive director King is constantly immersed in this business. And lately, he's been sensing some tension among his members.

"The perspective I'm picking up is there's a little bit of apprehension, a little bit of uneasiness as to what the future will bring, so [facilities] are starting to put in place some contingencies just in case," says King, interviewed at the 83rd annual IAAM Convention & Trade Show in Anaheim, Calif. "They're not going to spend money on certain kinds of solutions they had on the radar or had budgeted for. That's what I've been hearing over the course of the last few months."

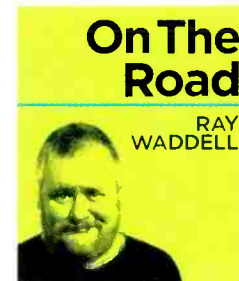
As for the touring market, King says he is feeling "some unusual softness in the most recent 60-90 days," he says. "People have held back spending money to buy tickets to see something, unless it's a real barn-burner. It's sporadic."

In the information age, the key to the IAAM's relevance to members mirrors the live entertainment business—really, any business—at large: more information.

For the music business, that means keeping track of who is buying recorded music and concert tickets, how they're buying them and what else they do with their time and money. More specifically for the venue business, it means identifying today's consumers, trends and best practices. IAAM has identified its objectives as two main agendas, split between business and educational missions, with the constant being the need for receiving and imparting information.

"We're pretty good at education, but that's current knowledge," King says. "What we're not particularly good at, and where we really want to raise the bar, is new knowledge. That requires data gathering, a focus on our research, and that's an area where you're really going to see us ramp up in the coming three years."

Under new president **Robyn Williams**, director of the Portland (Ore.) Center for the Performing Arts, IAAM will roll out its Venue Research Institute, which will be chaired by outgoing IAAM president **Steve Peters**, pres-



On The Road

RAY WADDELL

In the past six months, news of business development projects has flowed from the Garden, including staff restructuring and key personnel additions (billboard.biz, July 28), strategic partnerships such as an investment in mega-management firm Front Line (billboard.biz, June 11), venue acquisitions like the Chicago Theatre (billboard.biz, May 11), new content projects such as the arena touring version of the Christmas Spectacular (billboard.biz, May 2) and plans for a \$15 million investment in a multiday music festival in upstate New York (billboard.biz, July 8).

Owned by Cablevision, MSGE also has growing media distribution platforms, like its cable music network Fuse, which has just embarked on a \$15 million rebranding campaign positioning the network as the only fully dedicated channel for music. The Fuse connection can be leveraged to attract artists (including Front Line artists) to MSGE venues, as the network seeks content and artists and events seek exposure.

The Citi/Wang deal will leverage MSGE's relationships and expand the offerings at the Wang Theatre. MSGE presentations in New York include Cirque du Soleil's first family-themed production, "Wintuk"; the Radio City Christmas Spectacular, starring the Rockettes; and such literary engagements as the Radio City Music Hall Speaker Series. The Christmas Spectacular successfully played the Wang in 2004 and 2006, "two very profitable runs" that Marciano says were the genesis of the expanded relationship.

Marciano says the plan is to book these

MSGE venues in tandem, including the Beacon Theatre in New York (acquired last year), Radio City Music Hall, the WaMu Theater, the Chicago Theatre and, beginning immediately, the Wang.

Asked if MSGE's expansion will be limited at all by geography, Marciano responds, "The geographic reach is potentially unlimited, but we want to be careful with every new theater that we add to our portfolio that we have sufficient content to justify the expansion."

But it's almost a given it will add to that portfolio, including not only acquiring and partnering, but building from the ground up. "[In] major markets where there currently is not a large-scale theater, we will look for opportunities," Marciano says.

This two-pronged approach of content and distribution is not without its competitors. "On shows that we develop internally, at this moment in time there's not a tremendous amount of competition and that's where we see the void in the marketplace," Marciano says. "On the controlling distribution side, which means adding additional theaters in our business model, I think there is no shortage of interest from people wanting to acquire, own, operate or develop new theaters."

What makes the MSGE model different, in Marciano's view, is that "we're putting a lot of effort into what we believe to be the higher-margin side of the business, which is our productions, and at the same time encouraging the music business to use our venues," he says. "But we have not really entered the music touring space at this time." ■■■■



IAAM's 2008 conference at the Anaheim (Calif.) Convention Center was its highest-grossing trade show, with more than 300 companies exhibiting.

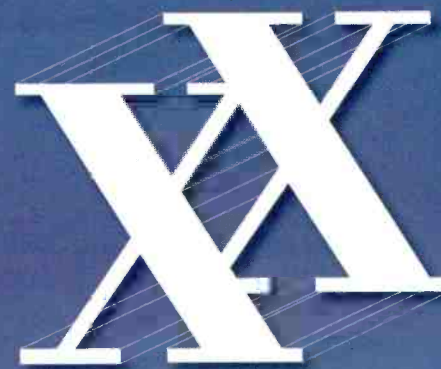
ident of venue management firm VenuWorks. Research has always been part of IAAM's mission, "but without major funding and without it being a major emphasis—and there certainly have been a lot of other emphases since 9/11—we haven't been able to bring it into the limelight and get a good solid laser on it," King says. "We need to have that data to say, 'This is how critical this business is to an economy,' whether it's in backwater Mississippi, New York City or it's in Dubai."

Of course, knowledge for the public assembly business is useless if it doesn't ultimately lead to more butts in seats. The business side of the IAAM's new mission includes commerce and advocacy, King says. "Commerce

is a selfish approach to business; in other words, 'What have you done for me lately?' If you're managing a venue, [you think], 'What has [IAAM] done to make me be more successful in my building financially?'"

Meanwhile, the advocacy part of IAAM's work "is a selfless approach to the business," King says. "We do things not just to help you and your building, but to help the entire business environment. It may be helping a piece of the business that's tangential to our business, and it may help them more than it helps us." ■■■■

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MSN is providing the multimedia infrastructure for NBC's online coverage of the Beijing Olympics, including events at National Stadium.

DIGITAL BY ANTONY BRUNO

Who You Gonna Call?

Why Media Companies Turn To MSN For Online Streaming Video Events

When Control Room provided comprehensive online coverage of last year's Live Earth concerts, it turned to MSN.com to provide the infrastructure.

When RCA sought a partner to webcast Clive Davis' famed pre-Grammy Awards party in February, it, too, chose MSN.

And when NBC drew up its ambitious plans to provide thousands of hours of live and on-demand video of all the athletic events at this year's Beijing Olympics, guess who the network turned to for help? Yup, MSN.

So what is it about the Microsoft online business unit that lands it such high-profile gigs?

On the surface, MSN may not seem like an obvious choice to host a webcast.

For one thing, it's not the largest U.S. Web portal. (Yahoo is.) Nor does it have the largest Internet search business. (Google does.) And there are plenty of other online players, most notably AT&T's Blue Room, that also provide exclusive online footage from live events.

Still, while it's not the biggest portal out there, MSN's ability to provide links to news, user comments and video to big events on its main landing pages makes it a valuable marketing partner for content providers hungry for more eyeballs to monetize their investments.

Moreover, MSN has the power of Microsoft behind it, which brings with it online video streaming technology like Windows Media Player and the new Silverlight 2. In addition, MSN and fellow Microsoft brand Windows Live combined had a broader reach than their key Web portal competitors on a global basis, with 212.3 million unique users in June, compared with 189.9 million for Yahoo and 137.6 million for AOL, according to Nielsen Online. Google was the only Web brand with a larger unique global audience in June, with 273.6 million users.

Taken together, MSN has quietly emerged as the go-to

partner for content providers interested in delivering highly scalable online streaming video events.

According to MSN GM of entertainment, video and sports Rob Bennett, the success of Live Earth essentially put the portal on the entertainment map.

"Live Earth was a watershed moment in MSN's history," he says. "It showed us as someone who can deliver not only complex events in a way that's not overwhelming, but also someone who can distribute an event on a global scale."

Throwing up a link to view various events taking place at once is one thing. Doing so in a manner that makes it easy for fans to find exactly what they're looking for, as well as recommend similar content, is another. Control Room and NBC give MSN props for how it presents their material to viewers who turn to the Internet for a customized viewing experience.

NBC was especially keen on ensuring that its Olympics coverage included a strong online component so younger viewers could use their computers while watching the telecasts. That would help the network maximize viewer exposure not only to the athletic events, but to the ads NBC sold around them.

"If you spend any time hanging out in a room of 25-year-olds on the weekend, you'll find laptops all over the place," NBC Sports and Olympics senior VP of digital media Perkins Miller says. Miller emphasizes that it's important for the network to "deliver the content to them

where they want it."

The more traffic MSN can funnel to NBC's Olympics footage, the more money both make from advertising. (MSN gets a cut of NBC's ad revenue as part of the deal.) Online advertising is expected to account for about 5% to 8% of the more than \$1 billion in ad revenue NBC is expected to rake in from the Olympics.

Control Room president Aaron Grosky says MSN's combination of software development and marketing prowess was central to its decision in 2006 to partner with the Web portal for Control Room's series of live concert webcasts even though MSN at the time was not known as a content distributor.

"We were essentially going to be the first entity to be providing content on a regular basis to be carried across the entire network," he says. "MSN had a bit of untapped opportunity and potential."

What interested the company most was MSN's presence in 42 international markets. Although each MSN territory controls its own marketing and promotion efforts, Grosky credits its ability to execute a marketing plan simultaneously across them all.

"That can be a difficult thing to manage when trying to launch a single piece of content in the same day," he says. "It's like releasing a record and trying to have all your marketing activities region by region aligned... you won't get true numbers, real viewers without that kind of a coordinated approach."

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BITS & BRIEFS

OH SO SOCIAL

New studies conducted by ABI Research find that members of social networking services like MySpace and Facebook also consume more content on their mobile phones. Two surveys done separately late last year with mobile and social networking users revealed that three-quarters of social network users between ages 18 and 30 were twice as likely to own a smart phone and use it to access mobile content. ABI credits the fact that many social networking services are structured around specific types of media like music or photography for the extension of the same on mobile phones.

LOVE HIM TENDER

MySpace held a contest for Elvis fans to win a trip to Graceland in Memphis, Tenn., by asking them to submit videos of them per-

forming their favorite Presley song to the MySpace Karaoke site. Sony BMG, MySpace and Elvis Presley Enterprises will pick the winner, who will perform the song live Aug. 12 during Elvis Week 2008. Additional prizes include tickets to an Elvis tribute concert, DVDs and an as-yet-unnamed MP3 player loaded with Elvis performances.

IN THE AIR TONIGHT

Hoping to capture some slice of the market dominated by "Guitar Hero" and "Rock Band" is XS Games, which announced "PopStar Guitar" for the Wii, coming this October. The game features the AirG controller, which turns the Wii Remote into an air guitar. The game features a mix of more than 50 covers and master recordings, including tracks from Blink-182, 3 Doors Down and Simple Plan.

HOT RINGMASTERS™ AUG 16 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	12	#1 I KISSED A GIRL	KATY PERRY
2	2	19	LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR
3	3	16	TAKE A BOW	RIHANNA
4	4	12	GET LIKE ME	DAVID BANNER FEATURING CHRIS BROWN
5	9		PUT ON	YOUNG JEEZY FEATURING KANYE WEST
6	5	8	ALL I WANT TO DO	SUGARLAND
7	6		LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER
8	10	5	THE BUSINESS	YUNG BERG FEATURING CASHA
9	8	7	A MILLI	LIL WAYNE
10	7	20	BUST IT BABY PART 2	PLIES FEATURING NE-YO
11	21	3	PAPER PLANES	M.I.A.
12	30	2	CAN'T BELIEVE IT	T-PAIN FEATURING LIL WAYNE
13	12	7	PLEASE EXCUSE MY HANDS	PLIES FEATURING JAMIE FOXX & THE-DREAM
14	18	8	GOT MONEY	LIL WAYNE FEATURING T-PAIN
15	13		BARTENDER SONG (AKA SITTIN' AT A BAR)	REHAB
16	24	4	MRS. OFFICER	LIL WAYNE FEATURING BOBBY VALENTINO
17	14	7	WHEN I GROW UP	THE PUSSYCAT DOLLS
18	17	15	FOREVER	CHRIS BROWN
19	11	9	GET SILLY	V.I.C.
20	-	1	DISTURBIA	RIHANNA

2 Vaults for his own "Mrs. Officer" (24-16) and T-Pain's "Can't Believe It" (30-12), on which he guests, makes Lil Wayne the second artist to log five titles in the top 20 simultaneously. Who was the first? None other than T-Pain last year.

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



CUT THE CORD

Wires are so 1980. The new i2i Stream from Aerielle allows users to create ad-hoc wireless music networks by plugging one of the units into the source of audio (such as an iPod, computer or stereo) and the other unit into a set of headphones or speakers. The connection then streams the audio over a 2.4 GHz connection from the source to the extended device from up to 30 feet away.

With multiple units, several users can share the music simultaneously. Additional accessories include folding portable speakers and in-car stereo connections. The basic one-pack sells for \$70, with a two-pack running \$120. —AB





DEATHS

BULLOCK

Hiram Bullock, 52, guitarist/songwriter, died July 25 in New York due to complications after a battle with throat cancer.

Bullock was born to U.S. military parents Sept. 11, 1955, in Osaka, Japan, before moving to Baltimore with his family at age 2. He began to study piano at the Peabody Conservatory of Music in Baltimore and performed his first recital at age 6. He played bass in his high-school rock band before making the switch to guitar. After moving to New York and becoming a session musician, Bullock recorded with such artists as Sting, Billy Joel and Barbra

Streisand and toured with Miles Davis and James Taylor. He was recruited by keyboardist Paul Shaffer to play guitar in the World's Most Dangerous Band on "Late Night With David Letterman" from 1982 until 1984, where he gained notoriety for playing barefoot.

Bullock also was a member of the "Saturday Night Live" house band, and he composed six songs for the 1992 Steven Segal film "Under Siege," in which he also had a bit part. In addition, he performed a popular jingle for Subway, which aired during the Super Bowl in the early 2000s. —*Evan Lucy*

Michael "Tom" Mooney, 63, touring industry veteran, died June 15 in Sherman Oaks, Calif., of a heart attack.

Mooney is perhaps best-known in the music industry for serving as a crew member or tour manager for such acts as Neil Diamond, Bob Dylan, the Rolling Stones, Rod Stew-

art, Luis Miguel and Crosby, Stills, Nash & Young.

Born in Boston, Mooney served in Vietnam before starting his career in 1974 at Bill Graham's San Francisco-based FM Productions. His professional path also led him to work with Fred Rosen and Ticketmaster, where he helped develop up-and-coming artists under the ticketing company's TM Showcase banner.

Much of Mooney's touring career was also dedicated to promoting concerts in South America and Europe. He recently retired from the live music business to focus on consulting and event production for a variety of clients across the industry.

Mooney is survived by his wife, Anne, who he met while on tour with Diamond in 1978. At the time, Anne was working for British rock promoter Robert Patterson. Upon moving to Los Angeles, she continued working in the concert business as an executive at Ticketmaster.

Mooney is also survived by his brother, Joseph, and mother, Lorraine Mooney. Donations in his memory can be sent to the American Heart Assn., 816 S. Figueroa St., Los Angeles, CA 90017. —*Mitchell Peters*

Michael Berniker, 73

Michael Berniker, 73, producer/multiple Grammy Award winner, died July 25 in Great Barrington, Mass., due to complications from a kidney disease.

Berniker was born June 30, 1935, in Brooklyn, N.Y., and later studied music and philosophy at Columbia University. He then enlisted in the Army, where he maintained a radio show and organized a jazz festival while stationed in El Paso, Texas. After leaving the Army, he enrolled in an in-house A&R training program at CBS Records.

After leaving CBS in 1968, Berniker became an executive at RCA, where he signed such acts as Juice Newton and Daryl Hall & John Oates. In 1977, he returned to CBS, where he created the Columbia Jazz Masterpieces series. He also enjoyed a brief tenure at Angel Records, and he produced "American Dreamer," a recording of Stephen Foster songs sung by Thomas Hampson.

Berniker was best-known for his prolific work as a producer, having

worked on Latin jazz, spoken word, comedy and classic albums throughout his career. He produced the first three albums that Barbra Streisand recorded for Columbia as well as material by such pop and jazz artists as Johnny Mathis, Perry Como and Ben Webster.

He also worked with Eydie Gorme, who won a 1966 Grammy Award for best female vocal performance for her version of "If He Walked Into My Life," which Berniker produced. His work with Cuban fusion band Irakere also resulted in a 1979 Grammy Award for best Latin recording.

Berniker was also heavily involved with Broadway, and his cast recordings of five musicals included "City of Angels" and "The Will Rogers Follies," the latter of which won him a Grammy Award in 1991. In all, he received nine Grammys for his work.

He is survived by his wife, Heather, a son, Mark, of New York; a daughter, Judy Powell, of Boulder, Colo.; and two grandchildren. —*EL*

POWER PLAYERS

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GLOBAL BY FRED VARCOE

Physical Rehab

Labels Turn To New CD Formats To Boost Sales In Japan

TOKYO—Major labels are hoping two new enhanced-CD formats will boost physical sales in Japan, where CD sales have shown unusual resiliency.

Already on the market is Super High Material CD, which Universal Music Japan and electronics maker JVC launched in November 2007. Universal has issued about 450 SHM-CD titles to date and expects to release another 300 by the end of the year. Other labels, including Warner Music Japan and BMG Japan, expect to begin issuing catalog albums in the new format in the coming months.

Meanwhile, EMI Music Japan is preparing to release titles in the Hi Quality CD format, which is slated to be rolled out in September by Japanese optical disc manufacturer Memory-Tech.

Both formats claim to offer better sound than conventional CDs through the use of new materials that they say make it easier to read disc data. Unlike previous enhanced-CD formats, such as Super Audio CD and DVD-Audio, which failed to stir much consumer interest, SHM-CD and HQCD are fully compatible with standard CD players. At the moment, there aren't any immediate plans to launch either format in the United States or Europe.

Tower Records Japan merchandise operation manager Takeshi Imaizumi says SHM-CDs have already logged "very good sales" at the retail chain. He says the Japanese love of "collectibles" and the possible availability of specifically remastered SHM-CD reissues of catalog albums could further boost the format's popularity.

The launch of another enhanced-CD format would probably draw disinterested shrugs in the United States and Europe. But it's a somewhat different story in Japan, the world's second-largest music market, where CD sales have been holding up better. During the first six months of 2008, unit sales of CDs in the United States plunged 16.3% from the same period last year, according to Nielsen SoundScan. By contrast, physical sales in Japan managed to eke out a 0.9% gain during the first half of 2008 from a year earlier, according to SoundScan Japan.

Universal Music Japan executive director Hiroshi Aono says he believes SHM-CDs have the potential to extend Japan's

nascent physical sales revival, which he calls "unique among developed markets."

Aono claims SHM-CD sales have totaled more than 450,000 units to date, with a retail value of 1 billion yen (\$93.3 million), and projects 2008 sales to total 2 billion yen (\$186.6 million).

Although digital music is thriving in Japan, Aono says his label's research shows that older music fans still prefer physical media. "A relatively large group of people—particularly those in their late 30s—weren't buying digitally and wanted 'packaged' CDs," he says.

To target that demographic, Universal has released SHM-CD titles by such acts as the Rolling Stones, the Police, jazz pianist Keith Jarrett and several classical titles. SHM-CD releases retail for around 300-500 yen (\$2.80-\$4.70) more than the 2,600-3,000 yen (\$24-\$28) charged for standard CDs.

Other labels are now testing SHM-CD. JVC's Victor Entertainment will release 10 albums in October, while Warner Music Japan will rerelease several "unplugged" sets Sept. 3 by artists including Eric Clapton and Neil Young. A complete Led Zeppelin boxed set follows Sept. 10. And by year's end, BMG Japan will issue catalog titles on SHM-CD by international acts including Elvis Presley, Hall & Oates and Jefferson Airplane.

BMG Japan senior VP of international labels Hiro Tanaka says he hopes SHM-CD can "bring back old customers and also reach out to new ones" at a time when international repertoire sales are falling. According to the Recording Industry Assn. of Japan, first-half shipments of international repertoire fell to 28 million CDs, down 14% from the same period last year.

Some labels remain unconvinced of SHM-CD's appeal. A representative for leading Japanese indie Avex suggests that SHM-CD's impact will "likely be limited" as the physical CD market contracts long term, noting that Avex isn't planning any SHM-CD releases.

As for HQCD, Memory-Tech says EMI Music Japan and independent label Pony Canyon are planning to release 52 albums in the format in September.

"We don't consider SHM-CDs and HQCDs to be rival formats," an EMI representative says.



Crowds at the August 2007 U.K. Creamfields festival held on Daresbury Estate, Cheshire.

GLOBAL BY RICHARD SMIRKE

CREAM DREAM

Ten Years On, U.K. Dance Fest Franchise Thrives

LIVERPOOL, England—James Barton, CEO of the British dance music empire that thrives under the Cream banner, readily concedes that the global festival market is oversaturated. But he adds that his own outdoor festival franchise, Creamfields, has floated to the top by working with the right partners and listening to the needs of its audience.

"We didn't get distracted by different trends, different fashions or different concepts that were going on in the market in any particular year," Barton says. "We've kept electronic music and club culture core to what the festival is about, and it's still bringing in new customers."

Having originally begun in 1998 as a spin-off from Liverpool nightclub Cream, this year marks the 10th anniversary of Creamfields U.K.—the company's flagship outdoor live

event, which takes place Aug. 23-24 in Daresbury, Cheshire, and has a capacity of 40,000.

Building on Cream's global expansion, which began in 2000 with Creamfields Ireland, 2008 also sees 12 additional festivals staged in international markets, with events having already taken place in Malta, Czech Republic, Romania and Spain. A further six festivals are scheduled throughout South America later this summer.

With the capacity for each event varying from 10,000 (Malta) to 60,000 (Argentina), the total global audience for Creamfields this year exceeds 500,000 people, making Cream arguably the biggest live electronic music promoter in the world.

"We're in a fortunate position that when we do deals for Creamfields around the world we don't have to invest," Barton says.



BARTON

GLOBAL NEWSLINE

>>> TYPHOON TAKES EMI

Hong Kong-based Typhoon has bought out EMI Music's stakes in two Hong Kong-based joint ventures and has acquired EMI Music Taiwan, dramatically downsizing the major's physical Chinese presence. EMI has agreed to sell its stakes in the JVs for an undisclosed sum to Typhoon, the company headed by former EMI Music Asia chairman Norman Cheng. Since 2003, the companies had been partners in Hong label Typhoon Music and label/artist management company Gold Label. Under the new deals, Typhoon becomes EMI Music's exclusive licensee for physical distribution of international repertoire in China and Taiwan, while EMI has the option to release Typhoon artists internationally. Typhoon also becomes a nonexclusive licensee for EMI digital repertoire in China and Taiwan. Typhoon and Gold artists affected by the deal include Taiwanese pop acts Jolin Tsai and A-mei, along with Cheng's son, Hong Kong singer Ronald Cheng. EMI declined to comment on whether the deal might result in job losses.

—Andre Paine

>>> OZ MUSIC FACES FIVE-YEAR SLUMP

The Australian recorded-music market will continue to contract in the next five years, consultancy PriceWaterhouseCoopers says. In its annual Australian Entertainment & Media Outlook, the firm projects the retail value of Australia's recorded-music market to decline by 6.8% in 2008 to \$795 million Australian (\$729 million). PWC expects the market to keep shrinking at a compounded annual rate of 1.5% through to 2012 and says the "rapid decline in physical recorded-music sales is not matched by the growth in digital music downloads and ringtones." The fall in the volume of CDs sales plus discounting by retailers is also affecting margins, the report adds.

—John Ferguson

>>> BRITS SHINE AT MTV ASIA AWARDS

U.K. acts put up a strong showing at the 2008 MTV Asia Music Awards Aug. 3 at the 6,000-capacity Arena of Stars in Malaysia's Genting Highlands resort. The 18-category ceremony was co-hosted by



Universal Music Japan has reissued albums by THE ROLLING STONES and THE POLICE (right) on its new SHM-CD format.



"The brand is so strong and the concept is so strong that people are prepared to take on the responsibility."

Creamfields tried to expand into the U.S. in 2001 with festivals in Las Vegas and Long Island, N.Y. But the events were called off after its partner Clear Channel Entertainment (now Live Nation) said it wasn't satisfied with ticket sales and "felt the shows needed to be abandoned," Barton says. "We thought, with our experience, the ticket sales were fine and were going to get stronger and stronger as we got closer to the shows."

A Live Nation spokesman declined to comment. Barton adds, "We would love to put on shows to be in North America, but at this moment in time, until we find the time to focus on it or find the right partners to work with, there are no firm plans."

To ensure consistency across the board, the Cream team in Liverpool still predominately handles the programming of each Creamfields event's lineup. But Barton adds that efforts are made to ensure that each event also reflects its individual local market, with promoters, DJs and live acts often chosen not because of their experience, but because of what they can bring to the brand and overall festival experience.

"What's special about Creamfields is that you can feel the passion and the enthusiasm that the whole team has," says DJ Paul van Dyk, one of the headline artists at this year's U.K. fest. "Everyone is there to enjoy electronic music."

"The lineups that they do strongly appeal to the market," says Ben Spier, promoter with Manchester-based dance brand Goodgreaf, which regularly hosts one of the main stages at the festival's U.K. leg.

Spier cites the presence of alternative rock acts Kasabian and Ian Brown on this year's British bill as one way Creamfields has diversified its appeal without alienating its core fan base.

Following an investment of £1.7 million (\$3.4 million) in June from Cream's long-term partner, London-based media investment group firm Ingenious (billboard.biz, July 15), Creamfields has expanded its U.K. leg from a single-day event to two days—a development that Barton anticipates continuing for the foreseeable future.

"We want 20 [international Creamfields] as soon as possible," says Barton, naming northern Europe, Canada, China, India and an additional event in South America as possible areas of expansion. "We want to see how far we can take this."

Additional reporting by Ray Waddell.



KASABIAN

actor/30 Seconds to Mars frontman Jared Leto and Hong Kong actress/singer Karen Mok. British winners, based on online public votes, included Radiohead (innovation award), Leona Lewis (breakthrough artist) and Muse ("Bring Da House Down" award for best live act). Linkin Park was named favorite international artist in Asia and 30 Seconds to Mars won the video star award for "A Beautiful Lie." National winners included pop vocalist Show Lo (Taiwan), boy band Super Junior (South Korea) and pop vocalist Nicholas Teo (Malaysia). International performers at the event included the Click Five, Panic at the Disco, Leona Lewis, the Pussycat Dolls and OneRepublic. —Christie Leo

>>> ADA PARTNERS WITH FIRST NIGHT

Warner Music U.K.'s independent label distribution arm Alternative Distribution Alliance has signed stage show recordings specialist First Night Records. The distribution deal with the London-based label is effective immediately. ADA U.K. now distributes all physical and digital releases on behalf of First Night Records in the United Kingdom and Ireland. First Night was

launched in 1984 by music industry veterans John Craig and Tony Edwards and has since released nearly 150 cast recording albums of West End and Broadway musicals. The label was previously distributed through Pinnacle. ADA U.K., launched in 2006, provides sales and distribution services for third-party labels. —Andre Paine

>>> TUIS TWICE THE SIZE

The 2008 New Zealand Music Awards is expected to be the biggest yet, with the event set for Auckland's largest indoor entertainment venue the Vector Arena. The move—which coincides with the signing of a new three-year sponsorship deal with Vodafone—will double the audience capacity for the Recording Industry Assn. of New Zealand event. "By holding the awards in the Vector Arena we can include 3,500 music fans in addition to the 1,500 musicians and industry types," RIANZ chief executive Campbell Smith says. Popularly known as the Tuis, the industry awards will be held Oct. 8, with nominees to be announced Sept. 3. —John Ferguson

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GLOBAL BY LARS BRANDLE and TOM FERGUSON

Clearing The Way

Ruling Could Bring About Pan-European Licensing

LONDON—A European Commission (EC) ruling ordering an end to the "anti-competitive" practices of European performance rights societies is being welcomed by broadcasters and online music services, even as it triggers warnings from rights organizations about dire consequences for repertoire.

Under the ruling, the 24 European members of CISAC, the international body for author and composer rights societies, have 120 days to drop territorial exclusivity clauses that prevent a rights society from offering licenses to commercial users outside their domestic territory. They must also drop restrictions preventing composers from moving to another collecting society.

In short, the EC observed in a statement that the ruling will "make it easier for users to obtain licenses for broadcasting music over the Internet, by cable and by satellite in several countries from a single collection society of their choice."

Digital broadcaster Music Choice Europe, which filed a complaint at the EC against CISAC in 2003, believes the ruling will offer "smaller rights-holders more control and more money," Music Choice Europe head of legal Chris Johnstone says.

"I can see why some collecting societies might not like it," Johnstone adds. "They're going to have to be a lot more transparent."

Meanwhile, cable operators' trade organization Cable Europe suggested the ruling could spark wider-reaching reform, declaring itself keen to cooperate with the EC "to work out a new copyright regime" that it says "would stimulate the development of new digital content distribution services to the benefit of music authors, cable operators and all businesses who seek to monetize the distribution of content in new and innovative ways."

The decision could also have significant implications for online music retailers, which previously had to secure licenses in each European country it wanted to do business. In a statement, European Digital Media Assn. president Andrew Cecil hailed the EC ruling as one that will be "critical to the development of the online music sector... and to ensuring that consumers have access to a wide variety of content through legitimate services."

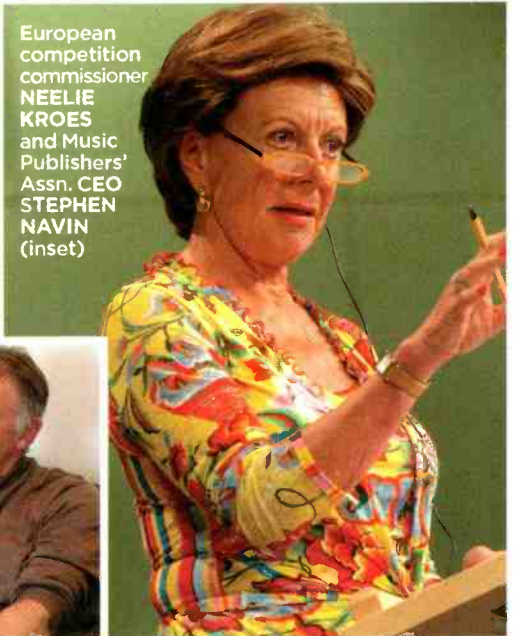
Not surprisingly, CISAC blasted the EC ruling, arguing that it would "lead to a catastrophic fragmentation of repertoire and therefore to legal uncertainty for music users." Billboard understands some societies are contemplating an appeal against the ruling's implementation. "All options are on the table," CISAC director of communications Marianne Rollet says.

Spanish collecting society SGAE's director of legal services Pablo Hernández insists the

ruling is "negative and generates confusion." So far, Hernández says, SGAE has only had to make "a few small adjustments to [some] contracts" and will "make certain adaptations" to its deals with other collecting societies during the 120-day period.

But not all collecting societies are opposed to the decision. At Dutch society Buma/Stemra, director of legal affairs and new business development Cees van Rij welcomes the ruling as a "logical and foreseeable change of the rules of the game."

Publishers are also sending mixed signals. The ruling is a "wake-up call to those collect-



European competition commissioner NEELIE KROES and Music Publishers' Assn. CEO STEPHEN NAVIN (inset)

ing societies which aren't efficient," the United Kingdom's Music Publishers' Assn. CEO Stephen Navin says. "There's a lot of opportunity for reciprocal agreements to be modernized—some societies account on an annual basis, which is ridiculous."

Universal Music Publishing Italy GM Claudio Buja says that as a member of national society SIAE, "we are with CISAC, but if the EC decision is in favor of opening up the frontiers and against territorial exclusivity, then we have to adapt to this."

But Hamburg-based peer music Europe chairman Michael Karnstedt rails that the EC is "destroying the proven system of the collecting societies simply because they consider competition is needed."

Karnstedt is a member of the board of German music publishers association DMV. He says DMV and German collecting society GEMA "will check all legal possibilities" to preserve the existing system.

EC competition commissioner Neelie Kroes says the ruling will benefit cultural diversity by encouraging societies to compete with each other, offering authors and publishers the most attractive packages and administration rates.

Additional reporting by Howell Llewellyn in Spain, Wolfgang Spahr in Germany and Mark Worden in Italy.

Remote Control

Same Faces Blunt Award Show Impact

The fifth annual Premios Juventud was a ratings triumph July 17 for the Univision Network, becoming the most-watched show in the United States—regardless of language—among all adults 18-34, according to Nielsen's Fast National ratings.

But the sales benefit for artists performing on the show wasn't quite as stellar. Newcomer **Flex**, who made his TV debut on the program, saw sales of his album "Te Quiero" jump by nearly 60% from the previous week, pushing it up two notches on Billboard's Top Latin Albums chart to No. 5. But no other act increased sales by more than 20% except for **Pedro Fernández**, who got a 50% bump, but whose total sales—before and after the show—did not reach 1,000 units.

That's a far cry from the 368% boost in sales that **Amy Winehouse's** album "Back to Black" enjoyed from her five wins and televised performance during February's Grammy Awards, not to mention the 967% sales jump posted by **Herbie Hancock's** album of the year winner, "River: The Joni Letters."

Of course, it's probably unfair to judge the impact of a mainstream TV show on mainstream sales with the impact of a Spanish-language show on a niche market. But it's hard to ignore the nagging sense that conservative programming decisions are limiting the ability of Latin award shows to influence consumer tastes and buying decisions.

We looked at the eight main Latin music award shows that have aired in

the past 24 months, analyzing Nielsen SoundScan data from Billboard's Top Latin Albums chart following two Latin Grammy Awards, two Premios Lo Nuestro, two Billboard Latin Music Awards and two Premios Juventud. In most cases, immediate sales gains were modest and, occasionally, virtually nil.

What's the problem? A key factor: familiarity breeds indifference. Simply put, Latin award shows are most comfortable with proven hitmakers and their tendency of booking the same acts over and over again appears to have dampened their impact on sales.

In the last two years, **Juan Luis Guerra**, **Wisín & Yandel** and **Aventura** have performed on five out of eight shows. **Enrique Iglesias** has performed on four. And **Olga Tañón**, **RBD**, **Gloria Trevi**, **Pepe Aguilar**, **Don Omar**, **Ivy Queen** and **Alacranes Musical** on three each. More than 20 other performers have been on two of the last eight shows.

With repeated exposure, Latin award shows seem to hurt their ability to incite viewers to buy anything. But when fresh faces appear, the reaction can be swift.

The 2007 edition of Premios Juven-

tud, for example, translated into major gains for only one act: new Mexican pop trio **Camila**, which was making its award show debut. The result? Its album "Todo Cambio" went from No. 12 to No. 3 with 6,000 units sold, an 80% gain from the previous week.

Similarly, the biggest gainer during the 2007 Billboard Latin Music Awards was **Mariano Barba**, who made his live TV debut and saw sales of his album "Alfado del Tiempo" spike 50%. The other big gainer was **Calle 13**, also relatively new (although no stranger to TV), whose performance helped its album "Residente o Visitante" debut the following week at No. 1.

That's not to say that new faces will always be the biggest winners. Following the 2007 Premios Lo Nuestro, the leading gainer was established regional Mexican star **Jenni Rivera**, whose "Parandera, Rebelde y Atrevida" re-entered the chart at No. 53 with 2,000 units, a

135% increase. And the Latin Grammys seem to elicit powerful buying responses to established acts, perhaps because many of the show's viewers aren't Latin and are discovering music that is new to them.

Of course, the exposure provided by award shows is invaluable for branding purposes and other long-term benefits. But it's also clear that Latin award shows could boost their influence among the buying public by providing new or developing acts with a more prominent spot in their shows—or any spot at all.

We understand, of course, that award shows are after ratings and not talent development. But at a time when the Latin music industry is struggling with a sharp decline in sales, it would behoove everyone to step up to the plate. Booking up-and-comers on award shows is a small price to pay to have a decent pool of performers for years to come. ♦♦♦

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FLEX



Latin Notas

LEILA COBO

BACK TO MONO

Los Pikadientes Score With 'La Cumbia del Rio'

Just four weeks after signing to Sony BMG Norte, Mexico's Los Pikadientes de Caborca are No. 13 on Billboard's Hot Latin Songs chart with "La Cumbia del Rio." Recorded in scratchy mono, the swinging, two-minute banda track with guitar vaguely recalls the cantina scene from "Star Wars," with kooky characters on brass and clarinet partying it up.

Los Pikadientes recorded the song earlier this year and it became a viral hit on YouTube, where other users shot their own videos for the song, while other bands

posted their own renditions of the track.

Sony BMG Norte VP of marketing/A&R Nir Seroussi insists

the Pikadientes version is the original. Written by band member Francisco R. Gonzalez Terrazas (no relation to the



LOS PIKADIENTES DE CABORCA

Terrazas of either Grupo Montez or Los Horoscopos de Durango), it is published by producer/manager Jose Juan Segura's Gypsymbex. Segura was also the A&R source for Sony acts El Tigrillo Palma, Los Cuates de Sinaloa and El Compa Chuy.

"We tried recording it again in multitrack, but it didn't feel the same," Seroussi says, adding that the label decided to "just go with this 3 a.m. drunk-ass recording that has this feeling."

Entravision Radio's La Tricolor started using the song recently as background music for some of its on-air personalities. "People started say-

ing, 'Play the whole song, please,'" La Tricolor PD Napo Sanchez says. "It's something that sounds really old, but people like it."

Segura produced the rest of Los Pikadientes' debut album, set to drop Aug. 26. Visas are being secured for a promo run in September in the U.S. When the group hits TV, viewers may be surprised that the guys behind the dirty-old-man ode to drinking by the river and moving your culo are between the ages of 18 and 25.

"This is summer," Seroussi says. "We can get away with a lot of quirky stuff."

—Ayala Ben-Yehuda

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

EN BREVE

SUMO, OS PARALAMAS ON VH1

VH1 Latin America is premiering original episodes of "Behind the Music" featuring Latin acts beginning this month. The 2008-09 season will consist of four bimonthly episodes, beginning Aug. 12 with Argentine rock band Sumo. Up next are Brazil's Os Paralamas do Sucesso in October and Argentina's Virus in December. Mexico's Gloria Trevi wraps the season on a date to be announced. VH1 is distributed in 19 countries in Latin America, where it reaches 29 million homes.

—Ayala Ben-Yehuda

INTERNET USE SOARS

Internet use by the U.S. Hispanic population is growing faster than previously thought, according to a new report by research firm eMarketer. The study, reported in Mediaweek, revealed 52% of U.S. Hispanics are now online—a figure that adds up to 23 million users, surpassing eMarketer's projection in 2006 that it would take until the end of the decade for the number of U.S. Hispanics using the Internet to surpass 20 million. The growth is fueled by young, bilingual, U.S.-born Hispanics, but online advertising on mainstream Web sites hasn't always been effective in reaching that highly fragmented group, the report found.—ABY

SCREEN DEBUT

Film/entertainment company Maya Entertainment has acquired the U.S. rights to Daddy Yankee's debut film, "Talento de Barrio." The film, starring the reggaeton artist in the title role, will be released theatrically in the United States in September. The agreement was negotiated by Yankee's longtime attorney/business manager Edwin Prado with film director George Rivera and Maya's Kevin Benson and José Martínez Jr. Maya, which is headed by producer Moctesuma Esparza and co-chaired by Jeff Valdez, specializes in Latin film and entertainment. Yankee produced the film's soundtrack, which will be released Aug. 12 in the States.

—Leila Cobo

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MUSIC

Kathy Nelson

With the soundtrack to 'Mamma Mia!' scaling the charts and a digital label in the works, the Universal exec finds herself as film music's dancing queen.



When you look at Universal Pictures' corporate parentage, there's no getting around the fact that it's a movie studio owned mostly by General Electric. And that means it's part of a conglomerate more used to betting its bottom dollar on washing machines and lightbulbs than touchy-feely creative entities like movies and soundtracks.

To that end, Kathy Nelson, president of film music for Universal Music Group and Universal Pictures, has to strike a delicate balance between the constant innovations required in the fast-changing music industry and the need to satisfy the managerial mandates of her GE bosses.

In tandem with the release of the post-apocalyptic gearhead movie "Death Race" (Aug. 22), Nelson and her team are debuting their record label, Backlot Records, to primarily release the soundtrack digitally, accompanied by only a limited number of physical copies.

"This was sort of like throwing our hat in the ring and seeing what comes up," she says. "I'd rather start out small and have everything be successful and grow it, as opposed to starting out too big and having to scale it back down. If you have a track record and there's a confidence that you've done your homework and you're not wasting anyone's time or money, then it's easier to keep it going."

It's an experiment, Nelson admits, but in a year when soundtracks sales have been rejuvenated, it may be an idea bright enough to compete with GE's megawatt bulbs.

Talk about Backlot Records and the digital release strategy.

The soundtrack to "Death Race" is our first release that we're experimenting with, because it was very safe for us to do this. It's electronic—the composer, Paul Haslinger, did the whole score—so we didn't include any orchestra on the soundtrack, and therefore there are no new-use payments.

[Haslinger] used the guy from Tool, [engineer] Joe Barresi, to mix it. So it was approached as though it was a movie score, but sort of with the finishing touches of an electronic record like Nine Inch Nails or whatever.

We had to come up with a name, so we have Backlot Records. We aren't allowed to use the word "Universal" at all because of the music world. [laughs]

The way things are going right now I'm not really sure what our percentage [will be] in terms of our return—the return obviously has to do with it if anybody buys it. But the potential for our return is so much greater. I mean, we hardly

get anything when we go to a major for distribution. [But soundtracks are] valuable for us, to have our scores available to people, because where we really make our money is in music publishing. So if other movies use our score for their trailers or commercials, that's where we really make our money. It's not so much in record sales.

We thought about other [movie] titles [to debut the digital label] but they were a little riskier, so we wanted to sort of experiment with something that was pretty much bulletproof and bomb-proof. The genre of this music is more inclined toward an Internet consumer anyway because it's electronica. So it's fun and it's an experiment for us, but it's a safe experiment.

And "Mamma Mia!" continues to do well.

It's all about ABBA. I think in the L.A. Times, Colin Firth said, "Everybody has to come out sooner or later—let's face it, you either love ABBA or you're lying." And mind you, [the sales are strong] not

because the record company is advertising wildly. It's totally because of the movie. It's an experience, and I think it's going to be the gift that keeps on giving. I think even ticket sales have increased again for the play.

The last time I think our studio had something like this that connected with music to this kind of degree was "8 Mile" probably, which people thought was going to be a success, but I don't think anybody dreamed would be that successful.

It seems film and TV are increasingly becoming places for music to break, especially since people can hear something and then immediately buy it on the Internet.

Gone are the days where you needed the support of a label to be heard. There was a day when I could turn in a song for a movie and the label would turn around and say, "It's not a hit," and I'd never get a chance.

Really it was "Gangsta's Paradise" [by Coolio for the film "Dan-

gerous Minds"] that interrupted that pattern for me, because none of the label promotion heads, nobody thought they could get that record played. The video was sent to MTV and they refused to add it.

It really was [then-Walt Disney Studios chairman] Joe Roth that saw it. He heard the record and realized it was the strongest marketing tool they had for the movie. He just roadblocked TV with 30- and 60-second spots of the video. And all of a sudden those same radio stations [started playing the song]. In fairness to all the executives at the record company, it's not like they didn't send it out. Nobody would play it.

But it really was one of those magical things where it felt like within minutes, phones lit up. But that's what the Internet is providing now.

And that sort of importance must make it easier to get rights for songs now.

Oh, my gosh, yes. Even the labels have softened their positions and

have become so much more willing because at the same time music, TV, film and anything visual—commercials—has become so much more important. There was a time when a marketing person at a studio—when I used to do this back in the day on the records side—the marketing department really thought you were like an annoying fly on their shoulders. Now, I've literally had marketing people say to me, "Music makes the campaign." So there's [been] a complete turnabout in how relevant music is to a campaign.

What directors have an intuitive sense about the music in their films?

It's hard for anybody to talk about music. You kind of have to hear and respond to it because it's an emotional response. It's not mathematics, it's not logical necessarily. Different directors will describe what they want [differently].

Michael Mann described to me what he wanted [for] "Miami Vice" by using colors. If you think about an icy blue, you think about something cool and smooth. If you think about purples and red, if you think about black, it's dark.

Ridley Scott is a blast because he's great with music. He's stubborn if you have an idea that's not his idea, but it's not like he's not collaborative.

And we just joke that Jerry Bruckheimer used to always say, "I want it to go up!" And it was sort of like, "Up?" But we all knew what he meant. Instead of going to a minor chord, it goes to a major chord.

Sometimes the job is finding out—knowing that they know what they want, but [don't know] how to express it—and then that sort of searching to find what that is. ...

It's hard for anybody to talk about music. You kind of have to hear and respond to it because it's an emotional response. It's not mathematics.



COURTESY OF AMY RECORDS



THE THRIPL THREAT

SHE'S ALREADY WON AN OSCAR
AND FINISHED IN THE TOP 10 ON
'AMERICAN IDOL.' BUT CAN
JENNIFER HUDSON SELL ALBUMS?

BY ANN DONAHUE

Jennifer Hudson doesn't drink coffee. Doesn't like it, she says.

Doesn't need it, counters her manager, Miguel Melendez.

It's 6:20 a.m. on a Monday morning in July, and an uncaffeinated Hudson is busting full throttle through her warm-ups during a sound check for a performance on "Good Morning America." It was her first TV appearance in support of "Spotlight," the debut single from her first album.

Hudson shakes off any concerns about the ungodly hour. ("The band got there at 4:30 a.m.," she notes.) Melendez, meanwhile, clutched his venti Starbucks as he watched. "Good Lord, she makes me feel old," he sighs.

It's easy to forget Hudson's youth, perhaps thanks to the years she's spent in the pop culture spotlight. At 26, her career path may be impossible to duplicate: She went from being a choir singer at her church in her hometown of Chicago to a Disney Cruise Line chanteuse to an "American Idol" contestant to an Academy Award winner for best supporting actress for her role in "Dreamgirls." Thanks to the ever-expanding entertainment landscape, what this means is that Hudson has built a significant career on a multiple-octave voice—without releasing an album.

All that changes Sept. 30, when her self-titled debut drops on Arista/RMG. Even under the guidance of Sony BMG U.S. chief creative officer Clive Davis and RCA Music Group senior VP of A&R Larry Jackson, "Jennifer Hudson" faced a difficult task: With a voice that can do anything and an artist who has generated a fan base from numerous outlets, how do you narrow down what the album will contain so that it retains her broad appeal?

The answer: You don't. "Jennifer Hudson" defies classifying and will offer up everything from pop to R&B to gospel.

"We are intent on being true to her, but at the same time to establish that she is a recording star," Davis says. "She has the ability, she has the youth, she has the range, she has the awareness."

Jackson says the album came together during the course of a year after "really making a true, concerted effort not to push her in a contrived, young kind of direction. We could easily do a trendy, faceless, interchangeable kind of record, and I can say proudly that we stayed away from what could be a cliché with her."

In the end, the theme of the album is simple: play to the crowd. "Jennifer Hudson" features a gospel tribute to her days in the church choir with a rendition of "Jesus Promised Me a Home Over There" and a track that Diane Warren penned for the singer's lung-busting balladeer side, "You Pull Me Through." The album will also include the classic "And I Am Telling You I'm Not Going" from "Dreamgirls" and "All Dressed in Love" from the recent "Sex and the City" soundtrack.

"It is risky, because people expect you to just do one thing," Hudson says. "I'm going to take the chance and show what else is a part of me."

Besides Warren, among the collaborators on "Jennifer Hudson" are Ludacris, Robin Thicke, Rock City, Timbaland, Tank and the Underdogs. ("Who can't Clive get a hold of?" Hudson jokes.) The first single, "Spotlight," produced by Stargate and written and co-produced by Ne-Yo, is No. 14 this issue on Billboard's Hot R&B/Hip-Hop Songs chart. The plan is to roll out the track to top 40 stations starting in September. So far, digital sales are at 51,000 copies, according to Nielsen SoundScan.

"I was in London at the time and I got this demo from Ne-Yo," Jackson recalls of the genesis of the song. "I like to work between two and six in the morning, and I was listening to this record at, like, five. Both lyri-



MIX IT UP

'Spotlight' Gets Into Another Groove

Within weeks of Jennifer Hudson's "Spotlight" being worked to R&B stations, RCA Music Group senior VP of A&R Larry Jackson started getting calls.

One of the first came from Young Jeezy. Another, from Rick Ross.

"I'm getting calls like, 'Yo, won't you let me hop on that remix?'" Jackson says.

Thanks to the song's frequent rotation on R&B stalwart WVEE (V-103) Atlanta—where Jeezy and Ross live—some of the heavy hitters in the genre started doing their own takes on the track, which were then released to R&B radio even before the original version of the record was worked at top 40.

It's a strategy that's also being used to break the song internationally on the club circuit. Moto Blanco's remix is getting play in Europe, AfroGanic is working its version on the U.K. dance scene, and Jackson says veteran remixer Johnny Vicious also is remaking the track.

For his part, Jackson is thrilled that "Spotlight" is getting so much attention. "We've loaded up the chamber in every respect. We've got every piece of insurance," he says. "We're aiming for ubiquity." —AD

cally and melodically, it felt perfect for her."

Under contention for the second single is the sassy collaboration with Ludacris, "Pocketbook," on which Hudson coyly threatens to use her purse to whump a man who crosses the line between flirting and leering. The track was written by the Clutch and produced by Timbaland, and when Hudson was recording the song in London, Ludacris just happened to be in the studio and offered his services. "He's like, 'I gotta get on that,'" Hudson recalls.

The label hopes that the album's diversity will help appeal to the broad spectrum of Hudson's fans, from moviegoers to those who still pen irate blog posts about her ejection in the No. 7 spot during the third season of "American Idol."

In a way, the album does demonstrate the versatility Hudson showed on the reality show, where she went from singing "(Love Is Like A) Heatwave" by Martha & the Vandellas one week to Elton John's "Circle of Life" the next. There is, of course, one key difference: "With 'Idol,' you only get a minute or so to sing a song," Hudson says. "You can't show all your talent in that moment. With each experience you try to show more and more and more."

Getting audiences to have the "Aha!" moment that connects the recognition of Hudson from TV and film to her available album is the job of Scott Seviour, RCA Music Group senior VP of marketing.

"I think people have connected with Jennifer for over the past five years," he says. "Thankfully, she's been her biggest marketer since then—in doing all this promotion for her movies, she's talked about her album. It's gone hand in hand."

And it's quite a promotional schedule Hudson has ahead of her on the TV circuit; besides performing on "Good Morning America" two months before the album's release date and a trip that same week to "Live With Regis and Kelly," she's lined up to appear on "The Tonight Show With Jay Leno," "The View," "Jimmy Kimmel Live!" and "The Ellen DeGeneres Show" and is in negotiations to appear on "The Oprah Winfrey Show." In addition, the week the album drops, she'll do a half-hour concert special on BET.

"It's a pretty interesting time in our industry where the sales of records is just half of it," Melendez says. "I think the most important thing is to connect with fans."

The strategy to get fans of Hudson the movie star onboard the career of Hudson the recording artist may not actually be much of a challenge; that was the path of Davis' own introduction to Hudson. He signed her after he saw her screen test for the part of Effie in "Dreamgirls."

"That was the catalyst," Davis recalls. "I called [Hudson's theatrical agent] Nicole David at William Morris and said, 'I'd like to meet with Jennifer.' I signed her after she had done the 'Dreamgirls' filming and before it came out. For my Grammy party in February [2007], I agreed to showcase her."

And what a showcase it was—the video of Hudson's live performance of "And I Am Telling You I'm Not Going" at the event has since been placed on YouTube, where it has tallied almost 1 million views.

Hudson has long been something of a YouTube star; unofficial behind-the-scenes videos filmed by members of her support staff feature her belting out songs from the balcony of a hotel room in Venice (before she worries that the staff is going to kick her out) and eating an ice cream cone while being chatted up by a fan. Such off-the-cuff moments are becoming official with the release of "Jennifer Hudson," as her MySpace page will feature segments about the making of the video for "Spotlight"; in addition, a Yahoo performance session is in the works.

Even on the dinky square screens of YouTube, Hudson's presence as a live performer is undeniable, and her label has been quick to employ it. She performed

at the recent Sony BMG international managing directors conference in Rome and at a London benefit for Alicia Keys' charitable foundation, Keep a Child Alive.

She's also performed in order to win over fans in the corporate arena. Hudson sang at a recent Wal-Mart shareholders meeting in Bentonville, Ark., and the store is planning on giving her prime placement as part of a marketing campaign the retailer is launching in October. For its part, in the wake of Hudson singing at one of the chain's corporate events, Target will release a deluxe CD package with as-yet-to-be-determined bonus features.

While plans for a formal tour to support the album haven't been solidified, label executives hope Hudson can make some appearances after the initial crush of album promotion is over, because the last part of the year will see her resuming her other career.

She returns to acting with the Oct. 17 release of Fox Searchlight's "The Secret Life of Bees," based on the best-selling 2002 novel by Sue Monk Kidd. Set in 1964 in North Carolina, it stars Keys, Queen Latifah and Sophie Okonedo as a trio of beekeeping sisters who take in Lily, portrayed by Dakota Fanning, and her nanny, Rosaleen (Hudson). (The film is co-produced by Will Smith's production company, Overbrook Entertainment, and Melendez—who also is Smith's manager—says Smith's wife, Jada Pinkett Smith, pushed the project to the screen after she fell in love with the novel.)

Sound like Oscar bait? It is. Fox Searchlight was the studio behind previous Oscar contenders "Juno," "Little Miss Sunshine" and "Sideways," and "Bees" will have its world premiere at the influential Toronto Film Festival in September. (The lineup of the songs slated to appear in "Bees" is in flux, according to Fox head of music Robert Kraft. While it won't feature Hudson, it is expected to include classic period favorites like "I'm All Right" by Little Anthony & the Imperials, "Hippy Hippy Shake" by the Swinging Blue Jeans and "Breakaway" by Irma Thomas.)

"I remember doing 'Dreamgirls,' and that's all I had to do, and that was crazy," Hudson says. "I would look at Beyoncé, because she was doing acting and singing, and I'm like, 'How the hell can she do that?' Now I'm looking at it like, 'Oh, God, all right, if she can do it, if Jamie [Foxx] and Queen [Latifah] can do it, then it means it can be done.'"

"We're happy to share [Hudson with the movies] because she'll get more couch time," RCA Music Group executive VP/GM Tom Corson says. "Instead of an artist going on at 12:25, three minutes before the show's over, she'll get the opportunity to sit down and talk about her album and her movie."

As it turns out, the rigors of a movie shooting and promotional schedule are serving Hudson well in her music career. For the video for "Spotlight," Hudson spent a 22-hour day filming with director Chris Robinson (who directed Keys' video for "Fallin'" and Jordin Sparks and Chris Brown's "No Air") in Los Angeles. The video is already airing on MTV, BET and VH1 Soul.

(Of note in the video is some product placement—there's several lingering shots of a bottle of Campari in a club scene—that came as a result of the label's strategic marketing department. While financial details were not released, the placement did help defray production costs on the video.)

The final scene in the "Spotlight" video was shot at 4:30 a.m. and depicts Hudson, backlit, walking through an alley toward the camera as she sings about an overbearing lover.

Again, Hudson eschewed the caffeine to help her through the long day. Why?

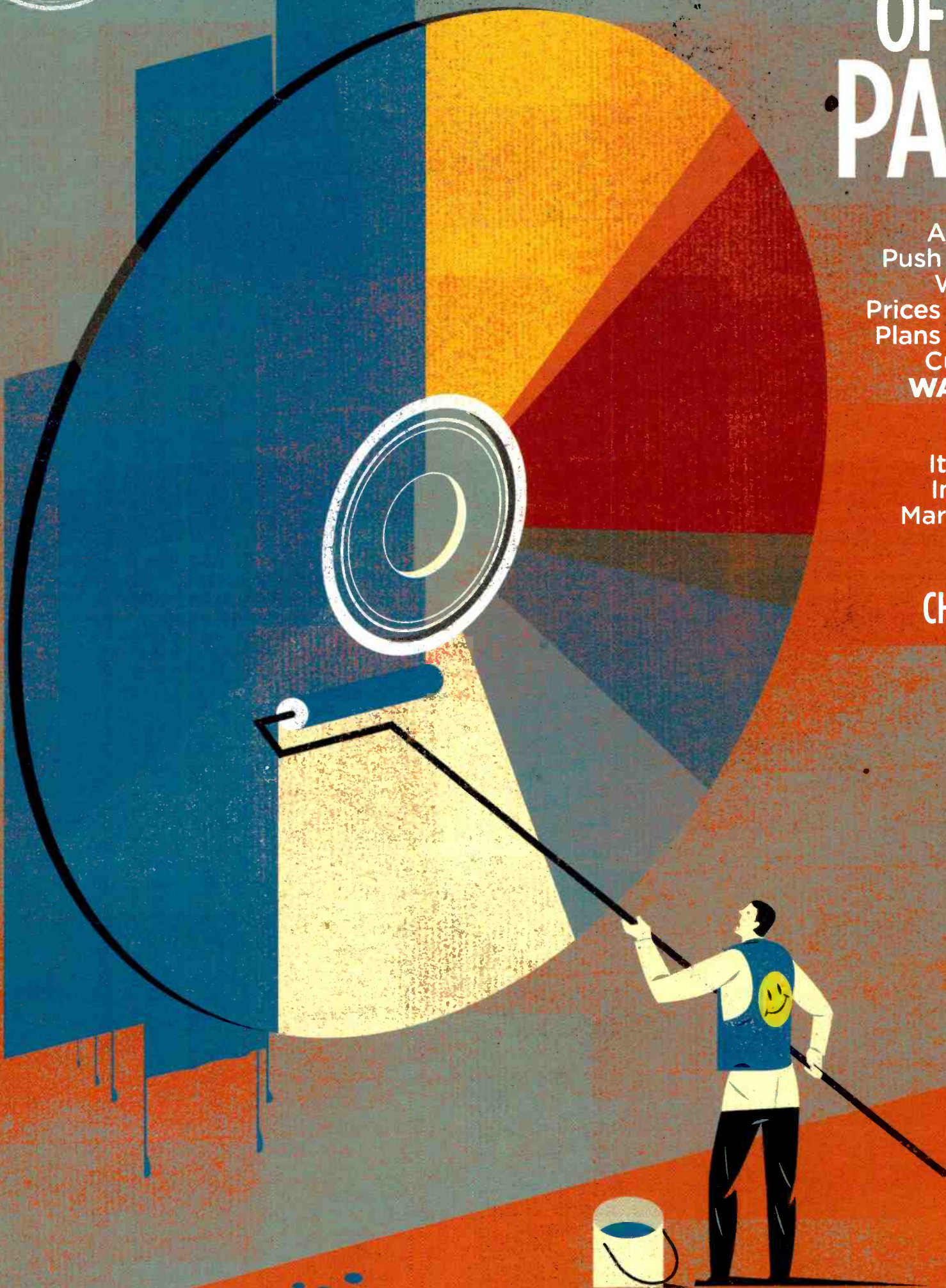
"I loved every moment of it because that's what I dreamed of doing," she says. "I used to practice my little moves for my videos in the mirror in my room, with a brush in my hand. I was going to live up every single minute of those 22 hours." ...



LEADER OF THE PACK

With An Aggressive Push To Lower Wholesale Prices And New Plans To Entice Customers, **WAL-MART** Looks To Improve Its Already Impressive Market Share

BY ED CHRISTMAN



Here's

how negotiations with Wal-Mart usually go: It says what it wants. And then it gets it. ■ But in meetings with all the major record labels in late July,

Wal-Mart showed a new side: A willingness to listen to suggestions and modify its plans as warranted.

By all accounts, this flexibility is a change in demeanor for the giant retailer, and it may be a response to the broader changes in the marketplace. ■ As the industry evolves into a digital model, how can a giant brick-and-mortar retailer adapt to maintain profit margins and relevance to the consumer? Wal-Mart's strategy is twofold: find a way to strike a deal for lower wholesale pricing to placate the shareholders and rework its offerings to the consumer via a combination of digital initiatives and revamped in-store schemes.

WHOLESALE PRICING

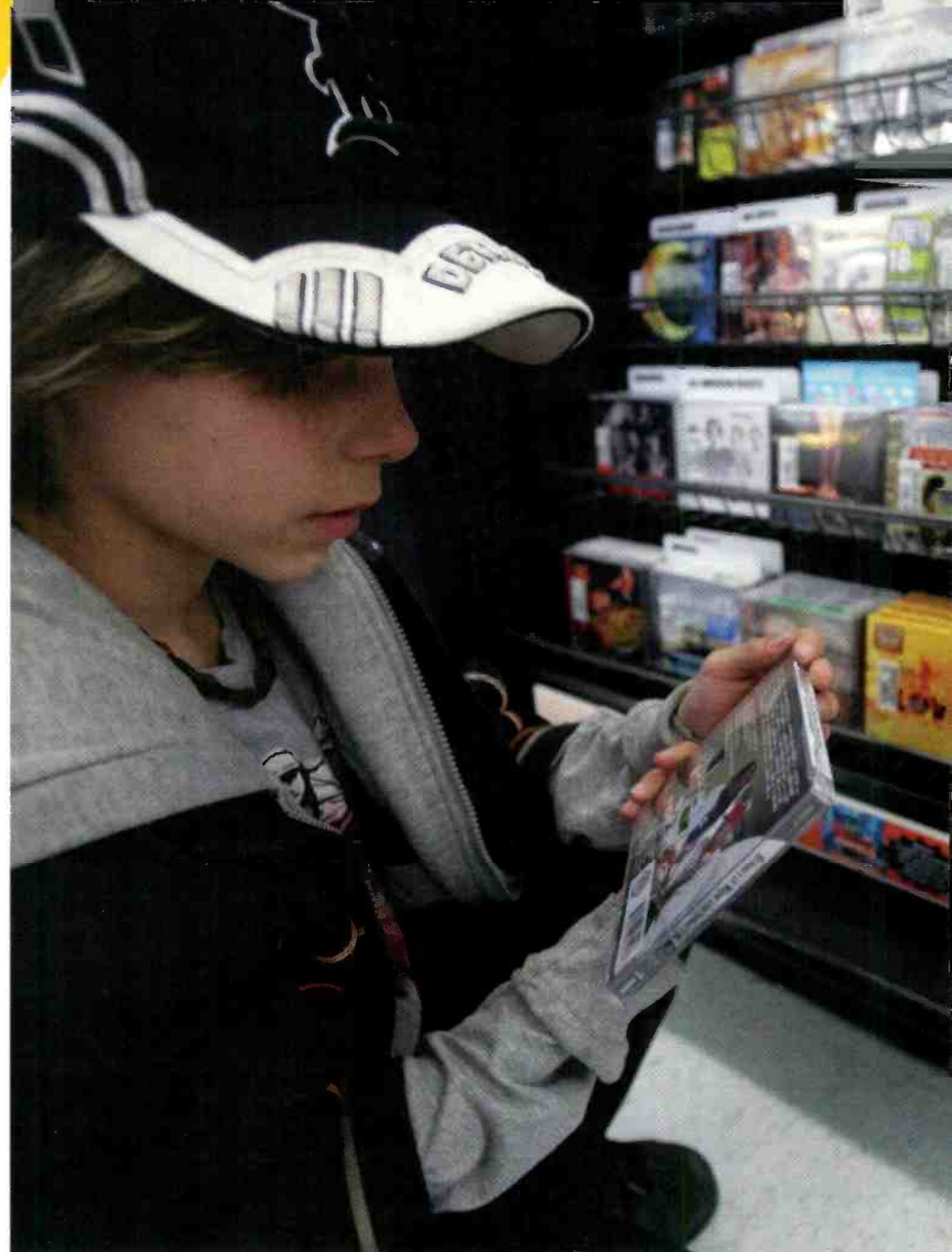
Wal-Mart will easily reign as top brick-and-mortar merchant for years to come, as it earned \$12.7 billion in net income on \$374.5 billion in sales for its fiscal year ending Jan. 31 and tallied an 11.6% increase in sales—from \$85.4 billion in first-quarter 2007 to \$95.3 billion for first-quarter 2008. At the end of its fiscal Q1 this year, Wal-Mart had 3,602 discount stores in the United States and 593 Sam's Club outlets, a total of 4,195 stores. It also had 3,148 international stores. The company

said in a 10-K filing with the Securities and Exchange Commission that it expects to open 170 Super Centers, 25 neighborhood markets and 25 Sam's Clubs for an increase of 220 stores in the United States this year and another 400 internationally.

With that sphere of influence, it's no surprise that usually what Wal-Mart says, goes. In those July meetings with the majors, the retailer outlined a plan for wholesale pricing. By October, Wal-Mart hopes to merchandise its music department so cus-

tomers can shop it by price: \$13.88, \$11.88, \$9, \$7 and \$5, a strategy it uses in its video department (although with different price points). In order to support those prices for music, Wal-Mart wants wholesale costs for its rackjobber, Anderson Merchandisers, to be, respectively: \$9.50, \$8.50, \$6.50, \$4.25 and \$3, sources say.

In return for the lower pricing, Wal-Mart is telling the majors that it is willing to forgo cooperative advertising and other discounts, including buy-ins, catalog merchandis-



Wal-Mart expects majors to support its new pricing scheme, but it isn't drawing a line in the sand.

ing programs and early-payment discounts.

While Wal-Mart expects the majors to support its new pricing scheme, it isn't drawing a line in the sand, much to the relief of the labels. Instead, it is inviting the majors to try to work within the pricing parameters it has created.

"We are very encouraged about these conversations and the collaboration that is happening in the industry toward giving our customers a better value in music," says Jeff Maas, Wal-Mart division merchandise manager for movies and music.

Practically all label and distribution executives interviewed for this article say they are willing to try, but they also expressed reservations.

"If we think there is an opportunity to place our titles into one of these price buckets, we will," the head of sales at one major label says. "But don't count on us to accept the entire Wal-Mart blanket pricing initiative."

So far, the main sticking point for the overall initiative seems to be Wal-Mart's desire to have all catalog titles priced at \$9 retail/\$6.50 wholesale. Executives are wrestling with how to handle

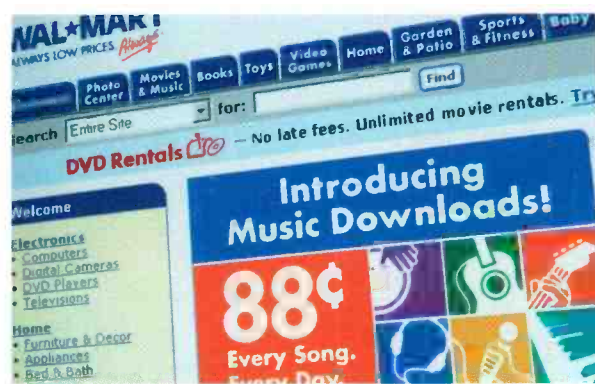
that, but some of major-label officials think that Wal-Mart will allow each label the leeway to propose which of their catalog titles should sell at which price points.

After an initial rollout, those executives suggest, each title will be measured for performance, and if Wal-Mart doesn't realize its profit and margin goals, it is likely that labels will be offered the choice to reprice a title or delete the album from the chain's stores.

Nor is everyone happy about the \$11.88/\$13.88 proposal for superstar and star titles. "If their message is, 'Low prices every day,' why not have one price point at \$12.88?" one distribution executive asks.

With all that's been done so far, "Wal-Mart has modified its stance and is not hammering their price points home to the labels. But the big unknown is what happens if you don't fit into their pricing categories," one label head of sales says. "Say I try to work with them and place most of my titles into their various categories, but I have a big title coming and I don't want to sell it to them for \$9.50. What happens then?"

Another executive agrees. "Some titles are just worth



Wal-Mart is implementing a twofold strategy to lure customers; the in-store music areas will receive increased signage, and online music sales at walmart.com will be in the unprotected MP3 format.

than offensive in nature. To date, its digital effort has been lackluster, capturing about 1.2% of the overall digital download marketplace, or 0.2% of the overall U.S. music market. Since the turn of the century, Wal-Mart has been the largest music account in the States, but in the same first quarter of 2008 when Wal-Mart's sales increased despite a faltering economy, iTunes was the No. 1 U.S. music account with nearly an 18% market share, by Billboard estimates, while Wal-Mart's share stood at 16.7%.

"Everyone thought [Wal-Mart] could be a competitor to iTunes, but nobody knows where they are with their digital effort," a senior label executive says.

While iTunes' dominance is expected to grow as digital sales further eat into physical sales, Wal-Mart is planning to relaunch its download store as well as its online music store that sells CDs, with Anderson Merchandisers' Liquid Audio division supplying the back end to the Wal-Mart online initiatives.

Initially, Wal-Mart, like everyone else, used a digital rights management model for selling downloads. But when Amazon managed to sign up all the majors for the unprotected MP3 format, Wal-Mart gave an ultimatum, telling the majors it would pull their titles from the download site unless it was supplied music in that format too. While Wal-Mart drew a line in the sand in December and then had to redraw it in January, eventually three majors agreed to supply the site with music in the MP3 format.

(Sony BMG Music Entertainment agreed to supply music in the MP3 format under the condition that Wal-Mart agree to its controversial "agency model," in which the music company picks the price the music is sold at and the retailers who sell the music then get to pocket a commission. Wal-Mart initially resisted the agency model strategy, and although no deal has been signed, sources say the issue has been resolved. It's unclear which side gave in.)

"Wal-Mart is doing more business now that they are in the MP3 world, but shopping their download store is still not the greatest experience," one digital sales executive says. "I don't know how much of that [was] due to the lack of Sony, but Amazon churns out four times as many downloads a week as Wal-Mart. Wal-Mart ought to be doing better, considering they have a year-and-a-half head start on Amazon."

CUSTOMER CARE

While Wal-Mart says entertainment, electronics and toys comprise 12% of its business, it doesn't specifically disclose music sales. Distribution executives place Wal-Mart's music business at \$1.5 billion-\$1.8 billion, so while music comes out to about 0.5% of its total \$374.5 billion in sales, the category is important in driving traffic. "A customer basket with music in it produces \$40 more in revenue than baskets without it, so music will likely remain a part of the Wal-Mart inventory mix," a senior distribution executive says.

Moreover, even though the giant discounter may reduce SKU count by about 15%, the chain expects to offset those sales through a remerchandised music department that will receive more customer visits from stepped-up in-store marketing efforts and a redesigned in-store traffic flow, label executives say.

An exec says he was willing to experiment because Wal-Mart is talking about making the space devoted to music more productive, "which is why we don't mind a SKU scaleback, if we can do more business with less returns." Currently, the chain's bigger stores carry 5,000-6,000 titles (down from 6,500), with smaller stores carrying about 3,000. One distribution executive estimates that Wal-Mart will pull 800 titles this time

more than others," he says. "Not every title out there can fit into a convenient box."

Meanwhile, not everyone is sure they can completely support the Wal-Mart plan. "We are still sharpening our pencils to see if we can make a go of what they are asking for," the head of distribution at one of the majors says. "We are encouraged that beyond the pricing discussion that they are also engaged in other ways to improve the music department and make the space more productive."

The closest analogy to Wal-Mart's wholesale pricing proposal is Universal Music Group's JumpStart program, but Wal-Mart's strategy includes slightly lower price points. JumpStart prices superstar releases at a \$10.35 wholesale cost, with the rest of the front line carrying \$9.49 titles and full-line best-selling catalog, \$6.06 for mid-line catalog and developing-artist pricing, and \$4.69 for budget. Currently, the other three majors' front-line product typically wholesales anywhere from \$11.86 to \$12.07.

Label executives say—to the chagrin of some—that Wal-Mart seems to be moving away from the \$9.72 promotion in

an attempt to establish its new pricing schemes. That price point goes for titles placed in a corrugated stand outside the music department, and it raises sales by as much as 50% on a unit basis, a label executive says. To get the \$9.72 price point, labels have to supply product at \$7.50.

Most of the product labels pitched for that promotion was either superstar catalog titles or newer superstar releases that didn't meet initial sales expectations. Occasionally, a new release like Coldplay's "Viva La Vida or Death and All His Friends" would also be featured in that promotion.

"Whatever Wal-Mart's new pricing strategy is, the labels need to wake up and listen to them," Hastings Entertainment director of music purchasing Bryan Everitt says, and then it should give those pricing concessions to all accounts. "I am in total agreement with the Wal-Mart pricing initiative, if they give it to everybody. If they don't, I would hate to lose 40% of our business."

DIGITAL DILEMMA

The other half of Wal-Mart's strategy is more defensive



In addition to rethinking its music merchandizing, Wal-Mart is doing an overhaul on its brand imagery, including a new logo (top) that's gradually being rolled out.

Rackjobber Wrangling

With Handleman Out Of The Picture, Anderson Takes The Reins At Wal-Mart

For years, Anderson Merchandisers handled about two-thirds of Wal-Mart stores while Handleman handled the other one-third.

But with the elimination of Handleman from the music scene, the question becomes: Who do you compare Anderson's performance to? And who keeps it honest? There are no easy answers—with one rackjobber, efficiency may

come at the cost of a free exchange of information.

Up until it ran into trouble and entered the liquidation phase, Handleman was always considered to have better systems than Anderson. But Anderson was thought to be stronger in marketing and seems to have a closer relationship with Wal-Mart—and it was better at servicing Wal-Mart stores in terms of getting product out.

An independent distribution executive says, "If you need information, Handleman is much easier to work with. Anderson is more pro-

tective of information."

But the changeover does solve one problem: The two racks didn't have identical programs running concurrently. "So I would have to set up the titles for one month at one rack and then set it up the next month at the other rack," the head of sales for a major label says. "Meanwhile, I am trying to break an artist nationally and I can't get one concurrent program. That is ridiculous."

With one rack setup, "it feels like there is going to be a little more transparency," one distribution executive says. "Also, this means there is not going to be three sides to everything. All in all, it will be easier to get things done." —EC

around. (Clearly, it is not following a Target model. That Minneapolis-based chain carries about 775-1,500 titles per store.)

Moreover, Wal-Mart also appears to be cutting back on another highly successful tactic: the “two-fer” versions of albums it offers on big releases, which comes with exclusive DVD video content culled from MTV, CMT and BET. (The two-fers are expensive to make, a former Handleman executive says.)

But the majors don't seem worried by this kind of SKU reduction. “The titles we will lose only represent 6% of our business with the chain,” one distribution executive says. “By pulling titles, they will be able to focus better on fewer SKUs.”

Some executives in niche genres worry that the SKU reduction could hurt them—but not all genres need to worry. Wal-Mart remains the largest seller of Latin music and it does very well in the Christian/gospel marketplace, distribution and label executives says. And of course, Wal-Mart dominates country music, often accounting for as much as 60% of sales.

In the meantime, independents, which already aren't that well-represented in Wal-Mart, don't know what to make of its impending SKU reduction. “We know Wal-Mart is a hit-driven account, so we try to be realistic about what it will carry of ours,” Alligator Records president Bruce Iglauer says.

If Wal-Mart has one weakness, it's in marketing—an area where Best Buy and Target are superior. On the other hand, worldwide Wal-Mart has 176 million shoppers walking through its doors each year, according to the company's annual report. Instead of using circulars and TV spots like the other two big-box contenders, Wal-Mart likely will continue to focus its marketing efforts on store traffic—but in a more intense manner.

One way Wal-Mart expects to redirect customer traffic flow through the music department is with signage, which will make it simpler to find and shop the area. Wal-Mart also is talk-

ing about creating exciting endcaps that will merchandise other things from an artist beyond the CD (see story, right).

And the primary way Wal-Mart distinguishes itself to consumers is through exclusives, a practice begun by—and until the last few years—dominated by Best Buy. A few years back, Wal-Mart became aggressive in the area, and subsequently the discount department store chain has landed the biggest exclusives out there, including the Eagles, Garth Brooks and Journey, and it will soon have AC/DC.

LOOKING AHEAD

With its new aggressive stance on pricing and customer relations—and the expectation that consolidation will continue in the retail level—Wal-Mart wants to possess 50% of the music marketplace within three years or when the dust clears, the head of distribution at one major says.

“I don't doubt they will get there,” the head of another major distribution company says. “In 1995 when Wal-Mart had 11% or 12% market share, they said they wanted to get 20% market share, something they achieved about three or four years later.”

“With all due respect, they have succeeded in their plan as to what their role is in our industry,” says John Grady, a partner at Red Light Management. “Their goal was to be everyone's overwhelmingly No. 1 account. Considering their size, volume and store count, I don't see how they wouldn't become 50% of our overall business.”

With everything else Wal-Mart has going for it, the chain is “in the sweet spot in the economy now, with more people buying into them,” Value Music president Rob Perkins says. “Sometimes it's better to be lucky than smart, and Wal-Mart is both lucky and smart.”



Wal-Mart Soundchecks include NEW KIDS ON THE BLOCK, MILEY CYRUS (inset) and NE-YO (below).

‘Wal-Mart’s goal was to be everyone’s No. 1 account.’

—JOHN GRADY, RED LIGHT MANAGEMENT

Promo Power

Artists Tune Up For Wal-Mart's Soundcheck
By Gail Mitchell

Sinatra-cool in a single-breasted black suit set off by a black fedora and white shoes, Ne-Yo stands before a microphone. Behind him in the warm, smoky room, an eight-piece band smoothly executes the opening rhythms of “Because of You.”

Ne-Yo takes it from there. With mic in hand, he glides across the floor as his expressive tenor fills the room. As the song's final notes waft into memory, the hot lights dim as a disembodied voice declares, “Cut. That was perfect.”

Instead of a club stage, Ne-Yo is actually standing on a Burbank, Calif., soundstage filming an exclusive performance and interview segment for Wal-Mart Soundcheck. This intimate atmosphere is in keeping with the up-close-and-personal feel the retailer envisioned when it launched the in-store and online music platform in 2006.

“We know our customers love music, entertainment and pop culture,” Wal-Mart business manager of music and digital media David Zieses says. “Soundcheck engages them and brings them closer to the music and artists they love. It's not just about selling physical CDs anymore. Music has become this rounded, 360-degree experience.”

Each Soundcheck—whether featuring an emerging or established talent—receives an exclusive, two-week flight in-store. Customers can watch the footage on the stores' high-definition TV walls as well as on TVs stationed in various departments (i.e., health and beauty, apparel) and at the checkout aisles. Reinforcing these showings are special store signage, plus Soundcheck's view-on-demand online counterpart



coupled with the chance to buy or preorder albums or purchase MP3 audio tracks for 94 cents.

“The strategy is to raise awareness and drive customers back and forth between the store and online,” Zieses says.

More than 50 artists have participated in Soundcheck, which offers two to three new segments per month based on label release schedules. The spotlights comprise either the aforementioned performance clips or artist-hosted listening parties. June Soundchecks featuring Ne-Yo, Nelly and Ashanti join previous musical profiles of such acts as Sheryl Crow, Mariah Carey, John Mayer, Rascal Flatts, John Mellencamp and Fall Out Boy.

The Miley Cyrus Soundcheck launched July 1 in advance of her “Breakout” release (July 22). Playing now is children's music artist Laurie Berkner. Rounding out the August attractions are New Kids on the Block (Aug. 15) and Solange Knowles (late August).

New this year as Soundcheck's exclusive sponsor is Unilever, the parent company behind the Vaseline brand. Succeeding former sponsor Procter & Gamble, Unilever has begun taking out full-page print ads to further boost the program's exposure.

Declining to divulge actual sales figures, Zieses says Soundcheck's extra exposure has resulted in sales increases. Citing recent segments with Colbie Caillat and Sara Bareilles, he notes the retailer saw sales spikes of 24% and 34%, respectively, during their two-week windows.

Having completed his second Soundcheck, Ne-Yo is a firm believer. “Wal-Mart has been a huge, huge, huge supporter of my career,” he says. His third Def Jam album, “The Year of the Gentleman,” debuts Sept. 16.

“They took a chance when nobody knew who I was or what my first album was going to do,” he continues. “So we always have to do something a little more special for the Wal-Mart shoppers.”



WAL-MART SOUNDCHECK



THELMA AOYAMA'S 'Sobaniirune' is a best seller in digital and physical formats.



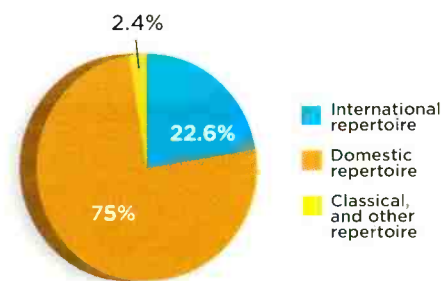
JAPAN FACTS

POPULATION: 127.7 million
 AVERAGE EARNINGS: \$19,135 per capita U.S.
 CAPITAL: Tokyo
 OFFICIAL LANGUAGES: Japanese
 BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 25.6
 MOBILE PHONE OWNERSHIP PER 100 PEOPLE: 80.6

MUSIC FACTS

SALES AWARDS FOR ALBUMS:
 Platinum: 250,000 units
 Gold: 100,000 units
 TOTAL PHYSICAL UNIT SALES 2007: 318.6 million
 TOTAL PHYSICAL SALES REVENUE: 391.1 billion yen (\$3.6 billion)

MARKET SHARES 2006



TOP THREE BEST-SELLING DOMESTIC ALBUMS OF 2007:

- 1 "Home," Mr. Children (Toy's Factory)
- 2 "All Singles Best," Kobukuro (Warner Music Japan)
- 3 "Exile Love," Exile (Avex Marketing)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2007:

- 1 "The Best Damn Thing," Avril Lavigne (BMG Japan)
- 2 "Because of You," Ne-Yo (Universal Japan)
- 3 "Unbreakable," Backstreet Boys (BMG Japan)

MEDIA FACTS

KEY NATIONWIDE RADIO STATIONS:
 TOKYO FM: Flagship station of the 38-station Japan FM Network.
 J-WAVE: Tokyo-based flagship station of the five-station Japan FM League, which besides J-WAVE comprises stations in Sapporo, Nagoya, Osaka and Fukuoka.

RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS:
 SPECIALISTS: Tsutaya, Shinseido, Tower Records Japan, HMV Japan
 KEY LEGITIMATE ONLINE RETAILERS: iTunes Japan, mora.co.jp, Yahoo Japan, Daiki Sound, Amazon Japan, HMV Japan

A BENEFICIAL BALANCE

Digital Music Growth In Japan Offsets Decline Of Physical Market BY STEVE McCLURE

"Ecosystem" is a word that's become fashionable to use when describing how different elements interact in a given business model. ■ It has a special resonance for the recorded-music business, which some say is headed for extinction, at least in its current form. ■ But in Japan—the world's second-biggest music market—the mood is more upbeat, thanks to what key industry players say is an business ecosystem characterized by an emerging symbiosis between the physical and digital sectors.

Like other major music markets around the world, the Japanese market has shrunk in recent years. In 1998, recorded-music production peaked at 607.9 billion yen (\$5.8 billion), according to the Recording Industry Assn. of Japan, whose member companies account for some 90% of recorded-music sales in the territory.

But in 2007, annual production had fallen to 391.1 billion yen (\$3.7 billion), including music DVDs and videos. At the same, however, there's been strong growth in digital music sales in Japan in multiple formats. The burgeoning popularity of such mobile-based digital-music products as ringtones, master ringtones and full-track downloads helped boost overall digital-music sales in 2007 to 465 million units, up 26% over 2006, for a value of 75.5 billion yen (\$699 million), up 41%, according to the RIAJ.

As a result, the overall Japanese recorded-music market—physical and digital—was worth 466.9 billion yen (\$4.43 billion), compared with 461.9 billion yen (\$4.38 billion) in 2006.

That's a small increase (just 1%), but it means that Japan is still the only major music market where expanding digital sales are making up for the slide in physical sales.

"In Japan, the physical and digital markets are growing symbiotically, and this seems to be a trend for the foreseeable future," Universal Music Japan chairman/CEO Kei Ishizaka says.

Universal Music Japan's recent success with "Sobaniirune (I'll Be With You)," the second single by female vocalist Thelma Aoyama, is a case in point. The track debuted digitally as a master ringtone Dec. 7, 2007. But sales took off when it was released Jan. 23 as a full-track download and a physical CD single. Universal Music Japan says "Sobaniirune" is the first single to sell 2 million full-track downloads in Japan, some 90% via mobile downloads, in line with the overall trend in the Japanese digital-music market.

And the label says the buzz surrounding digital sales of the track has helped boost its physical sales to more than 550,000 copies, making "Sobaniirune" the top-selling CD single so far this year in Japan.

Ishizaka says that thanks to this kind of physical/digital symbiosis, there are signs that the physical market's decadelong decline may actually halt, with hit single tracks as the driving force.

Another executive who subscribes to that sanguine view is BMG Japan president Daniel DiCicco. "The still vibrant physical-single market in Japan has been further bolstered by growing digital sales, opening the door to more opportunities to develop new artists," DiCicco says. "In many ways, the growth of digital is spurring the total growth of especially the domestic artist market, as single hits of even debut artists are driven to new heights combining physical and digital sales." >>

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- D&B AUDIOTECHNIK D12, E-Pac
- Pro Tools HD3 ACCEL for PCIe

August-September 2008 Show Schedule

	Tokyo	Osaka	Fukuoka
Norman Brown	Aug.21-24	-	-
Elliot Yamin	Aug.28-31(29off)	Aug.27	Aug.24
Billy Paul	Sep.1-2	-	-
Jose Feliciano	Sep.3-4	-	-
Esperanza Spalding	Sep.5-6	Sep.3	Sep.4
S.M.V.(Stanley Clarke/Marcus Miller/Victor Wooten)	Sep.8-13	Sep.15-17	Sep.5-6
Na Leo	Sep.14-15	Sep.9-10	Sep.12-13
Edgar Winter	Sep.16-17	Sep.18	-
Otis Clay	Sep.20	Sep.22	-
Dianne Reeves	Sep.22-23	Sep.19-20	Sep.17
Howard Jones	Sep.24-25	Sep.26-27	Sep.29-30

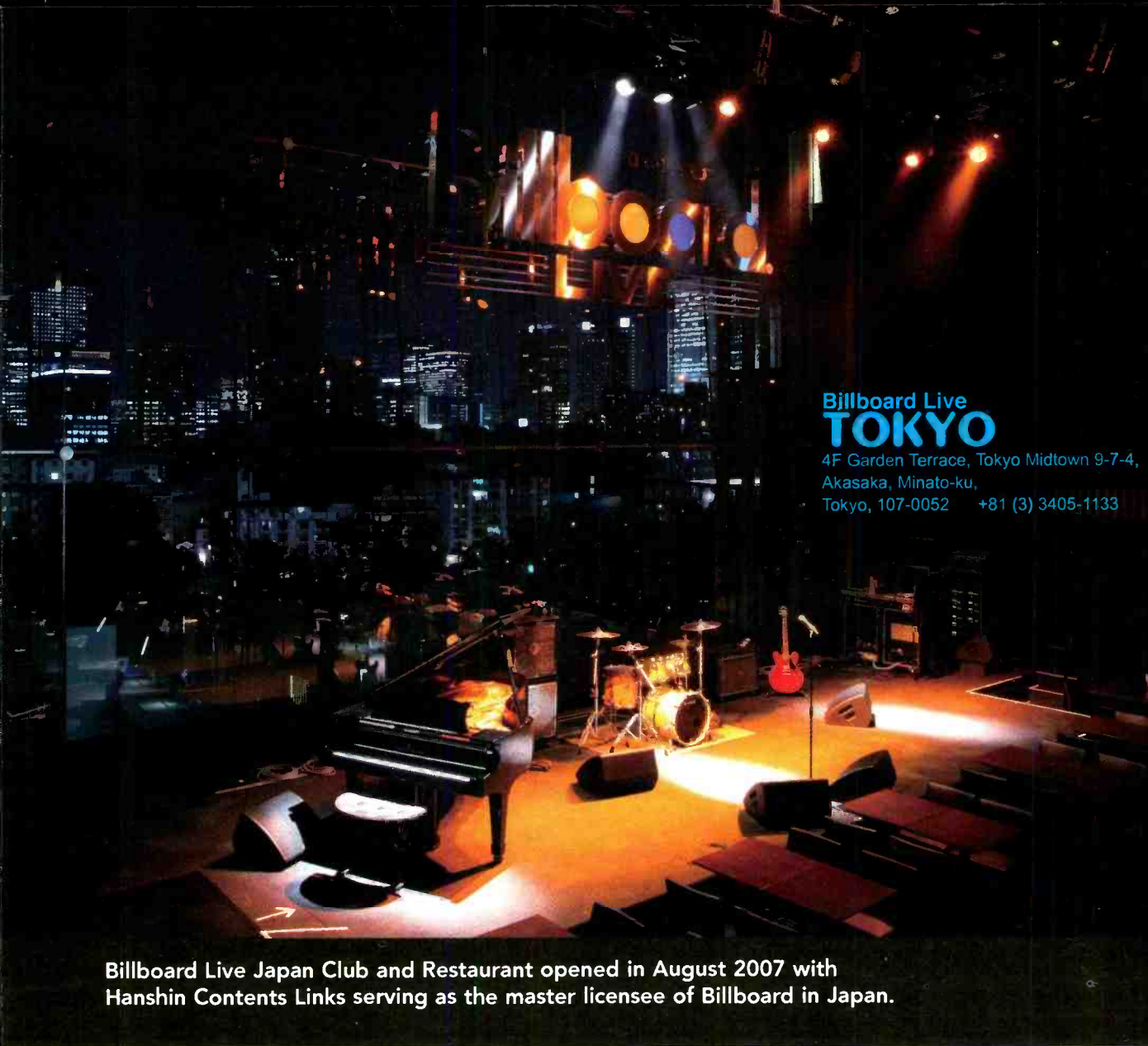


Dianne Reeves

Elliot Yamin

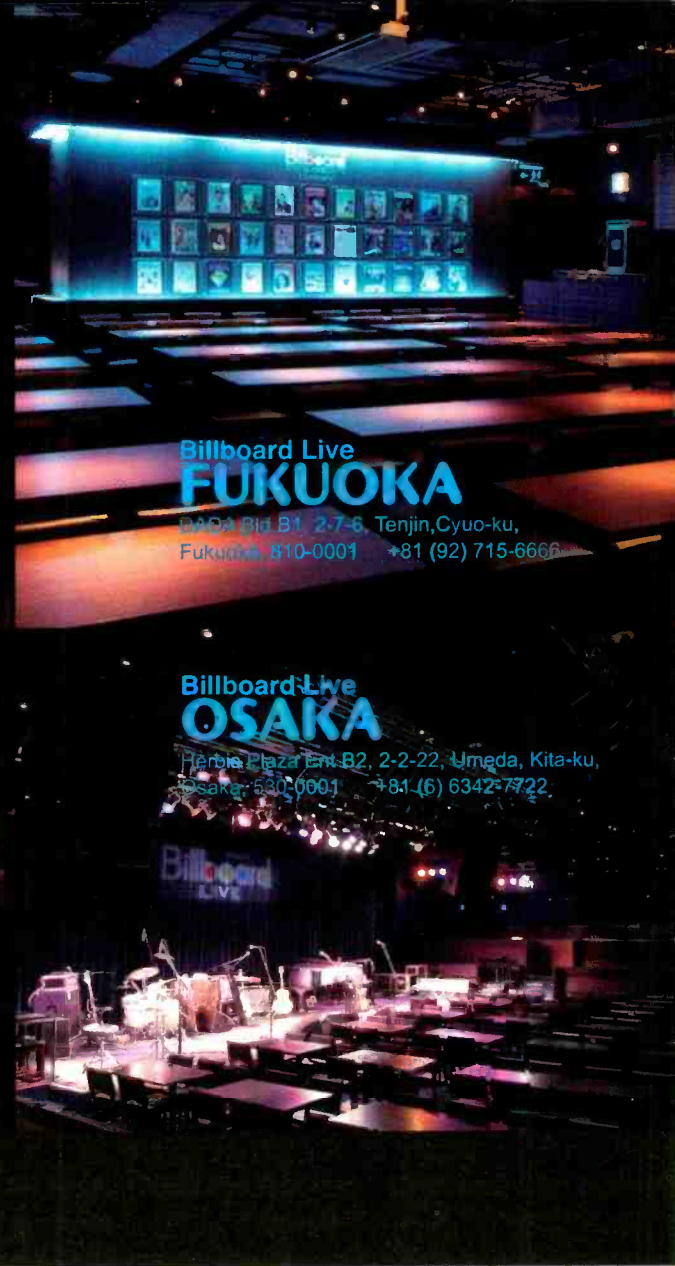
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- Billboard Japan Top Albums
- Billboard Japan Hot Singles Sales

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from >>p29

Sony Music Entertainment (Japan) CEO Naoki Kitagawa says, "Record companies have jointly established the infrastructure for [digital] music distribution services at an early stage and have made efforts to develop business models such as Chaku-Uta [master ringtones] and Chaku-Uta Full [full-track downloads]. Such efforts have had positive effects on current music-market conditions."

Like Ishizaka and DiCicco, Kitagawa also stresses the need to achieve symbiosis between physical and digital: "It is important to mix distribution services and package sales more effectively in the marketing of music."

But there's concern in the industry as to whether the digital market's growth can be sustained, due to the apparent lack of a new "killer app" mobile-music product to give the market continued momentum.

"Major products and services which might soon take the place of the existing ones are not at the horizon yet," Ishizaka says. "But I believe there is still considerable room for growth in digital, especially mobile-music downloads."

He says that of the 60 million mobile-phone subscribers in Japan whose handsets support music downloads, only 10 million actually use their mobile phones in this way.

DiCicco says, "While most fans have already switched to higher-priced Chaku-Uta Full from Chaku-Uta, there remains still further growth ahead in the music-equipped [third-generation] mobile phone base, and we expect digital-music sales to continue to grow."

While such domestic artists as Aoyama and female singer/songwriter Utada Hikaru are riding the crest of the digital-sales boom, foreign repertoire has been slow to find a niche in Japan's emerging music biz ecosystem.

RIAJ data shows shipments of foreign product (excluding music videos and DVDs) in 2007 plunged 23% in volume to 62.6 million units, for a value of 76.5 billion yen (\$713.6 million), down 17%. Foreign product accounted for 23%, in volume and value terms, of recorded-music sales in Japan in 2007, compared with 27% and 26%, respectively, in 2006. Industry observers say the decline in sales of international repertoire is part of a general trend in Asia.

One Japanese industry player that's trying to reverse that trend is Tokyo-based indie Hostess Entertainment, whose recent coups include securing the December 2007 release of Radiohead's album "In Rainbows" to striking deals with Nine Inch Nails and Beck.

Run by transplanted Briton Andrew "Plug" Lazonby since 2000, the company specializes in sourcing, marketing, promoting and distributing finished product, with the basic idea of getting international product into the hands of Japanese music fans faster than the major labels have traditionally been able to do.

DiCicco praises Lazonby's development of a "strong alternative channel" for international artists.

Ultimately, the success or failure of any music-business ecosystem depends on one key element: hits, a point that Ishizaka never tires of stressing.

"Hit singles are the major driving force" of the industry, he says. "A&R people need to establish new creative and business models to meet the needs of the times and put more emphasis on producing great and thrilling single tracks."



TSURU



SHOTA SHIMIZU



JERO



KIMAGUREN

SUPERFLY

ARTISTS TO WATCH

Rising Acts In The Land Of The Rising Sun

JERO

Japan's brightest new enka (traditional ballads) star is Jero, a young American singer with African and Japanese roots. Born and raised in Pittsburgh, Jero fell in love with enka at an early age. At 5 he was already singing enka to his grandmother, a native of Yokohama. Fulfilling a promise he made to her that he would become a professional enka singer, Jero moved to Japan at age 21 and earned a deal with Victor Entertainment. On Feb. 20 Jero released his debut single, "Umiyuki (Ocean Snow)," which reached No. 4 on the domestic hit chart thanks to the unique combination of Jero's hip-hop image and his smooth vocal stylings. He released his first mini-album, "Covers," June 24, and it reached No. 6 on the Billboard Japan chart.

SUPERFLY

Resolutely retro describes the '60s and '70s rock-influenced sound of Superfly, a one-person "unit" comprising female vocalist Shiho Ochi. Superfly was originally formed in 2004 by Ochi and guitarist Koichi Tabo and debuted on Warner Music Japan in April 2007 with the single "Hello Hello." After Tabo left Superfly, Ochi scored her first major hit with the single "Ai wo Komete Hanataba wo (Give Some Flowers With Love)," which was used as the theme song to TV drama series "Edison no Haha (Edison's Mother)." That track got Recording Industry Assn. of Japan gold certifications as a mobile- and PC-based digital download, and Superfly's self-titled debut album, released in May, reached No. 1 on the Japanese chart.

TSURU

Wearing Afro wigs while mugging for the camera may not be the most original promo tactic, but it seems to have done the trick for Tsuru, a trio whose wacky public image distracts somewhat from the fact that it plays straight-ahead

J-pop, with a hint of disco on tracks like "Odor-enai to Fever (Can't Dance Fever)." The members of Tsuru hail from the town of Tsurugashima ("Crane Island") in Saitama Prefecture. Tsuru debuted March 19 with the single "Ai no Gongu (Love Gong)" on Warner Music Japan, and second single "Natsu no Bamono (Summer Demon)" is currently used as the theme song for the Fuji TV network's "Gegege no Kitaro" cartoon series.

THELMA AOYAMA

Thelma Aoyama, a native of Nara in western Japan who is one-quarter Trinidadian, has become a fashion icon for young Japanese women, who copy her trademark look by wearing white headphones and carrying large tote bags. They've helped Aoyama's second single, "Sobaniirune (I'll Be With You)," become the first single to sell 2 million mainly mobile full-track downloads in Japan, according to her label, Universal Music Japan. The track was released as a master ringtone last December and as a full-track download and a physical CD single in January. "Sobaniirune" has also sold 3.2 million master ringtones and 1 million ringback tones. UMJ says the track is so far 2008's top-selling physical CD single in Japan, moving more than 550,000 copies.

SHOTA SHIMIZU

Shota Shimizu is proof that the appeal of classic R&B is timeless and universal. At just 19, the Osaka native has already established himself as a bright star in the J-pop firmament with covers of such classic tunes as "Stand by Me" and new, self-penned material. Shimizu first made a name for himself by collaborating with established acts like male rapper Dohzi-T and female vocalist Miliyah Katoh, as well as performing at New York's Apollo Theater. He made his major-label debut with the single "Home

#5," which was released Feb. 20 by Sony Music Entertainment (Japan). It reached No. 5 on the Japanese singles chart, while Shimizu's second single, "Aishiteru (I Love You)," released June 4, made it to No. 4. Shimizu is set to play several festival dates during the summer.

KIMAGUREN

"Life, love and local"—those three words are the leitmotif of pop/rap duo Kimaguren, another J-pop act whose image is closely tied to taking it easy during Japan's hot and humid summers and maintaining an upbeat attitude. That fits, given that the duo's members, Seki and Kurei, hail from the beach community of Zushi, south of Tokyo. Kimaguren's music features English and Japanese lyrics, reflecting the fact that Seki spent part of his childhood in Singapore and Kurei attending university in the United States. The duo made its major-label debut Feb. 20 on Universal Japan with the single "Aenai Uta (Song of Not Meeting)" and gained widespread exposure when its song "Life" was used in a TV spot for KDDI's au mobile-phone service.

SOUTAISEIRON

Believed to be the first Japanese band to have broken via MySpace, Soutaiseiron (Theory of Relativity) has successfully combined viral marketing with a deliberate aura of mystery—no interviews, no band photos—to emerge as this year's coolest Japanese indie band. Tokyo-based Soutaiseiron (a quartet fronted by Lolita-esque female vocalist Etsuko Yakushimaru) formed in September 2006, and two months later it self-released the five-song CD-R mini-album "Chiffon Principle" that introduced the band's spacy but hard-driving sound. "Chiffon Principle" was remastered and rereleased May 8 by Tokyo-based indie label Mirai Records. It has sold an impressive 20,000 copies and reached No. 14 on the iTunes Japan chart. —Steve McClure



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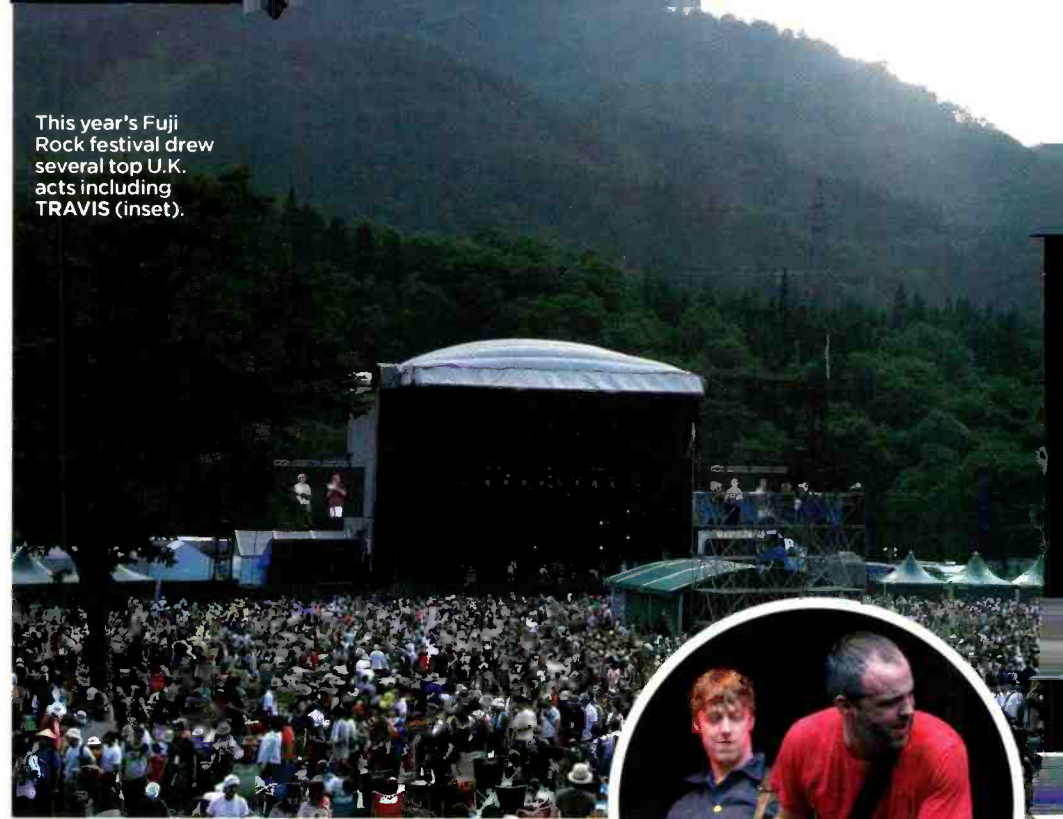
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This year's Fuji Rock festival drew several top U.K. acts including TRAVIS (inset).

ON THE CIRCUIT

Festivals Maintain Japan's Touring Status As Top Stop
BY STEVE McCLURE

Japan remains one of the world's top touring destinations, with such major summer events as Fuji Rock making the territory a crucial part of the international summer-festival circuit. But there's continuing concern among concert promoters in Japan about possible saturation of the festival market, as well as the ability of the country to attract A-list talent to its shores in what is seen as an increasingly competitive global touring market. "The summer festival market in Japan is oversaturated and has a negative impact on the music industry that affects the whole year," says one Tokyo-based promoter, who wishes to remain anonymous for fear of ruffling feathers within the tight-knit concert-promotion community.

There's certainly no lack of choice when it comes to summer music options in Japan.

Take the country's two best-known summer festivals, Fuji Rock and Summer Sonic. This year's edition of Fuji Rock (held July 25-27 in Naeba, Niigata prefecture) gave special prominence to British acts.

Smash president Masahiro Hidaka, an Anglophile whose model for Fuji Rock is Britain's Glastonbury Festival, says that's because 2008 marks 150 years of diplomatic relations between Japan and Britain.

U.K. acts that appeared at Fuji Rock this year included My Bloody Valentine, Primal Scream, Travis, the Music and Kasabian.

In the 11 years since the first Fuji Rock was held during a typhoon in 1997, the festival has featured a wide array of talent from Japan and international markets.

To give music fans a chance to relive past performances by such acts as Joe Strummer & the Mescaleros, the Red Hot Chili Peppers, Oasis, the Beastie Boys, Iggy Pop and Patti Smith, Smash on July 23 released "Fujirockers," a 296-minute doubled-sided DVD. The album includes classic live sets by 123 acts, as

well as documentary footage of festivalgoers enjoying the unique Fuji vibe in the bucolic setting of Naeba.

"It is a groundbreaking film to be released only in Japan, which reflects the festival's free and open mind and tells the story through personal tales and incidents with an equal amount of international and Japanese artists," Smash says in a statement.

Frank Takeshita, executive GM of Tokyo-based Summer Sonic promoter Creativeman, is upbeat about Japan's summer-festival market.

"There are many festivals now, and as long as it has a place and demand in the market, shouldn't it be OK?" he asks. "I feel that most importantly to exist in the market, festivals need to have good taste in the bookings and lineup to continue."

As in past years, the 2008 edition of Summer Sonic is planned for Aug. 9-10 at two venues (Makuhari Messe and China Marine Stadium) in Chiba prefecture, just east of Tokyo, and at the Maishima outdoor site in Osaka. Acts due to perform at the festival include Coldplay, the Kooks, Alicia Keys, the Verve, the Prodigy and Panic at the Disco.

Long-running festivals such as Fuji Rock and Summer Sonic have seen new competition this summer.

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FUJI ROCK AND TRAVIS: KIYOSHI OTA/GETTY IMAGES



As with Fuji Rock, Summer Sonic also features a variety of local talent, reflecting what Takeshita says is a general trend on the Japanese live-music scene.

"We have more Japanese acts opening for international acts, which is opening doors for possible collaborations," he says.

Another highlight of Japan's summer-festival season is record label Avex's A-Nation package tour that plays at venues throughout the country. This year's trek kicked off July 26 at the Ningineer Stadium in Matsuyama, Ehime prefecture, on the island of Shikoku and continues with seven other dates, including two final shows at Tokyo's Ajinomoto Stadium.

Avex acts performing at A-Nation this year include TRF, Miku Koda, Ai Ohtsuka, Ami Suzuki and Tohoshinki.

Other major summer fests include Rock in Japan, held Aug. 1-3 at Hitachi Seaside Park in Ibaraki prefecture, north of Tokyo. Like A-Nation, Rock in Japan is a showcase for such leading domestic acts as Art-School, Dragon Ash, Elephant Kashimashi and Kaela Kimura.

There's also the Rising Sun Rock Festival, set for Aug. 15-16 in Otaru, on Japan's northernmost island of Hokkaido. Featured acts include Ringo Shiina, Denki Groove and the Sherbets.

A new addition to Japan's summer music scene is Wild Card, a series of free club shows featuring indie acts from Japan and overseas sponsored by Tokyo radio station InterFM morning program "Good Morning Garage," which has set new standards for inspired craziness in Japan's generally conservative broadcasting biz.

The first Wild Card event, featuring such bands as the Mugwumps, Lazy Guns Brisky and One Thought Moment, was set for Aug. 6 at Tokyo club the Game.

Meanwhile, the future of Japan's touring market remains unclear.

"It will be interesting to see over the next few years how the music festivals will fare, when the domestic market is not increasing and there's a limited pool of big-name stars that can draw fans and still be affordable," the anonymous Tokyo-based promoter says. ●●●●



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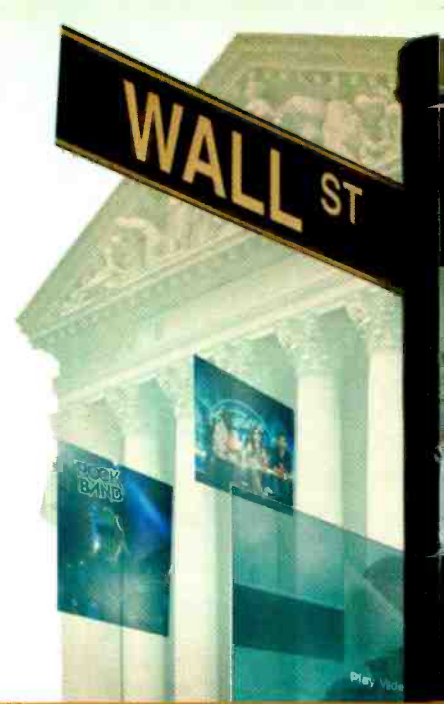
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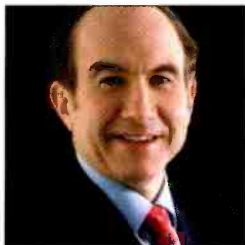
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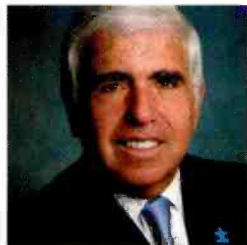
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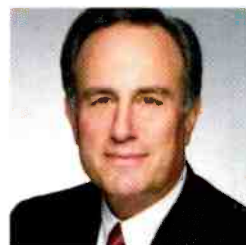
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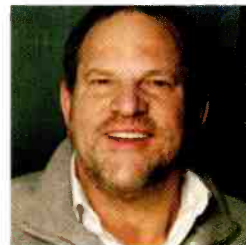
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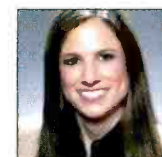
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MUSIC

POP BY MARIEL CONCEPCION

I'm Me

Solange Breaks Onto The Charts On Her Own Terms

It's no twist of fate that the opener on Solange's sophomore album, "Sol-Angel and the Hadley St. Dreams" (Aug. 26, Music World/Geffen), is a track titled "God Given Name," on which the 22-year-old artist reminds fans and skeptics alike that she's her own woman.

"I'm not her and never will be/Two girls gone in different directions, striving towards the same galaxy/Let my star light shine on its own/No, I'm no sister, I'm just my God-given name," Solange sings about being compared to her superstar sibling Beyoncé.

But she's quick to set the record straight: This album isn't any more about Beyoncé than it is "about your mom, auntie or cousin. I'm very good at saying that's not what this project is about. The idea of me being compared to my sister has been addressed before. Fans don't want to hear the same thing and I definitely don't want to answer the same thing."

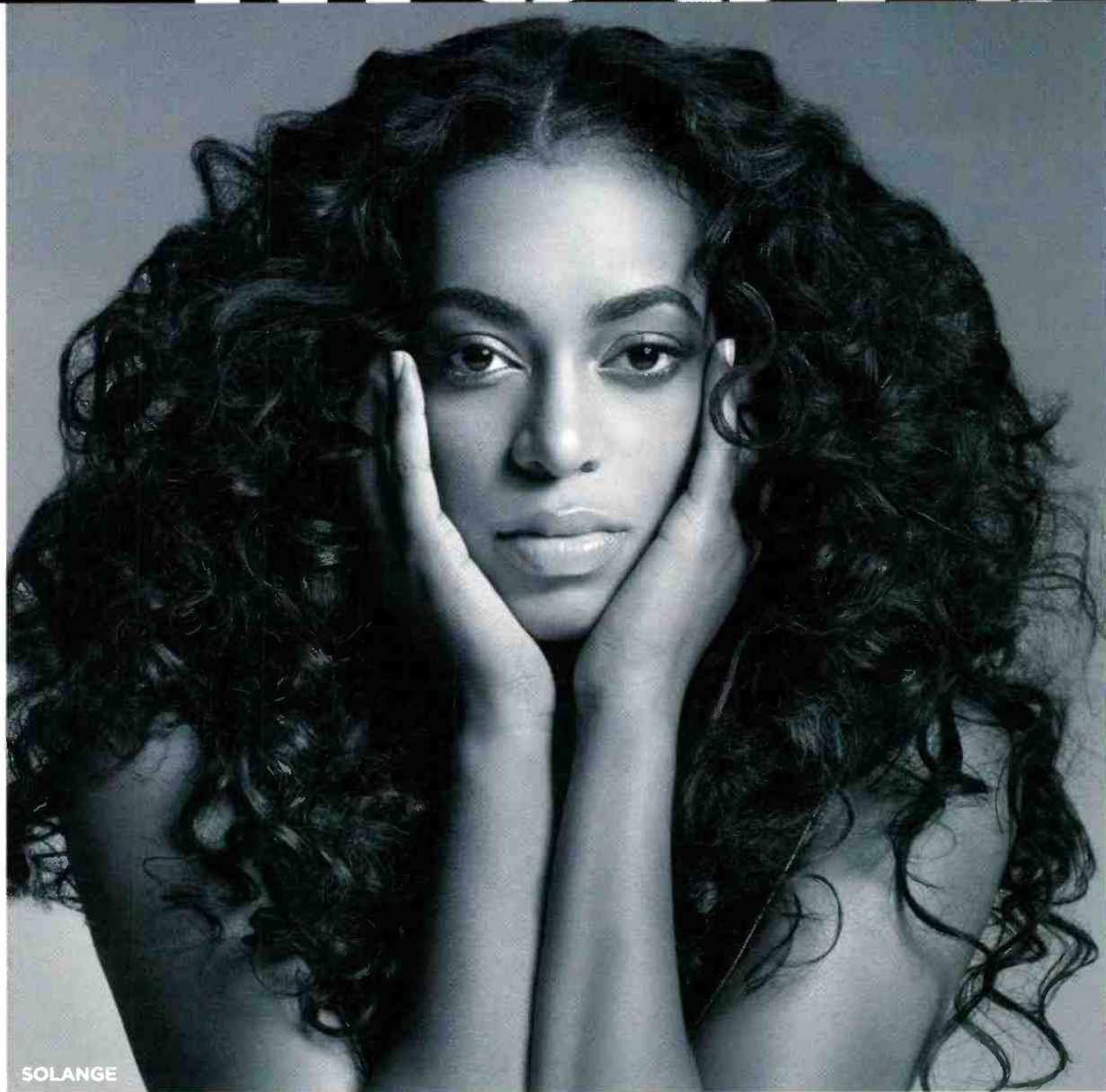
"Solange wasn't concerned with being perfect on this album," manager/father Mathew Knowles told *Billboard* earlier this year. "Beyoncé's already got pop and she's perfect at it. Solange just wanted to sing from the heart. She wants her feelings and emotions to touch you. That's why 'God Given Name' was purposely the first song—so she can share with you how different she is."

With the help of producers the Neptunes, Jack Splash, Q-Tip and Mark Ronson, Solange created a sound on "Sol-Angel" that is less pop and more of a "marriage of '60s and '70s music with subtle hints of electronic," unlike her pop-driven 2002 Music World/Columbia debut, "Solo Star." That album reached No. 23 on *Billboard's* Top R&B/Hip-Hop Albums chart and has sold 112,000 copies in the United States, according to Nielsen SoundScan.

"I knew what I wanted then, I just didn't know how to execute it," Solange says about her debut. "I was 15; I loved reggae, soul, alternative, R&B and hip-hop. And although I knew I had those tastes, the album became one with no identity. The songs were good independently, but as a collection it wasn't a body of work."

Topically, it's Solange's frank approach that drives the album. "Sol-Angel" is bursting with honest, real-life-driven tracks like breakup song "Valentine's Day," the Bilal-penned "Cosmic Journey" and the regretful "T.O.N.Y.," about a one-night stand. The Neptunes-produced lead single "I Decided" is a light-hearted love song that has shifted 38,000 combined physical and digital copies in the United States. The second single will be "Sandcastle Disco," whose clip was helmed by Solange in her directorial debut.

Solange's self-assured mind-set is what initially attracted



SOLANGE

Geffen president Ron Fair to the blooming artist. "Solange is a complete, free-spirited, unique, fabulous, fascinating artist who can sing her ass off," says Fair, who signed her last year. "She's her own person who can succeed on her own terms. She's gracious and she has a vision, and we're backing it."

Connecting the Solange-as-her-own-woman thread to the marketing campaign is the job of Music World's Gita Williams, who says all recent and upcoming performances—including with Raheem DeVaughn and Chrisette Michele on the Art of Love tour and a future trek with Janelle Monáe, the Knux and Chester French—will be filmed for excerpting on the artist's MySpace page and YouTube channel.

Solange has already scored some big branding deals, most recently with Armani Jeans, joining partnerships with L'Oréal and Samantha Thavasa handbags. Beyond those avenues, she is confirmed for fall guest appearances on TV

shows "Ghost Whisperer" and "Lincoln Heights" and will also perform in September on CBS' star-studded "Fashion Rocks" special.

Meanwhile, Solange will continue to pen songs for her sister and former Destiny's Child members Kelly Rowland and Michelle Williams; Solange wrote Williams' latest single, the *Billboard* Hot Dance Airplay chart-topping "We Break the Dawn," and is hoping to further expand her reach into other genres.

"I really hope that I achieve what my definition of success is," Solange says. "I'm going to continue to make music. I will definitely do things on my own terms and standards. I want to be at a level where this feels totally organic and it feels fun and enjoyable and it doesn't feel like a job. If that's the case, then I would've just gone to college and gotten me a nine-to-five."

LATEST BUZZ

>>>DIVO-LICIOUS

Superstar vocal group Il Divo is eyeing a Nov. 18 release for its next Syco/Columbia studio album. Among the tracks expected to appear are "Bridge Over Troubled Water," "Amazing Grace" and "Hallelujah." Also making an appearance is Frankie Goes to Hollywood's "The Power of Love," which songwriters Holly Johnson and Trevor Horn have never previously sanctioned for a cover. According to a representative, the album will feature material primarily sung in Spanish, English and Italian.

>>>POLICE PRESENCE

Best Buy will be the exclusive retailer for the Police live CD/DVD "Certifiable," due Oct. 7. The set was filmed last December in Buenos Aires. It will be available as a two-DVD/two-CD set, a single-disc Blu-ray/two-CD combo and in a triple-vinyl version with an MP3 download. Drummer Stewart Copeland says the DVD will feature a behind-the-scenes documentary shot by his son Jordan. The reunited band played its last show Aug. 7 in New York.

>>>UNDER COVERS

James Taylor will release a covers collection featuring songs from the '50s, '60s and '70s Sept. 30 through Starbucks' Hear Music label. "Covers" will be available at traditional retail and Starbucks locations. The 12-song set finds the singer/songwriter and his "Band of Legends" tackling songs by such artists as Big Mama Thorton ("Hound Dog"), Leonard Cohen ("Suzanne") and Junior Walker & the All-Stars ("[I'm A] Road Runner").

>>>LONGER 'YEARS'

Originally due in September, Morrissey's next album, "Years of Refusal," has been postponed until early 2009, according to his publicist. No additional information was given about the date change. The 12-track "Refusal" was produced by Jerry Finn, who helmed Morrissey's 2004 album "You Are the Quarry." Last month, Finn suffered a severe brain hemorrhage and remains hospitalized in Los Angeles.

Reporting by Jonathan Cohen and Evan Lucy.



HOWARD

POP BY GAIL MITCHELL

A Different Role

Oscar Nominee Howard Delivers Debut Album

It's 6:30 p.m. on a Friday in Los Angeles. The car ferrying Academy Award-nominated thespian Terrence Howard has just left the landmark Orpheum Theatre, the downtown backdrop for such movies and TV shows as "Dreamgirls" and "American Idol." It's where Howard will return the next morning to direct the video for "Sanctuary," the soulful love ballad/lead single from his Sept. 2 Columbia debut, "Shine Through It."

Racing through a day that segued from taping a segment of the PBS series "Independent Lens" to a video production meeting and then this Billboard interview, a subdued Howard revs back up when the subject switches from his jam-packed schedule to music.

"This album is about bringing back the nostalgia for musicianship," the "Iron Man" co-star says. "Young kids are being inundated with a watered-down version of what used to be music; an electronic idea of what used to be a feeling."

Other than declaring early on that his formal foray into music would not be a takeoff on his role as rapper DJay in 2005 film "Hustle & Flow," Howard says he simply went where the mood took him. "I didn't know going in if the whole album would be just me on guitar and completely acoustic," he recalls. "Then I heard other possibilities, like putting a bass here or strings there."

Recorded live in 11 days, "Shine Through It" reflects his diverse musical taste, ranging from pop and rock (Bread, Don McLean), world music (Buena Vista Social Club), jazz (Nina Simone) and R&B (Impressions, Dramatics). Working with a five-piece band that included co-producer/bassist Miles Mosley (Lauryn Hill, Herbie Hancock), Howard wrote, arranged and produced the set in addition to singing and playing lead guitar.

Calling to mind Phil Spector's storied Wall of Sound technique, the songs comprising "Shine Through It" are mini-stories inspired by real life and arranged with a cinematic flair. "Sanctuary"—which is being worked at smooth jazz radio—was inspired by Howard meeting Seal and Heidi Klum and observing their close relationship. A teenage love affair is the impetus behind "Mr. Johnson's Lawn," which fields a mix of island and hip-hop rhythms. "Plenty" calls to mind R&B pioneer Curtis Mayfield, while Latin and Middle Eastern influences course throughout the instru-

mental "Spanish Love Affair."

The album is a culmination of a musical dream the Cleveland native originally envisioned 16 years ago. That's when he first traveled to Los Angeles to audition for the Jackson 5 biopic "The Jacksons"—he wanted to meet Motown producer Suzanne de Passe and develop his music career. But his stint in the biopic led to other acting jobs instead, including "An American Dream," "Mr. Holland's Opus" and "The Best Man."

In the wake of "Hustle & Flow," Howard met Sony Music Label Group executive VP Lisa Ellis and later Sony Music chief Rob Stringer. Citing McLean's international hit "Vincent" as the inspiration for the type of music he wanted to create, Howard secured a two-album deal.

Columbia's goal in making consumers aware of Howard's music persona trades on his established brand as a film and Broadway ("Cat on a Hot Tin Roof") actor plus his core demo appeal to females 24-44. Having partnered with Bloomingdale's to distribute and promote its fall releases, the label is featuring Howard's debut under that banner. The campaign will entail ads in such major print publications as the New York Times and Los Angeles Times, "Shine Through It" CDs available on counters at 40 store locations nationally and an in-store signing as well as a private Vanity Fair party performance at Bloomie's New York flagship.

A series of East Coast showcases kicks off Aug. 20 in Annapolis, Md., while TV appearances include the Alma Awards (taping Aug. 17 in L.A.), "CBS Sunday Early Morning" (Aug. 31) and release-week performances on "Today," "Late Show With David Letterman" and "The View," plus "The Ellen DeGeneres Show" (date TBA) and "Jimmy Kimmel Live!" (Sept. 12). Having been invited to host the MOBO Awards in October, Howard is also eyeing a promotional tour of Europe around that time.

"People are expecting a traditional R&B album," Columbia VP of product marketing Liz Hausle says. "But Terrence has created an eclectic fusion of jazz, soul and rock that doesn't fit into a box."

"I don't believe in genres," Howard says as he heads back to his hotel to rest before the first-time director reports back to his video set at 5 a.m. "Music is music, and true music should be able to come out of any radio."

ROCK BY MICHAEL D. AYERS

(South) Western Front

Calexico Aims To Build On Collaborations, Film Exposure



In the past decade, Calexico has likely often been a band you've heard all over without knowing it. Its Tex-Mex country rock sounds have been featured on countless NPR segment segues and Starbucks compilations.

Most recently, the band served as one of two "house bands" on the Bob Dylan biopic soundtrack "I'm Not There," backing My Morning Jacket's Jim James, Iron & Wine's Sam Beam and Willie Nelson.

But Calexico is under the radar no longer, thanks to two big releases in 2006 that posted impressive sales. That

year's "Garden Ruin" (Touch & Go) has shifted 45,000 copies in the United States, according to Nielsen SoundScan, while "In the Reins," a collaborative EP with Beam, moved 92,000. In support of the latter, the two acts launched a unique tour, with each playing a set of its own material and then returning to share the stage to play "In the Reins" tracks.

It's all proving to be important in the setup for the next Calexico album, "Carried to Dust," due Sept. 9. A sampler of all the musical exploration the band has undertaken to date, the set stems from what

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>LUCKY PEOPLE

Guyana-born, British-raised Eddy Grant's live career has sparked back into action—and given a new lease of life to One People, the band of late South African reggae star Lucky Dube. The outfit suffered a blow to its career when Dube was gunned down in 2007 in Johannesburg, but Grant snapped up the experienced

outfit for his first live U.K. shows in nearly two decades (June 27-July 12). Those were followed by a string of European gigs and a North American tour that began Aug. 2 in Toronto. All were booked by International Talent Booking.

"It's quite something to be working with Lucky's band, [who are] based in the city that inspired [1988 hit] 'Gimme Hope Jo'Anna,'" Grant says.

GRANT



HOWARD: ANTHONY MANDLER; CALEXICO: GERALD VAN FORIS; AMY GRANT: KRISTIN BARLOWE

6 QUESTIONS

with AMY GRANT
by DEBORAH EVANS PRICE



CALEXICO

guitarist/vocalist Joey Burns says is a newfound confidence.

"I feel the main thread here is movement," Burns says. "I think we've been fortunate to have all these different projects. There's a lot of imagination in the music, and I think that because it's all over the map. It's indicating its diversity."

Highlights include the sleepy Pieta Brown duet "Slowness" and the Latin-flavored pop of "House of Valparaiso" and "Victor Jara's Hands." "There was a lot more editing in the process," Burns says. "It was less about the performances and more about the

technique of recording."

Touch & Go is thankful for the exposure Calexico enjoyed via "I'm Not There" and the Beam EP, but says it's actually the band's live performances that are its most potent drawing card.

"We do retail programs, we have a press campaign, we have marketing dollars and all that, but their live show is consistently great, and people respond to their energy and musicianship," label product manager Chad Nelson says. "But there was a lot of press surrounding that film and the soundtrack, and the reviews only helped to solidify Calex-

ico's contributions. Hopefully, it got new folks intrigued."

Touch & Go's Web site has also offered a free MP3 of album track "Two Silver Trees" and is posting teaser video clips with snippets of the new songs. Calexico launches an extensive European tour Sept. 10 in Dublin, with six U.S. dates wedged in during the last week of the month.

"This aesthetic choice has paved the way for us—part acoustic, part spacious," Burns says. "We had a wide range of expression to choose from, and this time we were just loose and open to more beautiful mistakes." ...

"They're a great band, and we've worked hard at bringing them into my sound."

The pop/reggae veteran's hits are collected on the recently issued 18-track U.K. compilation "The Very Best of Eddy Grant . . . The Road to Reparation" (Mercury/Ice/Universal), a top 20 entry on the Official U.K. Charts Co.'s July 5 tally. Grant just signed a new long-term worldwide publishing deal with EMI Music Publishing (billboard.biz, July 28) for new material plus his own Greenheart Music catalog, previously handled by Warner/Chappell. —Diane Coetzer

>>>TRAFFIC JAM

Numerous '80s U.K. chart acts have lately found themselves lucratively locked in the past on revival arena tours. Martin Fry of pop stylist ABC, for example, is spending August touring the United States and Mexico with such names as A Flock of Seagulls and Belinda Carlisle—but he remains determined to keep his band contemporary.

April saw U.K. indie Borough Music release ABC's first new studio album in 11 years, "Traffic." It appeared some 27 years after the Sheffield band's initial lineup first made the British

charts with "Shoot That Poison Arrow," followed by chart-topping 1982 debut set "The Lexicon of Love." The new release reunites Fry with David Palmer, who left ABC after that first album but began playing live with the frontman in 2004.

Fry revived the ABC name in 1997 for the "Skyscraping" album (Blatant/Deconstruction). "I climbed back in the ring when I realized a lot of people were interested in ABC and my contemporaries from the 1980s," he says. "Traffic" is licensed in the United States to Vibrant/Alliance, which issued it in April. Fry, whose publishing catalog is currently available, is booked for live shows by his co-manager at Blueprint Management, Matt Glover.

"It's still a privilege to perform 'The Look of Love,' 'When Smokey Sings' and 'Poison Arrow,'" he says. "But it's been great to put out 12 new songs. It's been too long."

—Paul Sexton

>>>WELL DONE

German act Get Well Soon—aka Berlin-based 25-year-old multi-instrumentalist/singer Konstantin Gropper—has been gathering enthusiastic U.K. reviews for his debut album,

"Rest Now, Weary Head! You Will Get Well Soon."

Issued in February in Germany on City Slang/Cooperative Music/Universal, the set spent four weeks on the Media Control/GfK chart. In June, Nude/Pinnacle issued the album in the United Kingdom, where extracted single "If This Hat Is Missing, I Have Gone Hunting" will be issued digitally Aug. 11. There aren't yet any U.S. release plans.

Gropper says he recorded the self-penned album at home during a three-year period, playing most of the instruments himself. "For me," he says, "this album represents the completion of 10 years of serious work as a musician."

Gropper, who is published by Berlin-based Cueso/Ellinghaus Musicproduction, cites Tom Waits, Leonard Cohen, Radiohead and Nick Cave as songwriting influences.

Gropper has assembled a touring version of Get Well Soon, which follows a string of German shows with August dates in Austria and the Netherlands. In October it will support U.S. alt-country band Calexico on European dates. Get Well Soon is booked through Berlin-based Sweat Shop Agency.

—Wolfgang Spahr

Few artists, if any, have had a more powerful impact on the Christian music industry than Amy Grant. She burst on the scene as a fresh-faced teen who helped define the contemporary Christian genre before becoming a pop crossover success with such hits as "Baby Baby" and "Every Heartbeat." After 30 years with Word, the six-time Grammy Award winner signed with EMI Christian Music Group last year, which recently issued a 20th-anniversary edition of her landmark "Lead Me On" album. She'll embark on a reunion tour this fall that features most of the band that accompanied her on the original "Lead Me On" trek. She's also readying "The Christmas Collection," which streets Sept. 30. And, she and husband Vince Gill will embark on a Christmas tour around the holidays.

1 Did you have any idea "Lead Me On" would have such lasting significance?

No. When you're recording, you're just hoping someone will listen to it then. I remember just thinking, "I'm not going to be one of those women that's just way past her prime and if I'm still singing when I'm 40, somebody get a hook and come drag me offstage." That's how I felt in my 20s, but then you get to be in your 40s and go, "I've got so much more to say now."

2 What was going on in your life at that time that is reflected on "Lead Me On"?

I was pregnant with [my first child] Matt and my grandmother had just died. I was wrestling with facing some more adult issues. [Ex-husband] Gary [Chapman] and I had been married five years, which is long enough to have gone through some rough patches. I had just realized that life can't be tied up in a neat bow and I wanted to reflect on that. I think I had done a lot of pom-pom waving up until that point because of my real love for Jesus and my love of hearing songs that would build people's faith up. I remember back then just going, "You know, life is really messy and there's a lot of heartache." I was more interested in exploring the harder things in life.

3 What's the reunion tour going to look like?

Seven of the original 10 people from that tour are going back out with me to do 20 anniversary shows. So it's going to be a fun walk down memory lane for all of us because we've all gone on to other lives and other jobs. I'm excited about being back with everybody.

That's what has been so amazing—people have wanted to come back and participate.

4 You've recorded three successful Christmas albums. What will this new project be like?

Signing with EMI, they have brought so much enthusiasm for my catalog. It was their idea to do a "best of" Christmas record and they just asked for two new songs, but I did two new songs and two old songs and they actually liked all four of them. For the other songs, I sat down one night and went through each of those three earlier Christmas records and I picked moments that were favorite moments for me. [I chose] "O Come All Ye Faithful" because it's Phil Keaggy playing guitar. I'm singing. It's really not a good performance; I'm very pitchy, but I love knowing that Phil is playing on this compilation.

5 What can you tell us about the new original songs?

I wrote "I Need a Silent Night" with Chris Eaton. He and I had not written together for eight years. The verses in that song talk about how crazy Christmas has become and the chorus is sort of our response to that—"It's so commercialized, but I need a silent night."

On "Baby It's Christmas," Vince was kind of messing around with those chords and it just sounded romantic. We wrote that over a cup of coffee one morning. I don't think anybody really thinks about Christmas

Eve as being the most romantic time, especially if you have children, because you are exhausted. But if you could have a very romantic Christmas Eve, what would it be like?

6 Are you writing songs for your next studio album yet?

I've got a dozen songs that I'm ready to record and I hope to be back in the studio and get at least a few of them recorded before I do this tour. There's a song I wrote about Vince and there's a song that a friend and I wrote when she found her birth mom. "Shovel in Hand" I wrote on the airplane flying out to the [Academy of Country Music Awards] in Las Vegas. I was meeting Vince, but I had come from the cemetery watching my son and his friends bury one of their classmates. It's always songs inspired by people in my life. ...





LAY LOW

>>> LAY LOW

Contact: Kari Sturluson, manager, kari@mgmt.is

What began as a side project became a full-time gig for Iceland's Lovisa Elísabet. A keyboardist/vocalist in another Reykjavik band, she recorded a handful of blues- and country-influenced songs with a friend and put them on MySpace in 2006 under the name Lay Low. Today, she's sold more than 10,000 copies of her debut, "Please Don't Hate Me," in Iceland (a platinum-selling effort there) and has recently entered the studio with producer Liam Watson (the White Stripes, Holly Golightly) to prep her international debut.

"I can hardly listen to that first album anymore," the 25-year-old singer/songwriter says in her soft Icelandic lilt. "This next set is more band-oriented. Liam and I bonded over the music we love."

The as-yet-untitled effort is slated to hit her home country in October but will come to American shores in late January 2009 with the help of a tight team: Frank Riley at High Road for touring, Girlie Action for publicity and Alternative Distribution Alliance as a distributor unless a state-

side label decides to pick it up. Lay Low will showcase her songs, all sung in English, on both coasts come November.

Her arrival doesn't come as a total cold call. "Mojo Love," the lead single from "Please Don't Hate Me," was featured on an episode of "Grey's Anatomy" a couple of years ago (the track has sold 1,000 digital downloads in the United States, according to Nielsen SoundScan). The track "Wonderplace" is slated to be included in "Searching for On the Road," the documentary behind director Walter Salles' feature film adaptation of Jack Kerouac's "On the Road."

Elísabet has also found success in another, unexpected realm: the theater. After the radio and retail success of "Please Don't Hate Me," she was charged to become the musical director and performer of the Pulitzer Prize-winning play "How I Learned to Drive" in Iceland. The subsequent, accompanying mini-album "Okutimar" moved 5,000 copies.

All this points to an artist ready to break out of an island country that has only 300,000 people. "I'm comfortable with English and the couple of times I toured in America, in L.A. and New York, I've felt great," she says.—Katie Hasty

>>> GABRIEL

Contact: Luke Crampton, luke@original-media.net

When Luke Crampton heard a school choir singing in an Atlanta mall, he noticed one voice that stood out above the others. The music producer dropped his bags and stopped to listen, then learned that the voice came from then-17-year-old Gabriel Powell (now 22). Crampton approached Powell and asked him to lay down a couple of demos. Those led to the recording of Powell's full-length debut, "Albany," an all-covers set that Crampton co-produced and released with Dafydd Rees under the pair's Crossover Entertainment production company.

While these AC covers sets are concoctions of Crossover Entertainment, it's Powell's own compositions with gospel combo Gabriel & the New Priests that remain completely unsigned. Touring live primarily in his native Southeast with the help of agent Sonja Miller, Gabriel's versatility as a "coffee-house crowd" singer, as well as an impressive gospel talent, shines through on both recordings.

"The landscape of the music industry has changed, so we're pondering whether we go with a major or if there's no real reason to do so anymore," Powell says. "I'm hoping that the album does just as well as if I were signed to a label—or better."

While recording "Albany" at Crossover Entertainment Group's studio in Atlanta, Powell worked with vocal coach Jan Smith, who has trained Rob Thomas and Usher. "I come from that type of [choral] training so it wasn't unfamiliar," says Powell, who had classical training in his school choir. "But it's great to know that there is so much more to learn."

To reach the AC audience, Crampton says he is shopping "Albany" to daytime and late-night talk shows. Powell isn't doing much touring solo, but when he graduates from Savannah College of Art and Design next year, he'll start to hit small clubs and venues to perform acoustic showcases. —Laura Leebove



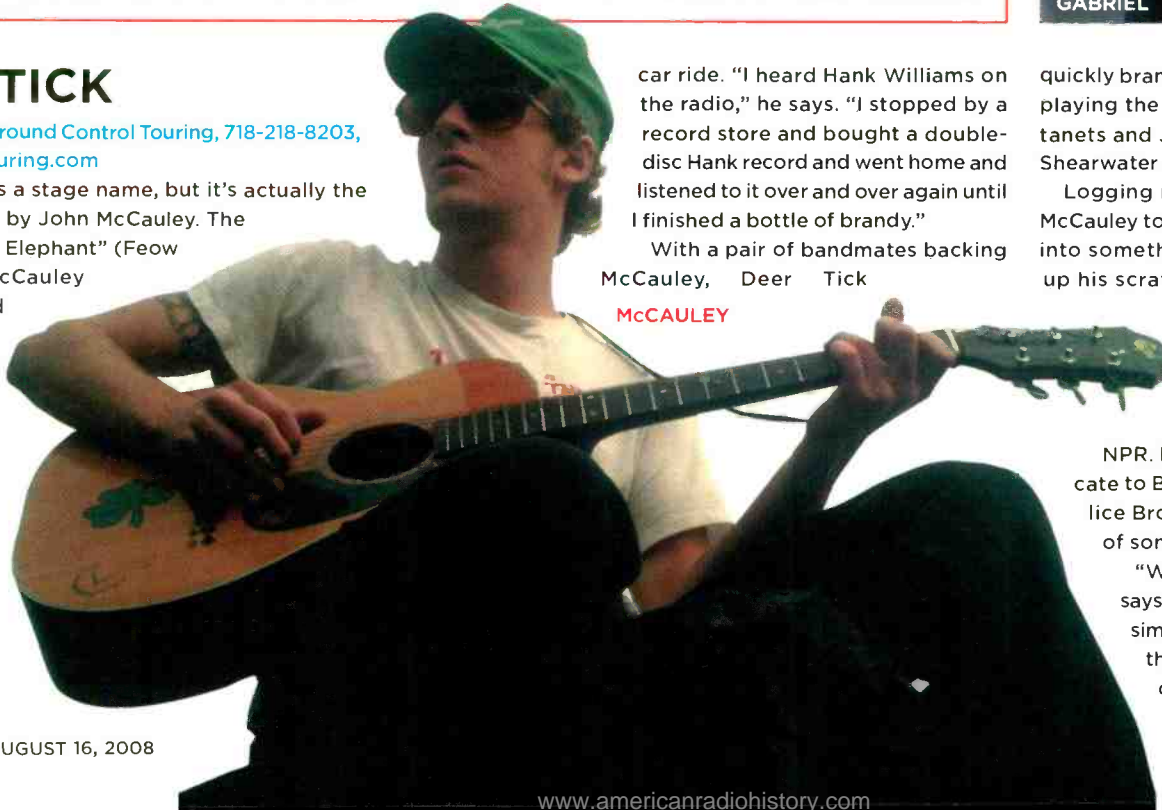
GABRIEL

>>> DEER TICK

Contact: John Chavez, Ground Control Touring, 718-218-8203, john@groundcontourtouring.com

Some think Deer Tick is a stage name, but it's actually the work of a band fronted by John McCauley. The act's 2007 debut, "War Elephant" (Feow Records), a mostly McCauley recording, showcased such influences as Neil Young, Bob Dylan and Ryan Adams, but the artist says these are recent inspirations.

"I was in a lot of bands in high school, bands that sounded like Nirvana," McCauley says. Once those early bands fizzled, Deer Tick came to life during one fateful



car ride. "I heard Hank Williams on the radio," he says. "I stopped by a record store and bought a double-disc Hank record and went home and listened to it over and over again until I finished a bottle of brandy."

With a pair of bandmates backing McCauley, Deer Tick

McCAULEY

quickly branched out from its homebase of Providence, R.I., playing the indie avant-folk circuit with such acts as Casatanets and Jana Hunter, as well as higher-profile acts like Shearwater and Kaki King.

Logging many hours on the road as a trio has enabled McCauley to expand the sound he teased on "War Elephant" into something more upbeat. At times onstage, he plays up his scratchy, nasally delivery; at others he opts for a more laid-back, rootsy sound.

So far, Deer Tick has resonated well with the indie-rock blog world, with a notable recording session available as a free download on daytrotter.com and a segment on NPR. In the next few months, the band plans to relocate to Brooklyn and spend the fall opening for the Felice Brothers' U.S. tour. McCauley also has an arsenal of songs ready to record.

"We're looking to capture our live set in a way," he says of the act's next record. "I kept a lot of things very simple on ["War Elephants"], but it's missing some of the energy. I've got a lot of recordings I want to get out of the way." —Michael D. Ayers

THE BILLBOARD REVIEWS

ALBUMS

POP

JANELLE MONÁE Metropolis: The Chase Suite

Producers: various
*The Wondaland Arts Society/
Bad Boy*

Release Date: Aug. 12

★ Janelle Monáe has already staked out a unique place in the music thanks to her black-and-white wardrobe and pompadour-like hairdo. But on her debut album, a dizzying amalgamation of hip-hop, rock, soul, funk, R&B and electro, she proves her sound is just as eccentric as her garb. The spazzy "Violet Stars Happy Hunting!!!" seems descended from OutKast's "Hey Ya," with Monáe belting, "I'm an alien from outer space/I'm a cyber girl without a face." "Many Moons" touches on Gnarls Barkley, with its heavy bass-line and churchy organ, but it's not all playtime here. On the hopeful "Sincerely Jane," she wonders, "Are we really living or are we walking dead now?," while questions of poverty and education are raised on the guitar-laden "Mr. President."—MC

ROCK

EXTREME

Saudades de Rock

Producer: Nuno Bettencourt
Open E Records

Release Date: Aug. 12

★ If we're a little surprised to see Extreme back

together for the first time in 13 years (eat your heart out, "Bands Reunited"), imagine how pleasing it is to hear the Boston quartet sounding even sharper and more ambitious than it did in the early '90s. If the group was eclipsed back then by such acoustic hits as "Hole Hearted" and "More Than Words," it's out to rock, and hard, on "Saudades de Rock." The album opens with a blast of vocal harmonies on vintage power rocker "Star," and the octane stays high on stomping tracks like "Comfortably Dumb," "Last Hour," "Flower Man" and the Led Zeppelin-styled "Sunrise," while Extreme gets the funk out for the likes of "Slide" and "King of the Ladies" and delves into a bit of rockabilly on "Take Us Alive."—GG

BLACK STONE CHERRY

Folklore and Superstition

Producer: Bob Marlette
*In De Goot Entertainment/
Roadrunner*

Release Date: Aug. 19

▶ "Folklore and Superstition" is entrenched in Southern rock conventions. From the swamp setting of the album cover and a jug-band breakdown, to its images of muddy waters and graveyards, the Kentucky foursome paints the landscape where its roots are planted—one that has plenty of electricity in supply. BSC

THE JONAS BROTHERS A Little Bit Longer

Producers: Jon Lind, Kevin Jonas Sr.
Hollywood

Release Date: Aug. 12

You get the sense the Jonas Brothers can actually do the things they purport to do, like sing, play their instruments and even write music. That's why it's unfortunate that much of their sophomore effort is submerged in an ocean of heavy-handed production, so deep that the boys' natural talents struggle to break the surface. But even though there are epic keys, layers of acoustic and electric guitar, and filtered synth zooms on nearly every track, the Jonases still chomp on their 4/4 pop-rock like a veteran band. Young Nick sounds fresh out of the Justin Timberlake school of seduction on album opener "BB Good." First single "Burnin' Up" owes more than a little to Maroon 5, while second single "Love Bug" goes from a campfire strum-along to a Steven Tyler rock wailer to power-punk in less than five minutes.—KM



stretches beyond its Black Label Society-derivative self-titled debut to fill out its boots with its own style, where thick, fuzzy guitars lead its contemporary homage to life south of the Mason-Dixon line. During paddleboat party ride "Devil's Queen," the words "Beelzebub is stealing your couch tonight" don't exactly roll off the tongue. But the band holds its own with the Zeppelin-esque "Please Come In," the lickety-split drums of "The Bitter End" and the deep grime of "Long Sleeves." Reggae-lite "Sunrise" and the memorial "Things My Father Said" also deliver.—CLT

ALICE COOPER Along Came a Spider

Producers: Alice Cooper, Danny Saber, Greg Hampton
SPV

Release Date: July 29

★ Our favorite shock rocker returns to the conceptual realm on his 25th album, with a tale of a serial killer who wraps his victims in silk (that's the color of their eyes, no less) and cuts off one leg to use in creating his own arachnid appendage. "Spider" might not make you forget "Welcome to My Nightmare," but it's nevertheless a cheerfully twisted yarn delivered with a full-on dose of guitar rockers ("I Know

Where You Live," "Catch Me If You Can," "Wrapped in Silk"), the requisite ballad ("Killed by Love"), a soaring anthem ("Salvation"), a bit of Beck-flavored groove ("Wake the Dead," co-written by Ozzy Osbourne), some sly humor—see "(In Touch With) Your Feminine Side"—and nods to Cooper's glam rock past in "I'm Hungry" and "The One That Got Away." The tale ends with a terrific twist—but we won't tell you here, just in case Spider is reading.—GG

COUNTRY

HEIDI NEWFIELD What Am I Waiting For

Producer: Tony Brown
Curb

Release Date: Aug. 5

▶ The studio marriage of Heidi Newfield and producer Tony Brown is a match made in heaven. The masterful Brown has helped Newfield stretch vocally in ways that she simply didn't when she was with Trick Pony. First single "Johnny & June" is a fitting tribute to long-lasting love, while "Wreck You" finds Newfield convincingly relating her frustration in a relationship. "Can't Let Go" fits her smoky vocal style perfectly, as the production starts spare and builds to a frenetic climax. Meanwhile, "Knocked Up" is a singalong reminder that Newfield can still rock a barroom with the best of them, and the

rich and full title cut is appropriate for the singer and anyone who aspires to greater things. Once thought of simply as a chick singer for the party-hearty trio, Newfield shows on her solo debut that she's way more.—KT

HIP-HOP

YUNG BERG

Look What You Made Me

Producers: various

Epic

Release Date: Aug. 12

▶ On the eve of his EP release last summer, we observed that Yung Berg embodied the charisma and lyrical flair that many other new artists lack. The charming 22-year-old Chicago-bred rapper doesn't disappoint with his debut. The brash "How You Do That There," featuring Dude N Nem, finds the former hype man proclaiming he is "the fresh prince of the chi" over simple-yet-catchy piano-based production. He continues boasting on the Twista-assisted "Where Do We Go From Here," warning his competitors of his impending takeover. Matters of the heart get attention on horn-laden single "Sexy Lady," where Berg recounts the qualities possessed by the various females in his life, while "Business" features his prowess in the bedroom. Throughout, Berg never loses his appeal.—MC

LATIN

CROOKED STILO

Cumbia Urbana: The Album

Producers: Johnny Lopez, Victor Lopez Jr.

Mi Estilo Records/Signos Music

Release Date: Aug. 12

★ The party comes alive on Crooked Stilo's latest, where the duo replaces samples with instruments in creating its signature "urban cumbia." The best tracks hew closer to that than to reggaeton and set Crooked's clever, naughty rhymes to music that has an equal sense of humor. "Dámelo" skillfully blends the electronic synth that's becoming de rigueur in reggaeton these days with brass and a hook that sounds like it was banged out on a toy Casio. Other highlights are "Ese Soy Yo," with its radio-friendly chorus; "Que Sufras," with its awesome wish that the spurning lady gets bitten by an iguana; and "El Vasile," a bouncy, insistent call to crowd the dancefloor. With music this fun, it's hard not to obey.—ABY

DANCE

TITTSWORTH

12 Steps

Producer: Jesse Tittsworth
Plant Music

Release Date: Aug. 12

★ Something's going down in Baltimore, and DJ/producer Jesse Tittsworth (yes, that's his real name) is smack in the middle of it.

IRMA THOMAS

Simply Grand

Producer: Scott Billington
Rounder

Release Date: Aug. 12

It's been nearly 50 years since the Soul Queen of New Orleans' first recording session, and during that time Irma Thomas has earned the nickname many times over. Her voice, even at 67, is a rare blend of smooth simplicity and heart-cracking emotion. The concept behind "Simply Grand" was to pair Thomas with a different star pianist on each track, and the results are mostly stunning. The virtuosic accompaniments occasionally draw too much attention from the singer, but for the most part they strike a perfect dramatic balance. Dr. John's strong bass notes swell under Thomas' sultry blues vocals on "Be You," her low alto rolls expertly with David Egan's complicated rhythm on gospel tune "Underground Stream," and Randy Newman's "I Think It's Going to Rain Today" closes the set with a bittersweet touch.—EN



HOWARD TATE

Blue Day

Producer: Joe Tiven
Evidence

Release Date: Aug. 12

Blues man Howard Tate's 1967 collaboration with producer/writer Jerry Ragavoy, "Get It While You Can," was a criminally overlooked gem. While Tate's singular, soulful voice on a set of Ragavoy originals saw some success on the R&B charts, they were soon overwhelmed by covers from legendary artists (Janis Joplin, Jimi Hendrix, B.B. King, Bonnie Raitt), completely eclipsing Tate's still formidable, definitive talents. Forty years later, after three "comeback projects" earlier this decade failed to do him justice, Tate is given material and production worthy of his strong-as-ever voice (Amy Winehouse tribute "Miss Beehive"; "First Class," contributed by Steve Cropper and Felix Cavaliere; "Hope Springs Eternal"; "Live Like a Millionaire") and what, by all rights, should be hard-won recognition and respect.—GE



THE BILLBOARD REVIEWS

SINGLES

Local artists are succeeding where others—like the short-lived booty tech and hip-house scenes of the '90s—have failed, merging hip-hop, house and electro into a single smutty cocktail. From the first strains of "Haiku"—an opening instrumental that merges the acid squelches of early rave with an insistent break-beat and—yes!—congas—it's obvious that this guy's aesthetic is so clear to him that mixing disparate elements is a breeze. Emerging from the melting pot are honestly funny old-school raps ("Broke Ass Nigga," with none other than DJ Assault), hip-hop party tracks ("WTF" featuring a spark-plug verse by Kid Sister) and even pretty, melodic R&B at a good clip ("Here He Comes" with Nina Sky). This is the answer to the legal quandary of mash-up culture: Just make 'em fresh yourself.—KM

WORLD SIDESTEPPER

The Buena Vibra Sound System

Producers: Richard Blair, Ivan Benavides
Palm Pictures

Release Date: Aug. 5

★ The Buena Vibra Sound System is Sidestepper founder Richard Blair's Afro-Colombian brainstorm. The 11 tracks here represent the first taste of the Buena Vibra club sound released on disc. The influences that come into play on these tunes are numerous, to put it mildly. It may not be an album that's easily categorized, but it's definitely easy to love. Opener "Sidestepper" is a salsa-inspired number that recalls the outfit's early groove. "Deja Soft" has a

subtle Jamaican dub consciousness, a hip-hop component, an overdubbed vocal track that has a definite Laurie Anderson tweak and layered rhythms courtesy of Blair's programming chops. "La Paloma" opens with a purely electronic vamp, then morphs into music that feels like Afrobeat, except that the relentless bassline is Afro-Colombian and Jacobo Velez's clarinet, sailing above the groove, is free-form jazz.—PVV

FOLK

DENICE FRANKE

Gulf Coast Blue

Producer: Mark Hallman
Certain Records

Release Date: Aug. 5

★ Denice Franke writes vivid, compelling musical short stories that adeptly blend empathy and danger on this third album. Many of the songs are set in Galveston, the Texas singer/songwriter's adopted home. Franke's detailing can be as specific as "Harley Girl," a refreshingly tender appreciation of a biker woman and her guy. "Tara Lee" has you walking in the heels of a woman driven by her needs and desires, in search of a generous stranger while lamenting the tender roughneck missing from her life. Franke knows what conflicts sink some of these men: In "Cool Water," self-knowledge and self-destruction grapple with predictable but artfully rendered results. Her lithe, mesmerizing voice and acoustic guitar are at the heart of each track, and Mark Hallman's sympathetic production advances each song with bent electric guitar notes, percussion jabs or keyboard sounds.—WR

POP

RICK SPRINGFIELD

What's Victoria's Secret? (3:15)

Producers: Rick Springfield, Matt Bissonette

Writers: R. Springfield, M. Bissonette

Publishers: Super Ron, ASCAP; Dogs in Space, BMI NewDoor/Universal

★ It's been 27 years since Rick Springfield began '80s chart supremacy (with 16 top 40 hits), launching with No. 1 pop/rock "Jessie's Girl." He has christened new album "Venus in Overdrive" (July 29) as the son of debut "Working Class Dog," which spawned "Jessie." It makes sense then that he would literally revisit the guitar line from his signature song, reminding all that peppy power pop doesn't age. Springfield sounds remarkably youthful and with a career that extends—whoa—beyond 36 years, he proves he's still more than capable of creating relevant music for the now grown women who were screaming back in the day—and yet won't embarrass their kids for sounding retro.—CW

VANESSA HUDGENS

Sneakernight (2:59)

Producer: J.R. Rotem

Writers: S. Nymoen, J. Rotem

Publisher: not listed
Hollywood

★ The Hollywood label is making quite an impact on the charts with Disney-related acts. Vanessa Hudgens' new album "Identified" (July 1) debuted at a respectable No. 23, following gold sales of 2006 debut "V." Her profile continues to rise with a rumored relationship with "High School Musical" co-star Zac Efron and a couple of naughty pictures leaked onto the Internet. Maybe as a result of that controversy, the album's first single, "Sneakernight," takes a G-rated lyric about making your feet comfy into a slightly more mature tome about fancy footwear. Producer J.R. Rotem surprises with an uncharacteristically organic landscape that still manages to groove, while Hudgens sounds like she's having a blast with a cute call-and-response with background vocals. This should have tweens

chanting "What we're gonna do is dance" until it's time to return to school come fall.—CW

R&B/HIP HOP

SHWAYZE

Corona and Lime (3:55)

Producer: Cisco Adler

Writers: A. Smith, C. Adler

Publisher: not listed
Suretone/Geffen

▶ Shwayze has managed to parlay his laid-back flow and association with Cisco Adler—son of record producer Lou Adler—into a Pontiac commercial, MTV show and plenty of press. For the second single from his Aug. 19 self-titled debut, the self-described "only black kid in Malibu" maintains his brand-friendly alliance with Adler, who handles the chorus, imploring, "Baby, will you be my Corona and lime/And I will be your main squeeze?" This amiable head-nodding excursion showcases a catalog of women Shwayze has encountered in his day. His line "Let me tell you about a girl I know/She like hip-hop and rock'n'roll" encapsulates the likely audience for this tasty summer drink-along.—KJH

COUNTRY

LITTLE BIG TOWN

Fine Line (3:46)

Producers: Wayne

Kirkpatrick, Little Big Town

Writers: various

Publishers: Warner-Tamerlane/Sell the Cow/Tower One Music, BMI Capitol

MARIAH CAREY

I'll Be Lovin' U Long Time (3:53)

Producers: Aldrin "DJ Toomp"

Davis, Mariah Carey

Writers: various

Publisher: not listed
Island

▶ Lady Mariah's third single from 11th album "E=MC2"—following chart-topping "Touch My Body" and top 20 "Bye Bye"—energizes the beat following the previous pair of midtempo soul tracks. "I'll Be Lovin' U Long Time" offers a playful, beach-befitting groove, featuring a bright sample from DeBarge's "Stay With Me," lushly woven vocals and Carey's highs dotting on fans with her sonic signature. T.I. joins the party with a rap that adds star power, if in a dated context. Beyond radio appeal, "Lovin' " is featured in an Indaba Music remix contest, with a \$5,000 prize for the victor. Curiously, it garnered dubious acclaim as Carey's first single to debut on the Billboard Hot 100 as low as No. 100, but that's surely a temporary blip; it's already charted as her 45th entry on the Hot R&B/Hip-Hop Songs chart. In short order, "Long Time" will be blaring across formats, and radios, from coast to coast.—CT



▶ Little Big Town recently inked a new deal with Capitol Records Nashville, and "Fine Line" is one of three songs added to a relaunched version of the group's exceptional album "A Place to Land." Written by LBT and producer Wayne Kirkpatrick, this potent single boasts a visual lyric about a disgruntled lover striving to get more from a faltering relationship, alongside the amazing harmonies that make this group sparkle and shine. Truly, the message offers a portrait of hopeful longing mixed with anger and resignation, while the performance captures every nuance of emotion.

A new label affiliation and fall tour with Carrie Underwood should help this talented foursome garner the attention it deserves.—DEP

ROCK

LINKIN PARK

Leave Out All the Rest (3:21)

Producers: Rick Rubin, Mike Shinoda

Writer: Linkin Park

Publishers: various
Warner Bros.

▶ Stepping up to the plate with track No. 5 from still-going-strong "Minutes to Midnight," Linkin Park eases up on its rhythms as it leans hard on introspection. The radio heavyweight gets serious about its personal legacy in "Leave Out All the Rest," framed in the story of waking up after a dream and wondering what will be left with loved ones after they're gone. The lyric implies that it has been far from perfect—perhaps even more flawed than the average Joe. "When my time comes, forget the wrong that I've done/Help me leave behind some/Reasons to be missed," Chester Bennington implores. Musically, it's a standard midtempo ballad that doesn't deviate from the less-is-more production style we've heard from "Midnight." But that's not hurting its chart chances.—CLT

ROBIN THICKE

Magic (3:35)

Producer: Robin Thicke

Writers: R. Thicke, J. Gass, Max

Publishers: I Like 'Em Thicke/Da Gass Co./Haddington, ASCAP Star Trak/Interscope

▶ Robin Thicke waves a "Magic" wand with the first single from his third album, "Something Else" (Sept. 9), a timeless R&B dance funk favorite that could finally launch the multitasking artist into superstardom. That's not to dismiss his previous momentum, thanks to 2006's "Lost Without U," Thicke's breakthrough No. 1 adult R&B smash, or hits penned and produced for Usher, Christina Aguilera, Mary J. Blige and Michael Jackson. This time around, the classy, well-groomed entertainer adds big band sounds, strings and horns that kick into a groove, alongside his smooth, soulful vocals. With this, the real sexy is back.—MM



LEGEND & CREDITS

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

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

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



SPRINGFIELD

ROCK BY JONATHAN COHEN

Rick Springs Eternal

It's The '80s All Over Again For Veteran Springfield

It may have been 20 years since his last big hit, but Rick Springfield is turning back the clock this week with his New Door debut, "Venus in Overdrive." The set enters at No. 28 on the Billboard 200, the best mark of his career, and with 16,000 units, constitutes Springfield's best sales week since Nielsen SoundScan began tracking data in 1991.

Although best-remembered for

'80s pop smashes like "Jessie's Girl," "Don't Talk to Strangers" and "Love Somebody," Springfield has been recording and touring worldwide with regularity since breaking a decadelong quiet period in 1997. But his albums have barely dented the chart: 1999's "Karma" peaked at No. 189 on the Billboard 200, while 2005's "The Day After Yesterday" topped out at No. 197.

So, New Door and parent company Universal Music Enterprises went right to work targeting his core, largely female fan base in the run-

up to "Venus," booking Springfield on "Good Morning America," CBS' "Early Show," "Live With Regis and Kelly" and "Fox and Friends" during release week. In addition, his February appearance on "The Oprah Winfrey Show" reaired July 21, which UMe VP of marketing Jeff Moskow says "really goosed" album pre-orders at Amazon.

"The way we describe it is, he's been hitting the center of the bull's-eye with his last couple albums," Moskow says. "We want to get to those outer rings and be hitting those people who haven't bought one of his records in 20 years."

While some labels would shy away from Internet promotions for an artist who is nearly 60, UMe went the opposite route, sending out e-mail blasts via Springfield's Web site and using Push technology to unlock extra content once the new CD was inserted into a computer. Bonus tracks were also available via Best

Buy and iTunes, and Amazon hosted a listening party and a track-by-track video from Springfield.

Further, fans were asked to submit photos of themselves with the artist, which were then included in the CD booklet. "We believe that helped drive some early interest," Moskow says. "They wanted to see themselves in the packaging."

"At New Door, what we try to do is sign artists with a catalog to exploit or an artist who has very active touring and fan bases," he continues. "We don't have Rick's catalog, but he's so connected with his fans that it seemed like a great opportunity."

Indeed, Springfield's base is so tuned in that, according to manager Rob Kos, tickets for his inaugural Rick Springfield & Friends cruise sold out "with no advertising whatsoever—we just let the fans know about it via our e-mail list, fan club and Web site." The cruise sails from Miami Nov. 14 and will feature performances (one of which will be an all-request show) and numerous opportunities to get up close and personal with Springfield.

The artist has tour dates booked through mid-October in support of "Venus." Kos says, "We do about 80 shows per year [but] we just do weekends. This way everyone can keep a semblance of a normal life and go home to their families."

For Moskow, it's all proof that consumers for Springfield's type of music haven't gone anywhere—they just needed a little reminder. "Rick made a great record, and the account base really supported him," he says. "That's a great thing to have happen. He worked his butt off." ...



SCOTT

SCOTT-FREE

Why would former ASCAP songwriter of the year Darrell Scott, who has penned hits for Travis Tritt ("It's a Great Day to Be Alive"), Dixie Chicks ("Long Time Gone") and Sara Evans ("Born to Fly"), record an album of songs he didn't write? "My publisher wonders such things," says Scott, whose "Modern Hymns" is due Aug. 19 via Appleseed Recordings.

Scott, who has planned to honor some of his songwriting heroes for a while, says the idea finally came to fruition. "These are just some of my favorite writers and artists—they were when I was a kid and they still are," he says, citing Leonard Cohen, Joni Mitchell and Bob Dylan as examples. "I kept thinking, 'One of these days I'll get around to doing that.'"

He didn't know it at the time, but the Kentucky native first heard the songs of his idols when he was growing up. "I wasn't listening to Dylan, I wasn't listening to Gordon Lightfoot, but I would hear their songs in country music. Country artists back then would record songs from other fields, especially folk."

"I first heard Bob Dylan songs through an album Glen Campbell did back in 1968," he says. "All I knew as a kid was, 'That's a great song.' I didn't know it was Dylan."

Scott was careful to put his own spin on the covers. "I was mindful not to make a parrot record," he says. "What's the point?" Among other fresh turns, there's a straight-up bluegrass version of Mitchell's "Urge for Going" while the Fisk Jubilee Singers add a gospel flair to Adam Mitchell's "Out Among the Stars." Sam Bush, Mary Gauthier, Alison Krauss and Del McCoury also make appearances.

In addition, Scott and crew recorded Cohen's "Joan of Arc," Lightfoot's "All the Lovely Ladies," Paul Simon's "American Tune" and John Hartford's "Nobody Eats at Linebaugh's Anymore," among others.

While not all his heroes are represented—"I didn't get any James Taylor on there or Townes Van Zandt," he points out—Scott says the vibe he had in mind dictated what he recorded. "Musically I knew it would be acoustic—there's no drumming—so the treatments I gave them arrangement-wise had to shake hands with that."

Meanwhile Scott, who does roughly 50-60 live dates per year, including two or three songwriting camps, is already working on his next record, which he describes as "a pretty full-tilt country record, pre-'Urban Cowboy' country."

—Ken Tucker



'PLANES' KEEPS SOARING

More than a year after the track was initially released, M.I.A.'s "Paper Planes" is rapidly climbing the Billboard Hot 100. The cut jumps 36-16 this week and is the greatest digital gainer, thanks to download sales of 102,000 copies, according to Nielsen SoundScan. To date, digital sales are at 692,000. Its Interscope parent album, "Kala," moved 8,600 units, a 47% increase over last week.

"Paper Planes" is featured prominently in the trailer for "Pineapple Express," the Seth Rogen/James Franco stoner comedy that hit U.S. theaters Aug. 6. Airplay is also enjoying a big increase; the song was added at 60 Nielsen BDS-monitored stations last week, including CHR/top 40 WHTZ (Z100) New York.

The song's ascent has not been without controversy, however. When M.I.A. performed the track last September on "Late Show With David Letterman" and when MTV aired the video, the gunshot samples used in the chorus were replaced with generic popping noises. Alternative KROQ Los Angeles, which played the song 45 times from July 30 to Aug. 6, is airing an unedited version of the track. Interscope did not respond to requests for comment at press time. —Cortney Harding

M.I.A.: DE ROSA/STARFACE/RETNA; SCOTT: SCOTT SIMONTACCHI

R&B BY GAIL MITCHELL

Out Of The Hurricane

New Hit Single Sets Up Eric Benét's Latest

Relaxing after a mixing session for his forthcoming live DVD, Eric Benét recalls the conversation that inspired his latest single, "You're the Only One."

"I was sitting with my longtime production part-

ner Demonte Posey and my cousin, writer/producer George Nash Jr. We were talking about how well-crafted R&B songs used to be; those by groups like Blue Magic and the Stylistics," the Milwaukee native remembers. "That conversation turned into this jam. Then the next thing you know, we had a song... a song that sounds like a classic you haven't heard in a long time."

Two weeks ago, the timeless, romantic underpinnings of "You're the Only One" helped Benét garner his first top 20 R&B hit since 1999. The singer/songwriter notched his first and only top 10 hit to date on the Hot R&B/Hip-Hop Songs chart in 1999 with "Spend My Life With You," featuring Tamia. "You're the Only One"—which moves 26-21 this week with a bullet—is the lead single from Benét's fourth album, "Love & Life," on Friday/Reprise/Warner Bros. (Sept. 9).

Coming into the project with complete creative control, Benét calls "Love & Life" the "purest representation of me creatively. It's almost a journey of the kind of music that made me fall in love with music."

Integrating gospel, jazz and Latin rhythms within its R&B framework, the 12-track album is knee-deep in single-worthy tracks emotionally interpreted by Benét's unmistakable tenor. There's the sensual and spiritual "Chocolate Legs," the '90s R&B-vibed "Don't Let Go" and the sexually energized "The Hunger," which is being shipped this week as the second single. Other notable tracks include the poignant "Everlove" with Terry Dexter (memorably featured on a remix of Benét's aforementioned

"Spend") and "Still I Believe," a personal treatise about love and hope with Benét's 16-year-old daughter India handling background vocals.

"Eric went back to the basics," Warner Bros. senior VP of urban promotion Ken Wilson says. "This is solid R&B music that can transcend formats from urban adult to urban and pop mainstream. When you've got real music, it cuts through all the bullshit."

Following the public firestorm surrounding his divorce from actress Halle Berry, Benét released his third album, the aptly titled "Hurricane," in 2005. Although it spun off two singles, "Pretty Baby" and "I Wanna Be Loved," the pop- and folk-laced album didn't fare well saleswise. According to Nielsen SoundScan, "Hurricane" has sold 170,000 units. 1999's "A Day in the Life" is at 897,000 and 1996's "True to Myself" has moved 295,000.

"To be honest, I was nervous about coming back with 'Hurricane,'" Benét admits. "It was a departure from my expected genre and some people even described it as a little too apologetic."

Currently in the midst of a lengthy major-market promotional tour and with his "Only One" video having premiered Aug. 8 on Yahoo, Benét says a formal concert trek is slated to get under way at the end of September. Joining him will be fellow R&B crooner Dwele.

Now on the other side of the hurricane, Benét says he felt early on that "Love & Life" would be something his core fans would love. "Now I feel I might get a halfway decent shot at more people discovering who I am musically," he says. ■■■



MAIDEN HEAVEN

With excitement building among Metallica fans for the new "Death Magnetic," due Sept. 12 worldwide via Warner Bros., there may be some head scratching about the band's appearance at No. 40 this week on the Hot Mainstream Rock Tracks chart. After all, the album's lead single, "The Day That Never Comes," is not due until September.

In fact, the chart entry, "Remember Tomorrow," is a cover of a song from Iron Maiden's self-titled 1980 debut. Metallica recorded it for a Maiden tribute CD given away free with the July 16 issue of U.K. rock weekly Kerrang. In that issue, drummer Lars Ulrich described the veteran British metal act as "the blueprint for everything that we have ever wanted to do."

"I've been a fan of Metallica and Iron Maiden for years, and Metallica have pulled off a really good version," London-based Kerrang editor Paul Brannigan says. "It's got a lot of people pumped up for the release of the new album."

The 15-track "Maiden Heaven" also features Avenged Sevenfold's take on "Flash of the Blade," Machine Head's version of "Hallowed Be Thy Name" and Trivium's rendition of "Iron Maiden."

The July 16 issue was distributed minus the CD outside of the United Kingdom and Ireland due to rights restrictions, but 23 radio stations on the Mainstream Rock panel still seized upon the track. It was played 205 times in the period ending Aug. 3 and proved a big hit with KOMP Las Vegas (32 plays); KDOT Reno, Nev. (24); and KQRC Leavenworth, Kan. (21).

The track wound up on the tribute album only because of a chance conversation when Machine Head was on tour with Metallica in Europe in May.

"It was kind of random," Brannigan explains. "Machine Head's singer [Rob Flynn] was having a drink with Lars Ulrich telling him they had done this song for Kerrang. Then he sent them the MP3, and when Lars heard it he was like, 'How come Kerrang never asked us to do this?' Their management got back to us immediately."

Around 160,000 CDs were produced, and Brannigan expects the issue to sell up to 120,000 copies, compared to average circulation of 77,000.

Warner Bros. did not respond to questions about whether the Metallica song would be sanctioned for any commercial release. "A label has approached us [to license the album]," Brannigan says. "But Metallica are very protective over what they do with their songs." —Andre Paine

SAVAGE 'KNOCKS' ON THE CHARTS

"Pacific hip-hop is going to be the next big global sound." So says Savage, the New Zealand-based Samoan rapper currently enjoying success on the Billboard charts with the Soulja Boy remix of his track "Swing" (Dawn Raid/Universal Republic).

The song is No. 63 with a bullet on Hot Digital Songs this week, with more than 314,000 downloads to date, according to Nielsen SoundScan. It is also No. 22 with a bullet on the Rhythmic radio airplay chart and enters the Billboard Hot 100 at No. 91.

"Swing" soundtracked a pivotal bar scene in last year's successful comedy hit "Knocked Up." But the DVD release of the title last September by Universal proved most crucial to spreading the word on Savage, according to manager Andy Murnane, who is also CEO of Auckland, New Zealand-based hip-hop label/publisher Dawn Raid. Murnane's label released the original track in New Zealand in 2005.

"Things got crazy" when "Swing" was used as the music for the opening menu screen on the DVD, says Murnane, who also manages Savage through his firm Clientele Management. Afterward, the "Swing" video began garnering huge traffic on You-

Tube; it is now up to 2.3 million views. That brought interest from Universal Republic Records, which signed a worldwide licensing deal excluding New Zealand and Australia for Savage this May.

Savage has been playing U.S. dates throughout the summer and recording new tracks with Akon and Sean Paul for a U.S. version of his 2005 solo debut set, "Moonshine," due in November.

Savage has been a key force in Pacific hip-hop since the late '90s, when he formed South Auckland hip-hop crew the Deceptikonz. The act reached No. 2 on the Recording Industry Assn. of New Zealand chart in 2001 with its album "Elimination" (Dawn Raid). In 2005, Savage's own "Moonshine" bowed at No. 1; "Swing" also topped the New Zealand charts that year.

While Savage is still signed to Dawn Raid for Australia and New Zealand, Murnane has already begun negotiations for its own U.S. label distribution deal. "We're looking at bringing out more Pacific hip-hop acts from New Zealand," Murnane says, "like [producer/MC] Mareko, and to sign American-based Pacific artists."

—Christie Eliezer



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



NEW DAY

>> "Tonight" guest The Day claims its highest-charting album on the Billboard 200 and its best sales week as "Revelation" bows at No. 6 with 75,000. It also lands at No. 1 on the Top Christian Albums chart, the fourth time the group has led that list.

SLIM MARGIN

>> 3 Doors Down's "It's Not My Time" jumps to the summit of the Adult Top 40 chart, edging out Coldplay's "Viva La Vida" by a mere two spins (3,140 to 3,138). It's the closest race for the No. 1 slot since Sept. 24, 2005, when two spins also separated the top two titles.

RIHANNA



DOUBLE PLAY

>> Rihanna moves to the top spot on Hot Digital Songs with "Disturbia" (up 14%) while holding at No. 1 on Hot 100 Airplay with "Take a Bow." Usher—back in the July 31, 2004, issue—was the last lead artist to top both lists with different songs.

CHART BEAT

>> Kristy Lee Cook's debut on Hot Country Songs with "15 Minutes of Shame" makes the seventh-place finisher from the seventh season of "American Idol" the third finalist from this most recent season to appear on a Billboard tally. Cook, the 36th Idol to chart, has to settle for a tie for being the first contestant from her year to chart with an original song not performed on the series. Fred Bronson reveals the tying contestant in Chart Beat online.

>> It's a long way from wanting to hold your hand to a girl kissing a girl, but Katy Perry has tied the seven-week reign of the Beatles' "I Want to Hold Your Hand" in 1964 as the longest-running Hot 100 No. 1 on the Capitol label.

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

Billboard

CHARTS

Album's Special Edition Sweetens Sugarland's 'Love'

Normally, when an album moves to No. 1 in the same week that it experiences a decline, seasoned chart watchers say the title backed into first place. Considering the unique release strategy of Sugarland's "Love on the In-

when an album comes to market. Or, months after a title hits store bins, a label seeks to revive it with a new edition that goes to all accounts, adding songs, a video element or both to the album's original content.

ing and new media, estimates the standard edition accounted for 54% of the title's second-week take.

Aside from affecting Sugarland's sophomore week, Kline likes the notion that putting the deluxe package out first

content to larger retailers leaves others selling inferior CDs.

Midstream special editions, with new songs added, have become common in recent years. That scheme can be particularly effective if one of those new songs becomes a genuine hit, as was the case when Usher's 2004 album "Confessions" got a boost from the addition of Alicia Keys duet "My Boo" or Mariah Carey's 2005 set "The Emancipation of Mimi" picked up "Don't Forget About Us."

But, later-day special editions have become so commonplace that they are becoming less—you know—special. While Rihanna's "Good Girl Gone Bad" gained by almost 1,000% when a deluxe edition hit in June, prompting a 124-7 jump on the Billboard 200, and Blake Shelton's "Pure BS" earned a larger percentage gain when he added content a couple of months earlier, even those spikes were modest compared with the lifts Usher and Carey got for their premium editions.

On the slimmer side, Fergie's "The Dutchess" snagged an 8,000-unit bump when that album added four songs in May for a 104-28 chart leap.

OneRepublic and Lifehouse each added five live songs to their current albums. The former got a 3,000-unit spike in impact week, the latter one of 2,000—results that make me wonder about the return on investment.



SUGARLAND

side," it might be more appropriate to borrow a phrase from football and say that the country duo scores on a reverse option.

The result? Sugarland's first No. 1 on the Billboard 200.

Special editions are practically old hat by now, usually following one of two strategies. Versions with either a couple of extra tracks or a bonus DVD show up at high-traffic discount chains

Universal Music Group Nashville played mix and match with those game plans, electing to put the deluxe "Love" out a week before the standard 12-song version reached the market (Billboard, July 19).

Last issue, the higher-priced fan edition fetched the act's largest Nielsen SoundScan week by far, with 314,000 copies (Over the Counter, Billboard, Aug. 9). With the basic edition and its cheaper price coming to market during the title's second week, the erosion a big release usually experiences is softened, thus reversing the order of last issue's top two albums.

Without such a buffer, last week's chart champ, "Breakout" by Miley Cyrus, declines 56%, falling from 371,000 copies to 163,000. The less severe 45% drop on Sugarland yields a total of 171,000 for "Love."

Based on tracking at Wal-Mart, Target and Best Buy, Ben Kline, the label group's executive VP of sales, market-

introduces a higher price at the front of an album's life cycle "in a \$9.99 world." I concur with Kline's thinking, even as I concede that in general, we're still talking about a \$12.99 sale price on a deluxe set with a \$19.98 list equivalent.

While retailers continue to press for a CD selling price of \$10 or less, Kline says the advance release of this package proves that even in a bargain-driven market, the "uber fan" will be inclined to shell out more when given proper incentive.

SPECIAL TREATMENT: The Sugarland strategy addresses the gripe of critics and fans alike that dropping a deluxe edition months after the standard album arrives forces an artist's most fervent fans to buy the same songs twice—or find the bonus material outside retail channels. Making the deluxe edition available to every retailer also addresses a longstanding complaint from independent proprietors, that offering added

Over The Counter

GEOFF MAYFIELD



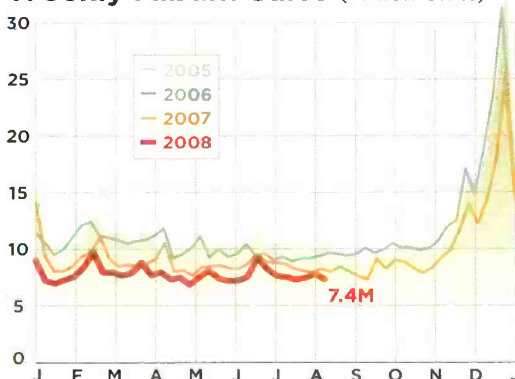
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,356,000	1,191,000	19,995,000
Last Week	7,844,000	1,270,000	20,068,000
Change	-6.2%	-6.2%	-0.4%
This Week Last Year	8,274,000	892,000	15,219,000
Change	-11.1%	33.5%	31.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	271,247,000	242,213,000	-10.7%
Digital Tracks	492,452,000	641,858,000	30.3%
Store Singles	1,370,000	991,000	-27.7%
Total	765,069,000	885,062,000	15.7%
Albums w/TEA*	320,492,200	306,398,800	-4.4%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



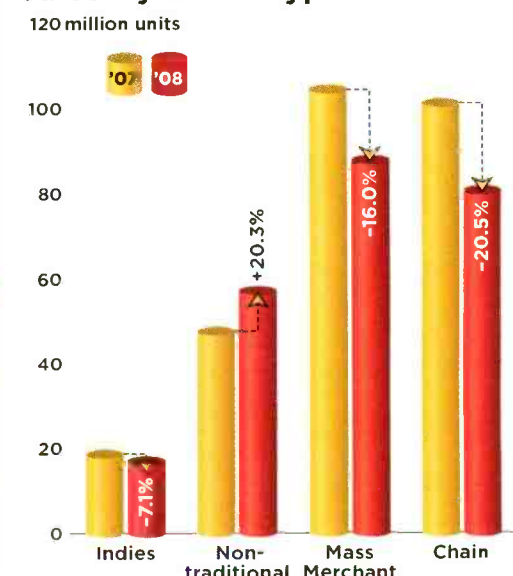
SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	242,434,000	203,466,000	-16.1%
Digital	28,013,000	37,681,000	34.5%
Cassette	202,000	58,000	-71.3%
Other	598,000	1,008,000	68.6%

For week ending Aug. 3, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 45

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	WEEKS ON CHART	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
								WEEKS ON CHART	WEEKS ON CHART
1	2	2	SUGARLAND	Love On The Inside	1	1	1	MERCURY NASHVILLE 011273*/UMGN (13.98)	
2	1	2	MILEY CYRUS	Breakout	1	1	2	HOLLYWOOD 002129 (18.98)	
3	3	3	SOUNDTRACK	Mamma Mia!	1	1	3	DECCA 011439 (18.98)	
4	4	6	KID ROCK	Rock N Roll Jesus	1	1	3	TOP DOG ATLANTIC 290556* AG (18.98)	
5	5	2	LIL WAYNE	Tha Carter III	2	1	8	CASH MONEY/UNIVERSAL MDTOWN 011033/UMRG (13.98)	
6	HOT SNOT DEBUT	1	THIRD DAY	Revelation	6	6	1	ESSENTIAL 10853 (17.98)	
7	6	4	COLDPLAY	Viva La Vida or Death And All His Friends	1	1	7	CAPITOL 16886* (18.98)	
8	NEW	1	KIDZ BOP KIDS	Kidz Bop 14	1	1	1	RAZOR & TIE 89181 (18.98)	
9	7	5	SOUNDTRACK	Camp Rock	1	1	7	WALT DISNEY 001742 (18.98)	
10	8	1	NAS	Untitled	1	1	3	DEF JAM COLUMBIA 011505*/DJMG (13.98)	
11	9	11	VARIOUS ARTISTS	NOW 28	1	1	9	EMI/SONY BMG/UNIVERSAL ZOMBA 08144/CAPITOL (18.98)	
12	11	10	RIHANNA	Good Girl Gone Bad	1	1	11	SRP DEF JAM 008968*/DJMG (13.98)	
13	12	12	TAYLOR SWIFT	Taylor Swift	3	1	12	BIG MACHINE 079012 (18.98) +	
14	15	23	JONAS BROTHERS	Jonas Brothers	1	1	23	HOLLYWOOD 000282 (18.98) +	
15	14	15	KATY PERRY	One Of The Boys	1	1	17	CAPITOL 04249 (12.98)	
16	10	9	TAYLOR SWIFT	Beautiful Eyes (EP)	1	1	3	BIG MACHINE 0145 (15.98 CD/DVD) +	
17	NEW	1	SCARS ON BROADWAY	Scars On Broadway	17	17	1	VELVET HAMMER/INTERSCOPE 011592*/IGA (10.98) +	
18	17	17	DISTURBED	Indestructible	1	1	17	REPRISE 411132*/WARNER BROS. (18.98) +	
19	19	21	LEONA LEWIS	Spirit	1	1	17	BYC 012154/RMG (18.98)	
20	24	25	DUFFY	Rockferry	1	1	12	MERCURY 010822*/DJMG (11.98)	
21	22	27	3 DOORS DOWN	3 Doors Down	1	1	11	UNIVERSAL REPUBLIC 011065/UMRG (13.98)	
22	16	7	JOHN MELLENCAMP	Life Death Love And Freedom	1	1	3	HEAR 30822* (18.98) +	
23	21	18	JOURNEY	Revelation	1	1	9	NOMOTA 4508 EX (14.98 CD/DVD) +	
24	18	19	USHER	Here I Stand	1	1	10	LAFACE 23388/ZOMBA (18.98)	
25	29	22	JOHN MAYER	Where The Light Is: John Mayer Live In Los Angeles	1	1	5	COLUMBIA 22665* SONY MUSIC (19.98) +	
26	30	34	TOBY KEITH	35 Biggest Hits	1	1	13	SHOW DOG NASHVILLE 010334/UME (19.98)	
27	25	16	BECK	Modern Guilt	1	1	4	DGC 011507* IGA (13.98)	
28	NEW	1	RICK SPRINGFIELD	Venus In Overdrive	28	28	1	GOMER/NEW OODR 011347/UME (13.98)	
29	27	26	PLIES	Definition Of Real	1	1	8	BIG GATES SLIP-N-SLIDE ATLANTIC 511238/AG (18.98)	
30	26	28	JASON MRAZ	We Sing. We Dance. We Steal Things.	1	1	12	ATLANTIC 448508* AG (18.98)	
31	20	8	DAVID BANNER	The Greatest Story Ever Told	1	1	3	BIG F A C E SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	
32	37	31	CHRIS BROWN	Exclusive	1	1	39	JIVE 12049 ZOMBA (18.98) +	
33	33	29	THREE 6 MAFIA	Last 2 Walk	1	1	6	HYPNOTIZE MINDS COLUMBIA 88580*/SONY MUSIC (11.98) +	
34	35	36	JACK JOHNSON	Sleep Through The Static	1	1	26	BRUSHFIRE 010580* UMRG (13.98)	
35	31	46	SUGARLAND	Enjoy The Ride	2	1	91	MERCURY NASHVILLE 007411/UMGN (13.98)	
36	44	52	FLOBOTS	Fight With Tools	1	1	15	UNIVERSAL REPUBLIC 011258 UMRG (13.98)	
37	45	41	MAROON 5	It Won't Be Soon Before Long	1	1	83	A&M OCTONE 008917/IGA (18.98) +	
38	34	24	G UNIT	T*O*S (Terminate On Sight)	1	1	5	G UNIT/INTERSCOPE 011461*/IGA (13.98) +	
39	38	33	ALAN JACKSON	Good Time	1	1	22	ARISTA NASHVILLE 19943 SBN (18.98)	
40	13	2	NINE INCH NAILS	The Slip	1	1	13	THE NULL CORPORATION 27 (24.98 CD/DVD) +	
41	43	38	MARVIN SAPP	Thirsty	1	1	50	VERITY 09433/ZOMBA (17.98)	
42	63	56	VARIOUS ARTISTS	Vans Warped Tour '08	1	1	35	SIDONEDUMY 1355 (8.98)	
43	51	54	COLBIE CAILLAT	Coco	1	1	55	UNIVERSAL REPUBLIC 009219/UMRG (10.98)	
44	53	35	MOTLEY CRUE	Saints Of Los Angeles	1	1	6	MOTLEY 240 ELEVEN SEVEN (16.98) +	
45	23	20	SOUNDTRACK	The Dark Knight	1	1	3	WARNER SUNSET 511101/WARNER BROS. (18.98)	
46	28	2	ONE DAY AS A LION	One Day As A Lion (EP)	1	1	28	ANTI 86978 EPITAPH (8.98)	
47	39	50	METRO STATION	Metro Station	1	1	39	RED INK 10521 COLUMBIA (12.98)	
48	42	43	CARRIE UNDERWOOD	Carnival Ride	1	1	41	18 ARISTA/ARISTA NASHVILLE 11221/RMG/RMG SBN (18.98)	
49	40	32	NATASHA BEDINGFIELD	Pocketful Of Sunshine	1	1	28	PHONOGENIC/EPIC 11748/SONY MUSIC (17.98)	
50	48	42	WEEZER	Weezer	1	1	4	DGC/INTERSCOPE 011135*/IGA (13.98)	

8
This is the eighth consecutive top 10 debut for the regular "Bop" series, not counting Christmas and "Gold" titles. The collected "Kidz" albums have moved 8.4 million copies in the United States.



The band, which boasts half of System of a Down, starts with 24,000. Lead single "They Say" bullets at No. 15 on Modern Rock chart.



A smattering of \$7.99 Best Buy sale tags aids Duffy (up 6%), as well as titles at Nos. 36, 69 and 150.



Morning show TV blitz spurs his best debut, as well as his highest-charting album since 1985's "Tao" went to No. 21 (see story, page 43).



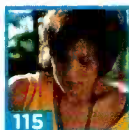
Veteran rocker nabs his best Billboard 200 rank since 1991 as this new concept set, with Slash and Ozzy Osbourne cameos, starts with 10,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	WEEKS ON CHART	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
								WEEKS ON CHART	WEEKS ON CHART
51	58	57	MIRANDA LAMBERT	Crazy Ex-Girlfriend	1	1	86	COLUMBIA (NASHVILLE) 78952/SBN (18.98)	
52	52	47	MARIAH CAREY	E=MC2	1	1	16	ISLAND 010272*/DJMG (13.98)	
53	NEW	1	ALICE COOPER	Along Came A Spider	53	53	1	STEAMHAMMER 9060*/SPV (17.98)	
54	46	37	KENNY CHESNEY	Just Who I Am: Poets & Pirates	1	1	47	BNA 11457/SBN (18.98)	
55	59	59	GEORGE STRAIT	Troubadour	1	1	18	MCA NASHVILLE 010826/UMGN (13.98)	
56	56	55	GARTH BROOKS	The Ultimate Hits	1	1	38	PEARL 213 (25.98 CD/DVD) +	
57	47	39	SHINEDOWN	The Sound Of Madness	1	1	6	ATLANTIC 511244 AG (18.98)	
58	61	51	DEATH CAB FOR CUTIE	Narrow Stairs	1	1	12	BARSK ATLANTIC 452796* AG (18.98)	
59	67	67	MILEY CYRUS	Hannah Montana/Miley Cyrus: Best Of Both Worlds Concert	1	1	21	HOLLYWOOD 001250 WALT DISNEY (18.98 CD/DVD) +	
60	72	92	RASCAL FLATTS	Still Feels Good	2	1	45	LYRIC STREET 000384/HOLLYWOOD (18.98)	
61	65	65	LINKIN PARK	Minutes To Midnight	2	1	64	MACHINE SHOP 44477*/WARNER BROS. (18.98) +	
62	151	182	NEW M.I.A.	Kala	18	18	19	XL/INTERSCOPE 009659*/IGA (9.98)	
63	57	45	LOS TEMERARIOS	Si Tu Te Vas	1	1	4	FONOVISA 353548 UG (13.98)	
64	49	44	TIM MCGRAW	Greatest Hits: Limited Edition	1	1	11	CORB 79086 EX (14.98)	
65	106	108	NEW AL GREEN	Lay It Down	9	9	10	BLUE NOTE 48448*/BLG (18.98)	
66	NEW	1	SOULFLY	Conquer	66	66	1	ROADRUNNER 617942 (18.98) +	
67	69	60	BRAD PAISLEY	5th Gear	1	1	59	ARISTA NASHVILLE 07171/SBN (18.98)	
68	64	61	ONEREPUBLIC	Dreaming Out Loud	1	1	37	MOSLEY/INTERSCOPE 010266/IGA (13.98)	
69	108	101	JORDIN SPARKS	Jordin Sparks	1	1	37	19 JIVE 14752 ZOMBA (18.98)	
70	89	90	AMY WINEHOUSE	Back To Black	2	1	73	UNIVERSAL REPUBLIC 008428* UMRG (10.98)	
71	77	71	JEWEL	Perfectly Clear	1	1	9	VALORY 0100 (18.98)	
72	102	98	SAVING ABEL	Saving Abel	1	1	15	SKIDDCC 15019/VIRGIN (12.98)	
73	50	13	O.A.R.	All Sides	1	1	3	EVERFINE ATLANTIC 511179/AG (18.98)	
74	41	14	RANDY TRAVIS	Around The Bend	1	1	3	WARNER BROS. NASHVILLE 43254/WRN (13.98) +	
75	62	49	WILLIE NELSON WYNTON MARSALIS	Two Men With The Blues	1	1	4	BLUE NOTE 84434* BLG (18.98)	
76	79	73	ASHANTI	The Declaration	1	1	9	THE INC. UNIVERSAL MOTOWN 011318/UMRG (13.98)	
77	71	53	FRANK SINATRA	Nothing But The Best	1	1	12	REPRISE 438652/WARNER BROS. (18.98)	
78	87	87	DAUGHTRY	Daughtry	4	1	85	RCA 88860/RMG (18.98)	
79	60	64	SOUNDTRACK	Alvin And The Chipmunks	1	1	35	FOX 82986 RAZOR & TIE (16.98)	
80	74	58	RICK ROSS	Trilla	1	1	21	SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	
81	91	88	NICKELBACK	All The Right Reasons	7	1	148	ROADRUNNER 618300 (18.98) +	
82	70	63	VANESSA HUDGENS	Identified	1	1	5	HOLLYWOOD 002052 (18.98)	
83	109	115	THEORY OF A DEADMAN	Scars & Souvenirs	1	1	18	604 618009/ROADRUNNER (11.98)	
84	76	93	JULIANNE HOUGH	Julianne Hough	1	1	11	MERCURY NASHVILLE 011052/UMGN (13.98)	
85	107	102	JOHN MAYER	Continuum	2	1	99	AWARE COLUMBIA 27976*/SONY MUSIC (18.98)	
86	103	77	KEYSHIA COLE	Just Like You	1	1	45	CONFIDENTIAL IMANI/GEFFEN 009475*/IGA (13.98)	
87	55	40	ALANIS MORISSETTE	Flavors Of Entanglement	1	1	8	MAVERICK 769308/WARNER BROS. (18.98)	
88	98	91	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	3	1	58	HOLLYWOOD 000465/WALT DISNEY (22.98)	
89	81	78	SEETHER	Finding Beauty In Negative Spaces	1	1	41	WIND-UP 13127 (18.98)	
90	93	105	EAGLES	Long Road Out Of Eden	1	1	40	ERIC 4508 EX (14.98)	
91	73	2	SLIGHTLY STOOPID	Slightly Not Stoned Enough To Eat Breakfast Yet Stoopid	1	1	73	STOOPID 03-CONTROLLED SUBSTANCE SOUNDLABS (15.98)	
92	84	80	WISIN & YANDEL	Wisin Vs. Yandel: Los Extraterrestres	2	1	38	MACHETE 010293 (16.98) +	
93	118	99	THE-DREAM	Love/Hate	1	1	34	RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	
94	92	97	MICHAEL BUBLE	Call Me Irresponsible	1	1	66	143/REPRISE 100313/WARNER BROS. (18.98)	
95	85	69	MADONNA	Hard Candy	1	1	14	WARNER BROS. 421372* (18.98)	
96	78	66	THE OFFSPRING	Rise And Fall, Rage And Grace	1	1	7	COLUMBIA 02908*/SONY MUSIC (18.98)	
97	115	114	PARAMORE	RIOT!	1	1	60	FUELED BY RAMEN 159612* AG (13.98)	
98	36	2	NOEL GOURDIN	After My Time	1	1	36	EPIC 80645/SONY MUSIC (17.98)	
99	90	72	ADELE	19	1	1	8	XL COLUMBIA 30624* SONY MUSIC (15.98)	
100	88	81	LADY ANTEBELLUM	Lady Antebellum	1	1	16	CAPITOL NASHVILLE 03205 (12.98)	

THE BILLBOARD 200 ARTIST INDEX

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
101	113	96	124	FLYLEAF A&M/OCTONE 650005/IGA (12.98) ⊕	Flyleaf		57
102	101	109	40	ALICIA KEYS WBK/J 11513*/RMG (18.98) ⊕	As I Am	3	
103	99	85	36	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98) ⊕	Para Siempre	38	
104	110	86	35	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS		
105	111	104	35	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	22	
106	80	83	8	MARCO ANTONIO SOLIS FONOVIS 353530/UG (13.98 CD/DVD) ⊕	Una Noche En Madrid	41	
107	94	89	31	SOUNDTRACK FOX/RHINO 410236*/AG (13.98)	Juno	1	
108	97	95	41	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	2	
109	100	124	9	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock	20	
110	95	75	8	DJ SKRIBBLE THRIVE/DANCE 90784/THRIVE (18.98)	Total Club Hits	30	
111	114	106	44	SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice	1	
112	75	30	4	THE HOLD STEADY VAGRANT 501 (13.98)	Stay Positive	30	
113	112	84	17	JAMES OTTO RAYBAW WARNER BROS. (NASHVILLE) 49907/WRN (13.98)	Sunset Man		
114	68	—	2	BUDDY GUY SILVERTONE 31629/ZOMBA (17.98)	Skin Deep	68	
115	NEW	1	1	TRISTAN PRETTYMAN VIRGIN DIGITAL EX (4.98)	Live Session (EP) (iTunes Exclusive)	115	
116	152	157	22	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	116	
117	121	113	5	RELIENT K GOTEE 70009 (13.98)	The Bird And The Bee Sides	25	
118	142	133	19	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	118	
119	96	94	15	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		
120	143	155	14	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	38	
121	124	121	112	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	5	
122	105	79	21	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 22781/SONY BMG (18.98)	NOW 27	2	
123	129	82	8	SOUNDTRACK NICKELDEON/COLUMBIA 30987/SONY MUSIC (11.98) ⊕	iCarly	28	
124	119	112	19	ENRIQUE IGLESIAS UNIVERSAL LATIN/D 010974 (14.98) ⊕	95/08	2	18
125	137	126	38	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ⊕	Motherhip	2	7
126	147	127	32	RADIOHEAD BTD 21022*/ATO (13.98)	In Rainbows	1	
127	32	—	2	CANDLEBOX SILENT MAJORITY 51140/UG (15.98)	Into The Sun	32	
128	122	103	28	FLEX EMI TELEVIS 15221 (13.98)	Te Quiero	70	
129	145	130	120	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)		15	39
130	104	76	10	SOUNDTRACK NEW LINE 39114 (16.98)	Sex And The City		
131	157	165	6	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98) ⊕	A Twist In My Story	44	
132	116	70	6	JAKOB DYLAN STARBUCKS/COLUMBIA 02328*/SONY MUSIC (15.98)	Seeing Things	24	
133	135	134	27	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend		
134	162	151	10	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	78	
135	138	140	13	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		
136	160	142	46	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		
137	149	132	3	REHAB ATTICA SOUND/UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	132	
138	120	68	6	SIGUR ROS XL 364/BEGGARS GROUP (11.98)	Med Sud I Eyrum Vid Spilum Endalaust	15	
139	130	107	8	MY MORNING JACKET ATO 21626* (13.98)	Evil Urges	9	
140	128	122	9	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	83	
141	136	118	13	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		
142	140	179	58	LIFEHOUSE GEFFEN 009153/IGA (13.98)	Who We Are	14	
143	117	74	5	TECH N9NE STRANGE 48 (18.98)	Killer	12	
144	134	119	11	VARIOUS ARTISTS WALT DISNEY 001130 (18.98)	Disneymania 6: Music Stars Sing Disney... Their Way!	22	
145	144	129	15	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		
146	156	149	40	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		
147	159	148	13	GAVIN DEGRAW J 06291/RMG (18.98)	Gavin DeGraw		
148	133	110	5	LOS LONELY BOYS OR/EPIC 17428*/SONY MUSIC (15.98)	Forgiven	26	
149	150	138	51	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2	3	
150	169	141	14	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		



The \$4.49 six-song iTunes set includes her covers of Britney Spears' "Toxic" and a ditty from the "Juno" soundtrack, Barry Louis Polisar's "All I Want Is You."



A July 28 performance on "Late Night With Conan O'Brien" and a July 30 appearance on MTV's "TRL" help the act's 11% gain.



The singer-turned-fashion designer sees her album kick up the chart with an 8% increase, thanks to her "Today" performance Aug. 1.



Continued growth at radio for the band's single "Check Yes Juliet," along with road work on the Vans Warped tour, help push album's 10% gain.



The cello-enhanced Finnish hard rock act sees its second charting Modern Rock single, "I Don't Care," rise to No. 25 as the album gains 18%.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
151	126	111	8	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds		
152	178	180	49	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		
153	86	—	2	DR. DOG PARK THE VAN 25* (15.98)	Fate		86
154	132	166	3	FOREIGNER ATLANTIC 512130/RHINO (18.98)	No End In Sight: The Very Best Of Foreigner		132
155	146	120	6	EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS. (18.98)	All I Intended To Be		22
156	161	136	20	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		
157	166	144	11	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		14
158	181	154	22	SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98) ⊕	Detours		
159	171	147	28	VARIOUS ARTISTS WALT DISNEY 001099 (18.98 CD/DVD) ⊕	Radio Disney Jams 10		18
160	180	156	33	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		
161	83	—	2	PEPPER LAW 218 CONTROLLED SUBSTANCE SOUNDLABS (15.98)	Pink Crustaceans And Good Vibrations		83
162	176	169	40	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		
163	158	128	11	BUN-B J PRINCE/TRL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	Il Trill		
164	174	177	59	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		55
165	192	187	10	WE THE KINGS S-CURVE 52001 (8.98)	WE the Kings		151
166	NEW	1	1	LUDO REDBIRD/ISLAND 009497/OJMG (9.98)	You're Awful, I Love You		166
167	54	—	2	U2 ISLAND DIGITAL EX UME (11.98)	Live From Paris: Hippodrome De Vincennes, Paris, 4th July, 1987		54
168	163	139	45	FOO FIGHTERS ROSWELL/RCA 11516*/RMG (18.98)	Echoes, Silence, Patience & Grace		3
169	154	152	6	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man		35
170	177	170	60	MARCO ANTONIO SOLIS FONOVIS 353133/UG (10.98)	La Mejor... Coleccion		92
171	155	117	5	ALKALINE TRIO EPIC 17247*/SONY MUSIC (15.98)	Agony & Irony		13
172	168	146	8	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 12817/SBN (18.98)	Back When I Knew It All		20
173	148	100	8	SERGIO MENDES WILL I AM STARBUCKS 30278/CONCORD (18.98)	Encanto		60
174	187	—	23	MERCYME INO/COLUMBIA 12573/SONY MUSIC (15.98) ⊕	All That Is Within Me		15
175	170	153	6	KUTLESS BEC 07161 (17.98)	To Know That You're Alive		84
176	173	—	9	GEORGE MICHAEL AEGEAN/EPIC 02492/SONY MUSIC (19.98)	Twentyfive		23
177	167	135	18	R.E.M. WARNER BROS 418620* (18.98) ⊕	Accelerate		
178	127	—	2	BLACK KIDS ALMOSTGOLD 31783*/COLUMBIA (12.98)	Partie Traumatic		127
179	186	172	107	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell		
180	RE-ENTRY	12	12	NATALIE GRANT CURB 79025 (18.98)	Relentless		81
181	82	—	2	THE AVETT BROTHERS RAMSEUR 2724* (7.98)	The Second Gleam (EP)		82
182	RE-ENTRY	3	3	3OH3 PHOTO FINISH 511181 (13.98)	Want		89
183	175	125	4	THE MAINE FEARLESS 30112 (12.98)	Can't Stop Won't Stop		40
184	141	197	4	KERLI ISLAND 009539/OJMG (9.98)	Love Is Dead		126
185	139	137	18	KIDZ BOP KIDS RAZOR & TIE 89172 (18.98)	Kidz Bop 13		
186	RE-ENTRY	7	7	APOCALYPTICA 20-20 INT 21580/JIVE (13.98) ⊕	Worlds Collide		59
187	RE-ENTRY	16	16	COUNTING CROWS DGC/GEFFEN 010212/IGA (13.98)	Saturday Nights & Sunday Mornings		3
188	125	62	3	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)	It Is What It Is		62
189	RE-ENTRY	11	11	KENNY G STARBUCKS 30670/CONCORD (18.98) ⊕	Rhythm & Romance		14
190	200	185	19	THE RACONTEURS THIRD MAN 45080*/WARNER BROS. (18.98)	Consolers Of The Lonely		
191	191	194	37	KEITH URBAN CAPITOL NASHVILLE 07585 (18.98) ⊕	Greatest Hits		11
192	183	167	13	TYE TRIBBETT & G.A. COLUMBIA 16114/SONY MUSIC (15.98)	Stand Out		16
193	188	186	47	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		20
194	185	143	7	JUDAS PRIEST EPIC 30708*/SONY MUSIC (19.98)	Nostradamus		
195	RE-ENTRY	5	5	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		141
196	195	196	47	KANYE WEST ROC-A-FELLA DEF JAM 009541*/DJMG (13.98)	Graduation		2
197	RE-ENTRY	6	6	INTOCABLE EMI TELEVIS 07725 (14.98)	2C		90
198	RE-ENTRY	38	38	PUDDLE OF MUDD FLAWLESS/GEFFEN 009377/IGA (13.98)	Famous		27
199	194	191	9	RADIOHEAD CAPITOL 16425 (18.98)	The Best Of		28
200	197	162	8	CUTE IS WHAT WE AIM FOR FUELED BY RAMEN 511251 (13.98)	Rotation		21

JESSE MCCARTNEY	157	NICKELBACK	81	BRAD PAISLEY	67	R.E.M.	177	MARVIN SAPP	41	SOUNDTRACK	ACROSS THE UNIVERSE: DELUXE EDITION	193	MAMMA MIA!	3	THREE DAYS GRACE	121	VAMPIRE WEEKEND	133	RADIO DISNEY	JAMS 10	159
REBA MCENTIRE	136	ALANIS MORISSETTE	87	PARAMORE	97	THE RACONTEURS	190	SAVING ABEL	72	SOLIS	106, 170	SEX AND THE CITY	130	THE TING TINGS	134	VANS WARPED TOUR '08	42	WEEZER	50		
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MERCYME	174	MY MORNING JACKET	139	ROBERT PLANT / ALISON KRAUSS	108	REHAB	137	SENERADE	131	RICK SPRINGFIELD	28	CAMP ROCK	9			NOW THAT'S WHAT I CALL CLASSIC ROCK	109	WISIN & YANDEL	92		
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TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Includes entries for ABBA (#1), Various Artists (#2), Journey (#3), Original Cast Recording (#4), Bob Marley and The Wailers (#5), Selah (#6), Guns N' Roses (#7), Original Broadway Cast Recording (#8), Carrie Underwood (#10), Creedence Clearwater Revival (#14), Michael Buble (#12), Michael Jackson (#13), Queen (#14), Original Broadway Cast Recording (#15), Boston (#16), Creed (#17), Linkin Park (#18), Fergie (#19), Rascal Flatts (#20), AC/DC (#21), Evanescence (#22), Metallica (#23), Jack Johnson (#24), Pink Floyd (#25), Aerosmith (#26), Disturbed (#27), The Beatles (#28), ABBA (#29), Kenny Chesney (#30), Jimi Hendrix (#31), Elvis Presley (#32), Bon Jovi (#33), Disturbed (#34), Def Leppard (#35), The Beatles (#36), Bruce Springsteen (#37), Soundtrack (#38), Poison (#39), Michael Buble (#40), RE-ENTRY: REO SPEEDWAGON (#41), Tom Petty and The Heartbreakers (#42), Celine Dion (#43), Josh Groban (#44), Bob Seger & The Silver Bullet Band (#45), HOT SHOT DEBUT: ABBA (#46), The Beach Boys (#47), Coldplay (#48), Brad Paisley (#49), Lil Wayne (#50).

TOP DIGITAL™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Includes entries for Soundtrack (#1), Coldplay (#4), Miley Cyrus (#3), Sugarland (#4), Third Day (#5), Lil Wayne (#6), Tristan Prettyman (#7), M.I.A. (#8), John Mayer (#9), Katy Perry (#10), ABBA (#11), Scars On Broadway (#12), Soundtrack (#13), Rihanna (#14), Nas (#15), Jason Mraz (#16), U2 (#17), Soundtrack (#18), Slightly Stoopid (#19), Death Cab For Cutie (#20), Rick Springfield (#21), Jonas Brothers (#22), MGMT (#23), Duffy (#24), Beck (#25).

TOP INTERNET™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Includes entries for Kidz Bop 14 (#1), Sugarland (#2), Various Artists (#3), Rick Springfield (#4), Soundtrack (#4), Third Day (#6), Coldplay (#7), Miley Cyrus (#8), Nine Inch Nails (#9), Alice Cooper (#10), Kid Rock (#11), Willie Nelson Wynnton Marsalis (#12), Original Cast Recording (#13), Beck (#14), Soundtrack (#15), Duffy (#16), EMMYLOU HARRIS (#14), LED ZEPPELIN (#18), Nas (#19), John Mellencamp (#20), Soundtrack (#21), Buddy Guy (#22), Various Artists (#23), Whitechapel (#24), Katy Perry (#25).

LATIN RHYTHM FROM: biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes entries for Siguelo (#1), Ya No Llores (Let Me Love You) (#2), Pose (#3), Daddy Yankee (El CarTEL) (#4), Na De Na (#4), He Venido (#5), Te Quiero (#6), Permatame (#7), El Perdedor (#8), Llorar Lloviendo (#9), Si No Te Hubieras Ido (#10), Carita Bonita (#11), Luna (#11), Vamos Pal Agua (#13), Arde El Cielo (#14), Ahora Es (#15).

TOP KID AUDIO FROM: biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Includes entries for Kidz Bop 14 (#1), Camp Rock (#2), Hannah Montana/Miley Cyrus: Best of Both Worlds Concert (#3), Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus (#4), iCarly (#5), Disneymania 6: Music Stars Sing Disney... Their Way! (#6), High School Musical 2 (#7), Radio Disney Jams 10 (#8), Hannah Montana (#9), Kidz Bop 13 (#10), High School Musical (#11), Hannah Montana 2: Non-Stop Dance Party (#12), Baby Einstein: Lullaby Classics (#13), Snacktime! (#14), Disney's Karaoke Series: Hannah Montana 2 (#15).

More charts. Deeper charts. Go to billboard.biz to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS LATIN RHYTHM KINGS

Reggaeton duo Wisin & Yandel score a record sixth No. 1 on Latin Rhythm Airplay, as "Siguelo" segues 3-1 (7.6 million audience impressions, up 24%). The song is the pair's third consecutive chart champ under a lead artist billing, following "Sexy Movimiento" (14 weeks beginning late last year) and "Ahora Es" (five weeks in April and May). Wisin & Yandel thus surpass Daddy Yankee's five chart-toppers for most No. 1 titles in the history of the list, which launched exactly three years ago this week. Prior to that, hits by both acts were confined to Latin Tropical Airplay. "Siguelo" also enters the top 10 (11-8) on Hot Latin Songs (see chart, page 56), where it becomes Wisin & Yandel's 11th top 10. —Gary Trust

Lollapalooza band MGMT's "Oracular Spectacular" racks its best sales frame, shifting more than 5,000 copies. The album hits a new Billboard 200 peak at No. 116, returns to No. 1 on Top Heatseekers and enters Top Digital Albums at No. 23. Why? The set's "Time to Pretend" plays during the opening credits of the film "Z1" (which bows at No. 1 on Top DVD Sales), while another track, "Kids," airs during the end titles of new theatrical documentary "American Teen."



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Digital Albums. CERT: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for full details and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 TAKE A BOW (1 WK) RIHANNA (SRP/DEF JAM/DJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #2 FOREVER CHRIS BROWN (JIVE/ZOMBA).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #51 GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN).

1,286 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 DISTURBIA (1 WK) RIHANNA (SRP/DEF JAM/DJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #26 LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #51 DAMAGED DANITY KANE (BAD BOY/ATLANTIC).

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. See Charts Legend for additional rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- Where included, this award indicates the title with the chart's largest unit increase.
- Where included, this award indicates the title with the chart's biggest percentage growth.
- Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ⊕ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ⊕ DualDisc available. ⊕ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
⊕ CD single available. ⊕ Digital Download available. ⊕ DVD single available. ⊕ Vinyl Maxi-Single available. ⊕ Vinyl single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS
● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ⊕ Certification for net shipments of 100,000 units (Oro). ⊕ Certification of 200,000 units (Platino). ⊕ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ⊕ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. ⊕ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates sales' multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ⊕ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 I Kissed a Girl by Katy Perry.

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #4 Minutes by Madonna.

MAINSTREAM TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 Leavin' by Jesse McCartney.

ADULT TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 It's Not My Time by 3 Doors Down.

ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 Love Song by Sara Bareilles.

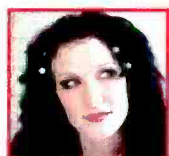
MODERN ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 Let It Die by Foo Fighters.

Recent "American Idol" runner-up David Archuleta joins victor David Cook on the Pop 100 with "Crush," entering at No. 93.



Patience pays off for Christian crossover star Plumb, whose "In My Arms" reaches the Adult Contemporary top 10 in its 27th week.



POP 100: The most popular songs, according to Nielsen SoundScan, are measured by Nielsen BDS systems and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital Paper Planes and Greatest Gainer/Airplay are awarded respectively for the largest digital and airplay gains in the week. MAINSTREAM TOP 40: The most popular songs, according to Nielsen SoundScan, are measured by Nielsen BDS systems and sales compiled by Nielsen SoundScan. Adult Contemporary and Modern Rock are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS

Table of Hot Country Songs with columns for This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, and Peak Position. Includes songs like 'All I Want to Do' by Sugarland and 'All Summer Long' by Kid Rock.



Sugarland clocks its quickest No. 1 climb (11 weeks) with third chart-topper, "Settin'" needed 19 weeks (2007) and "Want To" took 22 weeks (2006).



First single from "Lucky Old Sun," due Oct. 14, is Chesney's second-highest debut. His best came when "Don't Blink" bowed at No. 16 in September 2007.



Hot Country Songs runs at 60 positions on billboard.biz, where "American Idol" finalist Kristy Lee Cook starts at No. 58 with "15 Minutes of Shame."

Continuation of Hot Country Songs table with entries 26 through 50. Includes songs like 'Relentless' by Jason Aldean and 'I'll Stay Me' by Luke Bryan.

TOP COUNTRY ALBUMS

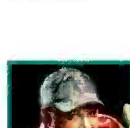
Table of Top Country Albums with columns for This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, and Peak Position. Includes 'Love On The Inside' by Sugarland and 'Beautiful Eyes' by Taylor Swift.



Swift gets Greatest Gainer (up 1,000), following July 22 cable premiere of video for fifth single "Should've Said No."



Austin-based quintet snares Hot Shot Debut with fourth album, "Naive" (1,500 copies sold).



Comedian earns Pacesetter with 29% gain. Sold-out tour runs through first week in December.

Continuation of Top Country Albums table with entries 26 through 50. Includes 'All I Intended To Be' by Emylou Harris and 'Naive' by Micky & The Motor Cars.

HOT COUNTRY SONGS: 13 country stations are electronically monitored by Nielsen Broadcasters' Data Systems... TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations.

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	9	#1 LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III	2	1
2	1	3	NAS DEF JAM/COLUMBIA 011505*/DJMG (13.98)	Untitled		
3	5	61	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		
4	5	8	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real		
5	3	3	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told		
6	8	37	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty		
7	7	11	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand		
8	10	8	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580/SONY MUSIC (11.98) ⊕	Last 2 Walk		
9	9	5	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)		
10	4	2	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time		
11	17	10	GREATEST GAINER AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down		3
12	14	39	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		2
13	13	22	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJMG (13.98)	Trilla		
14	16	48	KEYSHIA COLE CONFIDENTIAL IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		
15	11	16	MARIAH CAREY ISLAND 010272*/DJMG (13.98)	E=MC2		
16	1	34	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMG (13.98)	Love/Hate		
17	15	9	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration		
18	19	6	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man		
19	21	14	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change		1
20	24	11	FLOBOTS UNIVERSAL REPUBLIC 011258/UMRG (13.98)	Fight With Tools		
21	22	11	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		1
22	23	29	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody		1
23	25	38	ALICIA KEYS MBKJ 11513*/RMG (18.98) ⊕	As I Am		3
24	15	10	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)	It Is What It Is		1
25	29	33	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains		1

3 With the success of "Take a Bow" and "Disturbia," Rihanna's "Good Girl" climbs back to its peak/debut position from the June 23, 2007, issue.



11 Veteran soul man rides the wave of his current tour to Greatest Gainer on this chart (up 54%) and the Pacesetter award on Billboard 200 (106-65, up 29%).



30 Recently profiled on BET series "Real Life Divas," CeCe Winans rockets to upper half of the chart with Pacesetter star (up 42%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	26	LEDISI VERVE 008909/VG (10.98)	Lost & Found		10
27	36	9	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait		
28	30	5	JIM JONES & BYRD GANG BG/M.O.B. 100471/ASYLUM (18.98)	M.O.B.: The Album		
29	28	23	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds		
30	33	14	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine		
31	41	3	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	2	4
32	18	2	HELL REEL BABYGRANDE 0357 (16.98)	Black Mask Black Gloves: The Ruga-Edition		18
33	37	23	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City		4
34	31	25	TECH N9NE STRANGE 48 (18.98)	Killer		8
35	43	35	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest		1
36	34	33	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		
37	38	12	KEITH SWEAT KEIA/ATCO 106556/RHINO (18.98)	Just Me		
38	40	20	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday		
39	38	31	C-MURDER TRU 427324/ASYLUM (18.98)	Screamin' 4 Vengeance		
40	42	2	SKILLZ BIG KIDZ 5854/KOCH (17.98)	The Million Dollar Backpack		40
41	60	5	CHRISSETTE MICHELE DEF JAM 008774/DJMG (13.98)	I Am		5
42	58	12	REGINA BELLE PENDULUM 300208500 (14.98)	Love Forever Shines		15
43	39	40	DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98)	Total Club Hits		16
44	45	45	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
45	56	44	CHANTE MOORE PEAK 30122/CONCORD (18.98)	Love The Woman		14
46	46	6	ANTHONY DAVID SOULBIRD/UNIVERSAL REPUBLIC 011442/UMRG (10.98)	Acey Duecy		30
47	47	3	BLOOD RAW CTE/DEF JAM 011143/DJMG (11.98)	CTE Presents: My Life: The True Testimony		5
48	35	30	KILLER MIKE GRIND TIME OFFICIAL 275/SMC (17.98)	I Pledge Allegiance To The Grind II		17
49	HOT SHOT DEBUT	1	DJ LAZ VIP 003 (12.98)	Category 6		48
50	78	75	PACE SETTER CECE WINANS PURESPRINGS GOSPEL 84966/EMI GOSPEL (17.98)	Thy Kingdom Come		12

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	12	#1 A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
2	3	11	PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)		☆
3	2	17	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/DJMG)		☆
4	4	13	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)		☆
5	5	10	NEED U BAD JAZMINE SULLIVAN (J/RMG)		☆
6	16	16	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
7	9	9	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)		☆
8	9	17	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
9	17	17	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)		☆
10	12	10	THE BUSINESS YOUNG BERG FEAT. CASHA (YOUNG BOSS/EPIC/KOCH)		☆
11	21	21	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
12	14	7	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
13	11	12	GIRLS AROUND THE WORLD LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)		☆
14	13	12	LOOKIN BOY HOT STYLZ FEAT. YOUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆
15	20	20	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
16	9	7	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
17	22	9	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
18	21	5	I'LL BE LOVIN' U LONG TIME MARIAH CAREY (ISLAND/DJMG)		☆
19	17	9	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)		☆
20	23	6	OUT HERE GRINDIN DJ KHALED (TERROR SQUAD/KOCH)		☆
21	25	6	SO FLY SLIM FEAT. YOUNG JOC (M3/ASYLUM)		☆
22	20	8	LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)		☆
23	16	15	TEENAGE LOVE AFFAIR ALICIA KEYS (MBKJ/RMG)		☆
24	18	15	LOVE IN THIS CLUB PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)		☆
25	4	5	HI HATER MAINO (HUSTLE HARD/ATLANTIC)		☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	2	12	#1 HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
2	6	14	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		☆
3	1	23	THE RIVER NOEL GOURDIN (EPIC)		☆
4	15	15	TEENAGE LOVE AFFAIR ALICIA KEYS (MBKJ/RMG)		☆
5	4	45	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)		☆
6	5	33	NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)		☆
7	12	8	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)		☆
8	8	8	MAGIC ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
9	16	16	I'M CHEATIN' DWELE (RT/KOCH)		☆
10	42	42	NEVER JAHEIM (DIVINE MILL/ATLANTIC)		☆
11	9	27	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)		☆
12	11	18	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)		☆
13	14	43	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)		☆
14	13	39	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
15	16	18	STAY WITH ME (BY THE SEA) AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)		☆
16	3	3	E.R. (EMERGENCY ROOM) JOE (KEDAR)		☆
17	17	17	LET GO LALAH HATHAWAY (STAX/CMG)		☆
18	24	24	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)		☆
19	19	14	WORDS ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)		☆
20	18	8	MOVING MOUNTAINS USHER (LAFACE/ZOMBA)		☆
21	4	4	WHENEVER YOU'RE AROUND JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)		☆
22	22	8	BUTTERSCOTCH KEITH SWEAT FEAT. ATHENA CAGE (KEIA/ATCO/RHINO)		☆
23	27	9	CAN'T B GOOD JANET (ISLAND/DJMG)		☆
24	26	5	HOMELESS CHARLIE WILSON (JIVE/ZOMBA)		☆
25	21	16	FEELS GOOD RAHSAAN PATTERSON (ARTISTRY)		☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	3	14	#1 I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/DJMG)		☆
2	2	15	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONJIVE/GEFFEN/INTERSCOPE)		☆
3	1	17	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
4	5	10	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
5	15	15	LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)		☆
6	12	12	FOREVER CHRIS BROWN (JIVE/ZOMBA)		☆
7	19	19	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
8	11	11	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
9	7	20	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
10	11	16	CLOSER NE-YO (DEF JAM/DJMG)		☆
11	10	16	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)		☆
12	17	9	GREATEST GAINER PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)		☆
13	18	10	THE BUSINESS YOUNG BERG FEAT. CASHA (YOUNG BOSS/EPIC/KOCH)		☆
14	15	9	IN THE AYER FLO RIDA FEAT. WILL I AM (POE BOY/ATLANTIC)		☆
15	6	6	I KISSED A GIRL KATY PERRY (CAPITOL)		☆
16	6	6	WHAT YOU GOT COLBY ODONIS FEAT. AKON (KONJIVE/GEFFEN/INTERSCOPE)		☆
17	4	4	I'LL BE LOVIN' U LONG TIME MARIAH CAREY (ISLAND/DJMG)		☆
18	22	7	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)		☆
19	14	25	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)		☆
20	13	13	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)		☆
21	7	7	BODY ON ME NELLY FEAT. ASHANTI & AKON (DEPRTY/UNIVERSAL MOTOWN)		☆
22	23	5	SWING SAVAGE FEAT. SOULJA BOY TELLEME (DAWN PAID/UNIVERSAL REPUBLIC)		☆
23	25	10	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)		☆
24	24	6	LOOKIN BOY HOT STYLZ FEAT. YOUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆
25	2	2	CUDDY BUDDY MIKE JONES FEAT. TREY SONGZ, LIL WAYNE & TWISTA (ICE AGE/ASYLUM)		☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	14	#1 A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
2	3	17	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
3	2	21	BUST IT BABY PART 2 PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
4	5	13	GREATEST GAINER PUT ON YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/DJMG)		☆
5	6	11	GOT MONEY LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
6	4	20	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
7	7	8	HERE I AM RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)		☆
8	9	15	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONJIVE/GEFFEN/INTERSCOPE)		☆
9	10	10	THE BUSINESS YOUNG BERG FEAT. CASHA (YOUNG BOSS/EPIC/KOCH)		☆
10	12	12	LOLLI LOLL (POP THAT BODY) THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)		☆
11	12	12	LOOKIN BOY HOT STYLZ FEAT. YOUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆
12	12	6	PLEASE EXCUSE MY HANDS PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
13	5	13	BABY LL COOL J FEAT. THE-DREAM (DEF JAM/DJMG)		☆
14	16	3	MR. CARTER LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)		☆
15	22	2	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)		☆
16	13	16	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)		☆
17	15	13	GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)		☆
18	20	3	IN THE AYER FLO RIDA FEAT. WILL I AM (POE BOY/ATLANTIC)		☆

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	11	#1 GIVE PEACE A CHANCE	ONE MIND TRAIN/TWISTED
2	1	6	GIVE IT 2 ME	MADONNA WARNER BROS.
3	5	5	I DECIDED	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
4	9	4	INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
5	4	10	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
6	6	8	GIVE SOME LOVE	ANTONIE CLAMARAN & MARIO OCHOA FEAT. LULU HUGHES SILVER LABEL/TOMMY BOY
7	7	7	CONTROL YOURSELF	ERIN HAMILTON FRESH MUSIC LA
8	10	5	CLOSER	NE-YO DEF JAM/IDJMG
9	3	7	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
10	8	9	HOW MANY WORDS	BLAKE LEWIS 19/ARISTA/RMG
11	14	8	HERE WITH ME	ALYSON PM MEDIA
12	11	12	FALL	KIMBERLEY LOCKE CURB
13	17	8	TAKE MY BREATH AWAY	JUSTIN LANNING JUST LOVE
14	20	8	STRANGERS	CHRISTIAN GOERGE CHAUNCEY DIGITAL
15	21	6	GO GO GIRL	DJ TIMBO LUNA TRIP
16	13	13	GREAT DJ	THE THING THINGS COLUMBIA
17	15	16	SHAKE IT	ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY
18	28	3	SPOTLIGHT	JENIFER HUDSON ARISTA/RMG
19	23	6	BEAUTIFUL	E.G. DAILY EGOP/IMMORTAL ACCESS
20	19	13	HANDLE ME	ROBYN KONICHIWA/CHERRY TREE/INTERSCOPE
21	12	10	THE DANCE	EVELYN "CHAMPAGNE" KING BIG DAY/JAGGO
22	22	13	WHERE THE MUSIC TAKES YOU	MRI GOLD FEATURING SASHA ALLEN GOLD 18/CENTAUR
23	31	6	LOVE'S GONNA LEAD YOU BACK	JASON ANTOINE CHICKIE/MUSIC PLANT
24	30	5	DAMAGED	DANNY KANE BAD BOY/ATLANTIC
25	31	5	BLIND	HERCULES AND LOVE AFFAIR DFA/MUTE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	26	9	SURRENDER ME	DEBBY HOLIDAY DANCE MUSIC PRODUCTIONS
27	40	2	POWER PICK SHUT UP AND LET ME GO	THE THING THINGS COLUMBIA
28	27	8	I CAN'T GET YOU OFF MY MIND	JASON WALKER JVM
29	HOT SHOT DEBUT		DISTURBIA	Rihanna SRP/DEF JAM/IDJMG
30	24	6	DAY TOO SOON	SIA MONKEY PUZZLE/HEAR/CMG
31	43	2	YOU TURNED THE TABLES	ROBIN E LIVEN CHICAGO
32	36	4	ROCKSTAR	CLUB DISTRICT ALLSTARS FEATURING TRACY COLLINS TEXTURE
33	39	3	HOT STUFF (LET'S DANCE)	CHRIS BOTTI
34	42	4	EVERYBODY EVERYBODY	CYONFLARE MUSIC PLANT
35	38	4	WHEN WE GET TOGETHER	THE ONES A TOUCH OF CLASS/PEACE BISQUIT
36	46	2	I LOVE TO MOVE IN HERE	MOBY MUTE
37	18	18	TURN IT UP	MARK PICCHIOTTI PRESENTS BASSTOY BLUEPLATE
38	44	3	THIS BOY'S IN LOVE	THE PRESETS MODULAR
39	NEW		AND I TRY	BIMBO JONES FEAT. KATHERINE ELLIS SILVER LABEL/TOMMY BOY
40	16	17	ALL I SEE	KYLIE FEATURING MIMS ASTRALWERKS/CAPITOL
41	48	2	CRASH AND BURN	NADIA ALI SMILE IN BED
42	34	5	CONTROL	PLURAL 2 TWEED
43	NEW		LOOKING 4 MEN	ROSABEL FEAT. TAMARA WALLACE SILVER LABEL/TOMMY BOY
44	37		REPEAT PERFORMANCE	RACHEL PANAY ACT 2
45	49	2	ESPAÑA CANI	CHARO UNIVERSAL WAVE
46	45		NONSENSE WORDS	ATTORNEY CLIENT PRIVILEGE CARILLO
47	NEW		BLACK AND GOLD	SAM SPARRO MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
48	25		STAND BY ME	MR. TIMOTHY FEAT. INAYA DAY SILVER LABEL/TOMMY BOY
49	29	12	DAMAGED	DANNY KANE BAD BOY/ATLANTIC
50	NEW		I KISSED A GIRL	KATY PERRY CAPITOL

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	2	#1 NINE INCH NAILS	THE SLIP THE NULL CORPORATION 27*
2	2	46	METRO STATION	METRO STATION RED INK 10521/COLUMBIA
3	4	50	M.I.A.	KALA XL/INTERSCOPE 009659*/JIGA
4	3	8	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE
5	6	4	3OH!3	WANT PHOTO FINISH 511181
6	5	14	SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN
7	10	20	GARNLS BARKLEY	THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG
8	9	27	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001106
9	7	4	RATATAT	LP3 XL 353*/BEGGARS GROUP
10	8	8	TIESTO	IN SEARCH OF SUNRISE 7 SONG BIRO 11/BLACK HOLE
11	17		NINE INCH NAILS	GHOSTS I-IV THE NULL CORPORATION 26*
12	12	30	DJ SKRIBBLE	TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE
13	13	28	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
14	NEW		ABOVE & BEYOND PRESENTS OCEANLAB	SIRENS OF THE SEA ULTRA 1714
15	15	4	CHROMEO	FANCY FOOTWORK VICE 80006*
16	14	33	VARIOUS ARTISTS	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001069
17	20	20	CRYSTAL CASTLES	CRYSTAL CASTLES LIES 200962/LAST GANG
18	16	6	HERCULES AND LOVE AFFAIR	HERCULES AND LOVE AFFAIR DFA 9392*/MUTE
19		35	DAFT PUNK	ALIVE 2007 VIRGIN 09841
20	NEW		DANNY TENAGLIA	FUTURISM TOMMY BOY 81674
21	19	16	CUT /// COPY	IN GHOST COLOURS MODULAR 050
22	18	11	RICHIE RICH & TREVOR SIMPSON	ULTRA WEEKEND 4 ULTRA 1696
23	22	56	JUSTICE	CROSS ED BANGER/BECAUSE 224892/VICE
24	17	4	STS9	FEATBLASTER 1320 10
25	25	18	MOBY	LAST NIGHT MUTE 9383*

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	6	#1 I KISSED A GIRL	KATY PERRY CAPITOL
2	2	11	AMERICAN BOY	ESTELLE FEAT. KATY WEST HOME SCHOOL/ATLANTIC
3	4	11	CLOSER	NE-YO DEF JAM/IDJMG
4	3	13	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/NONLIVE/INTERSCOPE
5	6	6	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
6	5	9	WE BREAK THE DAWN	MICHELLE WILLIAMS FEAT. FLO RIDA MUSIC WORLD/COLUMBIA
7	12		EVERY WORD	ERCOLA & DANIELLA NERVOUS
8	7	8	GIVE IT 2 ME	MADONNA WARNER BROS.
9	6	7	MOVE FOR ME	KASKADE & DEADMAUS ULTRA
10	9	40	LET ME THINK ABOUT IT	IDA CORR VS FEDDE LE GRAND MINISTRY OF SOUND
11	11	2	DISTURBIA	Rihanna SRP/DEF JAM/IDJMG
12	10	27	I CAN'T HELP MYSELF	BELLATRIX FEATURING SOPHIA MAY NERVOUS
13	11		POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD PHONOGENIC/EPIC
14	15	9	SENSUAL	PHONJAXX & COSI COSTI STARLET
15	14		BLACK AND GOLD	SAM SPARRO MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
16	17		BREAK THE ICES	BRITNEY SPEARS JIVE/ZOMBA
17	20	3	HEARTBROKEN	T2 FEATURING JODIE AYSHA NEXT PLATEAU
18	22	2	YOU MAKE ME FEEL	ANNAGRACE ROBBINS
19		3	SHUT UP AND LET ME GO	THE THING THINGS COLUMBIA
20	24	5	THE LONGEST ROAD	MORGAN PAGE FEATURING LISSIE NETTWERK
21	NEW		INTO THE NIGHTLIFE	CYNDI LAUPER EPIC
22	1	16	DAMAGED	DANNY KANE BAD BOY/ATLANTIC
23	NEW		SHAKE IT	ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY
24	RE-ENTRY		CLUB LA LA	SIRENS NERVOUS
25	17	6	SHAKE IT	METRO STATION COLUMBIA

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	4	#1 WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES BLUE NOTE 04454*/BLG
2	2	66	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
3	3	8	JOHN COLTRANE	OPUS COLLECTION: A MAN CALLED TRANE RHINO CUSTOM PRODUCTS 8289/STARBUCKS
4	6	0	VARIOUS ARTISTS	UPRIGHT: GRAND AND ALL RIGHT UNIVERSAL MUSIC SPECIAL MARKETS 00987/EXSTARBUCKS
5	4	46	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG
6	4	16	VARIOUS ARTISTS	JAZZ SIGNATURES UNIVERSAL SPECIAL MARKETS 00987/EXSTARBUCKS
7	7	1	CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC
8	NEW		THE ROY HARGROVE QUINTET	EARFOD G ROOVIN' HIGH/EMARCY 010997/DECCA
9	5		STEVE TYRELL	BACK TO BACHARACH NEW DESIGN 5070/KOCH
10	11	23	MELODY GARDOT	WORISMO HEART VERVE 010468/VG
11	13		SOUNDTRACK	MAO MEN MUSIC FROM THE SERIES VOL. 1 MANHATTAN 17386/BLG
12	10	8	CASSANDRA WILSON	LOVERLY BLUE NOTE 07699*/BLG
13	7		SOUNDTRACK	KIT KITTREDE: AN AMERICAN GIRL NEW LINE 39115
14	14	45	QUEEN LATIFAH	TRAV'LIV' LIGHT FAVOR UNIT/VERVE 009203/VG
15		2	FRANK CATALANO	BANGI SAVOY JAZZ 17734/SLG

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	8	#1 THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 01108/UNIVERSAL CLASSICS GROUP
2	2	3	GUSTAVO DUDAMEL SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	FIESTA DG 011340/UNIVERSAL CLASSICS GROUP
3		14	INGRID FLITER	CHOPIN: RECITAL EMI CLASSICS 14899/BLG
4	18	5	ROBERT SPANGLER LANTANA SYMPHONY ORCHESTRA AND CHORUS (MACKENZIE)	PUCCHINI: LA BOHEME TELARC 80697
5	4	4	VLADIMIR HOROWITZ	HOROWITZ IN HAMBURG: THE LAST CONCERT NEWGEM 01466/UNIVERSAL CLASSICS GROUP
6	19	2	CANADIAN BRASS	CANADIAN BRASS: LEGENDS OPENING DAY 010657/UNIVERSAL CLASSICS GROUP
7		26	LANG LANG	THE MAGIC OF LANG LANG DG 07744/UNIVERSAL CLASSICS GROUP
8	NEW		CANADIAN BRASS (MOODY)	BACH OPENING DAY 010559/UNIVERSAL CLASSICS GROUP
9	RE-ENTRY		PIERRE-LAURENT AIMARD	BACH: THE ART OF FUGUE DG 010765/UNIVERSAL CLASSICS GROUP
10	RE-ENTRY		LEIF OVE ANDSNES NORWEGIAN CHAMBER ORCHESTRA	MOZART: PIANO CONCERTOS 17 & 20 EMI CLASSICS 00281/BLG
11	24	4	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP
12	6	47	LUCIANO PAVAROTTI	PUCCHINI'S GREATEST ARIAS DECCA 0011095/UNIVERSAL CLASSICS GROUP
13	5	8	LORRAINE HUNT LIEBERSON	LORRAINE AT EMMAUNUEL AVIE 2130
14	NEW		ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG
15	10	48	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	8	#1 SERGIO MENDES	ENCANTO WILLIAM STARBUCKS 3027/CONCORD
2	2	26	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD
3		23	LIZZ WRIGHT	THE ORCHARD VERVE FORECAST 010292/VG
4	6	12	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140
5	5	45	HERBIE HANCOCK	RIVER: THE JOHN LETTERS VERVE 009791/VG
6	7	9	WAYMAN TISDALE	REBOUND RENDEZVOUS 5139
7	12	14	BRIAN CULBERTSON	BRINGING BACK THE FUNK GRP 010927/VG
8	9	6	INCOGNITO	TALES FROM THE BEACH HEADS UP 3141
9			VARIOUS ARTISTS	UNWRAPPED VOL. 5.0 HIDDEN BEACH 00661
10	8	6	GERALD ALBRIGHT	SAX FOR STAX PEAK 30604/CONCORD
11		10	RETURN TO FOREVER	THE ANTHOLOGIC CONCORD 30847
12	NEW		KENI ST. LEWIS	LIKE FINE WINE FORTRESS 705
13	13	26	PAUL HARCCASTLE	HARCCASTLE 5 TRIPPIN' N' RHYTHM 24
14	4	2	STREETWIZE	STREETWIZE ODES MARY J. BLIGE SHANACHIE 5162
15	11	6	ERIC DARIUS	GOIN' ALL OUT BLUE NOTE 87848/BLG

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	4	40	#1 ANDREA BOCELLI	THE BEST OF ANDREA BOCELLI WAVE 509224/UNIVERSAL CLASSICS GROUP
2	2	91	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.
3	1	13	JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.
4	3	27	ANDREA BOCELLI	VIVERE LIVE IN TUSCANY SUGAR/DECCA PROGRESS/UNIVERSAL CLASSICS GROUP
5	1	28	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG
6	6	46	PAUL POTTS	ONE CHANCE SYCD/COLUMBIA 15517/SONY MUSIC
7	NEW		GREGORIAN	MASTER OF CHANT CURB 79015 EX
8	10	2	SLOVAK NATIONAL SYMPHONY ORCHESTRA CROUCH END FESTIVAL CHORUS (WALL)	VIDEO GAMES LIVE VOLUME ONE EMI CLASSICS 08136/BLG
9			SOUNDTRACK	INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL CONCORD 30825
10	9	20	MORMON TABERNACLE CHOIR AND ORCHESTRA (JESSOP/WALBERG)	CALLED TO SERVE MORMON TABERNACLE CHOIR 0814
11	8	39	ANDREA BOCELLI	LE MIEUX DE ANDREA BOCELLI VIVERE SUGAR/DECCA PROGRESS/UNIVERSAL CLASSICS GROUP
12	11	11	WILLIAM JOSEPH	BEYOND 143/REPRISE 455228/WARNER BROS.
13	63		SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG
14	13	44	JOSH GROBAN	NOEL 143/REPRISE 231548/WARNER BROS.
15	15	21	ROYAL PHILHARMONIC ORCHESTRA	ORIGINAL AMERICAN CLASSICS DIRECT SOURCE SPECIAL PRODUCTS 9194

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	23	#1 FALLIN' FOR YOU	THE SAX PACK SHANACHIE
2	2	19	ALWAYS REMEMBER	BRIAN CULBERTSON GRP/VERVE
3	3		POP'S COOL GROOVE	NORMAN BROWN PEAK/CMG
4	4	36	WINDOW OF THE SOUL	CHUCK LOEB HEADS UP
5	5	29	TEQUILA MOON	JESSY J PEAK/CMG
6	6	17	THROWIN' IT DOWN	WAYMAN TISDALE RENDEZVOUS
7	7	20	CAFE MOCHA	JESSE COOK COACH HOUSE/KOCH
8	8	16	DRIFTIN'	EARL KLUGH KOCH
9	9	28	LOVE & PARAGRAPHS	CHRIS STANDING ULTIMATE VIBE
10	9	26	FREE	MARCUS MILLER FEAT. CORINNE BAILEY RAE 3 DEUCES/CMG
11	13	22	SMILE	MINDI ABAIR PEAK/CMG
12	17	3	LIFE IN THE FAST LANE	DAVE KOZ CAPITOL
13	12	28	SAX-O-LOCO	KENNY G STARBUCKS/CONCORD/CMG
14	11			

JAPAN		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	AUGUST 5, 2008
1	NEW	GIFT	MR. CHILDREN TOY'S FACTORY
2	NEW	HI WA, MATA NOBORU	ALADDIN R&C JAPAN LTD.
3	4	PONYO ON THE CLIFF	FUJIOKA FUJIMAKI/NOZOMI YAMAHA
4	NEW	MOTTO TOKU E/ORCHESTRA	REMIOROMEN VICTOR
5	NEW	TAIYO TO BIKINI	RIP SLYME WARNER
6	2	KISS HUG	AKIO PONY CANYON
7	NEW	WAGA ROTASHI AKKU NO HANA	ALI PROJECT JVC
8	3	YOUR SEED/BOUKEN RIDER	HEY! SAY! JUMP J-STORM
9	7	KISEKI	TOSHINORI YONEKURA PIONEER LDC
10	6	TSUME TSUME TSUME/F	MAXIUM THE HORMONE VAP

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	AUGUST 3, 2008
1	2	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
2	1	DANCE WIV ME	DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTIE STANK
3	30	THE MAN WHO CAN'T BE MOVED	THE SCRIPT PHONOGENIC
4	NEW	I KISSED A GIRL	KATY PERRY VIRGIN
5	3	NO AIR	JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
6	4	CLOSER	NE-YO DEF JAM
7	5	ALL I EVER WANTED	BASSHUNTER HARD2BEAT
8	NEW	IF THIS IS LOVE	SATURDAYS FASCINATION
9	6	SHUT UP AND LET ME GO	THE TING THINGS COLUMBIA
10	14	5 YEARS TIME	NOAH & THE WHALE VERTIGO

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	AUGUST 5, 2008
1	1	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
2	2	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
3	3	NESSUN DORMA	PAUL POTTS SYCO/SONY BMG
4	6	CLOSER	NE-YO DEF JAM
5	NEW	VIVA LA VIDA	COLDFPLAY PARLOPHONE
6	4	BETTER IN TIME	LEONA LEWIS SYCO
7	7	SO SOLL ES BLEIBEN	ICH + ICH POLYDOR
8	11	I'M YOURS	JASON MRAZ ELEKTRA
9	12	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC
10	5	BLESSED	FADY MAALOUF SONY BMG

EURO DIGITAL SONGS		SINGLES	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 16, 2008
1	10	I KISSED A GIRL	KATY PERRY CAPITOL
2	1	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
3	3	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
4	2	DANCE WIV ME	DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTIE STANK
5	NEW	THE MAN THAT CAN'T BE MOVED	THE SCRIPT RCA
6	5	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
7	4	CLOSER	NE-YO DEF JAM
8	6	VIVA LA VIDA	COLDFPLAY PARLOPHONE
9	7	GIVE IT 2 ME	MADONNA WARNER BROS.
10	8	ALL I EVER WANTED	BASSHUNTER HARD2BEAT/MINISTRY OF SOUND
11	9	TAKE A BOW	RIHANNA SRP/DEF JAM
12	20	5 YEARS TIME	NOAH AND THE WHALE VERTIGO
13	13	MERCY	DUFFY A&M
14	11	SHUT UP AND LET ME GO	THE TING THINGS COLUMBIA
15	14	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
16	12	WARCK AVENUE	DUFFY A&M
17	NEW	IF THIS IS LOVE	THE SATURDAYS POLYDOR
18	19	ELLA ELLE L'A	KATE RYAN ARS/UNIVERSAL
19	RE	I'M YOURS	JASON MRAZ ATLANTIC
20	17	BETTER IN TIME	LEONA LEWIS SYCO

EURO SINGLES SALES		SINGLES	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2008
1	1	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
2	2	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
3	3	GIVE IT 2 ME	MADONNA WARNER
4	4	CLOSER	NE-YO DEF JAM
5	9	RAYON DE SOLEIL/MA MAIN SUR TO	WILLIAM BALDE WARNER
6	6	TAKE A BOW	RIHANNA SRP/DEF JAM
7	25	VIVA LA VIDA	COLDFPLAY PARLOPHONE
8	81	I KISSED A GIRL	KATY PERRY CAPITOL
9	5	NO AIR	JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
10	8	DANCE WIV ME	DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTIE STANK
11	11	TIRE OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE
12	7	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
13	10	MERCY	DUFFY A&M
14	71	THE MAN WHO CAN'T BE MOVED	THE SCRIPT PHONOGENIC
15	NEW	COMME AVANT	MATHIEU EDWARD/SHERYFA LUNA ULM

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/FP/OTITE-LIVE)	AUGUST 5, 2008
1	1	RAYON DE SOLEIL/MA MAIN SUR TO	WILLIAM BALDE WARNER
2	2	TIRE OF BEING SORRY	ENRIQUE IGLESIAS INTERSCOPE
3	NEW	COMME AVANT	MATHIEU EDWARD/SHERYFA LUNA ULM
4	1	HOT SUMMER NIGHT (OH LA LA LA)	DAVID TAVARE M6 INT./SCORPIO
5	5	ALLER PLUS LOIN	KIDNONI HEBEL
6	4	ZOUZLOU DANCE JOIE DE VIVRE	MAGIC SYSTEM CAPITOL
7	9	NOW YOU'RE GONE	BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ WARNER
8	7	ONE DESIRE	JAKARTA AIRPLAY
9	6	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
10	10	GIVE IT 2 ME	MADONNA WARNER BROS.

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	AUGUST 16, 2008
1	1	I KISSED A GIRL	KATY PERRY CAPITOL/EMI
2	3	JUST DANCE	LADY GAGA FT. COLBY O'DONIS/STREAMELINE/KONJAN/INTERSCOPE/UNIVERSAL
3	4	DISTURBIA	RIHANNA SRP/DEF JAM/UNIVERSAL
4	6	VIVA LA VIDA	COLDFPLAY PARLOPHONE/EMI
5	2	FOREVER	CHRIS BROWN JIVE/SONY BMG
6	8	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE/UNIVERSAL
7	7	SHAKE IT	METRO STATION COLUMBIA/SONY BMG
8	5	DA DANGEROUS	KARDONAL OFFSHALL FT. AKON KONJAN/GEFFEN/UNIVERSAL
9	10	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC/WARNER
10	9	TAKE A BOW	RIHANNA SRP/DEF JAM/UNIVERSAL

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	AUGUST 3, 2008
1	1	I KISSED A GIRL	KATY PERRY CAPITOL
2	2	WHEN I GROW UP	THE PUSSYCAT DOLLS A&M/INTERSCOPE
3	5	SHAKE IT	METRO STATION SONY BMG
4	4	BLACK AND GOLD	SAM SPARRO ISLAND
5	3	NO AIR	JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
6	1	SEE YOU AGAIN	MILEY CYRUS HOLLYWOOD
7	7	FOREVER	CHRIS BROWN 19/JIVE/ZOMBA
8	21	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
9	8	TAKE A BOW	RIHANNA SRP/DEF JAM
10	17	JUST DANCE	LADY GAGA & COLBY O'DONIS INTERSCOPE

EURO DIGITAL SONGS SPOTLIGHT		BELGIUM	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 16, 2008
1	1	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
2	NEW	OCTOPUSSY	BAS & RAM 12 TONE/BERK
3	2	NO STRESS	LAURENT WOLF FT. ERIC CARTER DARKNESS/WOLF PROJECT/COLUMBIA
4	3	GIVE IT 2 ME	MADONNA WARNER BROS.
5	5	VIVA LA VIDA	COLDFPLAY PARLOPHONE
6	4	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
7	NEW	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
8	6	MERCY	DUFFY A&M
9	RE	BETTER IN TIME	LEONA LEWIS SYCO
10	8	TAKE A BOW	RIHANNA SRP/DEF JAM

EURO ALBUMS		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 6, 2008
1	1	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY	ROCKFERRY A&M
3	3	AMY WINEHOUSE	BACK TO BLACK ISLAND
4	5	SOUNDTRACK	MAMMA MIA! UNIVERSAL
5	19	KID ROCK	ROCK 'N' ROLL JESUS TOPDOG/ATLANTIC
6	7	ABBA	GOLD - GREATEST HITS POLAR
7	4	MADONNA	HARD CANDY WARNER BROS.
8	9	PAUL POTTS	ONE CHANCE SYCO
9	6	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC
10	8	CARLA BRUNI	COMME SI DE RIEN N'ETAIT TEOREMA/NAEVE
11	NEW	FADY MAALOUF	BLESSED SONY BMG
12	13	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
13	11	LEONA LEWIS	SPIRIT SYCO
14	14	CISTERCIAN MONKS OF ROSCREA	STIFT HEILIGENKREUZ CHANT - MUSIC FOR PARADISE UNIVERSAL
15	10	BASSHUNTER	NOW YOU'RE GONE HARD2BEAT

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	AUGUST 4, 2008
1	1	NON TI SCORDAR MAI DI ME	GIUSY FERRERI SONY BMG
2	2	A TE	JOVANNOTTI UNIVERSAL
3	4	GIVE IT 2 ME	MADONNA WARNER BROS.
4	6	I'M YOURS	JASON MRAZ ELEKTRA
5	3	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
6	NEW	IL RESPETTO	DANIELA PEDALI VIVI RECORDS
7	22	I KISSED A GIRL	KATY PERRY CAPITOL
8	1	VIVA LA VIDA	COLDFPLAY PARLOPHONE
9	9	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
10	12	IO NON MI RICONOSCO NEL MIO ST	MARCO NOTARI ARTES

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PRDMUSICAE/MEDIA)	AUGUST 6, 2008
1	1	AMOR Y LUJO	MONICA NARANJO SONY BMG
2	2	BE MINE HOLIDAY PACK	SOUNDTRACK EMI
3	3	SLEEP WHEN I'M DEAD	THE CURE GEFFEN
4	6	FREAKSHOW	THE CURE GEFFEN
5	4	THE ONLY ME	THE CURE UNIVERSAL
6	9	MY SKIN IS COLD	SATYRICON ROADRUNNER
7	5	PAPEL PA'L BUL	JOSETE VOLCAN JUNK
8	9	REAL THINGS	TIKARO J LOUIS & FERRAN DIVUCSA
9	18	EUROPA	MONICA NARANJO SONY BMG
10	8	4 MINUTES	MAODONA FT. JUSTIN TIMBERLAKE WARNER BROS.

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE)	AUGUST 5, 2008
1	1	PADRE MARCELO ROSSI	PAZ SIM, VIOLENCIA NAO SONY BMG
2	2	NXZERO	AGORA UNIVERSAL
3	3	VICTOR & LEO	AD VIVO EM UBERLANDIA SONY BMG
4	NEW	VARIOUS ARTISTS	A FAVORITA SOM LIVRE
5	13	JONAS BROTHERS	JONAS BROTHERS UNIVERSAL
6	NEW	CLAUDIA LEITTE	AD VIVO EM COPACABANA UNIVERSAL
7	NEW	VARIOUS ARTISTS	CAMP ROCK UNIVERSAL
8	1	IVETE SANGALO	METE NO MARACANA MULTISHOW AD VIVO(PAC) UNIVERSAL
9	NEW	VARIOUS ARTISTS	CAMP ROCK (FADA BONUS EM PORTUGUES) UNIVERSAL
10	8	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE

Kid Rock's "All Summer Long" continues to sizzle as the tune gives him his first No. 1 on the U.K. Singles chart while it reigns atop Euro Singles Sales.



EURO RADIO AIRPLAY		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL)	AUGUST 6, 2008
1	1	VIVA LA VIDA	COLDFPLAY PARLOPHONE
2	6	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
3	5	TAKE A BOW	RIHANNA SRP/DEF JAM
4	7	GIVE IT 2 ME	MADONNA WARNER BROS.
5	2	MERCY	DUFFY A&M
6	4	LOVE SONG	SARA BAREILLES EPIC
7	14	I KISSED A GIRL	KATY PERRY CAPITOL
8	3	BETTER IN TIME	LEONA LEWIS SYCO
9	9	AMERICAN BOY	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
10	11	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
11	11	CLOSER	NE-YO DEF JAM
12	12	I'M YOURS	JASON MRAZ ELEKTRA
13	13	NO AIR	JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
14	10	STOP AND STARE	ONEREPUBLIC MOSLEY/INTERSCOPE
15	16	BEGGIN'	MADONN SONY BMG

SWEDEN		SINGLES	
THIS WEEK	LAST WEEK	(GLF)	AUGUST 1, 2008
1	NEW	PICK ME UP	EMILIA DE FORET ARISTOTRACKS
2	1	CURLY SUE	TAKIDA NINETONE
3	54	DU OCH JAG	SEBASTIAN KRANTZ ARIOLA
4	NEW	FOTBOLLSEST	FRANS FT. ELIAS CARDIAC
5	3	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC

ALBUMS			
1	1	DUFFY	ROCKFERRY A&M
2	6	TAKIDA	BURY THE LIES NINETONE
3	5	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	2	LEONA LEWIS	SPIRIT SYCO
5	1	PATRIK ISAKSSON	10 AR EN SMALL MANS BEKANNELSER ROXY

IRELAND		SINGLES	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)	AUGUST 1, 2008
1	1	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
2	2	ALL I EVER WANTED	BASSHUNTER HARD2BEAT
3	9	THE MAN WHO CAN'T BE MOVED	THE SCRIPT RCA
4	3	NO AIR	JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
5	6	DANCE WIV ME	DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DIRTIE STANK

ALBUMS			
1	1	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	BASSHUNTER	NOW YOU'RE GONE - THE ALBUM HARD2BEAT
3	7	THE TING THINGS	WE STARTED NOTHING COLUMBIA
4	NEW	KID ROCK	ROCK 'N' ROLL JESUS TOPDOG/ATLANTIC
5	6	ABBA	GOLD - GREATEST HITS POLAR

FLANDERS		SINGLES	
THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	AUGUST 6, 2008
1	1	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC
2	2	NO STRESS	LAURENT WOLF FT. ERIC CARTER COLUMBIA
3	3	ALS IK DE LICHTJES IN JOUW OGEN ZIE	LAURA LYNN/FRANS BAUER ARS
4	4	GIVE IT 2 ME	MADONNA WARNER BROS.
5	NEW	HOW MANY WATERFALLS	SOLSUISSTER SIRE

ALBUMS			
1	1	MILK INC.	FOREVER ARS
2	2	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC
3	3	CHRISTOFF	ZEVEN ZONDEN ARS
4	4	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	7	DUFFY	ROCKFERRY A&M

ARGENTINA		ALBUMS	
THIS WEEK	LAST WEEK	(CAPIF)	JULY 29, 2008
1	1	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS EMI
2	2	VARIOUS ARTISTS	LA VIDA ES UNA FIESTA PATITO FE0 EMI
3	4	TEENANGELS	TEENAGLES II SONY BMG
4	3	LUIS MIGUEL	COMPLEJOS WARNER BROS.
5	NEW	VARIOUS ARTISTS	CAMP ROCK UNIVERSAL
6	NEW	VARIOUS ARTISTS	HIGH SCHOOL - EL DESAFIO SONY BMG
7	5	LUIS ALBERTO SPINETTA	UN MANANA UNIVERSAL
8	7	MANA	ARDE EL CIELO CD/DVD WARNER MUSIC
9	8	MADONNA	HARD CANDY WARNER BROS.
10	NEW	DIEGO TORRES	TODOS EXITOS SONY BMG

15 MINUTES OF SHAME (Purple Cape, BMV/Major Bob ASCAP/Music Of Stage Three, BMV/Songs Of Corinnan, BMV) CS 36

4 MINUTES (Webo Girl Publishing, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/Danjahandz Muzik, SESAC/W.B.M. Music, SESAC/Tennant tunes, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, BMV/Songs Of Universal, BMV) HL/WB/M, H100 69, POP 51

7 THINGS (Antonina Songs, ASCAP/Downtown, ASCAP/Seven Summits, BMV/In Bocca Al Lupo, ASCAP/Tondola Lane Music Publishing, BMV) H100 24, POP 24

A

ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skiddo, BMV/Meaxx Music, BMV/EMI CMG, BMV) HL, H100 71, POP 63

ADDITION (Next/Session Publishing, ASCAP/Motola Music, ASCAP/ASPEN Songs, ASCAP/D, BRCA Publishing, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMV/Black Bull Music, ASCAP/EMI Blackwood, BMV/Doll Face, BMV) HL, RBH 54

AINT I L (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/Taylor My Hart Publishing, ASCAP/Tremel Clemons, ASCAP/Dega Figgas Publishing, ASCAP) WBM, RBH 70

ALL AROUND ME (Universal Music - Z Songs, BMV/Kelton Chase Publishing, BMV/C.L. Cutlerpeper Music/BMV/Yossarian Music, BMV/Coked Up Warewolf Music, BMV/Culture Rock, BMV) HL, POP 41

ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Day Music, ASCAP/Universal Music Corporation, ASCAP/LBreak Village Tunes, ASCAP/Conien Music Water Corporation, ASCAP/Jazz Your Azz Tunes, ASCAP) HL/WB/M, CS 24

ALL I WANT TO DO (Jeniffer Nettles, ASCAP/EMI Blackwood, BMV/Dirkot, BMV/Music Of Stage Three, BMV/Bobbys Song And Salvage, BMV/Stage Three Music, BMV) CS 1, H100 27

ALL OVER YOU (Universal Music, ASCAP/III Songs, ASCAP/WB Music, ASCAP, WBM, POP 96)

ALL SUMMER LONG (RJR Publishing, BMV/Gale, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadseed Land, BMV/Tiny Tunes, ASCAP/Zvon, BMV) HL/WB/M, CS 16, H100 70, POP 40

AMNESIS ESCANDIDOS (J & N ASCAP) LT 15

AMERICAN BOY (Nileam Music, BMV/Cherry River, BMV/Chrisyals Songs, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Larry Lerion Music, BMV/Sper Music, BMV/Copyright Control), CLM/HL, H100 12, POP 12

AMERICAN RADIO (Stage Three Songs, ASCAP/Brett James Cornelius, ASCAP/Katies Music, ASCAP/Kobalt Music Publishing, ASCAP) H100 14, POP 14

AMOR DESPERDIADO (Jose Y Nielson ASCAP) LT 34

EL AMOR EN CARRO (Ara, BMV) LT 24

ANGELS ON THE MOON (Thringiroy Music, ASCAP/Sakayami Music Publishing, ASCAP) POP 100

ANYTHING GOES (Pacific Wind, SESAC/Melodies Of RPM, SESAC/RBysong, BMV) CS 39

ARDE EL CIELO (WB Music, ASCAP) LT 40

B

BABY (EMI April, ASCAP/L Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP) HL/WB/M, H100 67, POP 79, RBH 44

BACK WHEN I KNEW IT ALL (Chobe, BMV/Little Biscuit Music, BMV/Amelies Music, BMV/Daphni Music, BMV/EMI April, ASCAP/Nea Sea Gayle, ASCAP/Plazy Blue Dog Music, ASCAP, HL, H100 92

BARTENDER SONG (AKA SITTING AT A BAR) (Delusional Music, BMV/Destiny Imani Music, BMV/Betty Suga Pump, ASCAP) H100 82, POP 64

BEST MISTAKE I EVER MADE (Kevin Fowler Music, BMV/Three Aces Music, ASCAP) CS 50

BETTER AS A MEMORY (Gawtison, ASCAP/Carnival Music Group, SESAC/Wednesday Midnight, BMV/Carnival Music Group, BMV) CS 19, H100 99

BETTER IN TIME (Jonathan Rotem Music, BMV/Sony/ATV Songs, BMV/Gorts Cym, ASCAP/Sony/ATV Tunes, ASCAP, HL, H100 50, POP 30

BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambition Music, ASCAP) H100 14, POP 14

BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/PS/WGI, IMRO/State One Songs America, ASCAP/Sweet Summer, ASCAP/CrossTown Uptown, ASCAP/Fintale house USA, ASCAP/Major Bob, ASCAP/Circle C Songs, ASCAP/Mogave Rain Music, ASCAP) HL/WB/M, CS 17

BOOY ON ME (Jackie Frost, BMV/Universal Music - MGB Songs, ASCAP/Pano Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP) HL/WB/M, H100 75, POP 75, RBH 61

THE BOSS 14 Blunts Lit At Once, ASCAP/First N Gold, BMV/Jonathan Rotem Music, BMV/Southeast Independent Music, BMV/Nappypub Music, BMV/Universal Music - Z Songs, BMV/Sony/ATV Songs, BMV) HL/WB/M, RBH 46

BOTTLE IT UP (Tiny Bear Music, ASCAP) POP 58

BREAKOUT (Shock II To Me, ASCAP/Silly Fish Music, ASCAP/Almo Music, ASCAP/Bondar, BMV/Extremely Corrosive Music, BMV/Inving, BMV) HL, H100 95

BURNIN' UP (Lorus Brothers Publishing, BMV/Sony/ATV Songs, BMV) HL, H100 11, POP 11

THE BUSINESS (Draw First Publishing, ASCAP/Want Mine Publishing, ASCAP) H100 49, RBH 13

BUST IT BABY PART 2 (First N Gold, BMV/Jonathan Rotem Music, BMV/Sony/ATV Songs, BMV/Super Sayin Publishing, BMV/Universal Music - Z Songs, BMV/EMI April, ASCAP/Fine Tyme Tunes, ASCAP/Black Ice, BMV) HL, H100 21, POP 31, RBH 8

BUST IT OPEN (Wilbert Martin Publishing, ASCAP/M Redubey Publishing, ASCAP/Its Only About Music, ASCAP/Elmu T, Tabanus Publishing, ASCAP) RBH 96

BUTTERSCOTCH (Keith Sweat, ASCAP/Top Of Pop, ASCAP) H100 83

BUZZIN' (Suretone Primary Wave Music, BMV/Swazyze, BMV/Shwayco Music, BMV/Wven, BMV) H100 51, POP 52

BY MY SIDE (Chaz Records, BMV) RBH 77

C

CANT BELIEVE IT (Nappypub Music, BMV/Universal Music - Z Songs, BMV/Amagrad Tag Music, ASCAP/Warner-Tamerlane Publishing, BMV/Young Music Publishing, BMV) HL/WB/M, H100 29, POP 44, RBH 33

CANT B GOOD (Universal Music - Z Songs, BMV/Pen In The Ground Publishing, ASCAP/Juni Publishing, BMV/Strauss Co, Inc., ASCAP/Chuck Harmony's House, ASCAP/Norma Hams Music Publishing, ASCAP) RBH 94

CANT FIND THE WORDS (Ul Music, ASCAP/Famous Music, BMV/Penn State, BMV/Urban Legend, BMV/Jeze Gur Music, ASCAP/Sony/ATV Harmony, ASCAP/World Of Flowers, ASCAP/Hico Music, BMV) HL, RBH 90

CHECK YES JULIET (RUN BABY RUN) (Travis Clark Music, ASCAP/S-Curve Music, ASCAP/Mayday Malone Music, ASCAP/Dimesons, ASCAP) H100 091

ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMV/Renpittian, BMV) HL/WB/M, H100 95, POP 50

CHICKEN FRIED (LNA Music Publishing, BMV/Warner-Tamerlane Publishing, BMV/Hear Above Your Head, BMV) CS 37

CINCO MINUTOS (Soy/ATV Rhythm, SESAC/Excelsior Songs, SESAC/La Venus Music, ASCAP) LT 39

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP) HL/WB/M, H100 10, POP 9, RBH 23

COCONUT JUICE (EMI Blackwood, BMV/Tygamant Music, BMV/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/Repilian, BMV/Warner-Tamerlane Publishing, BMV) HL/WB/M, POP 97

COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/C-Songs, ASCAP/Ful Circle, ASCAP) HL, CS 18, H100 87, POP 82

COMFORTABLE (Young Music Publishing, BMV/Warner-Tamerlane Publishing, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/AZE 2 Music, BMV/Songs Of Universal, BMV) HL/WB/M, RBH 80

COMO YO (El Conuco, BMV/Redom, BMV) LT 18

COOKIE JAR (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/Nappypub Music, BMV/Universal Music - Z Songs, BMV/Songs Of Universal, BMV) HL/WB/M, POP 99

COOL (Tappy Whyte's Music, BMV/Songs Of Universal, BMV/Musly Attic, BMV/EMI Blackwood, BMV/Ramon Montmpemes, ASCAP) HL/WB/M, RBH 72

CORONA AND LIME (Suretone Primary Wave Music, BMV) H100 23, POP 32

COSAS DEL AMOR (Soy/ATV Discos, ASCAP/Liv, ASCAP/Universal Music, ASCAP/JMKC, ASCAP) LT 49

COUNTRY MAN (Planet Peanut, BMV/Murah Music Corporation, BMV/EMI April, ASCAP/Songwriting Music, ASCAP) HL, CS 29

CRAZY DAYS (Mike Curb Music, BMV/Sweet Hysteria Music, BMV/Curb Songs, ASCAP/Laborsong, ASCAP/Fortune Favors The Bold, ASCAP/Adam Gregory, SOCAN) WBM, CS 35

CRUSH (Not Listed) POP 93

CRY FOR YOU (Universal-PolyGram International, ASCAP/EMI Blackwood, BMV/EMI Scandinavia, BMV) HL, H100 29

CUDDY BUDDY (Not Listed) RBH 59

D

DAMAGED (Products Of The Streets, ASCAP/Sumphu, ASCAP/A Grand Jam Music, SESAC/Please Enjoy The Music, BMV/EMI Blackwood, BMV/James Combs Publishing, BMV/Justin Combs Publishing, ASCAP/Marksy Music, BMV/Notting Dale Songs, ASCAP/Nothing Hill Songs, SESAC), HL, H100 47, POP 19

DAVE TU AMOR (Not Listed) LT 41

DANGEROUS (One Man Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP/C, Bahomondo, SOCAN) Sales, ASCAP, HL, H100 7, POP 8, RBH 71

DAT BABY (Ben Hill Tiger Music, ASCAP/Bih Grade Music Publishing, BMV/S W A N, ASCAP/EMI April, ASCAP/Your Momma Looks Like A Man, ASCAP/Pmonic Music, BMV/LI Jizzel Music Publishing, BMV/Universal Music Corporation, ASCAP/Full Focus Publishing, ASCAP) HL/WB/M, RBH 75

DI DO YOU WRONG (EMI April, ASCAP), - RBH 52

DIFFERENT BREED (Ginger Lick Music, BMV) CS 60

DISTURBIA (B-Week Songs, ASCAP/Songs Of Universal, BMV/Culture Beyond UR Experience Publishing, BMV/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A-List Vocalz, BMV) HL/WB/M, H100 3, POP 4

DOÑE ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doña Aureliana Songs, ASCAP) CS 41

DO YOU REMEMBER (Soy/ATV Discos, ASCAP) LT 10

DOÑE ESTAN ESOS AMIGOS (Not Listed) LT 38

ONK (Soulja Boy Music, BMV/Croomstacular Music, BMV/Element 9 Hip Hop, BMV/Tamir Care Of Business, BMV) RBH 41

ONKT (Soy/ATV Tree, BMV/Beverlytime Music, BMV/CrossTown Uptown, ASCAP) HL, CS 41

DONT DO ME NO GOOD (Soy/ATV Cross Keys, ASCAP/Hossierme Music, ASCAP/Songs Of Combustion Music, ASCAP/Magic Of Windswept, ASCAP/WB Music, ASCAP/Red Cape, ASCAP) HL/WB/M, CS 47

DONT STOP THE MUSIC (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Frankie Storm, BMV/Sony/ATV Songs, BMV/Magic Music, BMV/Warner-Tamerlane Publishing, BMV) HL/WB/M, POP 45

DONT THINK I DONT THINK ABOUT IT (Cadage Publishing, BMV/EMI April, ASCAP/Sil, Working For The Woman, ASCAP/PCG Alliance, ASCAP) CS 14, H100 80

DONT YOU KNOW YOU'RE BEAUTIFUL (Moonscar Music, BMV/BJP Administration, ASCAP/Little Blue Type-writer Music, BMV/Sony/ATV Tree, BMV/All Mightly Dog Music, BMV) CS 31

OD YOU BELIEVE ME NOW (Soy/ATV Tree, BMV/Song Factory Good Girl, BMV/Totally Whiteout Music, BMV/The Bigger, They Are, SESAC/S 1 Songs, SESAC) HL/WB/M, CS 8, H100 73

DULCE VENENO (Vander, ASCAP) LT 35

E

EN AQUEL LUGAR (Not Listed) LT 48

ENERGY (S Y Y, ASCAP/Sony/ATV Harmony, ASCAP/Pico Love Is Still A Rapper, SESAC/Foray Music, SESAC/Broadway Creations, ASCAP/EMI April, ASCAP/Wayne Wilkums Music, BMV) HL, POP 83, RBH 42

E.R. (EMERGENCY ROOM) (LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Talored 40 Music, BMV/Copyright Control), HL, RBH 65

ESTA SOLEDAD (Warner-Tamerlane Publishing, BMV) LT 22

EVERYBODY WANTS TO GO TO HEAVEN (Hope-N-Cal, BMV/Cal IV Entertainment, BMV/Sexy Inator Music, BMV/Back To Black Songs, BMV/Songs That Sell, BMV) CS 22

F

FALL FOR YOU (John Vesely Publishing, BMV) WBM, H100 33, POP 18

FEELS GOOD (Cisum Naashar Publishing, ASCAP/POPP Music, ASCAP/Chrisyals Music Publishing, ASCAP/Gabriellets Song) - HL, RBH 95

FINE LINE (Warner-Tamerlane Publishing, BMV/Sell The Cow, BMV/Over One, BMV) WBM, CS 42

FOLISH (Quandrous A. Jordan Publishing, BMV/Top Quality, BMV) RBH 57

FOREVER (Songs Of Universal, BMV/Culture Beyond UR Experience Publishing, BMV/Universal Music Corporation, ASCAP/Robert Allen Designs, ASCAP/Dire 78 Publishing, SESAC), HL/WB/M, H100 2, POP 2, RBH 69

FOR YOU (EM) (Soy/ATV Tree, BMV/Sea Gayle Publishing, BMV/Mess Is Loose, ASCAP) HL, CS 43

FREE FALLIN' (EMI April, ASCAP/Gone Girl, ASCAP/Wixen Music, ASCAP) HL, H100 92

G

GAME'S PAIN (BabyGame, BMV/Sony/ATV Songs, BMV/Pico Pride Publishing, BMV/She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Its Knobodies Business, ASCAP/The Roxy Network, ASCAP/Houdah, BMV/Notting Hill Music, BMV/Jambro BMV/The Roxy Network, BMV) HL/WB/M, RBH 61

GET LIKE ME (Crump Tigris Publishing, ASCAP/Beyond UR Experience Publishing, BMV/Universal Music - Z Songs, BMV) HL/WB/M, H100 19, POP 46, RBH 11

GET SILLY (Stonic Bev Publishing, BMV/Croomstacular Music, BMV/J Dumas Publishing, BMV/Young Mogul Publishing, BMV/Backyard Publishing, BMV/EMI Blackwood, BMV/ColiPark Music, BMV) HL, H100 53, POP 54, RBH 49

GIFTS (Stop Trying To Copy My Music, BMV/2nd Sound, BMV) LT 1

GIRL ON THE BILLBOARD (Johnny Berstock, BMV) CS 54

GIRLS AROUND THE WORLD (Golden's Playhouse Publishing, BMV/Warner-Tamerlane Publishing, BMV/Pretty Girls And Big Love Songs, BMV/Girls Love Music, BMV/Songs Of Universal, BMV/German Dog Music, ASCAP/Young Money Publishing, BMV) HL/WB/M, H100 2, POP 80, RBH 11

GIVE IT 2 ME (The Waters Of Nazareth, BMV/EMI Blackwood, BMV/Webo Girl Publishing, ASCAP/WB Music, ASCAP) HL/WB/M, POP 80

GOOD IS GOOD (B Funk Music, ASCAP) RBH 83

GOOD GOOD (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Stack A D Music, ASCAP/Universal Music Corporation, ASCAP/Pooktoots, ASCAP) HL/WB/M, RBH 63

H

HAVE YOUR SAY (Soy/ATV Tree, BMV/Nashville Star, BMV/Tilawh/hi Music, BMV/Carnival Music Group, BMV/Bleuwater Music, BMV) HL, CS 7, H100 52

HEAVEN SENT (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP), Vibe Publishing, ASCAP/Lex Project Publishing, ASCAP) HL/WB/M, H100 36, RBH 1

HERE I AM (4 Blunts Lit At Once, ASCAP/First N Gold, BMV/Young Drums, ASCAP/Jackie Frost, ASCAP/Money Ave Music, ASCAP) H100 42, POP 88, RBH 10

HERO (Ill Will, ASCAP/Universal Music - Z Tunes, ASCAP/My Diet Starts Tomorrow, BMV/Songs Of Universal, BMV/Nika International, ASCAP/Sony/ATV Harmony, ASCAP/Jackie Frost, ASCAP) HL/WB/M, RBH 84

HE VENIDO (Wise W Publishing, ASCAP/Sony/ATV Discos, ASCAP) LT 16

HI HATER (5 To 15 Publishing, BMV/Assoc Publishing, BMV/Universal Music Corporation, ASCAP/Gaucha Music, BMV) HL/WB/M, RBH 32

HOLLER BACK (EMI Blackwood, BMV/Geoffrey Stokes Music Publishing, BMV/Warner-Tamerlane Publishing, BMV/Birds Music, BMV) HL/WB/M, CS 12, H100 90

HOME (The Last Man Standing, SOCAN/Warner Chapell, SOCAN/Warner Zahn Music, BMV/Sony/ATV Songs, BMV/Almost October Songs, BMV/Songs Of Universal, BMV) HL/WB/M, CS 9, H100 61

HOMECOMING (Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Universal Music - MGB Songs, ASCAP/Wet Ink Red Music, ASCAP/EMI April, ASCAP) HL/WB/M, POP 69

HOT N COLD (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kaz Money Publishing, ASCAP/Marotone AB, STIM/Kobalt Music Publishing, ASCAP) WBM, POP 67

HYPNOTIZED (Upstairs Music, ASCAP/6 Music, ASCAP/Alike, ASCAP) POP 91

I

DECIDED (The Waters Of Nazareth, BMV/EMI Blackwood, BMV/EMI April, ASCAP/Solange MW, ASCAP) HL, RBH 87

I DO (EMI April, ASCAP/Wiggly Tooth Music, ASCAP), - RBH 85

I F NEVER SEE YOUR FACE AGAIN (Universal Music - Careers, BMV/February Twenty Second, BMV/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP) HL/WB/M, H100 65, POP 57

I KISSED A GIRL (When Im Rich You'll Be My Bitch, ASCAP/WB Music, ASCAP/Kaz Money Publishing, ASCAP/Marotone AB, STIM/Kobalt Music Publishing, ASCAP) H100 100, POP 100

ILL BE LOVIN' U LONG TIME (Rye Songs, BMV/Songs Of Universal, BMV/Toompstone Publishing, BMV/EMI Blackwood, BMV/Cslyle Ink Music Publishing, ASCAP/Side That Music, ASCAP/EMI April, ASCAP/Jobete Music, ASCAP) WBM, H100 70, POP 55, RBH 36

ILL WALK (Southcastle Songs, ASCAP/Bwisongs, ASCAP/Dan Named Kid Publishing, ASCAP/Carol Vincent And Associates, BMV) CS 21

I LOVE THIS SONG (Universal Music Corporation, ASCAP/Chaagy Buss, ASCAP/Jeffrey Steele, BMV/Songs Of Windswept Pacific, BMV) HL/WB/M, POP 67

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Young Jeezy Music Inc., BMV/EMI Blackwood, BMV) HL/WB/M, H100 25, POP 62, RBH 6

IM CHEATIN' (Dobie Music, ASCAP/916, BMV/MISSING Link Music, BMV/BMP Producers, BMV/Notting Hill Music, BMV) RBH 31

IM GONE, IM GOING (Reigion Music Publishing, BMV/Marotone AB, STIM/Kobalt Music Publishing, ASCAP/Universal Music Corporation, ASCAP) HL/WB/M, POP 99

IM YOURS (Goo Eyed, ASCAP) H100 32, POP 47

IN COLD (EMI Blackwood, BMV/B Garyn Hilltes, BMV/New Songs Of Sea Gayle, BMV/Noah's Little Boat, BMV/Elrodoto Music Publishing, BMV/Lucky Thumb, BMV) CS 30

IN LOVE WITH A GIRL (G DeGrav Music, BMV/Warner-Tamerlane Publishing, BMV) WBM, H100 43, POP 23

IN THE AYER (E-Class Publishing, ASCAP/Mall On Sunday Music, ASCAP/Sony/ATV Melody, BMV/William am Music, BMV/Cherry Remy, BMV/Universal Music - MGB) CLM/HL, H100 30, POP 29

I REMEMBER (She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Carreyage Music Publishing, ASCAP/Universal Tunes, SESAC/Carreyage, SESAC), WBM, RBH 38

I RUN THIS (Money Mack, BMV/Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/9ing Bling Music, ASCAP/Money Mack Music, ASCAP) WBM, RBH 73

I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMV/Contribution Music, BMV/Made For This Music, BMV/This Is Hit, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BMV) HL/WB/M, CS 6, H100 59

ITS NOT MY TIME (Songs Of Universal, BMV/Escalavva Music, BMV) HL/WB/M, H100 28, POP 21

IVE CHANGED (Dvine Mii Music, ASCAP/WB Music, ASCAP/Dynamite Soul Music, ASCAP/Sony/ATV Songs, BMV/Almo Music, ASCAP/Jasante Drama Music, ASCAP/She Wrote It, ASCAP/Universal Music - MGB Songs, ASCAP/Dabney Music Publishing, BMV) HL/WB/M, RBH 43

I WOULD (Phyvester Music, ASCAP) CS 46

J

JOHNNY & JUNE (Big Hit Makers Music, BMV/Rainy Gram, BMV/Amiyase Music, ASCAP/Tell Tunes II, ASCAP/Copyright Solutions, ASCAP/SouJel Music, BMV) CS 23, H100 83

JUST A DREAM (Birds With Ears Music, BMV/EMI Blackwood, BMV/Raylene Music, ASCAP/BJP Administration, ASCAP/Songs Of Combustion Music, ASCAP/No Such Music, SOCAN/Music Of Windswept, ASCAP) HL/WB/M, CS 21

JUST DANCE (Certified Blueberry, BMV/Sony/ATV Songs, BMV/Universal Music, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 76, POP 59

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMV/March 9th Publishing, ASCAP/Rubba Gee Music, BMV/WB Music, ASCAP/2082 Music Publishing, ASCAP) HL/WB/M, RBH 35

L

LA CUMBIA DEL RIO (Gyosmex) LT 13

LA IMAGEN DE MAL VERDE (Garmex, BMV) LT 27

LAST CALL (Crazy Water, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP) HL, CS 44

LAST NAME (Came-One Music, BMV/Laird Road Music, ASCAP) WBM, CS 5

LAST NAME (Came-One Music, BMV/Laird Road Music, ASCAP) WBM, CS 5

LAST TIME (Aprils Boyz Music, BMV/Warner-Tamerlane Publishing, BMV/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noonime South, SESAC/W B M Music, SESAC/The Deans List, SESAC/December First Publishing Group, SESAC/North Avenue, ASCAP/EMI Blackwood, BMV/Universal Music, ASCAP/Murlyn Songs, ASCAP/Culter Publishing, BMV/Warner-Tamerlane Publishing, BMV/Young Money Publishing, BMV/Money Mack Music, ASCAP) WBM, H100 37, POP 37

LET IT GO (Universal Music - Careers, BMV/Evanseble, BMV/Sony/ATV Tree, BMV/TomDouglasMusic, BMV) HL/WB/M, CS 36

LET IT ROCK (Lon Are Publishing, BMV/Warner-Tamerlane Publishing, BMV/Young Money Publishing, BMV/Money Mack Music, ASCAP) WBM, POP 99

LET ME (Springfield, ASCAP/Big Music, ASCAP/Dazahl, ASCAP/Universal Music Corporation, ASCAP/Danny Orion, ASCAP) HL/WB/M, CS 39

LIFE IN A NORTHERN TOWN (Warner-Tamerlane Publishing, BMV/Clevertie, BMV/Farrowise, BMV) WBM, CS 33

LIKE I NEVER BROKE HER HEART (Miki Malia, ASCAP/My Diet Starts Tomorrow, BMV/Songs Of Universal, BMV/Songs Of Troback, BMV/Music Of Combustion, BMV/Sound Up Music, BMV/Songs Of Windswept Pacific, BMV) CS 65

LIKE YOU'LL NEVER SEE ME AGAIN (Leflow Productions, ASCAP/EMI April, ASCAP/Boo Of Daniel, ASCAP) HL, RBH 39

LLOORAR LLOORIVENDO (Scarlito, ASCAP/EMI April, ASCAP/SZY Vida, ASCAP/White Kraft Music, ASCAP/Sony/ATV Discos, ASCAP/Wise W Publishing) WBM, H100 16, POP 26

LORRO POP TI (Not Listed) LT 23

LOLLI LOLLI (POP THAT BODY) (Tennessee Publishing, BMV/bug, BMV/Amalek Publishing, SESAC) H100 18, POP 25, RBH 48

LULLIPOP (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Herbalicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Jumpcut, BMV/EMI Blackwood, BMV/Three Nails And A Crown, ASCAP/Royalt Music, ASCAP) HL/WB/M, H100 15, POP 17, POP 16, RBH 16

LOOKIN BOY (Granny Man Publishing, BMV/Malik-Mekhi Music, BMV/Basement Funk South, BMV/Monitize Productions, ASCAP/Anonymous Publishing, BMV/Dimitry Johnson Publishing, BMV/Raymond Jones, ASCAP) H100 58, POP 76, RBH 18

LOOKIN FOR A GOOD TIME (Warner-Tamerlane Publishing, BMV/HHaywood, BMV/RADIOSULTE Publishing, BMV/History Dawn, SESAC/Star Emul Songs, SESAC/Multisongs, SESAC/Jametary Music, BMV/Magic Midas, BMV) WBM, CS 29

LOST (BRUNOS MUSIC, ASCAP/Ego Entertainment, ASCAP/Music Of Windswept Pacific, ASCAP) POP 61

LOST (Gailia Zoe Music, BMV/Malik-Mekhi Music, BMV/Dorine Music, ASCAP/Young Money Publishing, BMV/Young Drums, ASCAP) RBH 89

LOVE IN THIS CLUB (UR-IV Music, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMV/Myl Diet Starts Tomorrow, BMV/Young Jeezy Music Inc., BMV/EMI Blackwood, BMV/Sony/ATV Songs, BMV/Baby Keyz Music, BMV/Sony/ATV Tunes, ASCAP/1110 Entertainment, ASCAP) HL/WB/M, H100 48, POP 38, RBH 45

LOVE IN THIS CLUB, PART II (UR-IV Music, ASCAP/EMI April, ASCAP/Songs Of Universal, BMV/Sony/ATV Songs, BMV/Baby Keyz Music, BMV/Young Jeezy Music Inc., BMV/Money Mack BMV/Ur/IV Music, ASCAP/Keep The Beat, ASCAP/Sony/ATV Tunes, ASCAP/1110 Entertainment, ASCAP/Warner-Tamerlane Publishing, BMV) HL/WB/M, RBH 27

LOVE IS GONE (Square Row Publishing, ASCAP/Whispering Angel Music, BMV/Wrester Prod, ASCAP/Painted Desert Music, BMV) POP 78

LOVE ME (Not Listed) RBH 7

LOVE ME THE SAME (Mad Dog Winston, BMV/Singing Songs Songs, SOCAN) H100 68, POP 65

LOVE REMEMBERS (Magic Mustang, BMV/Turple Shoes, BMV/Imokake Music, BMV/Daphni Music, BMV) CS 27

LOVE SONG (Tiny Bear Music, ASCAP/Sony/ATV Tunes, ASCAP) HL, H100 45

LOW (E-Class, BMV/Top Quality, BMV/Music, BMV/Universal Music - Z Songs, BMV/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMV) HL/WB/M, POP 36

M

MAGIC (I Like Em Thicke, ASCAP/Da Gass Co, ASCAP/Hadlington Music, ASCAP) H100 84, RBH 12

MARGO FLOP (Not Listed) RBH 100

MAR ISUAL (Soy/ATV Discos, ASCAP) LT 29

MERCY (EMI, PRS/Universal-Island, PRS/EMI Blackwood, BMV) HL/WB/M, H100 66, POP 66

MI BUEN AMANTE (Ara, BMV) LT 33

A MILLI (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Levegas Music Publishing, ASCAP/EMI April, ASCAP/Notting Hill Music, BMV/Cha Lous Publishing, BMV) HL/WB/M, H100 6, POP 37, RBH 7

MISS INDEPENDENT (Universal Music - Z Songs, BMV/Pen In The Ground Publishing, ASCAP/Sony/ATV Harmony, ASCAP/EMI April, ASCAP) HL/WB/M, RBH 53

MOVING MOUNTAINS (UR-IV Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/WB Music, ASCAP/2082 Music Publishing, ASCAP/Sony/ATV Music UK, PRS-Save & Buy, BMV) HL/WB/M, POP 94, RBH 30

MR. CARTER (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Drewski Baby Music, ASCAP/Marina Music, BMV/Carter Boys Publishing, ASCAP/EMI April, ASCAP) HL/WB/M, H100 78, RBH 28

MRS. OFFICER (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Three Nails And A Crown, ASCAP/Tight Werk, BMV/Royalt Music, ASCAP) WBM, RBH 14

MUSIC FOR LOVE (Sura Music Company, ASCAP/TNT Explosive Publishing, ASCAP/Universal Music Corporation, ASCAP/IV Beach Music Publishing, ASCAP) HL/WB/M, RBH 29

MY KIND OF BEAUTIFUL (Universal Music - Careers, BMV/Sony/ATV Tree, BMV/Sony/ATV Harmony, ASCAP/Chuck Wagon Gourmet, ASCAP/CG Alliance, ASCAP) HL, WBM, CS 59

MY LIFE (BabyGame, BMV/Pico Pride Publishing, BMV/Sony/ATV Songs, BMV/Da Co, Project Music, BMV/Universal Music - Z Songs, BMV/Moniata Music, BMV/Songs Of Universal, BMV) HL/WB/M, RBH 67

N

NA DE NA (Not Listed) LT 19

NEED U BAD (Nappy Pudgy, ASCAP/Universal Music - Z Tunes, ASCAP/EMI April, ASCAP/Cainons Land Music Publishing, ASCAP/Borne Agan Publishing, ASCAP/Ita-lion Records, ASCAP/Wesbury Music, ASCAP/Royalt Music, ASCAP) H100 57, RBH 9

NEVER (Denise Fane Publishing, BMV/Earluit Publishing, BMV/Warner-Tamerlane Publishing, BMV/Lynca General Publishing, BMV/WB Music, ASCAP/The Prodigal Publishing, ASCAP) WBM, RBH 37

NEVER LEAVE MY GIRL (Connected Music, ASCAP/Future Boy Music, BMV/Dudaman Music, ASCAP/Godless Iss Music, ASCAP) RBH 74

NEVER NEVER LAND (Lyfe In Publishing, ASCAP) WBM, RBH 47

NEVER WOULD HAVE MADE IT (Marvin L. Sapp Music, BMV/Minstel Productions, BMV) WBM, H100 96, RBH 19

NO AIR (T And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Demes Hot Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Underdogs West Songs, ASCAP/Faultirey Music, ASCAP/Wing, BMV/Underdog East Songs, BMV/Erk Gings, BMV/Strange Motel Music, ASCAP) HL/WB/M, CS 51

NO AIR (T And Me, ASCAP/Universal Music - MGB Songs, ASCAP/Demes Hot Songs, ASCAP/EMI April, ASCAP/Almo Music, ASCAP/Underdogs West Songs, ASCAP/Faultirey Music, ASCAP/Wing, BMV/Underdog East Songs, BMV/Erk Gings, BMV/Strange Motel Music, ASCAP) HL/WB/M, H100 37, POP 33

NO ME DOY POR VENCIDO (Fonsi, ASCAP/Sony/ATV Discos, ASCAP/Mexico Aguirre, BMV) LT 6

NOT A STAIN ON ME (T-Down Music, BMV) RBH 91

NOT TE VAYAS (CAPUHI, ASCAP) LT 36

NOTHING LEFT TO SAY (Mint Factory, ASCAP) RBH 82

O

ONE STEP AT A TIME (Z Style Music, ASCAP/Laurel Krown Music, ASCAP/CrossTown Songs, ASCAP/Murlyn Songs, ASCAP/Culter Publishing, BMV/Warner-Tamerlane Publishing, BMV) WBM, H100 31, POP 15

OUT HERE GRINDIN (DJ Khaled, BMV/Notting Hill Tunes, ASCAP/Track-N-Field Entertainment, ASCAP/Notting Dale Songs, ASCAP/First N Gold, BMV/Warner-Tamerlane Publishing, BMV/Young Jeezy Music Inc., BMV/EMI Blackwood, BMV/Boobie Bad Azz, ASCAP/WB Music, ASCAP/A McColister Publishing, ASCAP/Universal Music - Z Songs, BMV/Nappypub Music, BMV) HL/WB/M, H100 60, RBH 40

P

PALE PLETTER (Ara, BMV) LT 30

PAPER PLANES (Universal Music - Z Tunes, ASCAP/Hollertronix Music, ASCAP/Nineen, ASCAP/Universal-PolyGram International, ASCAP) HL/WB/M, H100 16, POP 26

PARA SIEMPRE (Juianita Musical, BMV) LT 2

PERIMITARE (Universal-Musical-Una, BMV) LT 25

PLAY MY MUSIC (Wonderland Music Company, BMV/Sony/ATV Tunes, BMV) HL, POP 73

PLEASE EXCUSE MY HANDS (First N Gold, BMV/Warner-Tamerlane Publishing, BMV/Entror, ASCAP/WB Music, ASCAP/J. Francis Publishing, ASCAP/Check Your Pulse Publishing, BMV/Chef Hudable Music Publishing, BMV/2082 Music Publishing, ASCAP) WBM, H100 85, RBH 15

POCKETFUL OF SUNSHINE (EMI Blackwood, BMV/Gator Baby, BMV/EMI April, ASCAP/Sony/ATV Tunes, ASCAP) HL/WB/M, H100 17, POP 10

POKE AND BEANS (E O Smith, BMV) H100 88, POP 81

POSE (EMI April, ASCAP) CS 59

EL PRESENTE (Lolain Music, BMV/EMI Blackwood, BMV) LT 17

PROFESSIONAL (Stephen Goldsboro Publishing, Designee, SESAC/YRP Music, BMV/Warner-Tamerlane Publishing, BMV) WBM, RBH 86

EL PROXIMO WIERNES (Not Listed) LT 44

A

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RECORD COMPANIES: EMI Music appoints **Rob Stevenson** president of Virgin U.S. He was executive VP of A&R at Island Def Jam Music Group in the United States.

RCA Music Group names **Mark Flaherty** senior VP of marketing. He was VP.

Razor & Tie Entertainment ups **Victor Zaraya** to executive VP of finance and operations. He was senior VP.

Zomba Label Group promotes **Tice Merriweather** to VP of publicity. He was senior director.



PUBLISHING: **Scott Francis** is appointed to the newly created position of president of Warner/Chappell Music and chairman/CEO of Warner/Chappell Music U.S. He was president of BMG Music Publishing's Songs North America division.

BMI names **Robert Boone** VP, chief human resources officer. He was corporate VP of human resources and risk management at Isle of Capri Casinos.

DISTRIBUTION: Alternative Distribution Alliance names **Michael Black** executive VP of global/GM and **David Orleans** senior VP of sales and marketing. Black was GM, and Orleans was VP.

DIGITAL: Mobile entertainment company Thumbplay promotes **Mitch Rotter** to senior VP of content acquisition and strategy and appoints **Susan Lietz** to VP of corporate communications. Rotter was VP, and Lietz was VP of public relations at Rodale.

Mobile media company Skyfire Labs taps **Adam Sexton** as chief marketing officer. He served in the same role at Groove Mobile.

RELATED FIELDS: Former Univision Publishing VP of administration **Nestor Rodriguez** has formed Nestor Rodriguez Entertainment. The new company will encompass publishing administration, publishing consulting, singer/songwriter management, production and digital distribution.

—Edited by Mitchell Peters

GOODWORKS

MAROON 5 CHIPS IN FOR AMNESTY INTERNATIONAL

A music video that captures behind-the-scenes footage of Maroon 5 on tour in Japan has been posted exclusively to the Web site for Amnesty International, an organization that exposes human rights abuses and aims to create a safer world.

"We were looking to draw people toward their site," says Maroon 5 keyboardist Jesse Carmichael, whose father, Bob Carmichael, created the video for "If I Never See Your Face Again." "I hear a lot of our fans have gone and checked it out and made donations, so we're happy about that."

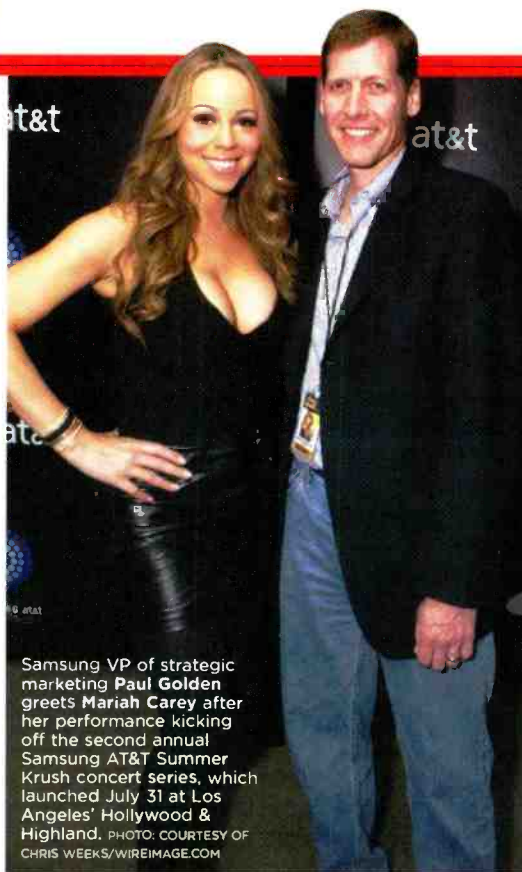
Amnesty International USA executive director Larry Cox says the video has "brought a whole new fan base" to the organization's Web site. "The band's support as Amnesty International members will help ensure that tech-savvy youth learn new ways to make a difference in this world," he says.

Carmichael adds, "I'm grateful that there's somebody like Amnesty out there looking into those things and raising awareness. I hope that our contribution can help."

The video can be viewed at musicforhumanrights.com.

—Mitchell Peters

BACKBEAT



Samsung VP of strategic marketing **Paul Golden** greets Mariah Carey after her performance kicking off the second annual Samsung AT&T Summer Krush concert series, which launched July 31 at Los Angeles' Hollywood & Highland. PHOTO: COURTESY OF CHRIS WEEKS/WIREIMAGE.COM



Singer/songwriter **Regie Hamm** recently stopped by SESAC's Nashville headquarters to join staffers in a celebratory toast for his win in the second annual "American Idol" songwriting competition with his song "The Time of My Life." Hamm's track beat out thousands of entrants and was performed on the "Idol" finale by winner David Cook. Pictured sitting are Hamm and SESAC director of writer/publisher relations **Shannan Neese**. Standing, from left, are SESAC director of writer/publisher relations **John Mullins**, associate VP of writer/publisher relations **Tim Fink** and VP of writer/publisher relations **Trevor Gale** with Rutledge, Nash & Associates partners **Ed Nash** and **Tom Rutledge**. PHOTO: COURTESY OF ED RODE

ASCAP TELEVISION AND FILM SCORING WORKSHOP WITH RICHARD BELLIS

ASCAP selected 12 aspiring composers to participate in the 20th annual ASCAP Television and Film Scoring Workshop with legendary composer/arranger/mentor **Richard Bellis**. The prestigious program featured a series of seminars and training sessions in Los Angeles through the month of July, cultivating the next generation of emerging TV and film composers. In addition to Bellis, workshop participants had the opportunity to hear and learn from some of the best in the industry, including Warner Brothers president of music operations **Doug Frank**, Academy Award-nominated and Emmy-winning composer **John Debney**, director **Tom Shadyac**, music editor **Jeff Carson** and composers **Hans Zimmer** and **James Newton Howard**. PHOTOS: COURTESY OF APRIL ROCHA

ABOVE RIGHT: From left: **Tom Shadyac**, ASCAP senior director of film and TV music **Mike Todd**, **John Debney**, **Richard Bellis** and **Jeff Carson**.

RIGHT: From left: ASCAP senior director of film and TV music **Mike Todd**, **James Newton Howard**, ASCAP senior VP of domestic membership **Randy Grimm**, ASCAP senior VP of film and TV repertory **Nancy Knutsen** and **Hans Zimmer**.

BELOW: Workshop participants with **Richard Bellis**, second from left, and ASCAP's film and TV music department.





Pop duo Aly, left, and AJ were spotted at the T-Mobile Sidekick LX Tony Hawk Edition launch event held Aug. 1 in Hollywood. The invite-only bash brought together celebrities and the world's best action sports athletes to celebrate the latest installment of the T-Mobile Sidekick family of devices. PHOTO: COURTESY OF CHRIS POLK



Los Lonely Boys performed the national anthem at the Dallas Cowboys training camp in Oxnard, Calif. The camp and performance were filmed as part of HBO series "Hard Knocks." From left are Los Lonely Boys' Jojo Garza, Cowboys owner Jerry Jones and Los Lonely Boys' Ringo Garza Jr. and Henry Garza. PHOTO: COURTESY OF RANDALL MICHELSON

Guitar Center and Mötley Crüe announced the launch of the Guitar Center On-Stage—Your Chance to Make Rock History contest. One up-and-coming band will win the chance to open for Mötley Crüe next year. Other prizes include \$25,000, new gear from Gibson Guitar, management from Tenth St. Entertainment and a recording contract from Eleven Seven Music. From left are the band's Mick Mars, Nikki Sixx, Tommy Lee and Vince Neil.



Usher presents Zella Redding, widow of R&B soul singer Otis Redding, with the "Original Mogul" award during the launch party for his uCast podcast series July 25 at Tiffany & Co. in Atlanta. PHOTO: COURTESY OF RICK DIAMOND

INSIDE TRACK

PARAMORE WRITING FOR NEW ALBUM

With its Final Riot tour in motion, Paramore is using sound checks to work on new material for its follow-up to its 2007 sophomore album, "Riot!" Guitarist Josh Farro tells Track that the group has "anywhere from seven to 10 songs . . . they're not complete, but they're really good ideas I think we have a good chance of using. It's mainly just music that I've written and Hayley [Williams, Paramore's singer] has some lyrics and melodies. She's kind of just waiting

on me to finish my musical ideas before I can give them to her. It's a slow process."

Farro says he expects the group to start working in earnest on its third album this fall, after coming off the

road. He hopes to be in the studio by January and have the album out by mid-2009. A producer has not yet been chosen, but Farro says that "a lot of people are interested, a lot of big-name guys we're going to meet with. It feels pretty good to have some big-name producers that really want to record your band, but . . . I think we're going to wait 'til we have some actual songs that are finished."

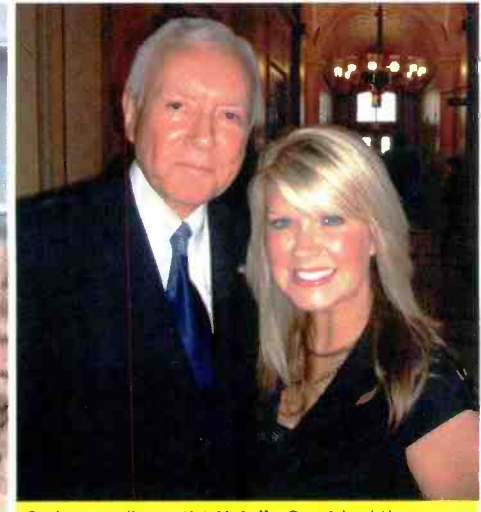
The new songs, according to the guitarist, are a varied bunch. "I can just see it having a lot more dynamics," Farro predicts. "The first record [2005's "All We Know Is Falling"] and 'Riot!' seemed to stay at the same level, but now we've got some really, really mellow songs that you'd never expect to hear out of our band, and then we've got even heavier songs than we've ever had. It's going to be a little different."



Dwight Yoakam, center, was surprised by the presentation of a gold record for "The Very Best of Dwight Yoakam" by actor Vince Vaughn, right, and director/actor Jon Favreau during his performance at KKGO's Summer Under the Stars concert held at Los Angeles' Greek Theatre. L.A. City Councilman Dennis Zine presented Yoakam with a special proclamation declaring July 27 Dwight Yoakam Day in the city. PHOTO: COURTESY OF RANDALL MICHELSON



George Clinton recently celebrated his birthday with an exclusive bash presented by Zune at Zune LA. Clinton's new Shanachie album, "George Clinton & the Gangsters of Love," features Sly Stone, Santana, RZA, the Red Hot Chili Peppers, El DeBarge, Kim Burrell and the P-Funk All Stars. From left are P-Funk member Poo Poo Head, System of a Down's Shavo Odadjian and Clinton. PHOTO: COURTESY OF DARRYL SCOTT



Curb recording artist Natalie Grant had the opportunity to meet Sen. Orrin Hatch, R-Utah, during a recent trip to Capitol Hill, in which she thanked members of Congress for their support of legislation pertaining to the Christian music community.



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