



HAPPY HOLIDAYS?
GUNS N' ROSES
BACK ON
THE RADAR

>P.5

CHART HEAT
M.I.A., JONAS
BROTHERS,
TAYLOR SWIFT

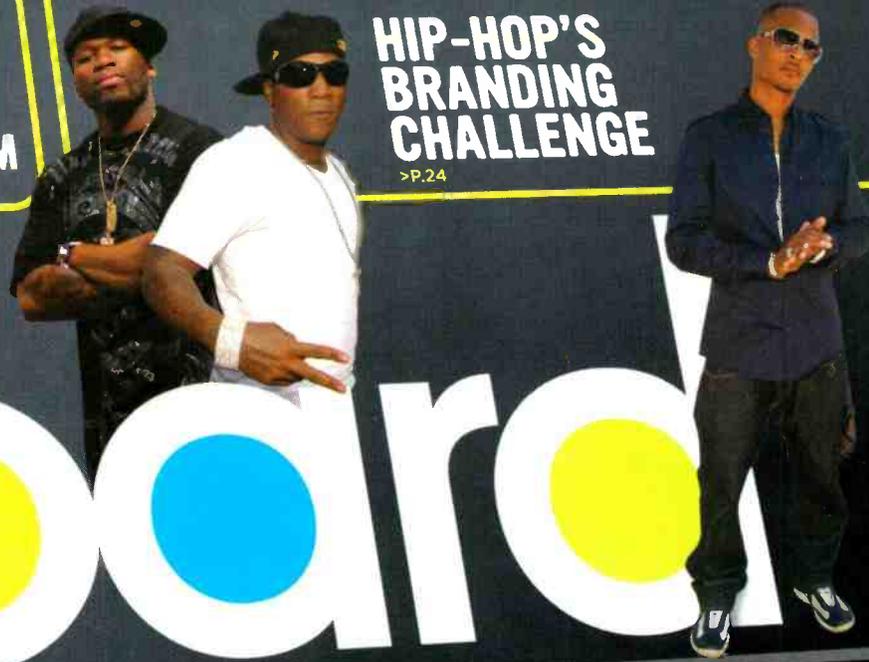
>P.38

RISING UP
SHWAYZE
LEAPS TO
MTV STARDOM

>P.30

HIP-HOP'S
BRANDING
CHALLENGE

>P.24



Billboard

ARRIVING:

30 TOP #
EXECUTIVE
UNDER 30

\$6.99US \$8.99CAN 34>

#BXNCTCC *****SCH 3-DIGIT 907
 #BL2408043# MAR10 REG A04 000/005
 MONTY GREENLY 0028
 3740 ELM AVE # A
 LONG BEACH CA 90807-3402 001201

From the people who brought you
HIGHER RETURNS ON SAVINGS and **LOWER LOAN RATES**



THE STARLET

THE SURFER

THE BRIT

WWW.FIRSTENT.ORG

A NEW WEBSITE THAT PROVES IT'S ALL ABOUT YOU.

FIRST ENTERTAINMENT CREDIT UNION PRESENTS WWW.FIRSTENT.ORG FEATURING POWERFUL, NEW, TIME-SAVING MONEY MANAGEMENT TOOLS
SPECIAL FEATURES STOCK TICKER ENHANCED CALCULATORS INTERACTIVE HELP FROM CUNA MONEY MIX™ PLAN IT™ GOOGOLPLEX®
PLUS CHOOSE FROM 3 EAGER-TO-PLEASE PERSONAL ASSISTANTS IN ONE HILARIOUS ATTEMPT TO WIN YOUR ATTENTION

www.firstent.org Treating our members like moguls.

No. 1

ON THE CHARTS

CONTENTS

VOLUME 120, NO. 34

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	SOUNDTRACK / MAMMA MIA!
TOP CHRISTIAN	49	THIRD DAY / REVELATION
TOP COUNTRY	45	SUGARLAND / LOVE ON THE INSIDE
TOP DIGITAL	40	SOUNDTRACK / MAMMA MIA!
TOP ELECTRONIC	49	STRYKER / TOTAL DANCE 2008 VOL. 2
TOP GOSPEL	49	MARVIN SAPP / THIRSTY
TOP HEATSEEKERS	41	REHAB / GRAFFITI THE WORLD
TASTEMAKERS	41	CONOR OBERST / CONOR OBERST
TOP INDEPENDENT	40	CONOR OBERST / CONOR OBERST
TOP INTERNET	40	SOUNDTRACK / MAMMA MIA!
TOP LATIN	48	LOS TEMARARIOS / SI TU TE VAS
TOP R&B/HIP-HOP	46	LLOYD / LESSONS IN LOVE

SINGLES

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	RIHANNA / DISTURBIA
HOT 100 AIRPLAY	43	RIHANNA / TAKE A BOW
HOT DIGITAL SONGS	43	RIHANNA / DISTURBIA
ADULT CONTEMPORARY	44	LEONA LEWIS / BLEEDING LOVE
ADULT TOP 40	44	COLDPLAY / VIVA LA VIDA
HOT CHRISTIAN AC SONGS	49	THIRD DAY / CALL MY NAME
HOT COUNTRY SONGS	45	TAYLOR SWIFT / SHOULD'VE SAID NO
HOT DANCE CLUB PLAY	49	SOLANGE / I DECIDED
HOT DANCE AIRPLAY	49	KATY PERRY / I KISSED A GIRL
HOT GOSPEL SONGS	49	MARVIN SAPP / NEVER WOULD HAVE MADE IT
HOT LATIN SONGS	48	FLEX / TE QUIERO
MAINSTREAM TOP 40	44	JESSE MCCARTNEY / LEAVIN'
MODERN ROCK	44	FOO FIGHTERS / LET IT DIE
HOT R&B/HIP-HOP SONGS	47	LIL WAYNE / A MILLI
ADULT R&B	46	KEYSHIA COLE / HEAVEN SENT
MAINSTREAM R&B/HIP-HOP	46	YOUNG JEEZY FEATURING KANYE WEST / PUT ON
HOT RAP SONGS	46	LIL WAYNE / A MILLI
RHYTHMIC	46	THE-DREAM / I LIV YOUR GIRL
HOT RINGTONES	14	GRUPO MONTEZ DE DURANGO / ADIOS AMOR TE VAS



VIDEOS

	PAGE	ARTIST / TITLE
TOP MUSIC VIDEO SALES	44	PHISH / WALNUT CREEK
HOT VIDEOCLIPS	44	HAWTHORNE HEIGHTS / RESCUE ME

THIS WEEK ON .biz

	ARTIST / TITLE
TOP POP CATALOG	#1 ABBA / GOLD - GREATEST HITS
TOP CLASSICAL	#1 THE CISTERCIAN MONKS... / CHANT: MUSIC FOR THE SOUL
TOP CLASSICAL CROSSOVER	#1 ANDREA BOCELLI / THE BEST OF ANDREA BOCELLI
TOP JAZZ	#1 MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	#1 KENNY G / RHYTHM & ROMANCE
SMOOTH JAZZ SONGS	#1 THE SAX PACK / FALLIN' FOR YOU
POP 100	#1 CHRIS BROWN / FOREVER
TOP WORLD	#1 CARLA BRUNI / COMME SI DE RIEN N'ETAIT
TOP DVD SALES	#1 HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY
TOP TV DVD SALES	#1 ROBOT CHICKEN: STAR WARS
TOP VIDEO RENTALS	#1 21
TOP VIDEO GAME RENTALS	#1 X360: SOUL CALIBUR IV



36



29



30

UPFRONT

5 HANDICAPPING THE HOLIDAYS Will Guns N' Roses, Whitney Houston and Dr. Dre deliver?
9 Retail Track

10 With The Brand, The Indies
12 Global
14 Digital Entertainment
16 On The Road
17 Latin
18 Q&A: John Rudolph

FEATURES

19 COVER STORY 30 UNDER 30 Billboard's Power Players series highlights the achievements of rising young executives for this fourth annual 30 Under 30 report.

24 BRAND NEW DAY? As they face legal woes, Young Jeezy and T.I. test the boundaries of branding in hip-hop.

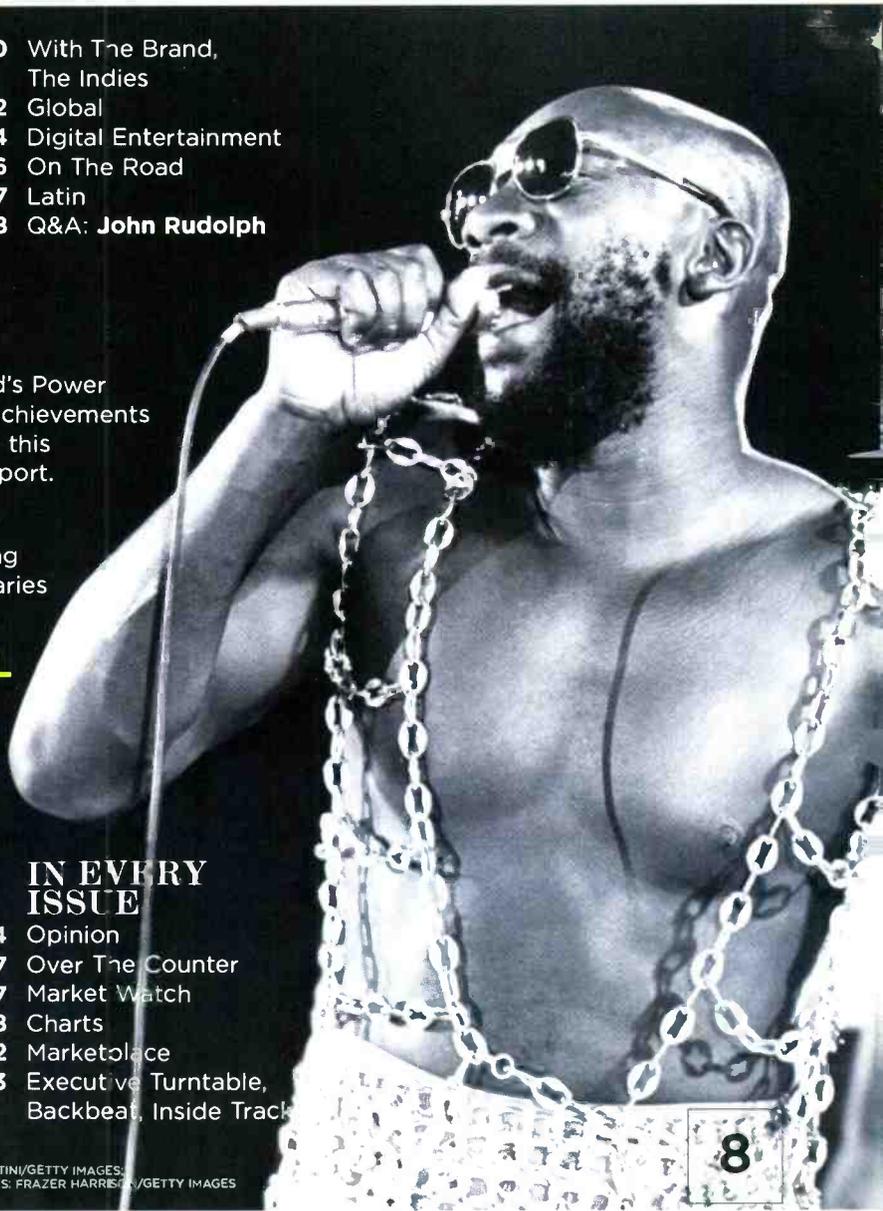
26 THE OTHER DIGITAL REVOLUTION Automating back-office tasks is changing the music biz.

MUSIC

29 BRING THE 'NOISE' The Verve makes a beautiful racket on reunion album.
30 6 Questions: Shwayze, Global Pulse
33 Reviews
35 Happening Now

IN EVERY ISSUE

4 Opinion
37 Over The Counter
37 Market Watch
38 Charts
52 Marketplace
53 Executive Turntable, Backbeat, Inside Track



8

ON THE COVER: FROM LEFT TO RIGHT: EVAN AGOSTINI/GETTY IMAGES; JOHN RICARD/RETNA; FRANK MICELLOTTA/GETTY IMAGES; FRAZER HARRIS/GETTY IMAGES

360 DEGREES OF BILLBOARD

HOME FRONT

Events

REGIONAL MEXICAN
 Billboard's Regional Mexican Music Summit—the only event dedicated to this Latin genre—features a Q&A with Pepe Aguilar, panels, round-table discussions and networking opportunities. More at billboardevents.com.

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

FILM & TV MUSIC
 This event features a Q&A with Diane Warren and panels with artists, songwriters, music supervisors and composers from Academy Award-worthy films and such hit TV shows as "Gossip Girl." More at billboardevents.com.

Online

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

HAYES EVERETT COLLECTION; ANDERSON, SONY BMG; THE VERVE/DEAN CHALKLEY; TURNER; GEORGE PIMENTEL/WIREIMAGE.COM

SENIOR EDITORS: Jonathan Cohen 646-654-5582, Ann Donahue 323-525-2292, Louis Hau 646-654-4708
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christian (Retail) 646-654-4723
Paul Heine (Radio) 646-654-4669, Kamau High (Branding) 646-654-5297,
Gail Mitchell (R&B) 323-525-2289, Chuck Taylor (Pop) 646-654-4729,
Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2183, Mike Boyle (Rock) 646-654-4727,
Hillary Crosley (R&B/Hip-Hop) 646-654-4647, Courtney Harding (Indies) 646-654-5592,
Mitchell Peters 323-525-2322, Ken Tucker (Radio) 646-654-4286
INTERNATIONAL: Christie Ellezer (Australia), Steve McClure (Asia),
Wolfgang Spahr (Germany), Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780,
Katie Hasty (Billboard.com) 646-654-4650
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Fred Bronson, Ramiro Burr, Chuck Eddy, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulcas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
ART DIRECTOR: Christine Bower SENIOR DESIGNER: Greg Grabowy
PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
ASSOCIATE DIRECTOR: SILVIO PIETROLUNGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Keith Caulfield (Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.), Anthony Colombo (Rock, Spotlight, Recaps, Video),
Mury DeCroce (Blues, Kid Audio, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.),
Gordon Murray (Comedy, Electronic, Jazz, New Age, Reggae, Social Network, World),
Silvio Pietrolungo (The Billboard Hot 100, Hot Digital Songs), Paul Pomret (Hits of the World, London), Gary Trust (Adult Contemporary, Adult Top 40, Pop 100), Alex Vitoulis (Classical)
ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4710
EAST COAST SALES: Ryan Bleich 646-654-4635, Charles Perez 646-654-4691
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
WEST COAST ADVERTISING DIRECTOR: Diane Johnson 323-525-2237, Alex Tenta 323-525-2031
NASHVILLE: Lee Ann Photogio 615-383-1573 (Labels), Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-964-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Match 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATORS: Alexandra Hartz 646-654-5581
MARKETING DIRECTOR: STACEY GROSS 646-654-4618
MARKETING MANAGER: Nicole Carbone 646-654-4634
SALES/MARKETING DESIGN MANAGER: Kim Grasing 646-654-4658

LICENSING, EVENTS & REPRINTS

DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez 646-654-4648
SPONSORSHIP SALES MANAGER: Michelle Fine 646-654-4718
SPONSORSHIP SALES MANAGER: Matthew Carona 646-654-5115
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
EVENT CLIENT SERVICES MANAGER: Courtney Marks
EVENT MARKETING DIRECTOR: Lila Gerson
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
DIRECTOR, LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677
GROUP FINANCIAL DIRECTOR: Barbara Grieninger 646-654-4675
MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel angeline.biesheuvel@nielsen.com
MAGAZINE REPRINTS: Doug Kline 1-800-290-5460 Ext. 133 or BB@theYGSgroup.com

AUDIENCE MARKETING

AUDIENCE MARKETING DIRECTOR: FRANCES DAVIS
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
AUDIENCE MARKETING MANAGER: Andrew Orlando
AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin
SUBSCRIPTIONS: 800-562-2706 (U.S. Toll Free) 818-487-4596 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/GPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

OPERATIONS

VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DIRECTOR, MARKET DEVELOPMENT: ERIC WARD
MANAGER, MARKET DEVELOPMENT: Justin Harris
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradford
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Josephine Cocuzza 646-654-4696
BILLING: Liza Perez
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT, UK
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454
MIAMI: 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP
GERRY BYRNE

The Hollywood Reporter • Billboard • Back Stage • Film Journal International
The Bookseller • Kirkus Reviews • ShowWest • ShowEast • Cinema Expo International • CineAsia
nielsen
Nielsen Business Media
RESOURCES: Greg Farrar, SENIOR VICE PRESIDENT, HUMAN RESOURCES; Michael Allicea, SENIOR VICE PRESIDENT, MARKETING; Mark Hosbein, SENIOR VICE PRESIDENT, FINANCE; Derek Irwin, SENIOR VICE PRESIDENT, ENTERTAINMENT; Gerry Byrne, SENIOR VICE PRESIDENT, MARKETING, MEDIA & VISUAL ARTS; Sabrina Crow; SENIOR VICE PRESIDENT, RETAIL; David Loehner, SENIOR VICE PRESIDENT, ONLINE; Linda McCutcheon; SENIOR VICE PRESIDENT, BUILDING DESIGN; Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES; Mary Kay Sustek; VICE PRESIDENT, LICENSING; Howard Appelbaum; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION; Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING; Joanne Wheatley

Music For A Song?

Rates Should Reflect Music's True Value

BY JEREMY THORPE

How successful would a nightclub be if it didn't play music?

That was one of the questions facing Australia's Copyright Tribunal last year when it had to decide on setting a new royalty rate for nightclubs to pay for using recorded music.

The tribunal looked at the rates paid to copyright owners by nightclubs as diverse as the 1,800-capacity Home in central Sydney—billed as “Sydney's home of music”—through to a part-time nightclub attached to a rural community's golf club.

Presented with hard evidence of the value nightclub customers placed on music, the tribunal promptly increased the royalty rate—by a cool 1,400%.

That's one clear indicator of how the value of music to commercial third parties is underrated. And new research by PricewaterhouseCoopers indicates that, with more effective collection methods and establishment of fairer rates worldwide, the recording industry could more than double its current annual performance rights income of \$1 billion.

Businesses from broadcasters to restaurants play recorded music to attract customers, improve productivity and drive commercial growth. In most countries they obtain a license to do so from collecting societies, acting on behalf of artists and record companies—but the price for the rights the societies license are generally set by government agencies, courts or tribunals.

Unfortunately, those bodies' decisions are often inconsistent, based on flawed reference points (such as unrelated royalty payment rates) and failing to address how the music is used and the applica-

tion of specific rights.

It's time for a broader view to be taken to ensure sound recordings are valued, using fair and objective criteria based on robust economic analysis.

PricewaterhouseCoopers was commissioned by the IFPI and eight collecting societies to report on how this can be achieved where there is no well-functioning market to determine that value.

Commercial radio stations choose the best mix of music and other elements to attract audiences and maximize profit—and analyzing a broadcaster's use of music and other on-air elements can determine how much advertising revenue is driven through the use of music.

A 2004 study of the Canadian commercial radio industry, for example, showed that music programming accounted for 76% of airtime between 6 a.m. and midnight, excluding commercials. It also estimated that compared with news and other content, music programming generated around 62% of advertising revenue. And that was declared a conservative estimate.

So, shouldn't music-related royalties represent a similar share of broadcasters' programming costs? Rates are generally well below such levels.

Financial analysis can also be used to assess whether key inputs, such as recorded music for a broadcaster, are priced fairly. For example, the ability to produce “excess returns” or profit above what can be earned by businesses in a competitive market is an indication that an input price is too low.

Combined with an analysis of the price for viable substitutes to commercial sound recordings, such a study can help determine the “range of reasonableness” for the value of recorded music.

Analyzing the impact of the use of music on sales offers a way to objectively determine a fair price. A 2002 U.K. study of restaurants, for example, found that playing certain types of background music led to customers spending an additional £2.80 (\$5.32) per head, compared to their spending in premises where music wasn't played.

That value would have been even greater if the role of music in attracting those patrons in the first place had been included.

Another alternative is to look at consumers' willingness to pay for music, even when not provided as a discrete product or service.

The price of a drink at a bar, for example, is driven by various characteristics: size and quality, the class of the bartender's service and the ambience of the bar—including whether it plays music. Statistical analysis of the effect of different product attributes on pricing can show the consumers' maximum willingness to pay for music.



THORPE

Using that “willingness to pay” framework, research in Australia considered by the Copyright Tribunal estimated the average nightclub patron was willing to pay an average of \$6.97 Australian (\$6.10) on his bill for being in an environment where recorded music was played. That led to the aforementioned massive hike in performance rates.

With the recording industry diversifying and rights licensing income becoming increasingly important, it's now essential to establish fair rates for sound recording performance rights. And the more widespread use of robust economic analysis should help establish rates that reflect a fair market price for those rights.

Jeremy Thorpe is a partner and leads PricewaterhouseCoopers' Australian economics team. He is a co-author with Diana Wei (manager) and Rob Tyson (senior consultant) of the recent report “Valuing the Use of Recorded Music.”

FOR THE RECORD

- A story in the Aug. 9 issue should have reported that Island Def Jam is not in talks with film studios to have movie posters mention a music video will screen before a film.
- In the Aug. 2 issue, a story about Ciara should have said that the film “Mama, I Want to Sing” will go to theaters first, then DVD.
- A reader's poll in the July 12 issue suggested that NARM opposed the release of digital tracks and/or promotions prior to physical album release. The poll should have represented NARM's position as requesting release date parity for digital and physical albums.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

SUBSCRIBE. Go to billboard.biz/subscribe or call 800-562-2706 (U.S. toll free) or 818-487-2596 (International).

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.





BROTHER MAN
R&B legend Hayes dies at 65



IN SYNCH
Zync preps release of covers album



HOLD STEADY
Downloads boost U.K. singles chart



ON THE RUN
Mobile social networks reach music fans



CATALOG SHOPPER
A chat with Bug Music's John Rudolph

8

10

12

14

18

>>>WARNER ONBOARD WITH AD-FUNDED STREAMING

Warner Music is the latest major to sign with U.K.-based ad-funded online music service We7, and it is the first to sell MP3s on the platform. Users can stream unlimited tracks and full albums for free on we7.com, in return for listening to ads before each track. The service began streaming free music from Sony BMG artists in April. Warner's content will be live on the service in October.

>>>BROWNE SUES McCAIN

Singer/songwriter Jackson Browne is suing Republican presidential nominee John McCain and the Republican party for using his song "Running on Empty" in a recent TV commercial. In the suit, filed in U.S. District Court in Los Angeles, Browne claims McCain and the party did not obtain permission to use the song. Browne is seeking unspecified damages as well as a permanent injunction prohibiting the use of "Running on Empty" in any form by the McCain campaign.

>>>RAGE TO ROCK DURING CONVENTION

Rage Against the Machine will play a free show Aug. 27 at the Denver Coliseum during the Democratic National Convention. The performance is part of the Tent State Music Festival to End the War. Tickets will be given away for free by lottery. Rage has also scheduled a performance for Sept. 3 in Minneapolis, during the same week the Republican National Convention is rolling into town.

UP FRONT

RETAIL BY ED CHRISTMAN, HILLARY CROSLY and GAIL MITCHELL

Handicapping The Holidays

The year-end holidays may finally put an end to one of the longest-running teases in the music industry: Will Guns N' Roses finally get around to releasing a new album?

Axl Rose and company aren't the only targets of fevered speculation. Dr. Dre, who hasn't put out an album since 1999's "The Chronic 2001," and Whitney Houston, whose last noncompilation release was a 2003 Christmas album, have also left fans in suspense for years.

Billboard reads the tea leaves to gauge the chances of seeing these and other hotly anticipated releases by the end of the year.

GUNS N' ROSES

The June leak of nine allegedly "mastered, finished" tracks from Guns N' Roses' long-delayed "Chinese Democracy" spurred a renewed round of chatter about whether the band will finally release the 14-years-in-the-making album.

But some concrete signs are finally emerging that the album's release could be imminent. That's because, according to sources, negotiations are under way for "Chinese Democracy" to come out as an exclusive at one of the big boxes—either Wal-Mart or Best Buy. Negotiations are also ongoing to have conventional record company distribution, another source says.

Guns N' Roses is now managed by Irving Azoff's Front Line Management, and Azoff is a well-known proponent of issuing albums exclusively through retailers. He released the Eagles' "Long Road Out of Eden" through Wal-Mart, much to the chagrin of other merchants. Most recently, it became known that AC/DC's next album will come out exclusively through Wal-Mart. Merchants were particularly incensed that the deal was apparently struck with the blessing of Columbia.

It's unclear who initiated the Guns N' Roses exclusive negotiations—Front Line or Interscope, the band's label.



Representatives at Front Line and Interscope with knowledge of the situation couldn't be reached for comment by press time. A Wal-Mart representative says the chain couldn't confirm this fall's exclusives. Best Buy representatives couldn't be reached for comment by press time.

DR. DRE

After years under the radar, Dr. Dre finally made a major public appearance last summer when he presented an award during the MTV Video Music Awards and promised that his long-in-the-works album "Detox" was "coming soon." The wait finally appears to be over. Beyond telling USA Today in July that "in a perfect world, I'm shooting for a November or December release," Dre will be working with Drinks America Holdings to tie the release of his own branded cognac into the "Detox" campaign, according to the company's fourth fiscal quarter earnings report. The real question is whether Dre will stay true to his claim earlier this year that "Detox" would be his last album. "I think it's time to move on," he told the Los Angeles Times, calling rhyming "a young man's game." An Interscope representative said the label didn't yet have a release date for "Detox."



WHITNEY HOUSTON

Can Whitney Houston pull a "Mimi"? That's the question—in reference to Mariah Carey's 2005 blockbuster comeback "The Emancipation of Mimi"—everyone's been asking since Houston began work on a new album in March 2007. In fact, a seventh Houston studio album has been hinted at since 2005.

Inside sources are now saying the album could be pushed back to first-quarter 2009. In March of this year, anticipation was heightened when then-BMG Label Group chairman/CEO Clive Davis told attendees at Billboard's Music & Money Symposium that an album "was on track for a holiday release." Curiosity was pumped still higher when a Houston song featuring Akon, "Like I Never Left," was leaked in July. Other than it being reported that the song was not a finished track, there was no definitive word from Arista then as to whether the track would appear on the new album or if the album was close to completion.

JAY-Z

With his last two albums, "Kingdom Come" and "American Gangster," Jay-Z's camp kept the official release date a secret until approximately two months before they hit



HOUSTON

shelves. But the rapper still owes Def Jam one more album before he begins recording for Live Nation, and it appears that effort, "Blueprint III," will indeed be out in time for the holidays. Jay-Z himself confirmed the project's existence during a recent surprise appearance at Kanye West's Madison Square Garden show, performing the West-produced "Jockin' Jay-Z" for the stunned crowd. Thus far, West, No I.D., and Sean C and LV are contributing tracks to the album. Island Def Jam representatives didn't return messages by press time.

50 CENT

50 Cent is no good at keeping secrets, so it's common knowledge that what may be the MC's last album under contract with Interscope, "Before I Self Destruct," will drop this fall. 50 told Billboard in April that he's already recorded the album's tracks and would've already released the album, but contractual issues with the label prevented him from getting his wish. There's no official release date for the album yet, but an Interscope rep says the label is aiming for November.



.biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz

HOUSTON: RAFAEL MARCHANTE/REUTERS; GUNS: LUZ-DALLE/RETNA; DR. DRE: KEVIN MAZUR/WIREIMAGE.COM; JAY Z: GARETH CATTERMOLE/GETTY IMAGES; 50 CENT: HARPER SMITH/RETNA

RETAIL BY AYALA BEN-YEHUDA

IN SERVICE

Disc Makers Secures Sony RED Distribution For 'Elite Artist' Unit

>>> WMG'S COHEN SELLS 23% OF HIS STAKE

Warner Music Group's top U.S. executive, Lyor Cohen, sold 23% of his shares in the company, according to a U.S. regulatory filing. The move comes after Warner's shares have climbed nearly 80% from all-time lows in January. Cohen sold 800,000 shares Aug. 11 at \$8.45 each for around \$6.8 million, according to a filing with the U.S. Securities and Exchange Commission. He retains ownership of another 2.6 million shares.

>>> BICYCLE ACQUIRES PETERIK STAKE

Bicycle Music has acquired a majority interest in Jim Peterik's Easy Action Music catalog, which includes global hits by Survivor and .38 Special. Terms of the deal were not disclosed. The catalog of Peterik, a founding member of Survivor and prior to that the Ides of March, contains more than 130 songs, including "Eye of the Tiger" and .38 Special's "Hold On Loosely," "Caught Up in You" and "Fantasy Girl." The company has previously acquired the rights to the catalogs of Dwight Yoakam and Dave Peverett (Foghat), among others.

>>> DISNEY STAR SUED BY PRODUCER

"High School Musical" cast member Vanessa Hudgens has been sued by a producer who claims she reneged on a deal to share her earnings with him after he helped make her a star. In the lawsuit, filed in Los Angeles Superior Court, plaintiff Johnny Vieira accuses Hudgens and her manager father, Greg Hudgens, of breach of contract and fraud, seeking more than \$27 million in damages. Hudgens' record label, Hollywood Records, is also named as a defendant in the suit. Hudgens' publicist could not immediately be reached for comment.

Independent CD/DVD manufacturer Disc Makers is taking advantage of a do-it-yourself business climate to launch a new division—one that provides the services of a label, but on terms that the company says will allow artists to keep more of what they make from their recordings.

Elite Artist Services offers a complete range of services, from CD manufacturing and packaging, marketing and physical and digital distribution to merchandise production and online fulfillment.

Independent label group MRI will manage Elite's distribution through Sony's RED and provide marketing support at digital and brick-and-mortar retail outlets.

The service is geared toward artists who were previously "either on a major or a nationally distributed indie label, ones that have had a demonstrated level of success in sales, maybe 50,000 units of your last album or 100,000 over your career," Elite Artist Services VP Jeffrey Epstein says. "We also want to work with buzz artists [who] maybe have sold 5,000 or 10,000 [copies] and with a little promotion and a little muscle could sell considerably more."

Disc Makers recently bought longtime partner CD Baby, which allows artists to sell their own music on their Web sites but also supplies digital stores like iTunes and Rhapsody. The launch of the new division coincides with high-profile label departures by the likes of Radiohead and Trent Reznor.

Though an artist could theoretically go directly to RED, that's an option generally reserved for those with bigger clout. Going through Elite means "you don't have to start a negotiation from scratch," Disc Makers president Tony van Veen says. "As

a single entity, as artists come into the fold, we will have a portfolio of artists that we can work with Sony RED on."

Elite will facilitate digital downloads through big stores like iTunes and Rhapsody but also through

an expanded list of outlets that now includes buy.com, Soundbuzz and Ecast jukeboxes. The relationships with MRI and RED also make possible everything from endcap placements in brick-and-mortar stores to e-blasts and featured singles on download sites.

Artists aren't locked into long-term contracts with Elite. Rather than being paid according to royalty rates, producers' cuts and other label deductions, artists keep what they make after Elite collects its administration and consignment fee on the artist's download revenue (which averages 15%) and its Web fulfillment fee on physical sales (an average of \$2 per order) and costs for manufacturing and related services.

The company offers an interactive revenue calculator at its Web site, eliteartistservices.com. Even with the artist shouldering the costs of recording and shifting fewer units, he or she comes out ahead, according to Disc Makers' rough calculation (without factoring in touring or management costs or revenue). Though maximum earnings would vary depending on list price, sales expectations and other variables, Epstein offers an example of an artist going through Elite who expects to sell 75,000 CDs at \$14.98: The act can potentially earn up to \$7 per CD in stores or up to \$11 for each CD sold through the artist's Web site. However, a major-label royalty rate, even assuming CD sales of 200,000, would average \$1.41 per CD for the artist.

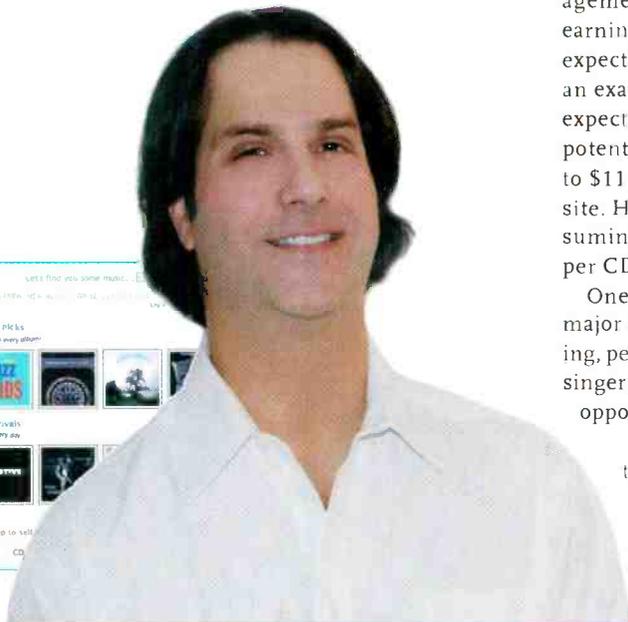
One could argue that bigger sales offered by a major could still return more in terms of publishing, performance-right royalties from radio play for singer/songwriters and larger touring and merch opportunities as a result.

Still, Epstein says artists in negotiations to release through Elite include some familiar names—"artists that are on majors and also have left the constraints of their label and are looking at the option of going independently."



'We also want to work with buzz artists who with a little promotion and a little muscle could sell considerably more.'

—JEFFREY EPSTEIN, ELITE ARTIST SERVICES



HOME FRONT

360 DEGREES OF BILLBOARD

WARREN TO RECEIVE CAREER ACHIEVEMENT AWARD

Songwriter Diane Warren will receive the inaugural Film & TV Music Career Achievement Award during the Hollywood Reporter/Billboard Film & TV Conference to be held Nov. 13-14 at the Sofitel Los Angeles.

Warren will participate in a Q&A session on the role of her music in film and TV. Her work includes LeAnn Rimes' "Can't Fight the Moonlight," which was featured in the 2000 film "Coyote Ugly"; Celine Dion's "Because You

Loved Me" from 1996's "Up Close and Personal"; and Aerosmith's "I Don't Want to Miss a Thing" from 1998's "Armageddon." Most recently, Warren wrote "Do You Feel Me" for last year's "American Gangster."

"Diane Warren is one the most successful songwriters of our time and has been a driving force in connecting the film and music industries," says Bill Werde, Billboard's newly appointed editorial director (see following item). "Her undeniable dedication to and passion for music is admired by

everyone in the entertainment industry, and we are thrilled to present her with this award."

WERDE NAMED EDITORIAL DIRECTOR OF BILLBOARD

Billboard executive editor Bill Werde has been named the magazine's new editorial director.

He replaces Tamara Conniff, who is leaving to become president of music services for Irving Azoff's Front Line Management Group.

In his new role, Werde will be responsible for leading

the editorial strategy and vision for the Billboard brand, which includes the magazine, Web sites (billboard.biz, billboard.com) and other digital content offerings, as well as industry-leading conferences and events.

Werde will oversee Bill-



board's worldwide staff of editors and reporters and report to Howard Appelbaum, Billboard publisher and VP of the entertainment group at Nielsen Business Media. He will remain based in New York.

Before joining Billboard in 2005 as senior news editor, Werde had been an associate editor at Rolling Stone. He was promoted to deputy editor of Billboard in 2006, before being promoted to executive editor last year.

"This is an exciting time for the Billboard brand, and Bill's editorial integrity, news savvy, management expertise and vision make him the perfect choice to lead Billboard," Appelbaum says.

The Hollywood Reporter. **Billboard**

FILM AND TV MUSIC CONFERENCE

NOVEMBER 13-14, 2008 SOFITEL . LOS ANGELES

Now in its 7th year, this unique conference offers attendees the opportunity to learn from, network and share their music with over 500 of today's top **composers, directors, songwriters, record label, advertising, gaming, studio, network and publishing executives** as well as the best **music supervisors in the business!**



FEATURING A Q&A SESSION WITH **DIANE WARREN**

Recipient of the inaugural **HOLLYWOOD REPORTER and BILLBOARD FILM & TV MUSIC CAREER ACHIEVEMENT AWARD**

Warren will be honored for her overall career achievements in film, TV and music as well as her current influence on these industries.

BRING YOUR MUSIC TO THE MASSES!

Register Today!

\$349
Earlybird Rate
REGISTER BY
AUG 22

Registration: 646.654.4643
Sponsorships: 646.654.4718
Sofitel LA: 310.278.5444
\$285 DISCOUNTED ROOM RATE. RESERVE TODAY!

www.BillboardEvents.com

Full schedule available online

FOUNDING SPONSOR

CONFERENCE SPONSORS

MEDIA SPONSORS



>>> NICK SIGNS 'ZOEY 101' STAR TO MUSIC DEAL

Nickelodeon has signed "Zoey 101" star Victoria Justice to a talent and music deal. The 15-year-old actress will star in her own comedy series in which she'll play a student at a school for the performing arts. The still-untitled show will feature original music and will be created and directed by "Zoey 101"/"iCarly" executive producer Dan Schneider. The deal for Justice follows a pact between Nickelodeon and Sony BMG to develop talent and release their albums.

>>> MTV TO OVERHAUL MHD CHANNEL

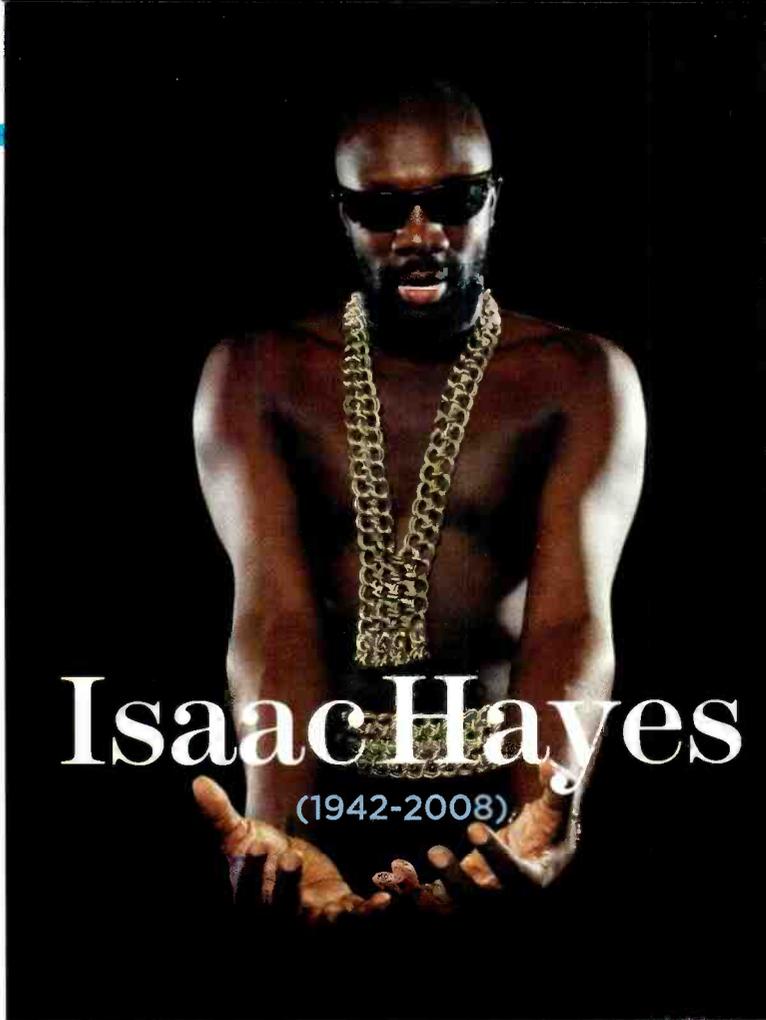
MTV Networks' high-definition music channel MHD is getting an overhaul. The channel will be renamed Palladia and will offer a fresh slate of music programming beginning Sept. 1. As part of the new programming effort, the channel will premiere a concert every Saturday and will kick off the first week of September with "Outdoor Music Week." The roster of outdoor music concerts includes Madonna, Usher, Dave Matthews Band, Eric Clapton, John Mayer, Jay-Z, Amy Winehouse and Kanye West.

>>> ALDEAN TO HEADLINE CMT TOUR

Rising country star Jason Aldean will headline CMT's fall tour. CMT on Tour '08: Jason Aldean, with special guests Lady Antebellum and opening act Eric Durance, kicks off Oct. 8 at Western Carolina University and continues through Nov. 22. The trek is produced by AEG Live and promoted by Outback Concerts. It will hit 20 markets.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Ann Donahue, Katie Hasty, Christie Leo, Andre Paine, Ken Tucker, Chris M. Walsh and Reuters.

For 24/7 news and analysis on your mobile device, go to mobile.billboard.biz



Isaac Hayes
(1942-2008)

MILEPOSTS BY GAIL MITCHELL

On his signature 1971 hit about a black private eye, "Theme From Shaft," Isaac Hayes talk-sings the memorable verse: "They say this cat Shaft is a bad mutha . . ."

Hayes' verse just as easily applies to the multitalented artist's groundbreaking and trendsetting career. Not many recording artists can boast the sustained level of cultural relevance that Hayes maintained through many decades—from becoming the first African American to win an Academy Award for best song (the aforementioned "Shaft") to his nine-year stint as the voice of Chef on the Comedy Central hit "South Park," where he claimed a new generation of fans with his cheeky anthem, "Chocolate Salty Balls."

"Parents know me from 'Shaft,'" Hayes told Billboard in 2003. "But 'South Park' is how I stay alive with the

young kids." The pioneering artist, also a noted songwriter, producer and arranger, died Aug. 10 in Memphis. Hayes would have turned 66 Aug. 20.

"In African history, a griot is a storyteller," Stevie Wonder says. "Isaac Hayes was a griot of song, capturing the excitement, imagination and realities of life, love and hope. It's a blessing we were able to capture some of his gold forever."

Fans began mining that gold when the Covington, Tenn., native and Stax Records session player (Booker T. & the MG's, Otis Redding) joined forces to craft songs with fellow Stax songwriter/producer David Porter. Their output doubled as a blueprint for Memphis' storied soul sound of the '60s and '70s. "Soul Man" (Sam & Dave), "B-A-B-Y" (Carla Thomas) and "I Got to Love Somebody's Baby" (Johnnie Taylor) are just a few examples of their classic hits

—an earthier counterpart to Motown's R&B/pop sheen. "Isaac and David were our Holland/Dozier/Holland," recalls Al Bell, then executive VP of Memphis-based Stax. "The hits speak for themselves . . . They were magic."

At Bell's urging, Hayes recorded a solo album. "Presenting Isaac Hayes" didn't click when it was released in 1967. But its 1969 follow-up, "Hot Buttered Soul," flipped that script. Hayes' sophomore set was a convention-breaking masterpiece. Comprised of only four tracks, the album featured an exquisitely orchestrated cover of Glen Campbell's "By the Time I Get to Phoenix" that clocked in at almost 19 minutes thanks to a nearly nine-minute soliloquy. Overall, the album's sensual, throbbing rhythms, accented by the bald-headed, chain-wearing Hayes' sexy interplay between singing and spoken word, was a potent presage of the disco and rap eras—eventually earning him the moniker "Black Moses."

A string of other albums followed, including the Oscar- and Grammy-winning "Shaft" soundtrack. Hayes segued from other soundtrack projects into acting roles in film and TV, including "Truck Turner," "The Rockford Files" and later "Hustle & Flow." The Rock and Roll Hall of Fame inductee's résumé also includes gigs as an on-air personality at WRKS New York, restaurateur and humanitarian, having built a school in Ghana through his Isaac Hayes Foundation.

Still keeping his hands in music, Hayes collaborated with Alicia Keys on her debut, "Songs in A Minor." Following a stroke in 2006, he signed with the Concord-revived Stax and was working on a new album at the time of his death. He'd also completed a role in the upcoming film "Soul Men," starring Samuel L. Jackson and comedian Bernie Mac, who ironically died the day before Hayes.

A memorial service for Hayes will be held Aug. 18 at Hope Presbyterian Church, 8500 Walnut Grove, Cordova, Tenn., from 11 a.m. to 2 p.m.

A MUSICAL LEGACY

From Stax to "South Park," a glimpse of Hayes' work through the years.

SINGLES	Hot 100 Peak	Hot R&B/Hip-Hop Songs Peak
Written with David Porter: Sam & Dave, "Soul Man"	2	1 (7 wks)
Sam & Dave, "When Something Is Wrong With My Baby"	42	2
Sam & Dave, "Hold On! I'm Comin' "	21	1
Carla Thomas, "B-A-B-Y"	14	3
Carla Thomas, "Something Good (Is Going to Happen to You)"	74	29
Johnnie Taylor, "I Had a Dream"	—	19
Johnnie Taylor, "I've Got to Love Somebody's Baby"	—	15

Solo: Isaac Hayes, "Theme From Shaft" 1 (2 wks) 2
■ He never had a solo No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart.
■ As Chef, Isaac Hayes hit No. 1 on the Official U.K. Charts Co.'s singles list with "Chocolate Salty Balls on Jan. 2, 1999. That was his only No. 1 U.K. single.

ALBUMS	BB 200 Peak	Hot R&B/Hip-Hop Albums Peak
Isaac Hayes, "Hot Buttered Soul"	8	1 (10 wks)
Isaac Hayes, "The Isaac Hayes Movement"	8	1 (7 wks)
Isaac Hayes, "Black Moses"	10	1 (7 wks)
Isaac Hayes, "Shaft"	1	1 (14 wks)

DIGITAL BY ANTONY BRUNO

Whose Space?

MySpace Music Still Searching For A Leader

The latest word out of MySpace is that its much-anticipated MySpace Music service should go live sometime next month.

But while the basics of the service were laid out for all to see when it was first announced in April, there's one important piece of the puzzle still glaringly missing—who's going to run it?

MySpace Music is a unique element of the broader MySpace music store in that it is a joint venture involving MySpace, Universal Music Group, Sony BMG and Warner Music Group. Tech-

nically, it's a separate company and service that will be woven into the existing MySpace site. As such, it requires its own leader. However, sources say it is precisely this unique relationship between the MySpace Music JV and MySpace proper that has many candidates wary of the opportunity.

"This is not really a separate business with a clear strategy—it is very commingled with MySpace such that it shouldn't be a JV," one source says.

MySpace representatives were un-

available for comment at press time.

For starters, the MySpace Music service will be heavily dependent on the technology and partnerships created by MySpace. Anyone leading the music division won't have much control over those decisions.

The head of MySpace Music faces the prospect of serving many masters.

What's more, there's the prospect of serving many masters. Sources interviewed for the role say the company is looking for a maverick of sorts who would approach the digital music market with new ideas. Whoever takes the job will report to MySpace CEO Chris DeWolfe on paper, but in reality that person will have to please big media board members as well.

"If one of the JV partners is the content company, it's going to make being really maverick really hard," one former candidate says.

Sources at the major labels—which by all accounts are not involved in the search effort—expect DeWolfe will ultimately run the unit himself and have expressed no concern over the vacancy.

Against The Wal

Blame Labels, Not Boxes, For Unequal Terms

We all live in a world that is sometimes unfair, despite the so-called best intentions of those in authority.

For instance, why do the major music distribution companies talk about maintaining a level playing field when their labels give certain accounts better terms than the rest of the account base?

Consider the case of Wal-Mart, which is pushing the majors for lower price points of \$13.88, \$11.88, \$9, \$7 and \$5, and wholesale costs of \$9.50, \$8.50, \$6.50, \$4.25 and \$3, respectively, sources say (Billboard, Aug. 16).

The \$9.50 wholesale cost is for new hit product, while \$6.50 wholesale is for catalog. In exchange for the new pricing structure, Wal-Mart would give up cooperative advertising funds and other discounts. Other accounts are worried that the labels will give Wal-Mart what it wants without spreading the price breaks around.

In contrast, full-line product, whether new or catalog, carries wholesales of \$11.86-\$12.04 from

three of the majors while Universal Music Group's JumpStart sells new superstar product at \$10.35 and catalog at \$6.06.

If Wal-Mart gets what it is looking for from the majors, good for them. Competitors tend to bitch about Wal-Mart—or for that matter, Best Buy, Target and iTunes—when they use their clout to get better deals. But if retailers want to bitch about those better deals, they should direct their complaints at the labels.

If, on the other hand, all this maneuvering between Wal-Mart and the labels results in the latter accepting a new reality on pricing that all accounts can benefit from, then the other accounts should thank the Bentonville, Ark., retail giant.

But don't count on that happening. Wal-Mart already gets better terms for records, like Coldplay's "Viva La Vida or Death and All His Friends," that are featured in its corrugated bin, which is merchandised outside the music department. In order to be featured in

that promotion, labels must sell CDs to Anderson Merchandisers, Wal-Mart's rackjobber, at \$7.50, which is considerably less than the \$10.68 or \$9.68 wholesale cost that other accounts have to pay. (You arrive at those wholesale costs if you assume a 3% buy-in discount and \$1 or \$2 in cooperative advertising funds.)

When Wal-Mart's corrugated display works, it produces a 50% increase in sales for titles. If other retailers can produce those kinds of results, then they too should be able to command that price point. If they can't get that kind of result, then I kind of understand, but don't condone, why a label might not spread it around.

The majors aren't offering the \$7.50 price point as a deal to any other accounts, which should come as no surprise to the merchants on the short end of the stick.

In explaining why his labels only offer that deal to Wal-Mart, one major distribution executive says, "We try

Wal-Mart already gets better terms on records like COLDPLAY'S 'Viva La Vida or Death and All His Friends' and other releases featured in its corrugated bin.



to maximize records on an account-by-account basis, and each account is different."

An executive at another major distribution company says that whatever he offers Wal-Mart, he will offer to other accounts if they can deliver what Wal-Mart can in return for his label's concessions. But he declines to say whether that would apply to all accounts or if he would offer it to retailers in the same class, i.e., racked accounts, a favorite tactic for legally justifying different terms to different accounts to any government entity monitoring these types of transactions, like the Federal Trade Commission or the Department of Justice.

Of course, the blanket pricing policy Wal-Mart is pushing for is quite different from the \$7.50 promotion, so it should be really interesting to see

how the talks play out.

The top-end hit pricing in the new Wal-Mart scheme is considerably higher than the current \$9.99 sale pricing, let alone the occasional \$8.99 pricing. While the industry will still have to worry about the \$9.99 digital pricing, wouldn't it be grand if the other boxes follow Wal-Mart's lead and relaxed a little bit on their loss-leading?

We have been saying this for years and it's still true: What other industry loss-leaders its hottest product and then sells its older product at full list price? Imagine if hit pricing slightly rises and at least lets merchants break even. Surely, the music industry would be a better place.

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

Austincredible!

Radio's Best Information and Innovations = One Incredible Investment

Learn something new this September at The NAB Radio Show® and benefit from:

- Results-oriented insight and ideas to implement the moment you get home
- Strategies to secure your station's success, regardless of market size

This year's event features sessions devoted to new technologies, such as streaming, video and on-demand audio to enhance your station's reach, brand and revenue. Additionally, The NAB Radio Show delivers

expert-led sessions addressing the hottest industry topics, such as: thriving in a multi-platform world; using new technologies to generate new revenue streams; managing in a challenging environment; developing talent; and cultivating the next generation of listeners.

When it comes to return on investment, The NAB Radio Show delivers high-value information, networking opportunities and an exhibit hall packed with new innovations for HD implementation. Register today and you'll soon say, "Austincredible!"

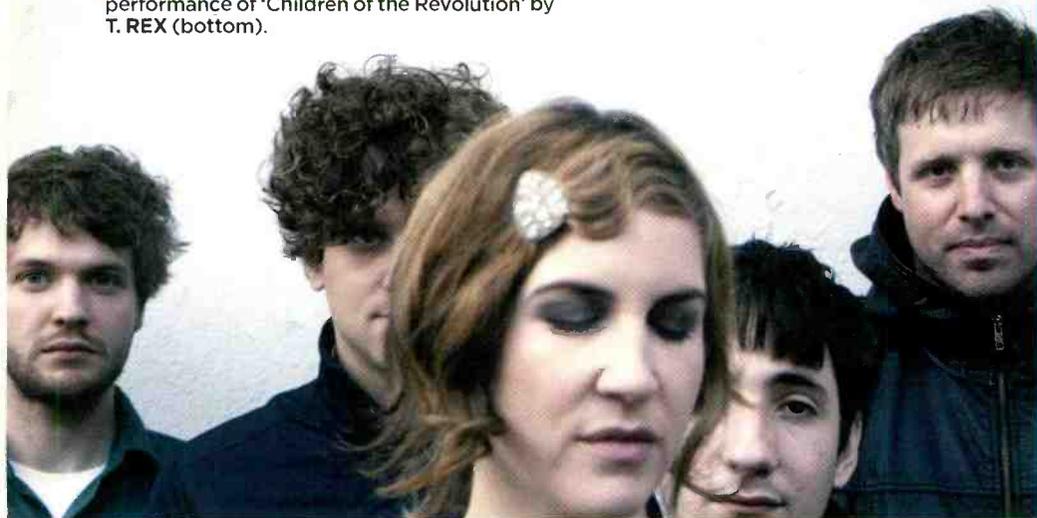
INCLUDES SESSIONS AT

 CONVENTION

THE NAB
RADIO SHOW

September 17-19, 2008
 Austin Convention Center
 Austin, Texas
www.nabradioshow.com

Zync's covers album includes **YOUNG GALAXY'S** performance of 'Children of the Revolution' by **T. REX** (bottom).



'N Zync

N.Y. Synch House To Release Covers Album

New York-based synch house Zync makes its money by being cool. The eight-person outfit, founded by former Ultra Records GM **Sanne Hagelsten**, places music in TV commercials, videogames, films and TV shows.

It does this by servicing music supervisors with what's new, hot and interesting. Now the company has decided to take the next step and release its first album, a compilation titled "Zync Covered," which includes cover tunes performed by artists that Zync represents, *Billboard* has learned.

"Zync Covered" will be released first as a digital download on iTunes in October and then as a CD at select retailers, most likely in the vein of such shops as Urban Outfitters. The album features performances by Zync clients, including three tracks that Zync had previously placed in a movie and two TV shows—**Magnet's** rendition of "Lay Lady Lay" ("Mr. and Mrs. Smith"), **Jem's** "Maybe I'm Amazed" ("The OC") and **Imogen Heap's** "Lonely Petunia" ("Six Feet Under"). Other tracks include **the Heavy** performing **the Beatles'** "Come Together," **Young Galaxy's** take on **T. Rex's** "Children of the Revolution" and **Simple Kid's** rendition of **the Carpenters'** "Top of the World."

Zync is planning to release another album next year, which will also compile performances by its artist clients.

"Each Zync artist have their own cool style/sound, so we had a chance to work with them closely to create fresh, contemporary versions of familiar classics," Hagelsten says. "We saw it as an opportunity to make an album we would really be proud of, with very synchable songs with our favorite artists on the roster and make it just the way we wanted together with each artist."

"Zync Covered" isn't the synch house's first experience in releasing music. In 2005, it placed **Imogen Heap's** "Hide and Seek" on the season finale of Fox teen drama "The OC." Zync released the track on iTunes where it sold 50,000 copies. Heap subsequently included the song on her RCA Victor album "Speak for Yourself."



Zync's foray into releasing music is the latest illustration of how traditional roles are blurring in the music industry. Another example: **Alexandra Patsavas** started Chop Shop Records last year with Atlantic Records, an outgrowth of her work as an influential music supervisor for such TV shows as "Grey's Anatomy," "Gossip Girl" and "The OC." In a neat bit of synergy, Zync represents Chop Shop Records.

Hagelsten is quick to point out that Zync's main business will remain getting music supervisors to place music that the company represents. "We're not just about selling, we're about synching," she says. "If I get a worldwide campaign out of ["Zync Covered"], then it's all come together."

With that in mind, the company went to the publishers of all the songs on "Zync Covered" and checked to see if they would be able to get clearance should a music supervisor express interest. The songs that made the cut come from such major catalogs as Sony/ATV Music Publishing, Universal Music Publishing, EMI and Spirit.

"We wanted to make sure there will be no problems if music supervisors want to clear it for a scene in a film, etc., so we double-checked all the songs and have worked closely with the major publishers on this," she says.

Hagelsten says Zync sees itself "more as a seeding ground for artists," adding that "at one point we'll send them off to be signed to a major. It's anybody's game to sell 100,000 records. Anything more than that is difficult." ■■■

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

RETAIL BY ED CHRISTMAN

Let's Get Physical

The Orchard To Move Beyond Digital Distribution

In a move that could potentially change the dynamics of the independent distribution sector, the Orchard Enterprises, via its TVT Records acquisition, will add physical distribution capabilities to its service offerings for labels.

The Orchard's decision comes at a time when major-owned independent distribution companies and other such independent entities like Koch Entertainment are insisting that their signed labels must hand over their music for digital distribution too, therefore reducing opportunities for digital distributors.

"A lot of labels want to work with us . . . but the value proposition from the major-owned [independent] distributors is, 'Either give us your digital, or we won't do physical,'" Orchard CEO Greg Scholl says.

TVT had physical distribution and "a good sales force that understood where the business is," Scholl says. "We decided, 'Instead of licensing out the TVT catalog, let's double down to create a compelling physical offering.'"

Mounting competitive pressure from major-owned indie distributors also prompted the Independent Online Distribution Alliance to mull the possibility of doing physical distri-

bution. But IODA ultimately opted against such a move, reasoning that the digital ambitions of physical distributors haven't been devastating so far. Besides, IODA founder/CEO Kevin Arnold asks, "Why buy into a business that is in decline?"

Moreover, IODA's D3 platform powers the digital offering of physical distributors like Allegro/Nail, Revolver and Select-O-Hits. Because IODA already has a strong partnership with them, it can help labels find a physical distribution home.

Indeed, in a dynamic that is also shaping the Orchard's approach to physical distribution, some indie label executives say they like the idea of separating their physical and digital distribution.

That's because physical distributors are cross-collateralizing digital revenue against physical sales. Digital revenue is generally collected monthly and is not held in reserve. By contrast, physical distributors generally provide accounts with 60-90 days' dating, and then hold a portion of payments in reserves to labels to account for returns and cooperative advertising obligations.

But if labels use different distributors for physical and digital, they get digital payments sooner. Also, putting your eggs in two

Plays Well With Others

Avoiding The Hard Sell, Redeye Grows Digital Biz

Amid the drunken merriment that accompanied the closing dinner at this year's annual NARM convention, Redeye Distribution quietly marked an important milestone. For the first time in eight years, Redeye didn't win the best small distributor award.

Why was this good news? Because, thanks to continued revenue growth, it graduated to the medium-size distributor category, where it had to compete with larger players, including distributors owned by major labels. Even though it lost out to Sony BMG's RED, the evening still represented a victory for the 12-year-old company.

Redeye scored another win in early August, when Seattle indie label Barsuk, whose roster includes **Ra Ra Riot** and **Nada Surf**, announced it was leaving Warner Music Group's Alternative Distribution Alliance and that it had signed a physical distribution deal with Redeye. Barsuk is among a growing number of labels that have joined the Redeye family in the last nine months, including Daptone, Luaka Bop, Bella Union, Warp and Baby Grand.

Being laid-back about digital distribution is a key part of Redeye's success.

In this column in February, Warp said one of the main reasons why it inked a deal with Redeye was that the indie distributor did not require it to sign a deal that included

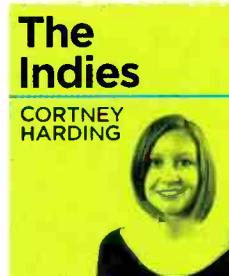
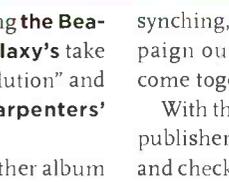
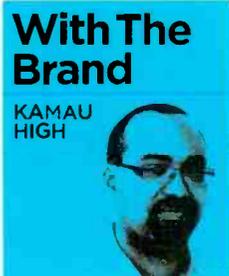
digital distribution.

Similarly, Redeye's willingness to sign Barsuk to a physical-only deal, allowing the label to keep its existing digital relationship with the Orchard (see story, above), was a key factor in its decision to go with Redeye. "We feel that it's in our best interest strategically to keep digital and physical separate," label co-founder **Josh Rosenfeld** says. "We didn't want to go to any of the other major-affiliated distributors because they were all taking the same position and requiring digital distribution."

Some major-owned distributors require digital and physical distribution for all new or re-signing acts, while others make exceptions for marquee labels or make it clear that they can provide good comprehensive services.

By contrast, Redeye co-owner **Glenn Dicker** says his company would never require that its label clients sign for digital and physical distribution. While acknowledging that "in an ideal world, we'd want all of our labels to give us the full package," Dicker insists that "the last thing we want to do is be in a place where we are issuing ultimatums."

Despite this laissez-faire attitude, Redeye still handles digital distribution for "maybe 70%" of its labels, including its own YepRoc imprint and some labels that have left major-



different baskets is safer than being dependent on one distributor, which if it runs into trouble, could affect the economic welfare of its distributed labels.

In fact, that's exactly what Barsuk Records did when its distribution deal came up with Warner Music Group's Alternative Distribution Alliance, one of the major-owned indie companies known to be pressing its labels



'If the label wants to use another physical distributor, that's fine, but now we will offer physical too.'

—GREG SCHOLL, THE ORCHARD

to also sign on for digital distribution. Barsuk stayed with the Orchard and signed with Redeye Distribution for physical distribution (see the Indies, opposite page).

"If the label wants to use another physical distributor, that's fine, but now we will offer physical too," Scholl says. "But we have worked with Redeye in the past. We tell labels, 'If you want to work with us digitally, we think Redeye is good and you can call them and see if you can work out a deal.'"

But in a move to capitalize on anxiety about digital payments and to create another advantage over the existing indie distributors' terms, the Orchard will not cross-

collateralize. "We don't need to make our money off the float," Scholl says.

In fact, the Orchard doesn't even need to make money from physical distribution—all it has to do is break even. "We feel we will be very competitive price-wise," Scholl adds.

But creating a physical offering with competitive pricing doesn't mean that labels will flock to the Orchard. Most likely, labels will wait and see how the Orchard does on TVT releases, like the next one from Pitbull, which is rumored to be out in October.

In yet another move that is raising eyebrows in the indie sector, the Orchard is also offering advances on digital distribution, a common practice among physical distributors. "We are helping to capitalize indie labels at one of the most important points in the revolution of the business," Scholl says.

While the Orchard posted a \$785,000 loss, or 12 cents per diluted share on revenue of \$13.4 million, for the three-month period ended June 30, Scholl says he feels comfortable giving out advances to land indie deals.

The Orchard had \$10.4 million in cash at the end of June and paid about \$5 million in cash for the TVT acquisition. The exact amount will be known after it finds a way to satisfy some creditors' objections to the deal.

SERIOUS STORAGE!

TRUE ARCHIVAL STORAGE FOR 1,000 CD'S IN A 2'x2' SPACE

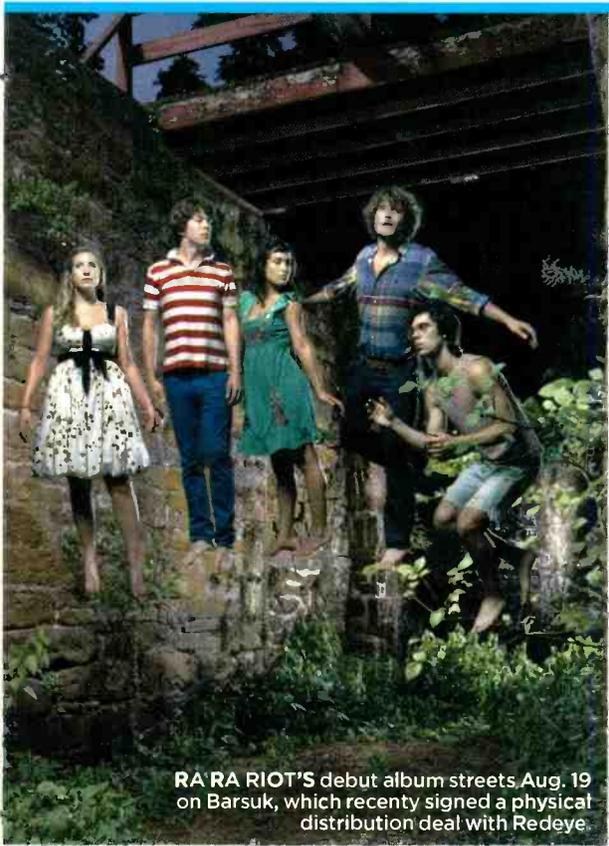
Unlike cheap plastic sleeves, *The Jewelsleeve* is sturdily constructed from four layers of thick, virgin vinyl. Its solid, *reinforced seams* are welded on all sides for superior strength and durability. It's the *only sleeve* on the market that stores *every part* of the original CD *without risk of damage*, so you don't have to cut, fold, or discard the artwork to store your CD's. Advanced *scratchless, anti-static, non-stick cushions* protect *both sides* of the disk. *Custom index labels* provide generous room for information. When assembled, the disk, label, booklet, *and the tray*

card! combine to make one *strong, slim, CD archive.*

The Jewelsleeve is simply *the best all-in-one sleeve* available anywhere!



Please visit us at:
www.jewelsleeve.com
or call Joe at 1-800-863-3312
and ask for free sample!



RA RA RIOT'S debut album streets, Aug. 19 on Barsuk, which recently signed a physical distribution deal with Redeye.

owned distributors.

"We consider ourselves to be very strong in the digital space, and we were early adopters of many digital practices," Dicker says. "We have the ability to do deals with both individual artists and labels. Just because we don't require all our labels to work with us for digital doesn't mean that we are not very strong in that space."

Redeye has sales representatives who work by market, not by format. That means, for in-

stance, that the company's Los Angeles sales rep works with Amoeba Music, Super D and Napster, according to Dicker's fellow co-owner **Tor Hansen**.

Redeye takes a curated approach to its roster, making strategic decisions about which artists and labels it wants to include, Hansen says.

"We don't want to cloud the water with too many titles," he says. "Once we bring a label onboard, we make sure we are very hands-on and bringing them into all the relevant meetings."

Redeye head of sales **Eva Weiss**, who manages Daptone's and Bella Union's relationships with Redeye, praises the service for offering to connect Daptone act **Sharon Jones & the Dap-Kings** with an iTunes/Lollapalooza promotion, even though the Orchard handles the band's digital distribution. "They understand the opportunities for promotion and are willing to take a broader view," Weiss says. "They understand that getting the band in front of eyes is paramount."

Dicker says avoiding a hard-sell stance on digital has reaped benefits for Redeye, adding, "We know that other doors will open for us if we continue to do things this way."

Dicker says avoiding a hard-sell stance on digital has reaped benefits for Redeye, adding, "We know that other doors will open for us if we continue to do things this way."

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

Access Pass Design
1-800-4-PASSES

AMERICA'S CREDENTIAL COMPANY

BACKSTAGE PASSES
HIGH QUALITY TICKETS
TOUR ITINERARIES
STICKY PASSES
WRISTBANDS

www.accesspasses.com

We do our part to be a **GREEN** company

Proud Partner of: **AMPLIFY!!**



GLOBAL BY FRED VARCOE



From left:
DIR EN
GREY, L'ARC
EN CIEL and
PUFFY



Looking West

Tokyo Asia Music Market Broadens Reach

TOKYO—After “Cool Britannia,” could the world be ready for “Cool Japan”?

That's what the Japanese music industry-funded Foundation for Promotion of Music Industry and Culture (PROMIC) is banking on. The organization is stepping up its activities to promote Japanese music in the West by inviting North American and European execs to its annual talent showcase, the Tokyo Asia Music Market.

As the event's name indicates, PROMIC has historically focused its overseas promotion efforts on Asian markets, notably South Korea and China. But PROMIC is seeking to broaden the showcase's reach, according to PROMIC secretary general Makoto Kuwahara.

Kuwahara notes that during last year's Music Market, 11 Japanese artists signed contracts with overseas partners, mostly Korean and Taiwanese companies, for CD releases or tours. PROMIC is looking to at least double that total this year, he says.

To that end, PROMIC has invited 25-30 European/North American participants to join 30-plus attendees from Asian markets to

meet labels and watch artist performances.

“We think it's very natural to see Europe and the United States as our target market from this year,” Kuwahara says. “‘Cool Japan’—Japanese anime and fashion—has become popular there. [Now] we foresee opportunities for Japanese music.”

Some within the local business are less certain about the Japanese recording industry's ability to increase music sales and touring opportunities in North America and Europe. Leading independent label Avex, for example, is concentrating only on other Asian markets with acts like Japanese pop queen Ayumi Hamasaki, who last year sold out arenas in Hong Kong, Taipei (Taiwan) and Shanghai.

“It's very tough for domestic artists/music to succeed in Western markets,” an Avex representative says. “Of course, an industry group like PROMIC is useful—but some other kind of catalyst is needed.”

American songwriter/producer Joey Carbone suggests the outside impetus may already be here, with interest in all things anime spreading to Japan's glam-rock-influenced visual-kei genre (Billboard, Dec. 1, 2007) and other Japanese acts like female pop duo Puffy (Sony Music Entertainment Japan).

Carbone splits his time between his Californian home and Tokyo

(Billboard, Sept. 23, 2006), having penned a string of hit singles in Japan. “In 2006,” he recalls, “visual-kei band Dir En Grey [Firewall Div.] toured the U.S. with Korn, then in 2007 headlined a sold-out 17-city U.S. tour. Their songs are in Japanese, but it's not uncommon to see American kids singing along in the choruses.”

With visual-kei acts like Miyavi (PS Company), Glay (EMI Music Japan), Luna Sea (Universal) and L'Arc En Ciel (Ki/oon Records) attracting attention, Carbone says, “the time is right for Japanese artists to break through [overseas].”

PROMIC was launched in 1993 as part of an industrywide effort led by labels body the Recording Industry Assn. of Japan to promote domestic music abroad. The organization gears its promotional efforts toward overseas labels that have released Japanese artists and promoters that express interest in Japanese acts.

One of the acts to cut a deal during last year's Music Market was Japanese acoustic rock trio Begin, which is signed to Teichiku imprint Imperial Records and has released 22 albums since 1990.

Teichiku A&R executive Kiyomi Hizawa praises Music Market as “the first time we'd had a chance to talk business to people from overseas.” At Teichiku's presentation, she adds, “Begin got a really positive response and was able to strike a [licensing] deal for Taiwan.”



KUWAHARA

LONDON—Not long ago, Britain's singles chart resembled a scene from “Speed.”

Like music biz equivalents of Keanu Reeves' character in that movie, executives offered frenzied theories about how to halt the runaway bus that the chart had become.

Now, only 20 months after compiler the Official U.K. Charts Co. (OCC) first included download sales, it's clear that digital has come to the rescue. The result, Universal Music U.K.'s Vertigo label manager Clive Cawley says, is “the most honest singles chart we've had for 20 years.”

OCC data shows the top 20 tracks in its weekly singles chart published Aug. 3 had amassed a total of 169 weeks on the OCC top 75—averaging 8.45 weeks per song. That compares with 98 weeks for the top 20 one year before, or just 4.9 weeks per track.

And in the same week in the pre-digital days of August 2004, the top 20 singles had amassed only 80 weeks—four apiece.

Labels welcome the change. Previously, Cawley says, “you'd build all your momentum up to a release date, slam all your money on week one, your record would shoot in at No. 7—and the

next week it'd be No. 35.”

Now, “it's like the charts from when I was a kid,” he says. “It really is what the public wants, not what we're telling them to buy.”

The all-physical singles market that week in August 2004 had slumped to a low of just 365,000 in unit sales. The corresponding week in 2008 brought total “singles” sales of 1.85 million, according to OCC data, including just 50,000 physical singles.

Although traditional retailers have lost physical products to sell, the digitally enhanced slowdown has its benefits. Dave Gibbs, owner of independent retailer Pendulum Records, says he still stocks top 10 singles when they are available physically, plus an average of 15 new releases weekly. Pendulum operates four stores in the East Midlands region of England.

Gibbs reckons the slower chart helps him pinpoint how many of each to buy. “Once they're stuck in the top 10, they'll sell across the four stores,” he says.

The slowdown does not



GLOBAL BY PAUL SEXTON

STAYING POWER

Downloads Transform U.K. Singles Chart

necessarily mean radio programmers are holding onto tracks longer, however. Sam Jackson, head of music at top 40 station Forth One in Edinburgh, Scotland, sums up the prevailing view, saying

that its own weekly research gives Forth “a better understanding on what to keep on or off” its playlist than studying the charts would.

Nonetheless, the extended chart life that tracks are now

enjoying is remarkable. In 2004, eight songs had spent 10 or more weeks in the top 75, led by Anastacia's 20 weeks for “Left Outside Alone” (Epic). This year's Aug. 3 chart had 34, headed

NOAH & THE WHALE'S “5 Years Time” went top 10 thanks to iTunes sales; “Rockstar” by NICKELBACK (inset) has been on the chart for 40-plus weeks.

by Nickelback's “Rockstar” (Roadrunner) with 42 weeks.

“In the digital environment, you can't delete a track,” OCC managing director Martin Talbot says. “[So] if you're a record label, you have less control over what the singles chart looks like. [But] you end up with a chart that becomes much more democratic and reflective of what people listen to.”

Cawley cites such “people power” in the case of London act Noah & the Whale's breakthrough hit, “5 Years Time.” “We were four weeks from release date,” he says, “and [thought], ‘We're getting quite a lot of airplay. Let's just put it on iTunes and see what happens.’”

The single subsequently hit No. 10 in its third chart week in early August, having sold 30,000 downloads. An Aug. 4 CD single release helped “5 Years Time” climb 10-7 for the week ending Aug. 16, but with physical singles sales becoming minuscule, Cawley is cautious about their economic value. “For rock and indie acts predominantly, I wouldn't release a CD single these days,” he says.

GLOBAL BY DIANE COETZER

Africa Wants Its MTV

Region Hopes To Raise Its Music Profile With New Awards Show

JOHANNESBURG—On Aug. 6, MTV revealed that the MTV Africa Music Awards would bow Nov. 22 in Abuja, Nigeria, with nominees in its 21 categories to be announced Oct. 7.

The MAMAs could play a key role in raising Africa's status from that of a "secondary music market," South Africa-based record producer Motlokoe Phatudi-Mphahlele says.

"We know how good some of our artists are when stacked up against their international counterparts," says Phatudi-Mphahlele, who manages and produces award-winning Sony BMG Afro-R&B artist KB.

"If MTV lives up to its promise to create an awards event on a par with those in Europe and America," Phatudi-Mphahlele says, "we could be reaping the benefits of world-class exposure in a few years to come."

Tonye Ibiam is CEO of London- and Lagos-based label/management company Grafton Entertainment, which handles leading Nigerian acts like hip-hop star M-Trill and Afro-pop group KC Presh.

"The biggest problem I have," he says, "is not finding talent—there is plenty of that—it's getting mainstream airplay on [overseas] radio and TV for our artists. By giving them a global platform, I'm sure we're going to see things shifting in the near future."

Phatudi-Mphahlele adds that the MAMAs need "to be an Afro-centric production that gives artists and music from here a chance to really impress people."

However, MTV's regional European and Asian awards shows have been criticized for heavily featuring U.S. and U.K. performers at the expense of local talent. The Aug. 3 MTV Asia awards, for example, featured the Click Five, Panic at the Disco, Leona Lewis, the Pussycat Dolls, OneRepublic, Jabbawockeez and rising Irish pop band the Script.

MTV Networks Africa senior VP/managing director Alex Okosi insists the new event will "celebrate contemporary African music and the music young Africans love—whatever its source." He would not confirm how many African acts would perform.

Most MAMAs are solely for African nominees, with only the best alternative, hip-hop and R&B categories also open to international artists. That combination "will allow us to champion African artists," says Okosi, himself a Nigerian, "while giving a nod to the influence and popularity of certain music genres on the continent."

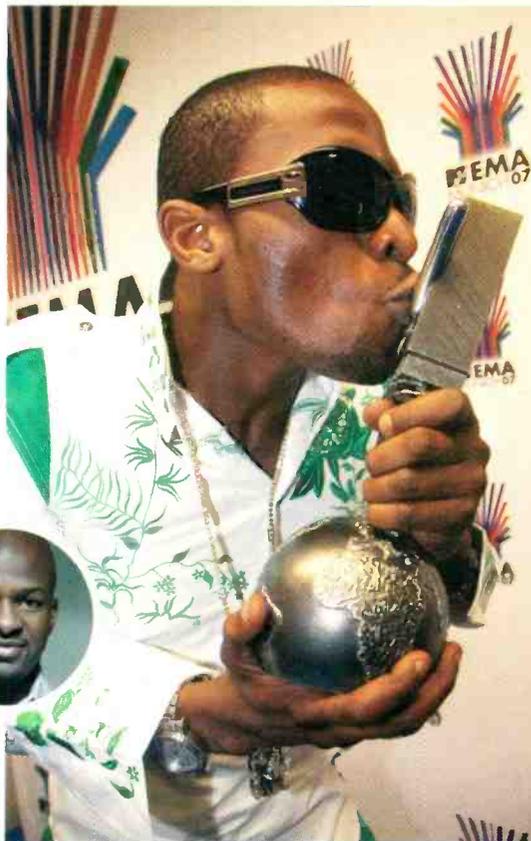
A precursor to the awards was introduced in 2005 when the MTV Europe Music

Awards launched a best African act category, which was won last year by Nigerian singer/songwriter D'Banj. An MTV representative says that will "likely" be discontinued.

Okosi believes the time is right for MTV Networks Africa to implement an awards show. "Our terrestrial and satellite penetration is growing above our predictions," he says, "reaching more than 50 million viewers in sub-Saharan Africa."

MTV Networks Africa launched in February 2005. It has continent-wide satellite distribution plus terrestrial deals in Ghana, Nigeria, Kenya, Uganda and Tanzania for its main channel MTV Base.

MAMAs winners will be decided by public



MTV Networks Africa senior VP/managing director ALEX OKOSI (inset) hopes the new awards will champion such artists as Nigerian singer/songwriter D'BANJ, pictured with his 2007 MTV Europe Music Award.

online/text message votes, based on a shortlist decided by a panel of industry experts. The two-hour show will be broadcast live by MTV Base and rebroadcast by MTV globally, with terrestrial TV partners and radio stations across Africa also covering the event.

The MAMAs are sponsored by Kuwait-headquartered Zain Group. Zain is a telecommunications company, with a subscriber base of 50 million customers and operations in 15 African countries.

While a different country will host the show annually, Ibiam says he's proud it will kick off in Nigeria.

"Nigeria has a lot of people and a lot of talent," he says. "Bringing the global music industry here will help break down the resistance we encounter to the music internationally." ■■■

Nielsen Pop Quiz #5

WHICH ARTIST HAD A SUMMER HIT WITH THE WORD "SUMMER" IN IT?

- A) ACE OF BASE
- B) JUSTIN TIMBERLAKE
- C) LFO
- D) KENNY CHESENEY
- E) ALL OF THE ABOVE
- F) NONE OF THE ABOVE

WANT THE ANSWER? JUST ASK NIELSEN.

How does Nielsen know? Because we publish Billboard, the bible of the music industry. So we can tell you the smashes from the crashes no matter what the season, subject, genre or type of technology one is blasting it on.

ANSWER: E) ALL OF THE ABOVE: Ace of Base "Cruel Summer" 1998, Justin Timberlake "Summer Love" 2007, LFO "Summer Girls" 1999, Kenny Chesney "Summertime" 2005.

DIGITAL BY ANTONY BRUNO

Goin' Mobile

MocoSpace Reaches Music Fans On The Go

Members of mobile social networking community MocoSpace received an unexpected offer in July. Universal Music Group's hip-hop/R&B imprint SRC Records "leaked" to MocoSpace users a portion of an as-yet-unfinished and unreleased track called "Sippin" by developing artist Majic Massey.

The track was the first offered as part of a virtual focus group of sorts called Streets Don't Lie, a program developed jointly by the label and the social network. Its purpose is not to promote a new track or new album—it only features incomplete songs—but rather to collect honest, unfiltered feedback from MocoSpace users. Did they like the beat? Was the hook there? How was the flow?

"We were looking for a testing ground to test our new records with fans before taking it to market," SRC VP of new media and marketing Ayal Kleinman says. "We could grow to love a track and think it's a smash, but you never know for sure unless you get the right reaction from the fans, who make or break hits."

There's a massive glut of music available online, and distributing an unknown cut from an unknown artist on MySpace can easily get lost in the crowd and quickly ignored. Tapping the young but growing mobile community of MocoSpace can help SRC stand out.

Still, the Universal label's decision to launch Streets Don't Lie on a mobile social network rather than at more established online options like MySpace or Facebook may come as a surprise. After all, mobile social networking has been a market

full of promise, but short on amassing much of a user base.

But while MocoSpace has been operating largely under the radar of mainstream attention, it is building an audience that suggests mobile social networking is coming of age. And that has important implications for record labels interested in reaching young, tech-savvy music fans.

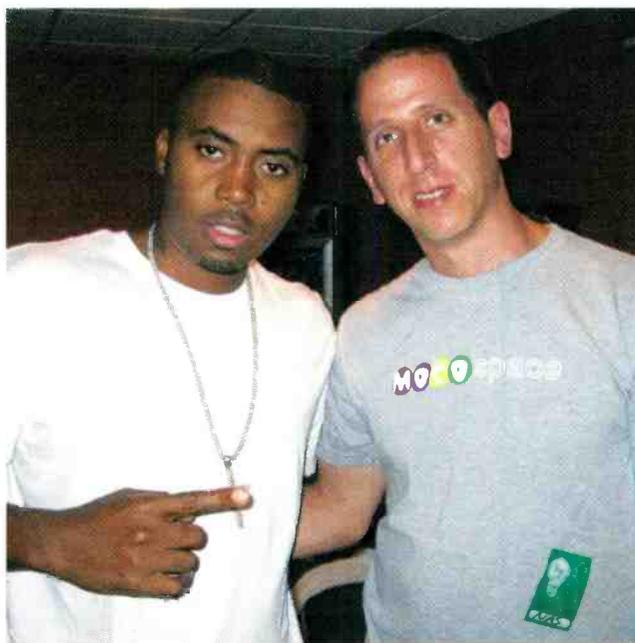
After passing the 1 million-member milestone last September after two years in operation, MocoSpace has almost quadrupled its membership to 3.5 million registered users and says it is now averaging 2 billion page views per month.

According to MocoSpace VP of marketing Jim Gregoire, 60% of its membership is younger than 24 and 75% are under 28, with 90% of members living in the United States.

"They tend to be a sort of social early adopter looking for a platform of self-expression," Gregoire says. "They're always looking to meet new people, and from a fashion and music standpoint, they want to be the ones who set the trends. They're the admitted nonconformists."

These users consider the phone their primary information and entertainment device, before even TV and the computer. While the MocoSpace community is accessible online, more than 85% of its traffic comes via mobile phones.

Which brings us to the instant accessibility of the mobile format itself and why SRC decided



NAS, left, with MocoSpace co-founder/CEO JUSTIN SIEGEL, is one of nearly two dozen Def Jam acts with artist pages on MocoSpace.

it was an ideal platform for Streets Don't Lie. The traditional way to release a new act's single is to focus first on local radio and then use a complicated set of metrics to determine whether it's worth promoting on a national stage or should simply be killed. Relying on Internet-based services can be tricky as well because it requires fans to be at their computers, a hit-or-miss option for today's on-the-go generation.

By contrast, mobile phones are always on and ubiquitous, allowing SRC to use Streets Don't Lie to reach fans and receive their instant feedback before other distractions compete for their time.

"It's that immediacy," Kleinman says. "The excitement of a track on the Internet has a shorter life than on radio.

Their attention spans are much shorter, so you want to play right into that."

More than 16,000 MocoSpace members have joined the SRC program, which the label used in early August to test its second track, Shiré's "Used to Lovher."

Kleinman says SRC will continue to test the program with emerging artists but eventually plans to add samples of new music from the label's more established acts like Akon, David Banner and Wu-Tang Clan. He also says there are plans to allow

other labels to participate in the program and to launch a version of it at SRC's online hip-hop community, Loud.com.

SRC's partnership with MocoSpace illustrates how the latter eschews the MySpace/Facebook philosophy of optimizing social networks for better targeted advertising, opting instead to facilitate a real dialogue between brands and its members focused on content.

Another example: MocoSpace inked a deal last fall with Island Def Jam to create artist pages much like those found on MySpace, an arrangement it is seeking to replicate with other labels. Participating Def Jam artists have included Nas, Rick Ross and about 20 other acts. MocoSpace recently filmed an interview with Nas after his latest album dropped, which was streamed online and edited into clips for mobile consumption.

Interested in more details on the nexus of music and mobile social networking? Then be sure to attend Billboard's Mobile Entertainment Live conference Sept. 9 in San Francisco's Moscone West. Attendees will receive free access to the CTIA Wireless I.T. & Entertainment conference that follows. For details, go to mobileentertainmentlive.com.

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

BITS & BRIEFS

READ ALL ABOUT IT

ReverbNation has added a new feature to its marketing and promotion platform for indie artists. Users can now add what the company is calling a "press widget" to their profile where they can post links to any articles written about them. The application aggregates the news appearing online and provides various tools to display them. For instance, a smart word detection technology pulls the actual quote or key line that includes the artist's name from the story and rotates through them at various speeds on the display. It's free, and there isn't a limit to the number of clips that participating acts can add.

HOME NETWORKS PROLIFERATE

Home networks that connect entertainment devices like stereos and the TV to the Internet—either directly or through a home computer—are on the rise. According to Parks Associates, close to 168 million households world-

wide will have a home network system by the end of the year. And entertainment services are expected to be a significant driver of these installations. By 2012, more than one-third of all networked nodes globally are expected to have entertainment or multimedia functionality. Interestingly, the European market is driving this trend.

WIRELESS GROWTH SLOWS

JupiterResearch is predicting that growth in the U.S. wireless subscriber base will slow in the next five years, saying that it's reaching a saturation point. The analyst group expects only 26 million new subscribers between now and 2013. Still, growth is expected to remain strong in phones that have improved Web-browsing capabilities and access to social networks (read: iPhone-like devices). To capitalize, operators and service providers will have to adopt more flat-rate pricing schemes.

HOT RINGTONES™ AUG 16 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	81	#1	ADIOS AMOR TE VAS
2	2	199	26 WKS	GRUPO MONTEZ DE DURANGO
3	4	182		SUPER MARIO BROTHERS THEME
4	5	197		KOJI KONDO
5	3	169		CANDY SHOP
6	6	124		50 CENT FEATURING OLIVIA
7	10	6		PINK PANTHER
8	8	11		HENRY MANCINI
9	9	94		BECAUSE I GOT HIGH
10	-	1		AFROMAN
11	15	76		BEST FRIEND
12	12	48		50 CENT & OLIVIA
13	7	29		I LUV YOUR GIRL
14	13	86		THE DREAM
15	11	9		LOLLIPOP
16	18	47		LIL WAYNE FEATURING STATIC MAJOR
17	17	80		ROCKSTAR
18	32	88		NICKELBACK
19	16	80		A MILLI
20	19	47		LIL WAYNE



The-Dream spends his sixth consecutive week in the top 10 with "I Luv Your Girl." The track rebounds 10-7 with a 15% increase in downloads.

GOTTA SEE IT TO BELIEVE IT

Think music is just background noise? Nuts, says Vuzix, which introduced 3-D Visualizer technology to its iWear line of "video eyewear" products. True to its name, the device is a personal display device that "projects" 3-D video themes that synchronize with whatever music users are playing. (The device comes with 26 themes.)

Until now, the iWear goggles have been used mostly by videogame, virtual world and movie aficionados and professionals. Current iWear users can download the Visualizer software for free online, and the software will be bundled in all new devices. The iWear device retails for \$400. —AB



BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,072,895 \$71.50/\$36.50	DAVE MATTHEWS BAND, INGRID MICHAELSON Verizon Wireless Music Center, Noblesville, Ind., July 25-26	45,857 / 49,724 two shows one sellout	Live Nation
2	\$1,895,526 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Aug. 6-7, 10	12,477 / 12,808 three shows two sellouts	Concerts West/AEG Live
3	\$1,782,950 \$83.75/\$31.75	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO Hersheypark Stadium, Hershey, Pa., July 25	29,130 sellout	Live Nation, in-house
4	\$1,652,061 (\$1,718,945 Canadian) \$52.86/\$48.05	RADIOHEAD Parc Jean-Drapeau, Montreal, Aug. 6	34,308 sellout	Gillett Entertainment Group, Live Nation, Greenland Productions
5	\$1,537,688 \$225.25/\$40.25	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS PNC Bank Arts Center, Holmdel, N.J., Aug. 3	16,857 sellout	Live Nation Global Touring
6	\$1,504,138 \$231/\$34.50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 1	19,010 sellout	Live Nation Global Touring
7	\$1,352,730 \$225/\$30	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Comcast Center, Mansfield, Mass., July 31	13,523 sellout	Live Nation Global Touring
8	\$1,349,740 \$200/\$30	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Marcus Amphitheatre, Milwaukee, July 25	15,042 sellout	Live Nation Global Touring
9	\$1,324,029 \$229.50/\$34.50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS DTE Energy Music Center, Clarkston, Mich., July 26	14,696 sellout	Live Nation Global Touring, Palace Sports & Entertainment
10	\$1,270,215 \$225/\$50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Wachovia Center, Philadelphia, July 29	11,133 12,415	Live Nation Global Touring
11	\$1,038,195 \$225/\$125/\$95/ \$50	ROD STEWART, BRYAN ADAMS Sears Centre, Hoffman Estates, Ill., Aug. 5	8,385 10,731	Jam Productions
12	\$982,209 \$95/\$29.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Verizon Wireless Amphitheater, Charlotte, N.C., July 11	19,068 sellout	Live Nation
13	\$912,772 \$75.75/\$31	RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 2	20,002 sellout	Live Nation
14	\$891,085 \$95/\$29.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Time Warner Cable Music Pavilion, Raleigh, N.C., July 12	19,545 20,036	Live Nation
15	\$885,788 \$75.75/\$31	RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 3	17,880 sellout	Live Nation
16	\$882,650 \$150/\$110/\$95/ \$75	JERRY SEINFELD The Colosseum at Caesars Palace, Las Vegas, Aug. 8-9	8,252 / 8,489 two shows one sellout	Caesars Palace, Concerts West/AEG Live
17	\$876,351 \$75.25/\$30	RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Lakewood Amphitheatre, Atlanta, Aug. 1	18,676 sellout	Live Nation
18	\$867,200 \$200/\$30	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Post-Gazette Pavilion, Burgessville, Pa., July 28	13,431 sellout	Live Nation Global Touring
19	\$804,564 \$88/\$38.50	JOURNEY, HEART, CHEAP TRICK Chastain Park Amphitheatre, Atlanta, Aug. 3-4	9,593 11,409 two shows	Live Nation
20	\$804,146 \$131/\$91/\$65.50/ \$29.50	JOURNEY, HEART, CHEAP TRICK Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 2	16,281 sellout	Live Nation
21	\$801,643 \$79.50/\$20.25	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO New England Dodge Music Center, Hartford, Conn., July 26	21,830 sellout	Live Nation
22	\$777,974 \$79.50/\$18.75	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO Verizon Wireless Amphitheater, Charlotte, N.C., July 29	18,647 sellout	Live Nation
23	\$773,060 \$68.50/\$42.50	AMERICAN IDOLS LIVE Allstate Arena, Rosemont, Ill., July 19	13,101 sellout	AEG Live, Jam Productions
24	\$756,810 \$70/\$40	DAVE MATTHEWS BAND, INGRID MICHAELSON Blossom Music Center, Cuyahoga Falls, Ohio, July 30	15,694 22,976	Live Nation
25	\$733,968 (\$745,395 Canadian) \$68.93/\$41.85	AMERICAN IDOLS LIVE Air Canada Centre, Toronto, July 26	12,188 13,694	AEG Live
26	\$731,367 \$65/\$24.75	JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN Verizon Wireless Amphitheater, Irvine, Calif., July 27	16,070 sellout	Live Nation
27	\$718,915 \$59.50/\$24.75	JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN Shoreline Amphitheatre, Mountain View, Calif., July 26	20,356 22,000	Live Nation
28	\$685,949 \$79.50/\$18.75	JONAS BROTHERS, AVRIL LAVIGNE, DEMI LOVATO Time Warner Cable Music Pavilion, Raleigh, N.C., July 30	19,355 19,914	Live Nation
29	\$685,428 \$131/\$91/\$65.50/ \$31	JOURNEY, HEART, CHEAP TRICK Ford Amphitheatre, Tampa, Fla., July 30	14,917 18,560	Live Nation
30	\$679,169 \$74.50/\$30.50	RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Verizon Wireless Amphitheater, Selma, Texas, June 22	12,848 18,503	Live Nation
31	\$675,530 \$75/\$49.50	JONAS BROTHERS, DEMI LOVATO Qwest Center, Omaha, Neb., July 21	11,543 13,456	Live Nation, in-house
32	\$672,514 \$99.50/\$49.50	RUSH Red Rocks Amphitheatre, Morrison, Colo., June 25	8,412 sellout	Live Nation Global Touring
33	\$671,592 \$68.50/\$39.50	AMERICAN IDOLS LIVE ARCO Arena, Sacramento, Calif., July 9	11,269 12,246	AEG Live
34	\$671,286 \$32	VANS WARPED TOUR Comerica Park, Detroit, July 18	21,401 25,000	Live Nation, Olympia Entertainment
35	\$670,693 \$125/\$75/\$55/ \$29.50	JOURNEY, HEART, CHEAP TRICK Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, July 26	15,697 sellout	Live Nation

AND DID YOU KNOW?

1) Fergie, who has had a summer hit every year since 2002, was once in a pop vocal trio with a floral inspired name. Was it:

- A) WILD ORCHID
- B) THE CALA LILLIES
- C) ROSES AND THORNS

2) Thanks to hit duets with two different female singers, what rapper co-owns the top summer songs of 2003 and 2007?

- A) NELLY
- B) JAY-Z
- C) DIDDY
- D) T-PAIN

3) In 2004, this artist scored an amazing coup with three of the summer's top singles.

- A) MARIAH CAREY
- B) JUSTIN TIMBERLAKE
- C) BEYONCÉ
- D) USHER

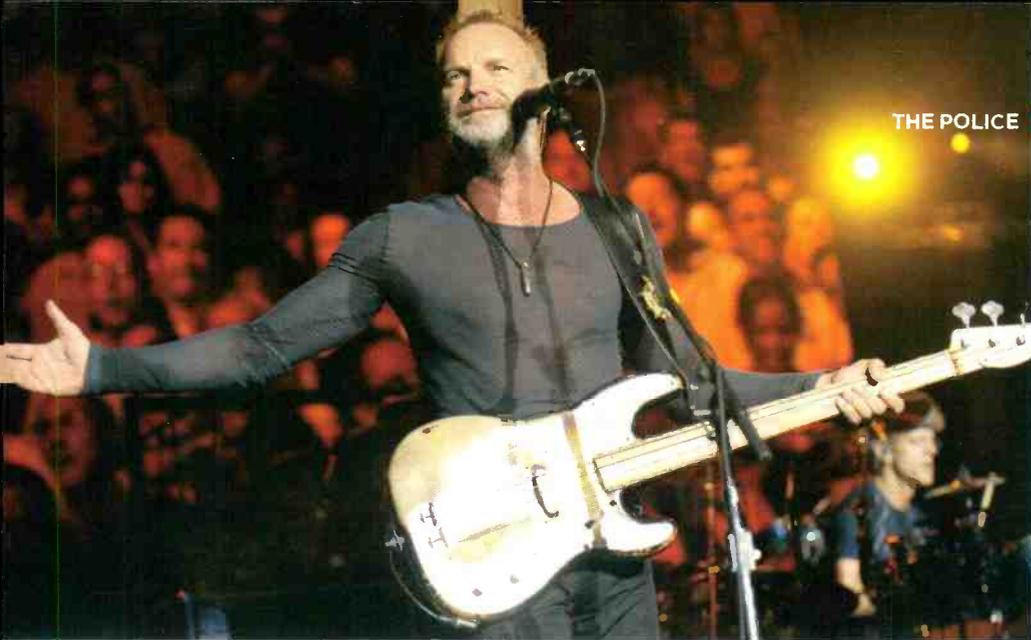


Copyright © 2008 The Nielsen Company. All rights reserved.

ANSWERS: 1. A) Wild Orchid, 2.B) Jay-Z, with Beyoncé "Crazy in Love" 2003 and with Rihanna "Umbrella" 2007, 3.D) Usher, "Burn," "Confessions Part II" and "Yeah!" featuring Lil Jon & Ludacris. In 2004, these three tunes spent a combined 22 weeks at #1 on The Billboard Hot 100.

more questions?
justasknielsen.com

nielsen



THE POLICE

Reggatta De Banc

Blockbuster Police Tour 'Played Out Perfectly'

The numbers, even without the context of touring economics or music history, are pretty staggering: \$358,825,665 gross, 3,300,912 tickets sold. The tour most thought would never happen ended up logging 146 headlining shows, plus appearances at five festivals.

The **Police** reunion tour hit the finish line Aug. 7 at Madison Square Garden in New York as a phenomenal triumph. The \$358 million mark makes the 16-month outing the third-

highest-grossing tour of all time, following **the Rolling Stones'** 2005-07 Bigger Bang tour (\$558 million) and **U2's** 2005-07 Vertigo tour (\$389 million), and ahead of the Stones' 1994-95 Voodoo Lounge tour (\$320 million), according to Billboard Boxscore.

The tour was produced by Live Nation global touring chairman **Arthur Fogel** and RZO Productions partner **Bill Zysblat**. Calling from the Garden just prior to that final show,

Fogel shared his thoughts on the final Police action from **Sting, Stewart Copeland** and **Andy Summer**. "It's somewhat surreal," he said. "It's hard to believe 16 months have blown past this quickly."

Fogel is no stranger to global megatours, having produced the last several **Madonna** and **U2** treks (and their next ones) and cutting his teeth with **Michael Kohl** on Stones extravaganzas dating back to 1989.

But the Police tour ranks high

in Fogel's portfolio. "I have a tremendous sense of pride and accomplishment on this one," he said. "Clearly, they're one of the biggest bands of all time, and this tour has just proven how strong an act they are around the world.

They weren't together that long, and so much time has passed, yet the music has endured."

When Sting announced, "We're the Police and we're back," from the Staples Center stage at the 2007 Grammy Awards in Los Angeles, he heralded a tour that had long been a dream for music fans and the concert industry alike.

In terms of its setup, launch and execution, the Police trek was an exercise in strategic routing and flexibility. After leaping from the gates May 28, 2007, in Vancouver, the tour played arenas; legendary outdoor venues like Fenway Park in Boston and Churchill Downs in Lexington, Ky.; key festivals like Bonnaroo in Manchester, Tenn., and the Virgin Mobile Fest in Baltimore; and stadiums worldwide, includ-

ing in the United Kingdom, Mexico, South America and Japan. As a victory lap, the Police made a run through North American amphitheaters with **Elvis Costello**.

"Rarely do you say, 'I think it's as it should have been,' as opposed to, 'I should have done it this or that way,'" Fogel said. "I really feel that it played out perfectly."

The buzz around this one was as big as any in recent memory. A post-Grammys press event at the Whisky A Go Go in West Hollywood, Calif., at which the band showcased its remarkable onstage alchemy with live performances of several songs, stoked the flames. "And to keep that kind of momentum going for 16 months is a challenge, but clearly a sense of urgency kicked in for people after the first go-round that this would be the last," Fogel said.

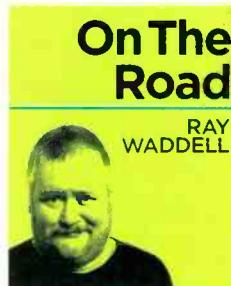
As a trio, with relatively spare production and no backup singers, horns, strings or sidemen, Fogel imagined that

for the band "it was tough after so many years putting the parts back together . . . but they absolutely evolved into a pretty seamless music machine."

While numbers like these would probably be enough to coax almost any band into reuniting, the prevailing consensus is that it's highly doubtful these guys will launch another tour, given a variety of factors, not the least of which is Sting's success as a solo touring artist. Another set here and there at a global event like Live Aid? Maybe.

Meanwhile, the Police reunion knocks off one of the "big three" reunion tours that fans are most clamoring for, the other two being **Pink Floyd** (most meaningfully with **Roger Waters**) and **Led Zeppelin**. Either could potentially happen, and more records would fall. And overall, reunion tours remain a solid bet, proved on a smaller scale by the **New Kids on the Block** reunion this year.

Nostalgia trumps plenty and, for many, legend trumps all. Bring on **AC/DC**.



On The Road

RAY WADDELL

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

KEVIN MAZUR/WIREIMAGE.COM

Billboard's
TOURING SERIES
ROCK THE STAGE!

Join Billboard as we take an in-depth look at arenas and arena theaters, including the state of the arena industry, venue alliances and consortiums, plus Ray Waddell's "On the Road" column and a summer update on amphitheaters.

Reserve your space in this special today, before it's a sold-out house.

ENJOY BONUS DISTRIBUTION:
IAAM
 Arena Management Conf.
 Kansas City
 September 13-16
 2008

ISSUE DATE ||| SEPTEMBER 20TH
 AD CLOSE ||| AUGUST 25TH
 CREATIVE DUE ||| SEPTEMBER 2ND

TO ADVERTISE, CONTACT:
 Cynthia Mellow • 615.352.0265 • cmellow@comcast.net
 Lee Ann Photoglo • 615.376.7931 • laphotoglo@gmail.com

Billboard
 EXPERIENCE THE BUZZ

EN BREVE

LOS DEL RÍO RETURN

Antonio Romero and Rafael Ruiz, better-known as Los del Río and authors of '90s hit "Macarena," will release a new album on IMC Records. The album coincides with the 15th anniversary of "Macarena" and marks more than 40 years for Los del Río in showbiz.

The new album will include new tracks as well as a new version of "Macarena" with Spanish-language lyrics penned by Jon Secada and produced by Scoop DeVille (Baby Bash, Snoop Dogg). The song will also feature a female vocalist, Myra, and the album will feature songs with Secada, Oscar D'Leon and Dyango, among others.

IMC (International Music Content) is a new label launched by entertainment attorney Peter Lopez, venture capitalist/music impresario Domingo Zapata and music industry executive Darius Jordi Lassus, who is also president/CEO.

BEISBOL BEAT

Top-selling duranguense act Grupo Montez de Durango will perform Aug. 30 following a baseball game between the Los Angeles Dodgers and Arizona Diamondbacks at Chase Field in Phoenix. The group will perform on a rollout stage similar to the one used during the 2008 Super Bowl. Tickets for the performance, which celebrates Hispanic Heritage Day, will be free for those who attend the game, although fans of the band also can win tickets and VIP access through radio promotions.

This is the latest in a series of special Grupo Montez de Durango promotions involving professional sports in recent months. Earlier this month, the group played at the Texas Rangers' ballpark as part of the team's concert series. The group also has an exclusive sponsorship representation agreement with Orjuela Entertainment and U.S. Marketing. —Leila Cobo



the companies have a shared interest in bringing fresh faces to the market.

MTV Networks Program Enterprises director of product management Rafael Ramos, who is a former Ritmo Latino store manager, says young consumers do combine legal purchases with online listening and file-sharing. The CD "has life left as a format," Ramos says. "The idea is to integrate the Ritmo Latino brand in an organic way."

Ritmo, which specializes in selling Latin titles from hits to deep catalog, has closed three locations this year in Calexico, Calif., and El Monte, Calif., as well as one of its two Miami stores. (Massry is converting the El Monte location to a T-Mobile store.)

He says the industrywide decline in music sales, the struggling economy and tougher immigration enforcement have forced Ritmo to close stores. (Latin album sales have dropped 17% this year compared with this time last year, according to Nielsen SoundScan.)

The diversification of Ritmo's offering in recent years—such items as candy, perfume, DVDs, books and soccer jerseys make up nearly half of sales—was on full display at this year's convention, which was packed with exhibitors selling products other than music. Overall, the number of exhibitors and sponsors was up from last year, Massry says, to about 90 companies participating.

—Ayala Ben-Yehuda

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



From left, Ritmo head buyer ALBERTO URIBE, Ritmo president DAVID MASSRY and MTV Networks program enterprises product management director RAFAEL RAMOS at Ritmo's annual buyers convention in Los Angeles.

YOUTH MARKET

Ritmo Latino Teams With MTV Tr3s

In a year when Ritmo Latino has had to close stores, the independent retail chain hopes a new marketing partnership with MTV Tr3s will boost traffic from younger shoppers.

At Ritmo's annual buyers convention Aug. 5-7 in Los An-

geles, the companies unveiled a cross-promotion that will place MTV Tr3-branded sections in all 49 of Ritmo Latino's stores nationwide.

The sections, which began rolling out two weeks ago, contain titles from the channel's

top 20 videos, which will be rotated out as the countdown changes. MTV Tr3s launched in 2006 with branded sections at Wal-Mart, but the Ritmo alliance goes a step further. The channel has added "album available at Ritmo Latino" tag lines to its TV promos for new artists featured in the channel's Descubre y Download campaigns, and it will tape segments of its shows at Ritmo locations.

Ritmo president David Massry says the partnership will "give us more recognition and more traffic," adding that

Tackling The Web

Challenges Remain In Reaching Hispanics Online

One of the biggest challenges in slowing the recent sharp decline in Latin music sales has been the genre's continued weak performance in digital sales.

But signs are emerging that the Internet could soon prove to be a more lucrative sales arena for Latin music, even though special challenges remain in reaching Hispanic consumers online.

In a recent report, eMarketer found that 52% of the U.S. Hispanic population uses the Internet at least once a month, representing about 23 million users. Two years ago, the firm had projected that the number of Hispanics online wouldn't exceed 20 million until the end of the decade. By 2012, eMarketer estimates that 58.6% of Hispan-

ics, or 29.4 million, will use the Internet (Billboard, Aug. 16).

While Internet usage among Hispanics is growing faster than expected, eMarketer found that the population's diversity makes it an elusive target. And while many marketers are focused on targeting younger, acculturated Hispanics, older and Spanish-dominant Hispanics are underserved. In other words, this is a market ripe for experimentation and exploitation at every level.

"People with heritages and traditions extending to Latin America often do not share the same culture or even the same language," says eMarketer senior analyst Lisa Phillips, who authored the report. "The challenge for marketers is to create relevant mes-

sages that speak to those traditions and use appropriate references. The answer may mean creating multiple executions and strategies."

Most of the growth in Internet usage has been seen among young U.S.-born Hispanics, rather than immigrants. It is no wonder then that multiple studies indicate Hispanics online prefer English over Spanish. And a 2007 study by the Pew Research Center found that Internet use and broadband access among Hispanics is directly proportional to English proficiency and level of education. The Pew study found that 78% of English-dominant Latinos use the Internet versus 32% of Spanish-dominant Latinos.

"A surprise to me is that most Hispanics are using the Internet in English," Phillips says. "But there is still a very large component for whom English is a dominant language, and yet they enjoy reading and seeing things in Spanish."

As a result, Web sites aimed at Hispanics try to work both sides of the street. MSN Latino has some ads in English. Terra.com has Spanish- and English-language content. MySpace and Facebook have Spanish-language options. Meanwhile, it's still early days for music online retailers. Only Apple's iTunes has a dedicated bilingual store, iTunes Latino. Rhapsody and Amazon

have extensive, well-organized selections of Latin music, but they're in English and require several clicks to get to.

According to a Media Audit report in March, 41.8% of online Hispanics shopped this year, compared with 27.7% five years ago. And in a study prepared in May for Terra.com, comScore found that among those Hispanics who regularly surf the Web, 69% purchased CDs, 40% downloaded music and 35% downloaded a ringtone.

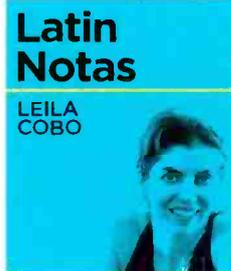
Those numbers indicate that as Web usage rises among Hispanics, digital music vendors may be able to improve upon their performance in the first half

of this year, when digital albums accounted for just 2.2% of all Latin music album sales in the United States, up from 1.4% a year earlier, according to Nielsen SoundScan (Billboard, July 19). By contrast, digital album sales accounted for 15.4% of all

U.S. album sales during the same period, up from 10.2% a year earlier.

How can marketers reach Hispanics online? Phillips cautions that they shouldn't assume their mass-market, English-language campaigns are getting through.

Instead, marketers have to take a more nuanced approach that takes into consideration elements like heritage and location. This also includes targeting an older, Hispanic consumer, a market that, Phillips says, "begs to be tapped now."



Latin Notas

LEILA COBO

SURF'S UP

Projected number of U.S. Hispanic Internet users, 2007-2012 (millions and percentage of total Internet users)



Note: eMarketer defines an Internet user as any person who uses the Internet at least once per month. Hispanics can be of any race.
SOURCE: eMarketer, May

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

BUG MUSIC
CEO

John Rudolph

One of the largest indie publishers sounds off on the importance of branding, the growth of Bug and newly acquired Arthouse Entertainment.



When *Billboard* caught up with Bug Music CEO John Rudolph, he was attending a private media summit at a Montana mountain retreat, hosted by investment bankers and attended by a variety of Hollywood bigwigs.

The past two years have been quite a roller coaster ride for Rudolph. He had previously served as a consultant with his own Music Analytics company, which worked on some of the largest publishing deals in the last decade. But with the digitalization of the music industry bringing both opportunities and uncertainties, Rudolph felt the time was ripe to be an active player again and hooked up with Crossroads Media, a joint venture between Spectrum Equity and former Viacom executive Tom McGrath. When Crossroads Media acquired a majority interest in Bug Music in 2007, it installed Rudolph as CEO, with Bug founders Dan and Fred Bourgoise retaining a minority interest.

Rudolph and the Bug management team have spent the last 24 months transforming the company. Before, it was a well-known but old-school music publisher/administrator that owned 10% of its catalog. Now, it's one of the largest independent music publishers, owning 80% of its copyrights and working with an emphasis on building the business for the future.

In its latest move, Bug has inked a partnership with Arthouse Entertainment, formed by songwriter/producer Kara DioGuardi and manager Stephen Finfer, *Billboard* has learned. Under the deal, Bug has acquired the rights to DioGuardi's catalog of hits for acts including Christina Aguilera, Gwen Stefani, Kelly Clarkson, Santana and Daddy Yankee.

What are your plans to build and grow for the future?

One of our ideas was we wanted to be like what music publishers were when piano rolls came out, when record companies didn't necessarily exist. We wanted to go back to the point where music publishers were able to create, deliver and control their own music.

We started with, "Let's look at how business is changing and continuing to change." We knew that a solid platform that was respected and had integrity was key, but also needed to have that infrastructure in place. And the second thing is you had to get the scale, because once you are of a certain size, like we are, as you build on top of that, you are able to have greater efficiencies in the company.

So one way to grow is to buy music catalogs. But when you started, pricing was still high.

Initially, the bidding for assets had been very high—for smaller assets, those with smaller NPS [net publisher's share] levels—and we just didn't think those made good business sense. But our team was patient and we had a great business that we were growing anyway, and then Windswept came along. [Bug acquired Windswept Music Publishing in July 2007.]

We know a lot about the com-

pany. I was CFO at Windswept from 1999 to 2000 and it owned Hitco Music, a pre-eminent, stand-alone music publisher that I was involved in with [Antonio "L.A." Reid]. And it includes a partnership like Combustion Music, which is crushing the chart with Ashley Gorley and Gordie Sampson. And it owned Leiber & Stoller's Trio/Quartet, probably one of the most beautiful catalogs that exists.

We have made 17 acquisitions in two years, and those acquisitions are fully integrated. We now have offices around the world—New York, Atlanta, Nashville, Baltimore, London and Munich. We have about 70 people worldwide.

Can you give me some numbers, like how big you are or how much you paid for some of the deals?

No, but in terms of copyrights, we have gone from 100,000 copyrights that are 10% owned to over 225,000 copyrights that are 80% owned and 20% administered.

Before Bug was a top 10 or 15 publisher—we don't really know. And now Bug/Windswept is one of the largest in the world and possibly the largest independent. We are larger, in terms of revenues, NPS and the number of copyrights, than Chrysalis by a meaningful amount, if that gives you an idea.

How did you attack the other part of your game plan—to create, deliver and control your own music?

We significantly grew our current co-publisher roster, doing deals with Kara DioGuardi and Sean Garrett, who were the BMI songwriters of the year [in 2007], and Tim Owens, who has a bunch of songs on Sugarland's album. And we partnered with Music Nation, a digital company, and with Jamie Foxx's Foxx King Entertainment, and signed the band Kings of Leon.

As we try to build out our co-publishing and owned piece of our catalog, we are working with some of the most successful writers working today to both further their careers and also help them with the exploitation of new copyrights.

What does the Arthouse deal do for you?

Kara wrote "Play My Music" with Mitch Allen on the "Camp Rock" [soundtrack] by the Jonas Brothers. We can take Arthouse writers and producers and use them to develop artists into brands the way the Jonas Brothers have been or ["American Idol" runner-up] David Archuleta has been developed.

We also acquired a studio and production music company called Selectracks to create new music. The production music market is

different than the contemporary music market. It consists of things like the opening cues for a car commercial. The fees are less but it is a growing market overall.

How do Arthouse and Selectracks dovetail?

Selectracks Studios gives us a place for our developing writers and artists to go and record and develop new artists, which we can try to upstream to a record deal.

Or when we have a need for a particular piece of music and the company doesn't want to use a master or wants a newer version or a different version, our composers can go in and overnight turn around a piece of music. We recently did that for [the Turtles'] "Happy Together": six different versions for a campaign for a major retailer.

We have a huge tapped resource in all of our writers, who would be glad to work for Selectracks, so it provides another outlet for our writers.

What are you doing to deliver your songwriters' music?

We started Bug Digital to distribute our clients' music digitally to over 50 services. For instance, Melissa Manchester [whose catalog we acquired], we signed her as a writer, she has rerecorded a lot of her songs and she has an independent album coming out, and we are distributing her music electronically.

Are you setting yourselves up to compete with record companies in the digital world?

Manchester is one of those artists that is no longer distributed by the major record companies, but we are going to her and saying, "We can put your record out digitally and keep you current as a writer." We are big supporters of the record companies, who are using our licenses. What we are doing is creating an overall market because we are continuing to exploit the songs kind of in harmony with [record labels], hoping that these songs continued to get used.

We are looking to expand the reach of the writers and producers to develop writers that can be used in different kinds of branding concepts. Kind of like the way the Jonas Brothers have been.

2008

Under Thirty

Billboard's Power Players series highlights the achievements of individuals who drive the fields of music and entertainment forward with their artistic and business vision. As our writers and editors surveyed sources across numerous business sectors to identify rising young executives for this fourth annual 30 Under 30 report, a trend emerged. Increasingly, this list is shaped by execs making their mark in the realm of digital and mobile music that's transforming the business. And once again, the most promising aspect of this alphabetical list is this: These young men and women are but a sample of a talented generation taking the business forward.



Brian Ahern
Booking agent, William Morris Agency

Under the guidance of William Morris Agency VP Marc Geiger, 29-year-old Brian Ahern moved up quickly from the mailroom to booking agent in 2005. A graduate of the University of Virginia, where he helped organize the college's first stadium concert with the Dave Matthews Band, Ahern has built a diverse roster at WMA that includes the Hives, Spoon, Colbie Caillat, Rev Theory, Warrant, Cinderella and Night Ranger. Ahern also learned about the nontraditional live business by managing MTV's videogame tour, Game Riot. "I try to be a little more strategic with my job so that I'm able to do things that are both music-based and nonmusic-based," Ahern says, "because touring doesn't necessarily have to be music."



Elliot Aronow
Creative director/A&R, RCRD LBL

Elliot Aronow, 27, leveraged work with the Fader, Spin, Nylon and Gnarls Barkley to achieve his current role. Through his consulting work with Gnarls, he met Downtown Records head Josh Deutsch. So when he and partner Peter Rojas decided to start RCRD LBL, a network of online record labels and music blogs, they did it as a joint venture with Downtown. Today, Aronow has signed four bands to RCRD LBL, hosts a popular podcast that showcases the best of the blogs and oversees the site's editorial content.



Peter Asbill
Chief content officer, Amie Street

Along with two fellow Brown University graduates, Peter Asbill started up Amie Street, an online platform for buying and selling music, where song prices, ranging from free to 98 cents, are determined by the volume of downloads. Asbill, 24, is Amie Street's chief content officer and says he wants the Amazon-supported service to benefit consumers and content providers alike. "We're in the peer-to-peer generation and the way a lot of kids look at it, they can get a [music] file anywhere," Asbill says. "We add more value to the experience. We make it more fun; we make it more interesting; we make it more personal."



Jay Belin
Talent buyer, Mercury Lounge

A native of tiny Clearfield, Pa., Jay Belin, 27, initially moved to New York to study law at New York University but quickly indulged his music passion by launching online magazine Loose Record and taking a job at digital music distributor the Orchard as a label liaison. While at the Orchard, Belin moonlit with the Bowery Presents. That led to his current "dream job" booking and managing New York's Mercury Lounge, a key venue for indie bands and emerging major-label talent alike. "There is nothing more rewarding," he says, "than seeing a band play Mercury one spring and have that same band sell out Bowery Ballroom, Webster Hall or even Terminal 5 the following year."



Eleanor Blattel

Senior director of digital sales and marketing, Alternative Distribution Alliance

Since Eleanor Blattel, 29, joined Alternative Distribution Alliance, the young executive has helped the company build the operational and production side of digital distribution. "She tackled everything digital," ADA president Nate Wolk says, "giving us a clear direction and strategy for business development, product development and account management. Previously, Blattel started new-media departments for London/Sire Records and Sanctuary Records. Her label experience allowed her, at ADA, to know "services and what types of communications a label would want and expect from their distributor and then go beyond that and make sure we have comprehensive account management," she says. "This way our labels can prosper from all the different accounts—MPS [mobile service providers], DSP [digital service providers] video and social networking sites and the subscription models. And we can answer all their questions."



Melissa Carter

Director of sales, digital, Universal Music Group Distribution

It was just a college job for Melissa Carter, selling Sprint phones at mall kiosks while she was at the University of South Florida. But that gig prompted a WEA executive, after scanning her résumé, to invite her for an interview and offer her a job. After two years at WEA, Carter, 29, joined Universal Music Group Distribution, where she is now the lead representative for such accounts as Verizon Wireless, MTV Networks, AOL, MediaNet, BET Mobile, Ericsson, eMusic and XM Satellite Radio (which recently merged with Sirius Satellite Radio). "Melissa has emerged as one of our most innovative and creative executives," UMGD VP of sales Laura Saez says. "Her knowledge of the digital retail landscape is matched by her uncanny ability to translate market trends into successful and impactful marketing and retail programs." Carter has increased overall revenue for Verizon by 15% and for MTV Networks by 80% last year. She also produced the first Verizon Music summit.



Shara Eisenberger

Associate director of music resources, EMI Music Publishing

Shara Eisenberger, 26, started at EMI in New York as a college intern in 2001 and was hired in 2004 as an assistant in the synch licensing department. She has since focused on stage licensing and has become an expert "go to" person in the industry, senior VP of music services and licensing Nancy Weshkoff says. "She stands out because she can manage the labyrinth of rights and develop innovative solutions for producers and can propose new stage productions using music from our catalog." Her achievements include negotiating and maintaining "catalog musical" deals for "Jersey Boys," "Mamma Mia!" and "Xanadu." "It's a different set of rules [because] music publishers have traditionally not been as involved," Eisenberger says of her proactive approach.



Pedro Guzmán

A&R director, Universal Latino/Machete

Music seemed a natural path for 26-year-old Pedro Guzmán, born to a modern dancer and a video director, who studied to be a bassist. But when Guzmán attended Berklee College of Music, he also signed on for an emphasis in music business that led him to his first job as an A&R coordinator for Sony/ATV Music Publishing. After signing writers like Tito "El Bambino," he caught Universal's eye. "He's the executive with most potential I have seen in years," Universal Latino president Walter Kolm says. "He's extremely talented, professional and has great knowledge and intuition." Guzmán has helped signed and develop multiple tropical acts like Lenny and Eddie Lover. But his creative supervision applies to all the label's releases in all genres. The challenge, he says, "is loving music as music but also as a product."



Kelli Cashiola

Marketing director, Warner Bros. Nashville

A Dallas native, 26-year-old Kelli Cashiola got her start in the music business as an intern at KPLX (the Wolf)

Dallas. With recommendations from

the radio station's PD and a marketing degree from the University of Oklahoma, Cashiola set her sights on Nashville

record companies and ultimately joined Warner Bros.

Nashville in the promotion department. After a stop

in new media, Cashiola put her degree to work

in the marketing department where she works with such

artists as Blake Shelton, Lori McKenna and newcomer

Whitney Duncan. "As much gloom as there is out there, I still

have a positive outlook," she says. "People

are always going to consume music. We're just going to have

to find new ways to reach them."



Rory Felton

CEO, the Militia Group

When Rory Felton teamed with Chad Pearson to transform Pearson's Militia Group booking agency into a record label in 2000, Felton was still a freshman at the University of Southern California. The label's first release, punk band Rufio's "Perhaps, I Suppose . . ." sold more than 100,000 copies in its first year, and Felton knew he was on to something. Since then, the 26-year-old has signed more than 40 bands, including Copeland, Cartel, Juliette & the Licks and the Appleseed Cast. "I feel like we've had a real diverse roster of artists that I've worked with," Felton says. The common thread, he adds, is "artists that write great songs."



Amy Fogleman

Brand manager, Creative Trust

A native of Central Florida, Amy Fogleman, 28, has spent six years at Creative Trust, a Nashville-based management company whose roster includes Christian music artists Steven Curtis Chapman and Brandon Heath. A 2002 graduate of Nashville's Belmont University, Fogleman's previous experience includes a stint with Nettwerk Management in Los Angeles, which represented Dido, Coldplay and Sarah McLachlan. Creative Trust lured Fogleman back to Music City. "I made a tough decision, but I decided that Nashville was where God was calling me back to." For the last year and a half, Fogleman has been day-to-day manager of Brandon Heath, who won the 2008 Dove Award for best new artist. "Brandon continually uses his life to help other people, change their perspectives and just draw them into the heart of God," Fogleman says. "I am beyond blessed to be able to work with a guy like that."



Michael Gewirtzman

President, Vinyl Artist Management

An early start working with artists Josh Kelly and Joshua Radin whet Michael Gewirtzman's desire to form his own management company. Today, under Gewirtzman, 25, New York-based Vinyl Artist is building buzz and growing national and international distribution for rock act Long Since Forgotten, popster Jon Asher and singer/songwriter Sam Grow using practices that represent new-era industry teamwork at its finest. "I only work with artists who want to be extremely involved in their careers. We sit down, come up with a list of goals we want to accomplish together, combine our list of references and hit the pavement," Gewirtzman says. "I took a leap of faith forming this company, but there are so many artists out there who deserve recognition."



Blue Hamilton

Director of A&R, Warner/Chappell Music

"The minute I saw her walk in the room, I felt like Madonna had dropped in. She had that kind of star power," Warner/Chappell Music director of A&R Blue Hamilton says of his first signing, chart-topper Katy Perry. Hamilton, 29, had been following the young star even before Perry's ill-fated deal with Columbia Records and ultimately introduced her to Capitol Records, for which Perry has recorded the smash No. 1 summer hit "I Kissed a Girl." Hamilton's path took him from an internship to an assistant post at Maverick Records and he maintained relationships with acts like Indie.Arie and Michelle Branch and writer/producer Dave Bassett. Judy Stakee pulled him over to Warner/Chappell as her assistant and a song plugger.

ILLUSTRATION BY BRIAN TAYLOR



Joshua Jacobs

Director of mobile marketing, Universal Motown/Republic Group

It's ironic that Joshua Jacobs' current office at Universal Music has poor cell phone reception. Jacobs, 26, has built a powerhouse of mobile music initiatives as head of one of the first mobile marketing departments at a major label. He joined Universal as an assistant to executive VP of global digital initiatives David Ellner, but his life changed when he was handed his first ringtone clearance project. Since then, the mobile music sphere has take off, and Jacobs' division holds the title for most ringtones sold (Chamillionaire's "Ridin'") and the best-selling rock ringtone (Hinder's "Lips of an Angel"). On Jacobs' horizon: his new Cash Money Records mobile singles club and an AT&T Team USA Olympic music/ringtones download plan.



Genevieve Jewell

New media manager, Borman Entertainment

Genevieve Jewell, 24, has quickly made her mark since joining Borman Entertainment in Nashville in April 2007. With previous experience at Netwerk Management, Jewell handles all new-media campaigns for Borman's Nashville clients, including Keith Urban, Faith Hill and newcomer Lady Antebellum. Jewell started mobile campaigns for the company's artists. She also helped bring Urban and iLike together, making him the first artist to partner with the pioneering Web site. "I can't imagine not having Genevieve's vision, expertise and focus in these critical areas," owner/president Gary Borman says. "This world evolves by the hour and we've been able to stay in the wave and integrate her efforts with those of all the other media and marketing arenas."



Lucas Mann
Co-founder/president, Original Signal Recordings, Co-founder, Music Nation

Lucas Mann, 29, tapped experience at major labels, management and in new-media fields in creating artist development company Original Signal Recordings and music company/social network Music Nation with co-founder/CEO Daniel Klaus. "He's young, but I've never met anybody better in working with artists—and understanding the new digital world," Klaus says, citing his work with the firm's emerging stars Ingrid Michaelson and David Ford. Mann himself points to Michaelson in illustrating his approach: "We hooked up with her really early on and were able to custom-build a strategy on what she wanted and needed, based on the freedom to focus on different elements of equal importance."

Amit Kapur

COO, MySpace

Amit Kapur is the new youthful face of MySpace, now that founders Chris DeWolfe and Tom Anderson are getting a bit long-of-tooth for that role. The 27-year-old joined MySpace in 2005 in a business development role and quickly made an impact. He led the social networking giant's international expansion as well as multiple partnership deals. Rising through the ranks, as VP of business development, Kapur brought in an ad monetization deal with Google and spearheaded its first music licensing pact with Sony BMG. In January, Kapur was named COO and now leads all global business operations, strategic partnerships, developer platforms and MySpace Mobile.



Melina Matsoukas

Video director, Black Dog Production

Melina Matsoukas, 27, is behind some of today's favorite music videos. Matsoukas got her start in 2006 when she directed the video for "Go Head" from rappers Ali & Gipp. But a clip of Ludacris' "Money Maker" featuring Pharrell is what "first put me on the map," she says. Since then, Matsoukas has worked with Beyoncé ("Kitty Kat," "Green Light," "Suga Mama" and "Upgrade U"), on Solange Knowles' "I Decided" and Snoop Dogg's "Sensual Seduction." She's currently working with singers Keri Hilson and Ashanti and hopes to move into commercials and films.



Joe Mondry
Manager of creative services and marketing, Cherry Lane Music Publishing

Joe Mondry was hired by Cherry Lane in 2006 straight from his college internship. "I noticed right away his uncanny ability to match songs to projects, which is why music supervisors love him," senior VP of creative and marketing Richard Stumpf says. Combining administrative and creative roles, Mondry, 23, has placed Elvis Presley's "Can't Help Falling in Love" in the upcoming feature "The Other End of the Line" and new singer/songwriter Daniel Cage's "Smile" in the "South of Nowhere" TV series. "We're all for getting promotional value, even if it's not a six-figure synch check," Mondry says. "So we're very much interested in music-heavy newer shows that might not pay [as] well but are known to break artists and writers."



Britt Morgan-Saks

Senior creative director, Sony/ATV Music Publishing

After roles at Epic Records, Def Jam, management company DGI, Steve Stoute's cosmetic company Carol's Daughter and Famous Music Publishing—where she was responsible for such artists as Akon and signed producer/singer/songwriter K. Smith—Britt Morgan-Saks, 28, is on a roll at Sony/ATV. "She's equally comfortable with artist/writers like Akon and signing artists like Flight of the Conchords and Sara Bareilles," the company's U.S. co-president Danny Strick says. Morgan-Saks says, "Publishing [is] the marriage of everything I love to do in working with creative people and listening to music."



Nuria Net

Co-founder/co-editor-in-chief, Remezcla.com

Nuria Net, 26, teamed up with business partner Claire Frisbie to launch Remezcla.com and, in two years, the ad-supported site has grown to encompass local Latin culture guides in five cities, a content channel with MySpace Latino, live events, a partnership with Zune and publishing, including a guide to New York's Latin summer events. Remezcla covers "everything from a small film screening in someone's garage to a concert at Madison Square Garden in a hip and smart way because we feel Latin media is lacking that," Net says. Co-founder Frisbie adds, "We're very involved in what we cover. It's not just a site where we cover what's going on."



Ron Perry

Senior creative A&R, Songs Music Publishing

Ron Perry, 29, joined Songs Music Publishing shortly after former EMI Group strategist Matt Pincus founded the company in 2004. With his own experience at EMI and independent labels, Perry says he was poised to create "value for great acts with real careers" outside the hits-driven realm of major publishers. He has signed 60-plus artists/writers. "I almost hired him at Sire," says Q Prime A&R exec Michael Goldstone, former head of Sire Records, "and since then I've seen him grow into someone who has impeccable taste, instinct and a high level of business acumen." Gold Village Entertainment's Danny Goldberg manages acts signed with Perry and calls him "one of the brightest guys" he's met since moving back into artist management.



Davis Powers

Director of music programming, Current TV

Davis Powers in 2005 was wooed from his music director post at "Jimmy Kimmel Live!" to help start Current TV. With more creative freedom, he let loose with cutting-edge exclusive specials featuring Radiohead, Portishead and Death Cab for Cutie. "We don't have a set interview or concert show," says Powers, 29. "It's more about us working from the ground floor up with artists. We have a platform available to artists they wouldn't normally see on television, a chance for them to really connect with the audience."

Tanisha Scott

Choreographer/dancer, Bloc Agency
Tanisha Scott, 28, has got some moves. The choreographer/dancer began her career in 2001, when she joined singer Mya's tour as a backup dancer. Later, director Little X, a childhood friend and fellow Canadian, summoned her to appear in some of his videos, which led to her first choreography gig for reggae artist Sean Paul. "That's what jump-started everything," Scott says. After working on Paul's "Give Me the Light" clip, Scott was hired to choreograph Beyoncé's "Baby Boy" and to work alongside the Pussycat Dolls. Since, Scott's created dance routines for Nas, Jay-Z and Alicia Keys, including stage-managing Keys' latest As I Am tour. She is currently working with Ludacris and Eve, among others.



Anthony Volodkin

Founder, Hype Machine

One of today's most groundbreaking online music services was created by, and for some time operated by, just one man: Anthony Volodkin. In 2005, when he was all of 19, Volodkin created Hype Machine, a real-time index of music streaming on more than 600 MP3 blogs at any time. With music blogs overtaking professional critics as the primary source of music recommendation, Hype Machine is emerging as a juggernaut of growing influence. What's more, the now-22-year-old Russian immigrant focused on monetizing music from the start, providing "buy" links to first iTunes, then Amazon. Volodkin now has a few friends helping him with the site, which has spawned imitators and interested investors.



Alaina Vehec

Manager of mobile marketing and sales, Sony BMG Nashville

Alaina Vehec, 27, came to Nashville by way of New York, where she had interned with Arista Records before joining RCA Music Group, then parent Sony BMG, in its global digital business group. When Sony BMG Nashville decided to bring mobile marketing and sales in-house, it hired Vehec, a lifelong country music fan, who moved to Music City in 2006. Despite the mobile industry's perception, Vehec says country can sell via mobile platforms. "It's basically the only genre in mobile that's on the increase," she says. "If you hand something to our consumer, they'll buy it. It's finding the easiest way to get them something."



Dana Shayegan

Music marketing manager, Beyond Marketing Group

Dana Shayegan has been working on the music marketing efforts of Toyota's youth-oriented Scion car line since joining the business side of Urb magazine fresh out of the University of California, Los Angeles. He left Urb and the magazine business behind to join Beyond Marketing Group, where he handles music licensing. At Beyond, the 27-year-old helped launch several music marketing initiatives for Scion including the car maker's independent record label Scion Audio Visual and its 17-channel online radio station, Scion Radio 17. The label has put out more than 20 music projects with all revenue going back to the featured artists. He has also worked on nationwide tours that are produced by Scion and events at the Winter Music Conference and the South by Southwest Music and Media Conference. Shayegan also is the label manager in the United States for Mystic Urchin Music/Grown Folks Agency, a Jamaican-based reggae label.



Yandy Smith

Partner/manager, Monami Entertainment

After pursuing an entertainment law career, Yandy Smith, 28, switched paths to become an intern/assistant for Violator Management maven Mona Scott in 2002. Adopting the company's no-nonsense approach to business, Smith soon met rapper Jim Jones and helped him navigate the industry's pitfalls. After juggling her assistant duties for Scott while moonlighting as Jones' manager, Smith eventually left Violator to focus on the rapper's music and his previous role as A&R director for Warner Music Group. Last October, Smith closed a 50/50 joint venture artist/production deal for Jones with Columbia Records, which allows the MC to retain his masters. Jones plans to release his debut album for Columbia in September and has been collaborating in the studio with Rick Rubin, Chink Santana, No ID, Supa Dave, Ron Browz and Chris Styles. Recently, Smith rejoined Scott at her newly formed Monami Entertainment company, where the pair co-manage Busta Rhymes, Missy Elliott and TV personality Tocarra.



Jesse Stoll

Operations coordinator, AEG Live Florida

As the son of late Florida-based concert promoter Jon Stoll of Fantasma Productions, Jesse Stoll, 22, takes on his new job at AEG Live's recently opened regional office in West Palm Beach, Fla., with invaluable knowledge of the live business. "I had been shadowing my dad for years," Stoll says. "I've grown up in the music business." Jon Stoll's Fantasma Concerts was one of Florida's key promoters for many years and booked shows from Jacksonville to Tampa, Orlando to Miami. Jesse Stoll, a 2008 graduate of the University of Miami, has spent the past four years with Sony BMG as a college marketing rep, while also managing rock act Big Bang Radio. As operations coordinator at AEG Live Florida, Stoll has big plans for the Southeast region. "What I'm going to do is try to put some concepts and ideas together for special events and festivals," he says, noting that venue acquisitions are also in the works. "Ten or 20 years from now, I want to see something under AEG Live Florida's name and my name."



Mat Vlasic

Director of artist development/merchandising, Epic Records

As head of Epic Records' Thread Shop, a partnership with MerchDirect, Mat Vlasic allows Epic to offer tour, online and retail merchandising for artists within and outside the Sony BMG family. "Traditionally, labels marketed and distributed only one facet of an artist's creative output: their music," says Vlasic, 29. "We wanted to change that and are now fleshing out our relationships with artists. Instead of being passive in our 360 model, we are taking the responsibility on ourselves to further extend the brand, specifically through merchandise." Thread Shop clients include such companies as RED, Zomba Label Group and Commercial Music Group and acts including Billy Joel, Sean Kingston, and others.

Reporting by Ayala Ben-Yehuda, Jim Bessman, Antony Bruno, Ed Chrisman, Leila Cobo, Jonathan Cohen, Mariel Concepcion, Hillary Crosley, Cortney Harding, Katie Hasty, Kamau High, Laura Leebove, Catherine Olson, Mitchell Peters, Deborah Evans Price, Ken Tucker and Ray Waddell.

WHAT teens WANT WEST

REGISTER EARLY & SAVE!
OCT 2-3, 2008
THE FAIRMONT MIRAMAR HOTEL
SANTA MONICA, CA

THE TRUTH BEHIND TEENS & BRANDS

At WHAT TEENS WANT WEST, learn how to get your brand invited into the \$209 billion U.S. teen marketplace – and find out how to stay there, with innovative strategies to build relationships and inspire communication with the volatile teen consumer.

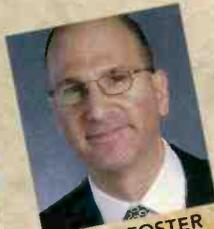
TOP 5 REASONS TO ATTEND

- Hear original exclusive research from MTV Networks on Generation P.
- Learn raw, uncensored teen trends from leading trend watcher, Look-Look and discover the cyber celebrity generation.
- Learn how to get invited into teens' online creative spaces, get your brand into the Video games teens are playing, and break through to today's wireless teen through mobile advertisements.
- Hear creative, effective, and authentic ways to reach multicultural teens
- Network with leading brand and agency experts.

FEATURED
SPEAKERS
INCLUDE:



MATT CATAPANO
Senior Director for
Research and Planning,
MTV Networks



GREG FOSTER
President, Filmed
Entertainment,
IMAX Corporation



FRANK GARLAND
COO,
HighSchoolSports.net



SHARON LEE
Co-Founder and Co-President,
Look-Look, Inc.

PLUS

RYAN BABENZIEN, Director, Entertainment Marketing, Puma North America
JANE BUCKINGHAM, President, The Intelligence Group, Creative Artists Agency
GREGORY CUNNINGHAM, Group Marketing Manager, Target Corporation
BECKY EBENKAMP, West Coast Bureau Chief, Brandweek



LOS ANGELES

REGISTER BY SEPTEMBER 5 & SAVE \$200! WWW.WHATTEENSWANT.COM

REGISTRATION Melissa Trosterman: 646.654.5873 melissa.trosterman@nielsen.com • SPONSORSHIPS John Grosfeld: 650.759.8728 john.grosfeld@nielsen.com
SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com • QUESTIONS Becky Teagno: 646.654.5169 becky.teagno@nielsen.com

SPONSORS



HOSTED BY





YOUNG JEEZY

Joking around in New York's Legacy studios, Young Jeezy is recalling his first days as a Def Jam artist. Sporting an Atlanta Braves fitted cap pointed backward, a brown shirt, long shorts and stylish Vans, the MC laughs while re-enacting an early meeting with Island Def Jam chairman/CEO Antonio "L.A." Reid.

"One night, L.A. walks over to my studio in Atlanta and there's like 30 dudes outside," Jeezy says as he lights a cigar from a tall candle. "No one knows who he is and my dude at the door says, 'You got to wait.'"

"So L.A.'s standing outside in his suit with all these dudes grilling him and my man comes back and tells me he's outside," he continues. "I said, 'Shit, let him in!' Inside—remember, I had just signed—there's guns and all types of incriminating shit laying across the studio's table. L.A.'s trying to be cool and listen to music but every time a gun gets too close to him, he flinches. Afterwards, I tell my dudes we can't have all that shit lying around. A few weeks later, after we'd cleaned up the studio, [Def Jam executive VP] Shakir Stewart comes through with [president/COO] Steve Bartels talking about, 'What happened? Steve wanted to see the guns!'"

While Young Jeezy revels in the humor of this story, it speaks to the darker side of hip-hop's most popular artists. Hip-hop's mantra has always been authenticity, but when artists actually embody their hard-knock lyrics, it sets up an awkward dichotomy. Traditionally, brands

would shy away from anything that would give their product a sheen of disrepute—but few things reinvigorate a rap career like controversy and chart success.

It's historically been a delicate balance: 50 Cent overcame his crack-slinging past to become No. 2 on Forbes' 2007 list of top hip-hop earners; that same year, Akon's concert promotion deal with Verizon withered after he got a little too friendly onstage with an underage girl during a performance in Trinidad. "It's great to tread that fine line," says Jonah Disend, CEO of branding innovation firm Red Scout. "But the moment they look out of control, advertisers get nervous and begin to think they can't trust their brand's association. Advertisers want controversy but not chaos."

This September, two hip-hop artists with a history of legal woes will again test this branding schism. Young Jeezy's "The Recession" streets Sept. 2 and T.I.'s "Paper Trail" drops Sept. 30, and, like 50 Cent and Akon, they are defining how controversy can help or hinder branding's relationship with hip-hop.

In 2004, T.I. was promoting third album

BRAND

"Urban Legend" and his single "Rubberband Man" was climbing the charts, peaking at No. 15 on Billboard's Hot R&B/Hip-Hop Songs. In April of that year, the MC was jailed for a parole violation stemming from a drug-related conviction; he served less than 12 months.

Since T.I.'s star was beginning to rise, he didn't have many partnerships to jeopardize. But when he ran into legal trouble in 2007—at that point with more than 4 million records sold, according to Nielsen SoundScan—he also had landed a General Motors endorsement and a role alongside Denzel Washington in "American Gangster." T.I. was arrested last October and charged with possession of unregistered machine guns and silencers and possession of firearms by a convicted felon; he was convicted March 27 and subsequently sentenced to spend one year in jail after completing 1,000 hours of community service.

This debacle cost T.I. his GM partnership—he was featured in one ad with Dale Earnhardt, while another used a remix of "Top Back"—and his opportunity to promote the film. Now he's fulfilling his community service commitment by talking to teens about the risks of violence after which he will serve his jail term.

"I wasn't let down by the GM situation," T.I. says. "You can only be disappointed if you have high expectations—mine weren't high. I understood, finding myself in that situation, that it's a business. They're a Fortune 500 company and those people are only there for your high points."

While GM executives were unavailable to speak for this story, a representative for the company did issue a statement: "Pontiac and Chevy's approach has always been to partner with those artists who can uniquely speak to our target audience in a culturally relevant way, and we will continue to pursue those opportu-

nities in the future, on a case-by-case basis, and when it makes sense for the brand, the campaign and the vehicle being promoted." (Chevrolet does not currently have a hip-hop artist as a spokesperson.)

Brand Keys founder/president Robert Passikoff—who does not have Jeezy or T.I. as clients—says GM viewed T.I.'s gun play as too risky.

"GM is a conservative brand and they probably couldn't afford him anymore," says Passikoff, whose company gathers research for brands like Procter & Gamble, ABC and MTV.

But will T.I.'s record cost him in the long run? Branding executives say no, in part because of the nature of celebrity endorsement, and in part because "T.I. is relatable and his rap sheet is just the cost of entry," says Dean Crutchfield, brand expert and former executive at brand consultancy Wolff Olins. "He's got that edginess that translates into credibility, and in Hollywood, you need that bit of pixie dust."

"Six months from now, the arrest won't matter," Passikoff says. "Other companies will come because brands have a greater and greater difficulty distinguishing themselves, so they look to borrow equity from celebrities."

One of those companies is Screen Gems, the speciality film subsidiary of Sony Pictures Entertainment, which certainly didn't mind T.I.'s gun bust as the company finalized a three-picture deal with the MC in June. "It's a step-by-step process," T.I.'s manager Jason Geter says. "We don't have endorsements. But film executives like Screen Gems president Clint Culpepper were the most understanding. Before T.I. was even sentenced, I spoke to them regularly—and when everything was settled, Culpepper kept his word."

"The first thing I did when I heard he got arrested was call Jason and tell him, 'Put me through to T.I. right now,'" Culpepper says. "I

Q&A: JASON GETER

When your client jeopardizes his career with jail time, what's next? T.I.'s manager and partner in Grand Hustle Entertainment lays out his client's future.

Will T.I.'s gun bust have long-term effects?

Ultimately, it still tarnishes you by association. You have to rebuild your image, but it could always be worse. We're still relevant, and that's much better than not having the problem of how he's going to bounce back. Everybody makes a mistake, and T.I. didn't hurt anybody.

Has the community service sentence changed T.I.'s outlook?

Definitely. T.I.'s community service is literally like another job. As he's talking to these kids every day, he's becoming more aware of what he puts out and how he's affecting these kids. So naturally, he's adopted a level of responsibility.

D NEW DAY?

As They Face Legal Woes, Young Jeezy And T.I. Test The Boundaries Of Branding In Hip-Hop

BY HILLARY CROSLLEY

said, 'Dude, you fucked up, but this too shall pass.' I did the three-picture deal because I believe in his talent, think he's a terrific actor and a good person who just fucked up."

Though T.I. will most likely begin his year-long prison stint in 2008, that sentence is yet to be determined, and Culpepper says Screen Gems will complete production only for "Bone Deep" this year. The last two films will go into production after the MC is released.

"I wanted to give him something to look forward to," Culpepper adds.

While bigger companies like GM are wary of risky artists, Disend says that, like Hollywood, fashion and fragrance brands are usually open to scandal because their industries adhere to a fast turnaround of out with the old, in with the new. A typical fashion advertising campaign for a company like Yves Saint Laurent or Louis Vuitton lasts around three months—literally changing with the weather—and a film advertising campaign endures for about one to two months. "Look at Kate Moss: Fashion companies canceled a lot of her contracts because they had to" after the model was filmed snorting cocaine, Disend says. "But two months later, she has a lot of press and she's taken her career to the next level. Fashion, alcohol brands, anything that cycles quickly has a higher tolerance."

By contrast, car companies may run an ad for six months to one year—in addition to being a public company with shareholders and a trustee board to consider.

"GM is already in trouble, evidenced with their closing plants, because they haven't managed their brand the way that they should've," Passikoff says. "They don't need Jay Leno on-air making drive-by jokes. Corporations won't tolerate that."

From the label's perspective,

Atlantic Records wants to piggyback on T.I.'s community service sentence with cause-related branding. He is the spokesman for Respect My Vote, an urban outreach organization that will encourage felons to reassess their voting status. The campaign will release a promotional T-shirt via T.I.'s AKOO clothing line, which launches this fall in specialty shops like Fred Segal and Up Against the Wall.

While the industry is betting on T.I.'s ability to rebound with branding, the road is less clear for Young Jeezy. Since 2005, the Atlanta native's debut, "Let's Get It: Thug Motivation 101," has sold 1.9 million copies, while sophomore set "The Inspiration" has sold 1.2 million, according to Nielsen SoundScan.

And although established artists like Jay-Z and Ludacris have endorsed the MC as hip-hop's next breakout star, only Boost Mobile has partnered directly with the MC thus far.

Young Jeezy's ties with the Black Mafia Family's former head—Demetrius "Big Meech" Flenory—have caused consternation. The MC routinely mentions his friendship with Flenory, who pled guilty and received 30 years to life in Detroit last year for running the drug organization and laundering money.

"There's too much baggage that's holding him back," Passikoff says.

Chaka Zulu, Young Jeezy's manager and CEO of Disturbing Tha Peace and Ebony Son Management, shakes off the association. "That's just loyalty to his friend," Zulu says. "We have to translate his credibility into numbers for marketing companies. In this business, you should do one thing very well, and Jeezy does street hip-hop very well."

After orchestrating Young Jeezy's feature on Usher's "Love in This Club" and upcoming role in Ice Cube's film "Janky Promoters," Zulu is now looking into TV place-



T.I.

Why did you choose to do T.I.'s upcoming MTV reality show, which follows his community service and subsequent court dates?

Dramas make the best movies, and we know he has to go back to court in March 2009. We'll see what's going to happen with the next year of his life—everyone wanted to document that. We felt MTV was the best opportunity and exposure. It taps into his fan base and allows him to broaden his audience.

When you look at deals like the three-picture pact with Screen Gems, is your



camp actually in a better place since the gun bust?

That's tough. Business-wise, we would have had the deals we'd orchestrated and more, so I can't say that we're in a better place. But we're not in a bad place either. It could have been worse.

Screen Gems could have said, "No, we're not fucking with you," and Atlantic could have said, "We're not either" . . . Everyone backs away from you to see what'll happen. Then upon your success, they start coming back—and that's when we'll make them pay more. —HC

ments for the MC, and he's confident that brands will warm to Young Jeezy—it just may take a bit more time. "People are always scared of things that they don't understand," Zulu says.

What T.I. is on the verge of doing—and what Young Jeezy needs to do—is adhere to a boundary between keeping their credibility and not becoming too unwieldy for companies to consider using their image.

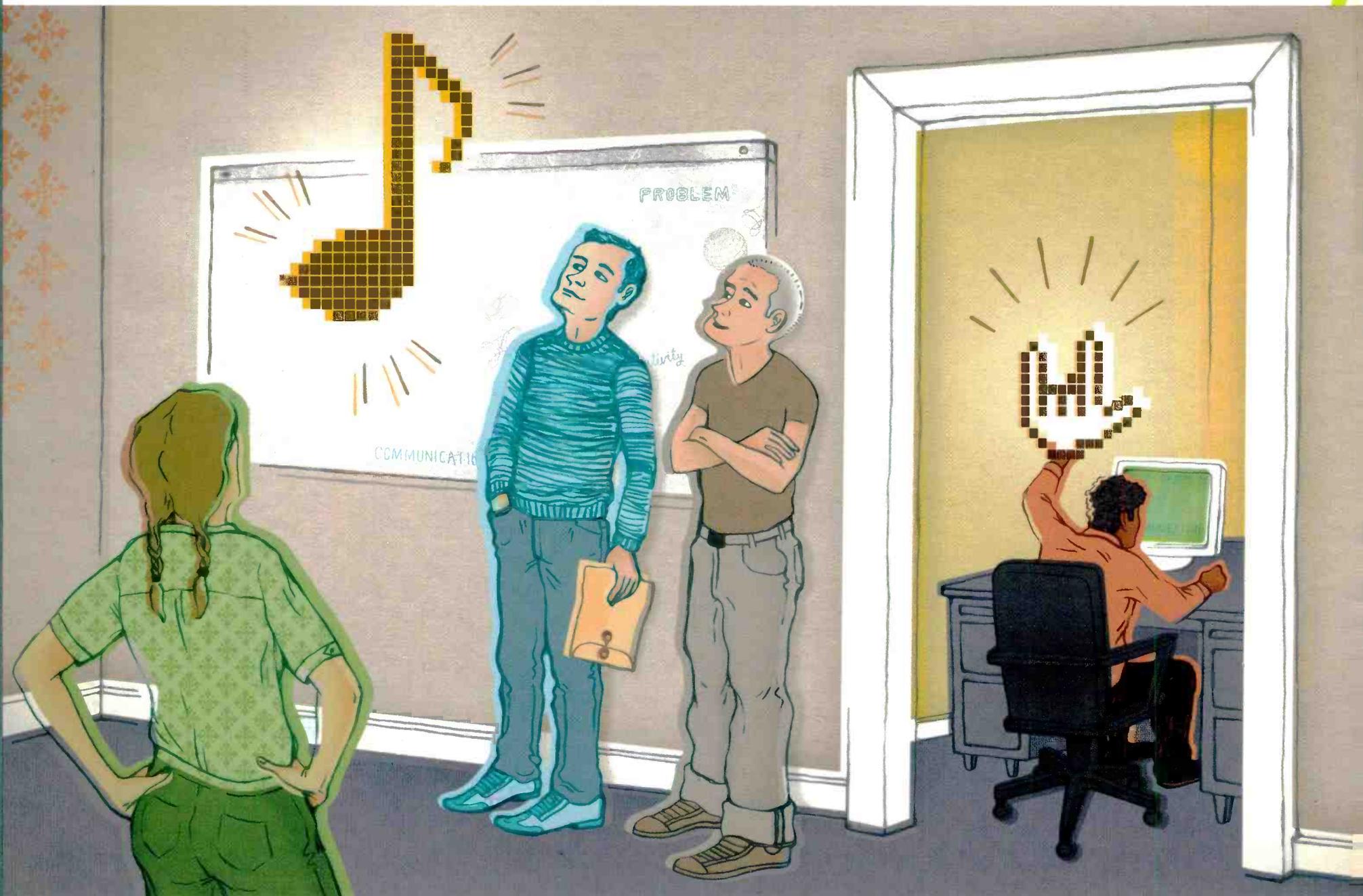
An artist who is a master at this balancing act is 50 Cent. Using his checkered past as a marketing tool for his 2003 debut, "Get Rich or Die Tryin'," 50 Cent created blistering momentum in the hip-hop and branding spaces. The album moved 872,000 copies in its first week, eventually amassing 7.8 million, according to Nielsen SoundScan. Despite his drug-dealing past, the rapper has secured a litany of endorsements and partnerships including

Reebok, Vitamin Water, RBX, Ecko Clothing and Simon & Schuster.

For his part, Akon also is on the rebound. He recently produced and guested on tracks for Michael Jackson and Whitney Houston, in addition to heading up Konvict Muzik, the imprint that released chart juggernaut T-Pain. On the branding side, Akon is hatching two clothing lines: Aliuane, an upscale design of slacks, among other pieces; and Konvict, which will boast jeans and T-shirts. (The lines' debut dates are still to be determined.)

"Americans are so optimistic because we can't remember what we ate last Wednesday," Crutchfield says. "So when it comes to rap, [the passage of time] just makes it all a level playing field. We need to know that a rapper has been baptized in their experiences and, in some ways, we identify though that." . . .

THE OTHER DIGITAL REVOLUTION



Automating Back-Office Tasks Is Changing The Music Biz

BY ANTONY BRUNO
ILLUSTRATION BY RHONDA MULDER

That new technologies have had a major impact on the music industry is hardly a revelation. But behind all the talk about ringtones, iTunes and MySpace is another technological revolution garnering less attention but proving equally important in redefining the landscape of the music business today.

What is this unheralded shift? The digitization of back-office administrative functions. Digital systems are slowly replacing traditional "analog" means of record keeping and communications, such as paper statements,

faxes and couriered documents. Whether it's tracking publishing royalties, distributing new music releases to radio or providing indie and unsigned artists with novel means to generate income, massive changes are under way.

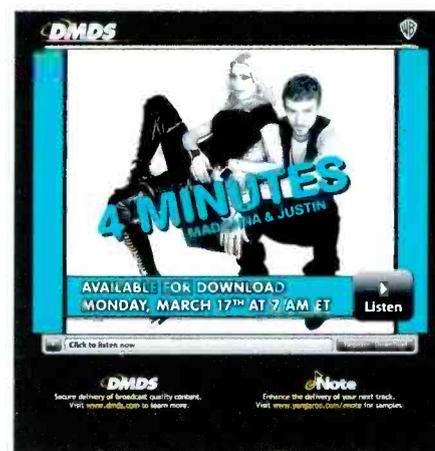
Aside from their mere availability, there are two major drivers of this trend. First is the state of the music industry. Companies in this space are facing well-documented challenges, and as such are warmly welcoming any system that can create cost savings and generate new revenue. Second, there's a host

of revenue streams made newly available by the digitization of music. With so much data to manage, adoption of these systems are kind of a fight-fire-with-fire approach to stay on top of it.

There's certainly no shortage of examples of these digital back-end changes, but Billboard has decided to focus on the areas getting the most traction: improved management and transparency of royalty processing and accounting, digital distribution of promo singles and new tools for indie labels.

BYTES, NOT DISCS

Digital Delivery Promises Security, Savings



Yangaroo's DMDS provides secure digital delivery of promotional music tracks.

The offices of EA Trax—the music/sound-track division of videogame publishing giant Electronic Arts—is littered with CDs. Boxes of unopened discs are stacked up next to piles of already opened CDs, and closet-sized file cabinets are filled with yet more.

EA Trax receives more than 5,000 CDs per year for the company's flagship "Madden NFL" franchise alone—and frankly, the staff there would like it all to stop, thanks very much. Just e-mail it, they say.

But e-mailing unreleased promo tracks is a tricky proposition. For years, it's all been done via the time-honored promo CD—a specially pressed and delivered copy of whatever new single labels want played on radio or have promoted in the press. While it's just as easy to rip that promo CD and post it to a file-sharing network as it would be to post an e-mailed music file, the music industry remains cautious of distributing in a digital format.

Looking to change that are a pair of companies offering a secure digital delivery system of high-definition, promotional music files: PlayMPE, a division of Destiny Media

Technology, and Yangaroo.

Both systems use technology installed in the sender's (the label) and the receiver's (radio station/press outlet) computers like a pair of bookends, managing the secure transfer of digital music between them.

During the last year, the popularity of these systems has surged. Yangaroo reported a 266% increase in the number of tracks delivered through the system in 2007, for a total of 1.3 million for the year, and grew an additional 62% in first-quarter 2008 alone, with 438,000 tracks. PlayMPE in June said users grew 52% from the same month last year and deliveries jumped 135%.

PlayMPE has relationships with all four major labels and independent labels, while Yangaroo has deals with every major save for Universal Music Group, as well as indies.

Yangaroo president/CEO John Evan points to the cost savings these systems provide as driving this growth. Whereas sending out a promo CD involves pressing the CD, packaging it, labeling it and then having it specially couriered to multiple locations, digital deliv-

ery of the same material requires uploading a file and pushing a button.

"We can do in five to 10 minutes what has been described to us as a two-week process," he says, citing a 10-1 cost-saving ratio.

It's been a slow march to this point. Both companies have had to endure chicken-or-egg negotiations with labels and radio stations. The question: Who would install the system first? Labels were uninterested in paying for digital promo delivery until the stations were set up to receive the files, while the stations required availability of content before going online.

Today, PlayMPE claims 98% coverage of chart-monitored radio, while Yangaroo lists 80%, which means many of their clients are using both systems. As a result, both are pushing to expand their influence. Yangaroo launched a Web version of the service that allows indie labels to upload and pay for digital promo distribution via an online interface rather than requiring software installation in their offices. PlayMPE extended its reach into Sweden and is eyeing Europe for additional

growth. And both plan to add video, images and other content to their list of services, pointing to radio's increasing Web presence as a rationale.

But acrimonious litigation brewing between the two could affect their near-term growth prospects as some potential customers opt to wait and see how the market shakes out. Yangaroo, originally known as Musicrypt, is suing PlayMPE in Canada for \$15 million, claiming the company infringes on a patent it holds there for the digital distribution system. Yangaroo has applied for a similar patent in the United States that, if awarded, will almost certainly result in another infringement lawsuit here.

Regardless, it will be several years before the U.S. promo market goes totally digital, like it is in Canada, where, according to Evan, "you cannot force a hard copy down the throat of a radio station."

"When radio starts rejecting hard copies," he adds, "that will be the tipping point." ■■■

INDEPENDENT ENABLERS

Digital Distributors Give Indie Labels New Tools

Of all the businesses in the music industry affected by the evolution of digital distribution, perhaps no area benefitted more than the indie artist and label community.

Once peer-to-peer networks and other online sources opened the traditional bottlenecks for music discovery like radio and MTV, casual fans gained easy exposure to a vast catalog previously known only to the more serious music geek. What's more, less mainstream music became as easy to access as the latest smash hit thanks to the Long Tail strategies of digital retailers. And of course indie labels' willingness to distribute music without digital rights management protection well before the majors gave the community a significant leg up.

But the digital back-end services market is having a significant effect as well. To get their music placed for sale via various digital retailers, indie labels often use the services of such digital distributors as Independent Online Distribution Alliance (IODA) and the Orchard. In addition to managing the digital retail relationship on the labels' behalf, these

services-oriented companies are incorporating features like online sales reporting, synch licensing databases and other analytical tools to help their clients take advantage of opportunities historically left to larger companies with the staff to handle these functions.

Take the Orchard. The company has leveraged the basic administrative content management tools initially developed for member labels to check on sales and accounting functions into a far broader set of online tools called the Artists/Label Workstation (ALW) that let users participate in synch licensing programs, create digital sales bundles for different retailers and access marketing tools like Web widgets and physical download cards.

Josh Rosenfeld, co-founder/president of Orchard label Barsuk Records, says the real-time insight into digital sales is a tremendous benefit, particularly as the label supports only a physical retail staff in-house.

"One upside of the digital download model is that you can start getting visibility on what

songs fans are attracted to very quickly much more easily than before," he says. "Just being able to do analysis about specific tracks and quickly doing comparisons of international sales and things is really valuable."

For instance, the label used the ALW system to track music sales from the new Mates of State record. While initially rejecting the use of the song "The Rearranges" as a single, sales data proved it popular and the company is now using it to promote the act's upcoming tour.

"Actually having that sales data made the choice of whether to even have a third single an easier decision," Rosenfeld says. "I would be hard-pressed to say it hasn't had an impact. It would be foolish to say it hasn't."

Orchard CEO Greg Scholl says this is exactly the type of scenario the ALW system was meant to create—provide the data and a set of tools around the data that can help clients make better decisions.

"Technology allows individuals to be more productive as creative marketers and merchants to help sell music, but it is a means to an end and not the end itself," he says. "We're not going to replace music marketers with machines. What we're going to do is make them more productive and give them a much richer data set

to help understand how to take advantage of a retail landscape that allows for a high degree of targeting in how they're pitching a product."

Up next for the Orchard is a serviced called Trackdown, which gives any advertiser or movie/TV producer with whom the company has a relationship access to the entire Orchard database, allowing them to sample and license tracks online. And looking forward to the end of the year, the company plans to expand into Web 2.0 features, such as creating advertising networks that combine relationships among ad agencies, artists and their fans.

While other business like music publishing and promo CDs would still exist without digital tools to augment them, services like IODA and the Orchard would not. Their entire raison d'être is to collect enough clients (labels) under one umbrella to make it worthwhile for digital retailers or marketing agencies to work with them. The more, the better, and managing that many clients without the digital tools available would require a company too massive to conduct business at an affordable rate.

"We couldn't work the way we work without the technology platform we have," Scholl says. "It's just impossible. It requires a high degree of efficiency in order to operate at scale. You don't just add 10 times the number of people and operate that way. You just operate in a different way." ■■■



SCHOLL

SEE-THROUGH MONEY

New Systems Improve Royalty Transparency

The business of music publishing is in many ways a numbers-crunching affair. With income flowing in from so many sources, the process of issuing semi-annual statements detailing it all commonly results in reports that are hundreds of pages long.

Trying to sort through all this data on paper is a demanding task, something left to business managers and accountants. Very often, questions arise over potential discrepancies, or additional analysis is needed to determine future strategies. This results in phone calls to the publishing group or the need to hire special accountants for additional number crunching. All of which means spending more time and money.

Going live this fall, however, is a new online royalty administration system from Universal Music Publishing Group (UMPG) called RoyaltyWindow. With it, songwriters, managers and other clients can review royalties on a global scale, analyze statements and track payments on all performance, synch and mechanical licenses.

What's more, users can slice and dice the data in almost any way they like—by geography, format, income type, song—and create custom graphs of each. Finally, the entire statement is downloadable into popular money management programs like Quicken.

What would once take days and many employees will now require little more than a

click of the button, which UMPG chairman/CEO David Rezner says will soon revolutionize the music publishing business.

The company spent two years and close to \$1 million developing the portal in-house and has spent much of the last year demonstrating it to clients during special events. Rezner declined to place a dollar value on the kinds of cost savings that the investment will produce but pointed to several areas of improved efficiency.

"We are getting royalties and income from so many different sources now, and that's only continuing as the digital environment grows," he says. "We are just beginning to get activity reports for online videos. We're still resolving royalty rates for subscription services and interactive streams . . . all of which presents data challenges to our royalty department."

What's more, he expects the system to result in fewer phone calls, less paper and lower postage costs.

Financials aside, UMPG's main goal in developing the system was to create a superior customer service tool. Competition for publishing administration is high, and to date UMPG is the first major publisher to offer digital access to statements and accounting in this manner.

"We want to provide our clients with the highest level of service possible," Rezner says.

"It's about, 'How do you give yourself a competitive advantage?'"

That a major publisher like UMPG is placing such large bets on digital royalty administration speaks volumes to its emergence as an industry trend. Smaller publishing outfits have offered similar access to date, the most notable being Kobalt, a publishing company presenting itself more as a services outfit than a traditional publisher. It first began offering an online window into royalties in 2002 and has since upgraded the system to include real-time synch license tracking and even the ability to request advances on royalties due but not yet paid.

CEO Willard Ahdriz says such systems have the potential to increase client revenue by as much as 25%, through a mix of better data analysis and more efficient royalty management.

"I see the whole industry going in this direction," he says. "We are just scratching the surface of all the things that can be done. It's like comparing the Ford Model-T with all the cars we have today. It's an evolving, moving target."

Future online royalty portals may track real-time payments owed for things like YouTube streams and other ad-supported free streaming sites and direct access to synch licensing opportunities. But for now, just the ability to customize statements online and eliminate the paper waste is considered a major step forward.

"Long term, this is probably going to be the future of the industry," Rezner says. . . .



Q&A Universal Music Publishing Group Chairman/CEO David Rezner

What kind of cost savings do you expect will result from the RoyaltyWindow system?

If [ROI] was our No. 1 criteria, we probably wouldn't have moved forward with this. I don't think this is going to be an income generator for us. This is more of a way to differentiate ourselves as a major publisher from our competitors and offer our clients . . . transparency and level of insight that frankly they couldn't get from their physical statements.

What does the RoyaltyWindow system replace, and what role do you expect it to take in the future?

It's not necessarily going to replace any of our current systems. It's additive . . . This is an evolutionary kind of service. This is the rollout, but we do expect the service to have additional features as it evolves.

Any sense of how many of your clients plan to adopt the online portal over the paper statements?

We're certainly going to encourage our clients to use this system. It's going to be interesting to find out. . . .

TRACKING ROYALTIES

Universal, Warner JV Preps Accounting Platform Launch

In 2004, Universal Music Group (UMG) and Warner Music Group announced their plans to work with business software developer Exigen to form a joint-venture company called Royalty Services to handle key royalty accounting functions at both labels within two years.

Nearly four years, about \$30 million in expenditures and one name change later, the JV company, now rechristened EquaTrax, is putting its new Shared Royalty Platform through a six-month testing phase at Universal.

That will be followed by another six months of migrating hundreds of thousands of artist accounts into the new system before Universal replaces its current royalty

processing system with the Shared Royalty Platform sometime in 2009.

Meanwhile, a Warner representative says that "while it's company policy not to comment on our future plans, we look forward to the results of the [Universal] trial and we'll determine our next steps at that point."

While Universal Music Publishing Group's RoyaltyWindow (see story, above) is primarily aimed at songwriters, artist managers, producers and other such clients, EquaTrax's Shared Royalty Platform is designed for record labels to track and manage revenue streams and royalty payments. EquaTrax also plans to license the platform to other labels, music publishers, book publishers, film studios and other media companies.

The JV won't be the first company to offer royalty-processing services to music industry clients. RoyaltyShare of San Diego provides royalty and content management services to two major labels it declines to identify, as well as more than 250 independent labels, including Beggars Banquet, Razor & Tie and Universal-distributed Concord Music Group. The William Morris Agency said Aug. 12 that it made an investment in RoyaltyShare in an extension of the latter's Series B round of funding. The two sides didn't disclose the amount of the investment.

The brainchild of UMG vice chairman/global CFO Nick Henny, the Shared Royalty Platform will cut administrative costs associated with royalty processing and make it easier for labels to enter into new business initiatives.

For example, "while advertising-sponsored sites may give away music for next to nothing, we still need to calculate royalties and having this system allows you to get into that business immediately," Henny says. "Also, the system can handle unlimited volume expansion due to the scalability of the platform."

Although overall sales of recorded music are in decline, the number of transactions has been rising, due to sales of song downloads, ringtones and other digital products. The Shared Royalty Platform collects transaction data from a client's content management, sales and distribution systems to calculate royalties and produce statements, payments and accounting entries in real time.

"This is the type of system that is required in a digital world, with a lot more product and a lot more transactions," says EquaTrax interim CEO Marjorie Fieldman, formerly senior VP of global royalties at Universal. "We can make any type of calculation and pay on that basis."

The Shared Royalty Platform will be able

to immediately reconfigure royalty calculations based on changes in contract provisions or statutory rates.

Royalty systems in the music business historically haven't taken into account all the individual nuances in contracts. After the numbers were run, label employees in the royalty department would have to manually alter payments to each artist, in accordance with each contractual nuance.

Exigen GM of media services Alex Poberezhsky says the Shared Royalty Platform will be able to answer questions and respond to audits in dramatically reduced time. So while it can produce a monthly statement, every day the data will be ready so if some question is raised, the system can quickly answer.

The platform will also be able to perform "what if" scenarios to calculate the potential result of various contract options.

"We have the flexibility that if the labels wanted to send sales at the customer level, instead of summarizing which is the current method, we can do that," Fieldman says. "Same with digital download sales. And we can do income tracking for a third party, or if you wanted to see how a particular track has been exploited and whether it has been used in film, we will have that in a reporting database too." —Ed Christman





TOTALLY TUBULAR
MTV takes Shwayze to new heights



DISCO DUCKS
DFA principals want to make you sweat



THE DOCTORS ARE IN
Doctor Krápua heads to Sony BMG



FATHER AND SON
Waylon, Shooter Jennings rock again



PEACHY KEANE
U.K. band shifts 500K free downloads

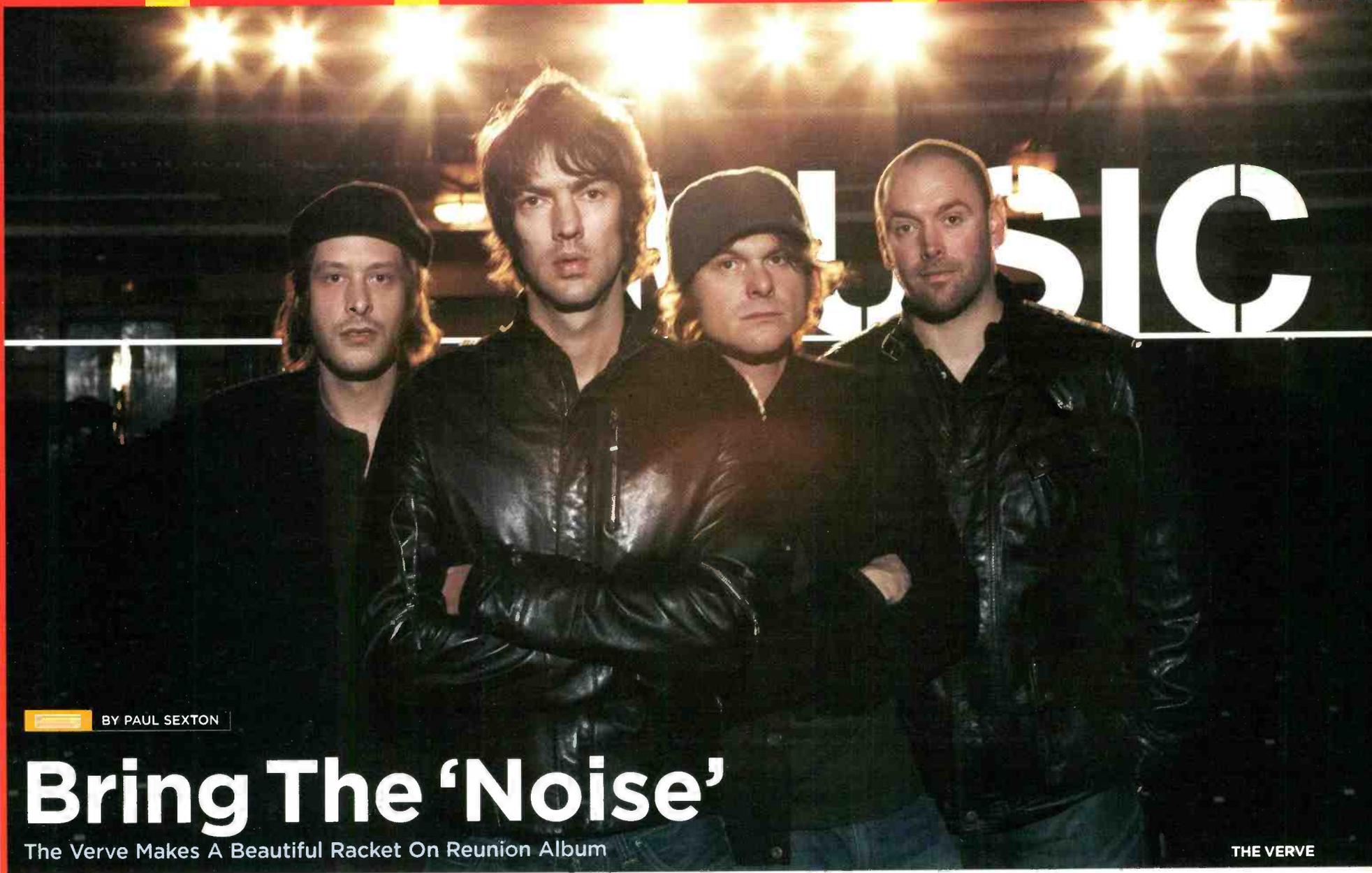
30

31

32

35

36



BY PAUL SEXTON

Bring The 'Noise'

The Verve Makes A Beautiful Racket On Reunion Album

THE VERVE

Talk of a return to the relative glory days of a decade ago is often hostage to the fortunes of the modern music business. But the re-formation of the Verve has its supporters dreaming big.

The reunited British modern rock quartet, fronted by Richard Ashcroft, releases its "Forth" album Aug. 25 on Parlophone/EMI in the United Kingdom and internationally. It's the band's first album since its most successful, "Urban Hymns," appeared 11 years ago, and for the new album's U.S. appearance Aug. 26, the Verve will fly solo.

That release is on the group's On Your Own imprint via New York indie Megaforce, distributed by RED. It's previewed by the single "Love Is Noise," which in the United Kingdom is A-listed at national pop-rock BBC Radio 1 and C-listed at AC Radio 2. The track debuted last week at No. 5 on the U.K. singles chart. In the States, it has sold more than 6,700 downloads in two weeks of digital release.

"There's a real solid base for the band in America," manager Jazz Summers of Big Life Management says, "and quite honestly, if you can sell a couple of hundred thousand records, you make a lot more money than when you sell a million records for the record company."

"Forth" is a bracing blend of the experimentalism of the group's early work and the more structured songwriting of its last two efforts.

The album is highlighted by the dreamy "Judas," arguably one of the most beautiful songs the band has yet penned, and the anthemic ballad "Valium Skies," a sure-fire future concert staple that is reminiscent of the hit "Lucky Man" from "Urban Hymns."

Elsewhere, the Verve stretches out in ways it hasn't since the early '90s, particularly on the eight-minute "Noise Jam," a propulsive rocker with references to Mother Mary, Steve McQueen and the Rapture.

"The plan we constructed with Big Life was to let the marketing evolve organically, including radio, and let the music be the focal point," Megaforce president Missi Callazzo says. "We weren't going to push for a top 40 radio hit, but be respectful of the album."

Callazzo says the company has "several people working the Internet, reaching out and introducing the band to a slightly younger generation via viral methods," while younger-demographic sites like Facebook are being targeted with features, streams and giveaways.

U.S. media interest and interview requests for the band have been "so overwhelming," Callazzo says. "There's a grand mystique with the Verve, and it continues to this day."

That's supported by the extraordinary ongoing popularity of the band's best-known song, 1997's "Bitter Sweet Symphony." The track, which rocketed the Verve to interna-

tional fame only to become embroiled in a lawsuit over its sample of an orchestral version of the Rolling Stones' "The Last Time," has sold 207,000 U.S. downloads this year alone, according to Nielsen SoundScan, and 983,000 altogether.

U.S. sales of the Verve's '90s catalog show unbroken upward momentum, culminating in 1.4 million for "Urban Hymns." Ashcroft's three solo albums for Virgin, on the other hand, have traveled in the other direction, from 86,000 for 2000's "Alone With Everybody" to 26,000 for "Human Conditions" (2003) to not quite 8,000 for "Keys to the World" (2006).

Ashcroft will continue to record solo alongside his work with the group and has also transferred from Virgin to Parlophone for those projects. Parlophone U.K.-based president of labels Miles Leonard, who signed the Verve as an A&R man for Hut/Virgin in 1991, says, "With the changes that happened at Virgin over the years, he felt he didn't have a connection there any longer."

"Me and Richard go way back, so he called me one day and said, 'Why don't we go full circle?' We made that swap and worked on [his last] solo album, then they re-formed the band and it still felt like the natural home for the same reasons."

A CD and vinyl boxed edition of "Forth" will be available in the States, while the U.K. re-

lease also includes a deluxe CD/tour DVD package and a boxed "super deluxe" edition.

The Verve played its first reunion shows at U.K. arenas last November and December, before U.S. interest was warmed by a Coachella headliner slot and two April sellouts in New York at Madison Square Garden's WaMu Theatre. The band then had the invaluable chance to trumpet its return, and an imminent album, by headlining the last night of the Glastonbury Festival in late June.

Further fest appearances followed at Scotland's T in the Park and at Summer Sonic, on the Verve's first dates in Japan (Aug 9-10), then England's V Festival (Aug. 16-17). Summers says his team wants to "see how the record goes" before deciding on more U.S. dates.

The grand scale of such international events emphasizes the two-tier nature of the new campaign. Leonard says, "Like Oasis and the best of the bands from [the '90s], the Verve still resonate with the people who grew up with them and are older now, in their late 20s or [early] 30s."

"But there's a whole wealth of teens that are discovering them, heard those classics—whether it be 'Lucky Man,' 'Bitter Sweet Symphony,' 'This Is Music' or 'History'—and probably thought they'd never get the chance to see this amazing band," he continues. "Here's their opportunity, and they're lapping it up."

LATEST BUZZ

>>>URBAN COWGIRL

Britney Spears says her next Jive album will be out in between six and nine months. "I think it is more urban," she says in an interview with OK magazine. Last month, Jive said Spears was working "with a team of top-notch producers and songwriters" that it did not name, but JR Rotem, Sean Garrett, Guy Sigsworth, Danja and Bloodshy & Avant have all independently revealed that they're contributing to the as-yet-untitled project.

>>>TINA'S TUNES

Two new songs lead the way on a Tina Turner compilation just in time for her highly anticipated fall tour. "It Would Be a Crime" and "I'm Ready" will be found on "Tina!," due Sept. 30 via Capitol. They join 16 hits from Turner's career, including the CD debuts of live versions of "Let's Stay Together" and "The Best." The digital version of "Tina!" will include different versions of "River Deep Mountain High" and "The Acid Queen" than the CD.

>>>BIGGER AND BETTER

Rock act Daughtry's four-times-platinum self-titled 19/RCA debut will be released in expanded form Sept. 9, led by a newly recorded cover of Foreigner's "Feels Like the First Time." The original album is also appended with acoustic renditions of "What About Now" and "Home" plus a live version of "It's Not Over." A bonus DVD boasts videos for five songs along with live clips for "Breakdown" and "There and Back Again."

>>>REVOLVING DOOR

Despite reports suggesting Spacehog's Royston Langdon is in line to become the new singer of Velvet Revolver, the band is still deciding who will replace Scott Weiland. Bassist Duff McKagan tells billboard.com that although Velvet Revolver did play with Langdon and that "he's fucking awesome, at this point I'd have to say no" on him becoming the new singer. Word that Lenny Kravitz was in the running has also been shot down.

Reporting by Jonathan Cohen.

6 QUESTIONS

with SHWAYZE

by JONATHAN COHEN

Hip-hop act Shwayze has exploded in popularity since the July 23 debut of its MTV reality show, "Buzzin'," but the duo of Shwayze (real name: Aaron Smith) and Cisco Adler hardly came out of nowhere. Rather, Suretone Records head Jordan Schur helped grow the act on the road and online during the past two years, teeing Shwayze up for bigger things. Response to the show has been immediate; combined digital downloads for the title song and "Corona and Lime" have exceeded 537,000, according to Nielsen SoundScan, and that's before Shwayze's self-titled debut even hits stores Aug. 19. "Now, we can go swing for the fences and bring this to top 40. We want to turn this act into a global thing," Schur says. Amid a breakfast of eggs and French toast the morning after the group's Vans Warped tour stop in Portland, Ore., Shwayze checked in with Billboard to discuss life in the spotlight.

1 Were you at all wary of putting yourself out there in the form of a reality show?

We had to make sure it didn't mess up what we were doing. Jordan started the formula with the show on MTV and then following with the record; he did that really well with Ashlee Simpson. Cisco had been on a show as well. So, I had on my side two guys who'd been in the reality world.

2 How adamant were you about the way Shwayze was going to be presented?

Well, MTV hit us up and we said, "OK, cool." We pitched them our idea, which was capturing us raw. We wanted to keep it about the music, and they were down. They've been really cool about letting us do our thing and be creative with it.

3 Had you guys already been on tour for a while when the show debuted?

We'd already been on the tour for a couple of weeks. It was funny to see the change; what the TV show did for our fan base. We just played in Chicago and got pulled up to the main stage to play in front of 10,000 people. The whole entire Warped tour came to see us play. The good thing about the show is that our music is a direct representation of our lifestyle. We only wanted to do the show if it wasn't fake or wack. Whoever likes the show will like our music.

4 What kind of a commitment did you make to the show?

It's finished filming already. Now, we get to just hang and watch it on TV. Four episodes have run so far; we have eight total.

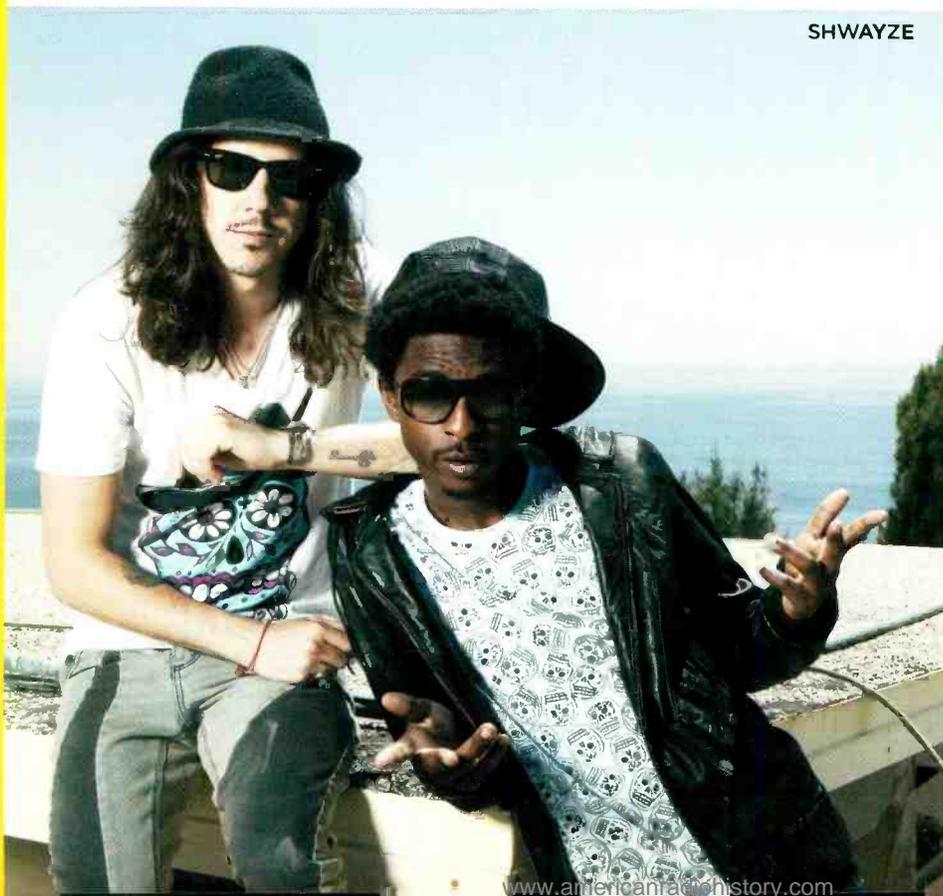
5 What has the Vans Warped experience been like for you?

It's just like what everyone says. It's like band camp. Every morning you wake up with a different set time. It could be 11 a.m. or 7 p.m. You have press and autograph signings. It's also very diverse. I'm kicking it with Anberlin and A Day to Remember. I was even in a soccer tournament that Warped organized. It's dope, because any other tour after this is going to be a breeze.

6 A lot of bands are already onto the next batch of music by the time their latest album is out. Are you guys writing new material?

I'm always thinking about the next project, but this record is great. I'm really excited, because no one knows it yet. I'm still trying to get everybody into it. After we tour for the CD for a year, I'm sure I'll be tired of it. But these songs are our babies. This is all new to me, too. This is my first tour ever and my first record ever. This is all crazy.

SHWAYZE



POP BY ROBERT THOMPSON

'Passion' Play

Canada's Kreesha Turner Targets The 50 States

TORONTO—The U.S. release of Kreesha Turner's debut album may be several months away, but a strong synch campaign means American audiences are already being exposed to the Canadian pop singer's "Passion."

With her first Canadian top 10 hit behind her and tracks featured in several hot U.S. TV shows, Turner has already been described by local media as a Canadian Rihanna. And with American awareness growing, the stage is set for the 23-year-old from Edmonton, Alberta, to enter the limelight with her debut album, "Passion."

"It's great that she's getting compared to the best out there," says Turner's Toronto-based



TURNER

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>VIVA GLASVEGAS

One of the United Kingdom's most anticipated debut albums of 2008 arrives Sept. 8 when Scottish four-piece Glasvegas delivers its self-titled set on Columbia.

The edgy rock band has already been named best new act at this year's NME Awards, collecting favorable comparisons to the Jesus and Mary Chain, Ride and early Primal Scream.

"Their reference points are all bands I loved and have been long absent from the music scene," Columbia Records U.K. managing director Mike Smith says. "They're completely different to any other guitar band in the U.K."

One of the main differences with those acts, however, is that songwriter James Allan's lyrics address hard-hitting social issues, with many based on real-life experience growing up in a violent area of Glasgow. "It's powerful stuff, and way beyond what anyone else is tackling, especially in white guitar music," adds Smith, who

insists he has no qualms that the lyrical content would make the act a tough sell.

Following summer U.K. festival dates, the band launches a headlining tour—booked by Primary Talent—Aug. 27. The home market will remain the focus for 2008, but Smith sees "very good opportunities" in a number of territories, including the United States, Japan and Australia. The album will be released internationally in 2009, he adds.

Glasvegas' U.S. bookings are handled by William Morris; a publishing deal is currently being negotiated.

—Steve Adams

>>>OBJECT LESSON

Relationships within influential U.K. art rock group Wire have not always been harmonious, but according to singer Colin Newman, the recording of its latest album, "Object 47," proved to be "the best time we've had in Wire for years."

"We're incredibly pleased with the result," says Newman, who likens making a new Wire

DANCE BY KERRI MASON

Vinyl Fetish

LCD Soundsystem Members Embark On Disco DJ Tour

Hey, James Murphy: Your band LCD Soundsystem has sold 204,000 copies of its two Capitol albums, "LCD Soundsystem" (2005) and "Sound of Silver" (2007), according to Nielsen SoundScan. It's beloved by critics and hipsters alike, and was even nominated for a Grammy Award. Your 7-year-old label DFA is the beating heart of the recent dance-rock explosion; the U.S. home of such influential acts as the Juan Maclean, Hot Chip and Hercules and Love Affair; and the envy of every independent label proprietor.

So with the fickle indie world on your string, and anticipation building for a third record, what are you going to do now?

The answer is rife with Murphy's usual blend of punk defiance and artistic eagerness: em-

Levan—as its forefathers. But for guys coming from the rock side, like Murphy and Mahoney, the roots are less obvious and the lineage takes a different path.

"Grand Royal rereleased all the Liquid Liquid stuff in '97, and we were just totally blown away and got really interested in that whole no-wave punk disco thing," Mahoney says. "It's like a micro movement; maybe five bands all together. I always find it quite funny that tiny little moment really inspired us a lot. Then we instantly started asking, 'What were these guys listening to?' Were they listening to Was Not Was or playing in the same clubs as them? And then it's just pretty natural. You're just getting into disco."

Murphy can trace his love for the genre back



MURPHY

bark on an international DJ tour focusing entirely on rare disco music.

"We're going to play disco because that's all we have," he says. "And if people come up and ask us for something else, I'll just say, 'You can request anything. If I have it, I'll play it, but I guarantee I don't have it, because I don't have a laptop and I don't have a big box of CDs.'"

Yes, that's right. Flying in the face of all things digital and current, Murphy and LCD drummer Pat Mahoney—under the moniker Special Disco Version—will lug heavy crates of vinyl from New York to Los Angeles to Lisbon, Portugal, all for the love of the most berated genre in American pop history: disco. But this isn't about "I Will Survive," "The Hustle" or celebrity-induced hedonism. SDV—named after the old industry term for what's now known as a remix—aims to evangelize the overlooked parts of the disco story; the ones rooted in the dominantly poor and gay New York nightclub underground of the late '70s and early '80s. The 26-date, three-month tour kicked off Aug. 7 in San Francisco.

The electronic dance music scene has always referred to this short period as its point of origin and claimed its most recognizable figures—like Paradise Garage resident DJ Larry

to a single moment. He says he read dance music history book "Last Night a DJ Saved My Life," found now-defunct New York dance record store Vinylmania and released DFA's first 12-inch—the Rapture's "House of Jealous Lovers"—all at the same time. "Then I'd be digging around Vinylmania buying all these old tracks. I became friends with the owner, because he was like, 'Who are you and why are you buying this record?'"

"LCD is a relatively successful pop band who I think does a certain amount of weird stuff. Now if we're just weirdos, there's no cognitive dissonance. And if it's just a pop band, there's no cognitive dissonance. But if you scratch a little bit, you're like, 'This doesn't add up, and why?'" he says. "That's kind of the thing DFA has always been pretty interested in. It's taking certain things really seriously that sound silly to somebody else. That's what disco did for me."

So will SDV actively try to convert the rockers in Murphy's fan base to the ways of the dancefloor?

"You can't control people," he says. "In the end, we're trying to have fun, to get people to have a dance and be happy. But we also feel like we want to stretch it as far as they'll go. I think that's more fun anyway."

manager Chris Smith, who also handles Nelly Furtado. "Now she just needs to live up to it."

EMI Music and Virgin Records are counting on Turner's mix of urban, pop and jazz influences to help her do just that. Her breakthrough Canadian single, "Bounce With Me," has already been placed on such U.S. TV shows as "Entourage," "Gossip Girl" and "The Hills," plus several NBA telecasts.

The digital single of "Bounce With Me" was released in December 2007 and was a top 30 hit at top 40 and hot AC radio. It peaked at No. 53 on the Canadian Hot 100, but May's follow-up, "Don't Call Me Baby," fared much better, peaking at No. 8.

Turner is signed jointly to EMI (Canada) and Virgin (United States). "Passion" hit Canadian stores Aug. 12 after appearing digitally Aug. 5, with an early 2009 U.S. release following. EMI Music Canada president Deane Cameron says a fall 2008 U.S. release was initially planned, but dropped amid concerns the

album could get lost among fourth-quarter blockbusters.

Smith says he doesn't mind that long lead time. With Virgin, he's instigated a U.S. marketing strategy to steadily introduce Turner to her southern neighbors, following tactics used for Furtado's 2000 DreamWorks debut, "Whoa, Nelly!"

Turner has already played New York and Los Angeles showcases for EMI and MTV staff. And she will appear shortly in fashion photo shoots for such U.S. lifestyle magazines as Cosmopolitan. Further targeted showcases are planned. Next month, the artist heads out for what Smith calls "grass-roots marketing" in the States, including small club appearances and meetings with radio stations and local media.

Turner's first break came after winning an Edmonton radio station's talent contest in 2006, performing the self-penned "Bounce With Me." She used the studio time she won to record the track; its robust beat and big hook—coupled

with Turner's striking appearance—attracted several labels, including EMI/Virgin, which signed her in late 2006.

"The thing that found me my manager and the label is the radio thing, but I worked hard for years beforehand," Turner says. "I took lessons in guitar and singing. I was part of a jazz choir. I was part of a gospel choir. I was recording my own material and doing shows every Friday and Saturday night for two years on the underground hip-hop scene."

Smith admits there's no easy tag to pin on Turner's mix of musical styles. And although marketed in Canada as an urban/R&B act, Virgin will push her album as a pop effort.

Smith says everyone involved with Turner has learned a great deal from the Canadian experience so far. "The Canadian market is very hard to please," he says. "Being so multicultural means it can be tough to make an act work. Forget Broadway—if you can make it in the Canadian market, you can make it anywhere." ●●●

album to "an intricate assembly job" since the group's members live in different locations. The band's on-off career since it emerged from the U.K. punk-rock scene in 1976 and signed to EMI's Harvest imprint has been marked by internal tensions, which eventually saw the departure of founding member Bruce Gilbert in 2004.

The band's first studio set since then, "Object 47" hit U.K. stores July 7 on the band's Pink Flag label through London-based Cargo Records. Its U.S. bow followed July 15 via Pink Flag/Revolver.

Working without a British booking agent, the band will embark on a short U.K. tour

Sept. 8-12, immediately followed by European dates booked through Belgium-based Toutpartout Agency. Wire tours North America Oct. 8-18, booked by Chicago-based Billions Corp.

"As a live act, Wire has really grown," Newman says, citing a well-received run of international festival appearances earlier this year. The band is published by Pink Flag/Mutesong.

—Richard Smirke

>>> AUTOMATIC SUCCESS

"We've found inspirations in the Iraq War and the middle-class hypocrisy of cocaine-taking," says Rob Hawkins,

frontman of Wales-based rock quartet the Automatic (known in the United States as the Automatic Automatic for legal reasons), as the band readies itself for the Aug. 25 U.K. release of its second album, "This Is a Fix" (EMI/B-Unique).

It's something of a serious switch for a band that two years ago was battling UFOs in the video for its U.K. hit single, "Monster."

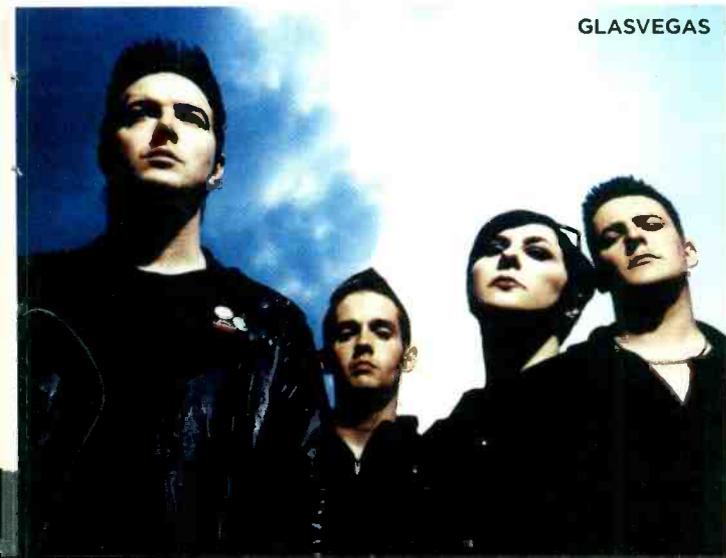
"There's a very sinister theme going on," Hawkins says. "Our first album [2006's "Not Accepted Anywhere"] was a growing-up album, but I've been watching the news and getting ideas this time."

The band, including new guitarist Paul Mullen, recorded the album with producer Butch Walker (Avril Lavigne, Simple Plan). Walker was "on the same wavelength as us," Hawkins says. "We're so proud of this album, and we feel like a new band."

Booked by Creative Artists Agency, the Automatic is touring the United Kingdom throughout August, including appearances at the Reading and Leeds festivals. Details of a U.S. release/tour dates are not yet confirmed.

—Nichola Browne

GLASVEGAS



LATIN BY LEILA COBO

FIRST AID

After Years On An Indie, Doctor Krápula Joins Sony BMG

Colombian ska/punk/pop rock act Doctor Krápula spent 10 years toiling as an indie band, releasing albums on its own, doing self-promotion and juggling everything from publicity to accounting.

Now, at the cusp of its popularity, the seven-man band sharply veered from its old course of action, signing a deal with Sony BMG in Colombia that includes not only a record contract but a deal with the company's management arm, Day One.

The new alliance came together July 4, with the release of the group's fourth album, "Sagrado Corazón." More important, it illustrates how artists and labels are adapting to a changing industry.

In signing Doctor Krápula, Sony BMG doesn't expect to make big money in record sales but in ancillary income, from publishing to shows.

Likewise, Doctor Krápula was willing to give up a piece of the revenue base it has painstakingly built for a decade in exchange for management, peace of mind and

the possibility of growth.

"We've seen a wave of acts leaving their labels," lead singer Mario Muños says. "We're doing the opposite. We felt we were on the verge of an international explosion and we couldn't do it as an indie or with a small company."

Like most rock bands in Colombia, Doctor Krápula is not a huge seller. The group's previous album, "Bombea," came out on indie label Origin and has sold 10,000 copies (gold in Colombia). All told, the act's sales don't exceed 20,000 copies. But the group is widely recognized as one of the genre's leaders in the country and has multiple radio singles and MTV Latin America nominations to its name. In fact, the band is so successful that last year it played 60-plus shows, some for more than 50,000 people.

Members thought the time was ripe to think about expanding and began conversations with major labels. Sony was favored, among other things, precisely because it offered a management option.



"We were the accountants, the lawyers, the collectors," Muños says. "I wanted to take that off our plate."

"When we signed them, we weren't thinking about CD sales but about taking their music and message to the masses, making their music available in digital formats and via constant and massive performances," says Andrés Lopez, president of Sony BMG Andes (which covers Colombia, Venezuela, Ecuador and Perú). "Most important, they gave us their management. Because of what they've accomplished in the past 10 years, they can generate income different from simple music sales, and that allows us to invest heavily."

Already, Sony BMG closed

●●●●●
'They can generate income different from simple music sales, and that allows us to invest heavily.'

—ANDRÉS LOPEZ, SONY BMG ANDES

a deal for Doctor Krápula to be the Colombian face of Converse's Connectivity campaign, which paired artists with the brand in 75 countries.

The campaign's black-and-white art highlights the individuality of each group member, who describe themselves as "guys who live in a Latin-American city, who live in a barrio, who hear music, who each has [his] own identity."

"They're a different kind of band," Day One Entertainment director María Isabel Ramírez says. "They have an opinion and something interesting to say. And I think that sets them aside from many other bands."

Although Doctor Krápula's music has definite social content—dealing with the environment and its attitude toward life and the world—

the message is subtle. But the band is also eminently commercial. Release of "Sagrado Corazón" was supported by a mass concert at Bogotá's Parque Simón Bolívar venue, which fits 20,000. Those who wanted to sit in the VIP section were asked to present proof of purchase of the album. The group has continued to perform at mass events in the ensuing weeks while also promoting heavily on radio and MTV.

"We've always made a fusion of rock, ska and punk with popular Latin-American music," Muños says. "That is the success of the group. It's music that appeals to rockers, to older women, to children. It's a mix of who we are." ●●●

CHRISTIAN BY DEBORAH EVANS PRICE

Personal Touch

Brandon Heath Gets In Tune With His Fans

Singer/songwriter Brandon Heath views releasing a new album like getting up close and personal with his fans, and he's hoping his sophomore effort, "What If We," will earn him high marks.

"I feel like I'm dating my audience," Heath says. "I feel like I'm just starting to get to know them and they are starting to get to know me. This is the third or fourth date where you get to talk a little bit more about who you are." Indeed, Heath saved the song "London" for several years because it was "like sharing too much too early."

What he's shared to this point has clearly resonated with Christian listeners. On the



HEATH

strength of his 2006 Reunion debut, "Don't Get Too Comfortable," and its hit, "I'm Not Who I Was," Heath earned four nominations for the Gospel Music Assn. Dove Awards in April and took home the new artist of the year honor.

And Heath's Aug. 19 release "What If We" is off to a strong start. The first single, "Give Me Your Eyes," is No. 4 on Billboard's Hot Christian Songs chart and has sold 25,000 digital downloads in four weeks, according to Nielsen SoundScan. Provident Label Group senior VP of sales and marketing Ben Howard attributes those numbers to the fact that the full song was only available via iTunes.

The company is capitalizing on the Dove victory by sticking "What If We" with a mention. But Howard says the real selling point has been the strength of the music, praising Heath for his "authentic storytelling" and the fact that his

songs are so relatable.

Heath simply describes his music as "pop/rock with a good message" and says he didn't stray too far from what worked the first time around. "People still kind of are getting used to who I am and frankly, I'm still trying to figure out who I am too," he says. "But this new record sounds a little more American. All the electric [guitars] are real Tom Petty- or Bruce Springsteen-sounding."

A Nashville native, Heath began writing country songs as a teenager, but his focus changed when he became a Christian at age 16. "The more I got to know God, the more attracted I was to the topic and explaining the gospel in my own language," Heath says. "Spirituality is something that sometimes people can't grasp. I wanted to give them a clue of who God is and he actually does love us."

On "What If We," Heath

collaborated with Jason Ingram, Christy Nockels and Jars of Clay in hopes of writing "about the true human experience, not just a 'Christian' experience."

Songs like "London" delve into the heartbreak of missing someone you love and "Listen Up" addresses the differences between the sexes. "It's about us talking too much when we just need to listen," Heath says.

This fall, he'll embark on the Art Music Justice tour with Sara Groves, Derek Webb, Sandra McCracken and Charlie Peacock. "We want to offer some substance and a little inspiration," says Heath, who is well-known for his charitable endeavors, among them a benefit concert that raised \$20,000 for Tennessee tornado victims. "We want to enable people to act, if they want to make a change in the world. That's really what the tour is about." ●●●

THE BILLBOARD REVIEWS

ALBUMS

COUNTRY

GLEN CAMPBELL

Meet Glen Campbell

Producer: Julian Raymond
Capitol

Release Date: Aug. 19

▶ There are more examples of cover albums gone wrong than gone right. Thankfully Glen Campbell's new set, which finds him ably putting his own twist on tunes from Tom Petty & the Heartbreakers, Foo Fighters, U2, Green Day and John Lennon, among others, fits into the latter category. Producer Julian Raymond, who says he's been a Campbell fan since age 9, does a fine job bringing the songs to the artist's identifiable style rather than painting him into a difficult corner. "Meet Glen Campbell," indeed. Far and away, the best cut is the 72-year-old's romp through Green Day's "Good Riddance (Time of Your Life)," which in his hands sounds as if it might be found on a greatest-hits collection. His handling of Petty's "Times Like These" and U2's "All I Want Is You" are among the other highlights.—KT

ROCK

THE WALKMEN

You & Me

Producers: John Agnello,
Chris Zane
Gigantic

Release Date: Aug. 19

★ If the Walkmen's last proper album, "A Hundred Miles Off," was a desperately rousing affair, "You & Me" is simply a desperate one—and that's no snub. Singer Hamilton Leithauser's chief concerns have always been loss, regret and the way life can unravel so slowly we hardly notice, but a fight-it-at-all-costs grit and thrilling vocals preserved the silver lining. Here, refracted through the lens of a lasting but troubled relationship, these themes become staggeringly heavy; the endless ebb and flow of the tide is a recurring lyrical motif reflected in the music, the band circling around Leithauser until he sounds as if he's drowning. It's muted, but intoxicating stuff, espe-

cially "Red Moon" and "On the Water." Though the album is at least three songs too long, Leithauser's words have never been more pointed, and the musician-ship dazzles.—SV

STEREOLAB

Chemical Chords

Producer: none listed
4AD

Release Date: Aug. 19

★ In the six years since singer Mary Hansen's death, Stereolab has mildly oscillated from the up grooviness of 2004's "Marguerine Eclipse" toward dulcet new effort "Chemical Chords," its first full album since then. While the 18-year-old Moog-y European collective has retained the signature sighing, oft-French vocals of Laetitia Sadier and the synths and rhythm guitars of Tim Gane, esoteric nuggets like "Vortical Phonotheque" prove Stereolab has firmly moved from its sans serif mid-century pop into an early-'70s lite rock mode defined by bounce, slight strings, muted horns and fuzzed guitars turned way down low. While some tunes, like the Columbo-background-music-ready title track, suffer for their weightlessness ("Metronomic Underground," we miss you), the Motown-meets-Esquivel "Self Portrait With Electric Brain" and beat-oriented

STAIN'D

The Illusion of Progress

Producer: Johnny K
Flip/Atlantic

Release Date: Aug. 19

The title of Stain'd's sixth album is a bit of a misnomer, but there are a few new stylistic directions here. A gospel choir backs Aaron Lewis' soulful vocals on "The Corner," while Eastern guitar flavors and drum loops swirl through "Breakaway." "All I Want" and lead single "Believe" are not only as poppy as Stain'd has ever gotten but are also among the most positive and optimistic lyrics Lewis has penned, while "Tangled Up in You" is an unapologetic love song built on acoustic guitar and strings. While the set is bookended by the out-and-out rockers "This Is It," "The Way I Am" and the album-closing "Rainy Day Parade," Stain'd's stock in trade is still the midtempo arrangement with the laid-back verse swelling into a big, anthemic chorus as found on "Save Me," "Pardon Me," "Lost Along the Way" and "Raining Again."—GG



electro of "Valley Hi!" and "Pop Molecule" read as exquisitely wrought.—JL

THE DANDY WARHOLS

Earth to the Dandy Warhols

Warhols

Producer: Courtney Taylor-Taylor

Beat the World

Release Date: Aug. 19

If "Odditorium or Warlords of Mars" was a low point in the Dandy Warhols' career trajectory, "Earth to the Dandy Warhols" does little to blast them back into the memorable pop music stratosphere. The set is somewhat of a shambolic affair,

wherein kernels of good ideas get blown out, jumbled up or lost in execution. Take, for example, the awkward white-boy funk/Talking Heads-ish mash-up of "Welcome to the Third World" or album closer "Musse D'Nougat," an unnecessary near 15 minutes of ambient strings smothering irritatingly-low-in-the-mix vocals. A few moments hit the right notes: The shuffling mariachi vibe of "Mis Amigos" finds the band feeling playful, and the airy psych-rock layered over a dance-y bass groove of "The World Come On" strangely work well together. But the usual droning rockers ("Wasp in the Lotus," "Beast of All Saints") provide little to get excited about.—JM

JULIANA HATFIELD

How to Walk Away

Producer: Andy Chase
Ye-Olde-Records

Release Date: Aug. 19

★ Juliana Hatfield is well within her comfort zone on "How to Walk Away," her second album for self-started record label Ye-Olde-Records. The 10 tracks hit an enjoyable middle ground between the squeaky-clean sound of 2004's "In Exile Deo" and rough and grungy 2005 set "Made in China." Hatfield does her moody, catchy indie-pop to near-perfection



GEORGE JONES

Burn Your Playhouse Down

Producers: various
Bandit Records

Release Date: Aug. 19

This collection of previously unre-

leased duets is a must-have for George Jones fans in particular and pure country fans in general. "Rockin' Years," a No. 1 Billboard hit for Dolly Parton and Ricky Van Shelton in 1991, takes on a new life when Parton pairs with the Possum, and Keith Richards sounds more hillbilly than rock star on the album's title cut. "Selfishness in Man," with Vince Gill, would be an instant radio classic if it were released 25 years ago. Likewise, "I Always Get It Right With You" with Shelby Lynne is best appreciated with a straight shot of nostalgia, and hearing Jones and Tammy Wynette together again on "Lovin' You, Lovin' Me" is pure heaven. If there's any downside here, it's that we had to wait so long for these masterpieces.—KT

after so much practice (nine solo albums during the past 16 years), and entertaining examples abound here, from uplifting first single "Shining On" to the rugged, jangly "This Lonely Love," which features backing vocals by the Psychedelic Furs' Richard Butler. Less scintillating is the murky "Just Lust," which couples a laid-back guitar riff with simplistic lyrics. But breezy closer "Law of Nature" and the gentle heartbreaker "My Baby" pleasantly bring to mind the youthful, exuberant sound of Hatfield's 1995 album "Only Everything."—TC

ELECTRONIC

TRICKY

Knowle West Boy

Producers: Tricky, Bernard Butler
Domino

Release Date: Sept. 9

▶ Thirteen years after debut album "Maxinquaye" was hailed as the zeitgeist of the mid-'90s U.K. trip-hop scene, Tricky is still spinning his rugged, moody dance/rap/rock tunes on "Knowle West Boy." No exceptionally new stylistic ground is broken in the process, but all the components of a classic Tricky joint are here. "Puppy Toy" starts off as a demonic lounge act, Tricky murmuring directly into your ear until his conversa-

tionist female duet partner takes over in the soulful, electric chorus. At the other end of the spectrum, "Council Estate" is a jittering cyber-punk number. In such moments the artist takes center stage, but he's just as happy to act as party director, making way for the dancehall toaster on "Bacative" and the cold, furious female rant on "Veronika." "Knowle West Boy" shows that regardless of era, Tricky does his thing and does it well.—TC

FLYING LOTUS

Los Angeles

Producer: Matthew David
Warp

Release Date: June 10

★ The fact that a blood relative of Alice Coltrane has followed her into the realms of creative music should not come as a surprise. Choosing to utilize the family gift to create abstract hip-hop breaks instead of modal jazz reflections, on the other hand, provides an interesting recourse in the direction that Coltrane's grandnephew, Steven "Flying Lotus" Ellison, has taken upon his own sonic path. Like Coltrane, Ellison knows how to utilize tone and atmosphere, only instead of harp and grand piano, Flying Lotus creates his space utilizing vinyl crackles, static cling and three-legged drum loops ("Orbit 405," "Sleepy Dinosaur").—RH

TOADIES

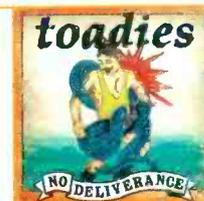
No Deliverance

Producer: David Castell
Kirtland

Release Date: Aug. 19

After seven years of side projects,

'90s radio conquerors the Toadies return with just their third album in 14 years. Despite the vast spacing, the Toadies' vibe hasn't changed much at all. While the band is most known for its enigmatic smash hit "Possum Kingdom," the bulk of its songs are even harder-edged, with glass-shattering rhythm guitar riffs and pounding rhythms. This is especially true of "No Deliverance"—the band seems to be taking huge delight in reuniting, and its triumphant attitude shows in every riff and holler. It's also nice to hear that frontman Todd Lewis hasn't lost his lip, as such tracks as the grisly "Hell in High Water," the aptly named breakup ditty "Song I Hate" and the title track spit and bite with a gleeful fury.—LJW



THE BILLBOARD REVIEWS

SINGLES

POP

LYKKE LI

Youth Novels

Producers: Björn Yttling, Lasse Martén
LL Recordings

Release Date: Aug. 19

★ With a tiny voice, minimalist arrangements and simple lyrics, this Swedish songwriter has crafted what seems like a magical album, where all its small elements coalesce into something quite big. Li is 22 but sounds half that, although her lyrics are quite wise beyond her years. The drone of opener "Melodies & Desires" is like a moaning trumpet introduction to the quaintly celebratory "Dance Dance Dance," but the real dance comes with a string of more beat-laden tracks like "I'm Good, I'm Gone," "Complaint Department" and "Little Bit." The poppy vocal rhythms of "Let It Fall" make the track a real standout, while such songs as "My Love" are like lullabies, recalling '60s pop icons like the Beach Boys.—KH

BLUEGRASS

JERRY DOUGLAS

Glide

Producer: Jerry Douglas
Koch

Release Date: Aug. 19

▶ On the 12th outing of Jerry Douglas' multiple-award-winning reign as the world's master of the dobro, he once again proves his mettle on a dazzling display of nine instrumentals and two vocal gems featuring Travis Tritt and Rodney Crowell. Douglas continues to delightfully defy preconceptions of the dobro, and bluegrass itself, on a letter-perfect New Orleans funeral

march ("Sway Sur La Rue Royale"), the cool, jazzy "Bounce" and turbo-charged tradition—featuring Earl Scruggs and Tony Rice—on "Home Sweet Home." Tritt ("Marriage Made in Hollywood") and Crowell ("Long Hard Road") turn in great moments of their own, with Douglas' dobro and background vocals offering country and Americana formats something to solidly sink their teeth into. From regal restraint to reckless abandon, Douglas is never anything less than astonishing.—GE

CHRISTIAN

TAMMY TRENT

Stronger

Producers: various
September Day Records

Release Date: July 29

★ On her latest album, Tammy Trent manages to be simultaneously musically effervescent and lyrically deep. The production is light and breezy, making this an infectious pop collection that will grab the listener by the ears. The dominant theme is hope shining through the darkness, and Trent, who lost her husband in a 2001 scuba accident, delivers it with authority and compassion. "I'm Letting Go" is a poignant song of surrender, while "You've Already Shown Me" serves to remind us that God amply demonstrates his love. But the centerpiece of this collection is the achingly vulnerable ballad "Edge of the Water," penned by Trent and Alisa Childers. This is powerful music from a survivor who continues to move forward with a sweet spirit and a voice filled with unflinching hope and faith.—DEP

POP

GAVIN DeGRAW

Cheated on Me (3:40)

Producer: Howard Benson
Writer: G. DeGraw
Publishers: G. DeGraw/Warner-Tamerlane, BMI
Jive

▶ Gavin DeGraw's self-titled third album, released in May, reached No. 7 on the Billboard 200, a high-flying achievement for the singer/songwriter, whose previous "In Love With a Girl" hit top five at adult top 40 earlier this year. "Cheated on Me" is perhaps the pop strummer's most promising mainstream bid since 2004 Billboard Hot 100 debut "I Don't Want to Be," the top 10 theme from "One Tree Hill." A live band instrumental stamp, led by guitars and piano, drive a frank, confessional lyric about suspicions of his lady's infidelity: "Am I even on your mind or are you in/Someone else's eyes, someone else's arms." DeGraw's strong vocal skills would be better showcased with less layering, but his savvy as a songwriter, armed with this killer track, should help separate him from the pack and boost name recognition to staple status.—CT

BOYS LIKE GIRLS

Thunder (4:00)

Producer: Matt Squire
Writers: M. Johnson, P. DiGiovanni
Publisher: not listed
Columbia/Red Ink

▶ Boys Like Girls has quietly racked up two top 40 hits, "The Great Escape" and "Hero/Heroine," and a gold-selling self-titled debut. Third single "Thunder," written by lead vocalist Martin Johnson and guitarist Paul DiGiovanni, is destined to propel the year-old disc to platinum status. With crunchy power pop chords and vivid lyrical images not typically found in youth rock ("Now I'm itching for the tall grass and longing for the breeze/I need to step outside just to see if I can breathe"), "Thunder" should leave fans giddy, while picking up new minions along the way—ensuring Boys Like Girls a summer of love.—CW

R&B/HIP HOP

KERI HILSON

Energy (3:30)

Producers: The Runaways
Writers: various
Publisher: not listed
Mosely/Interscope

▶ While 25-year-old Keri Hilson is best-known for her collaborations with Timbaland (the No. 1 "The Way I Are"), Nas ("Hero"), Chris Brown ("Superhuman") and Usher ("Love in This Club"), the singer/songwriter has plenty of props to stand on her own. She's been writing hits for years, including "Gimme More" for Britney Spears and songs for the Pussycat Dolls, Omarion and Ludacris. Solo bow "Energy" may sound like an uptempo song based on its title, but it's really a midtempo power ballad showcasing Hilson's range and soul. Production team the Runaways provide a catchy hook, while upcoming album "In a Perfect World..." (Sept. 23) is executive-produced by Timbaland. Already climbing at R&B radio, Hilson is off and running toward solo stardom.—MM

ROCK

TRAPT

Who's Going Home With You Tonight? (3:35)

Producers: Gggarth, Trapt
Writer: C. Brown
Publishers: Warner Bros. Music/Trapism, SESAC
Eleven Seven

M.I.A.

Paper Planes (3:22)

Producers: Diplo, Switch
Writer: M.I.A.
Publisher: not listed
Interscope

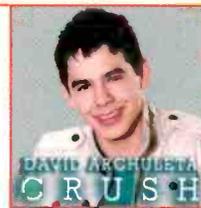
Originally released last year, "Paper Planes" is now scoring across multiple formats—rock, top 40 and dance—thanks to the song's placement in the trailer for rough-shod stoner comedy "Pineapple Express." It's certainly apt, since the British songwriter/producer/singer/visual artist samples gunshots throughout the track, mentions weed and tells listeners, "Some I murder, some I let go." The song also makes mention of M.I.A.'s recurring visa problems, which prevented her from recording much of her last album in the United States, and serves as an arch commentary on immigration, backed by a Clash sample from "Straight to Hell." A simple pop song it's not, but its traction is a welcome change to radio's often homogenous playlists. The success of "Paper Planes" might also coax M.I.A. out of her recently announced retirement.—CH

DAVID ARCHULETA

Crush (3:20)

Producer: Emanuel Kiriakou
Writers: J. Cates, D. Hodges, E. Kiriakou
Publisher: not listed
Jive

It's not a stretch to suggest that Sony chief (and former Jive prez) Barry Weiss saved the "American Idol" franchise from top 40 radio demise. Instead of trying to overcontemporize the pageant's pop finalists with ill-fitting R&B production (read: Katharine McPhee), he has carefully aligned acts with material that matches (read: Jordin Sparks). So the prognosis is aces for the launch of season-seven runner-up David Archuleta. "Crush" is a hummable, age-appropriate midtempo pop ditty for the 17-year-old, showcasing his fine mass-appeal vocal stylings with creamy harmonies and some nice falsetto effects. The track is produced by millennium wiz Emanuel Kiriakou, who has worked with Sparks, Jesse McCartney, Celine Dion and Nick Lachey. "AI" has shown renewed radio potency thanks to such super-caliber artists as Chris Daughtry, Jennifer Hudson and Carrie Underwood—along with the democratizing of the consumer vote, via iTunes. "Crush" is likely to put its money where its title is on the charts.—CT



▶ Trapt's 2005 album "Someone in Control" deserved better recognition. The band's "Headstrong" was the ubiquitous modern rock smash of 2003, yet "Someone," a well-toned collection of vibrant material, received much less airtime. Trapt's slot on the high-profile Crüe Fest is at least giving liftoff to new single "Who's Going Home With You Tonight?" The composition and singer/guitarist Chris Brown's voice invoke a

sonically less morose Oleannder, even though he frets, "Was it real or am I part of your collection?" about his encounters with a woman with whom he can never get things right. It's not far from ground Trapt has tread before, but re-establishing a foothold with the familiar is a good strategy.—CLT

TRIPLE A

BILLY IDOL

John Wayne (3:55)

Producer: Josh Abraham
Writers: B. Idol, B. Tichy, D. Sherinian
Publisher: not listed
Capitol

▶ Billy Idol's revival with "John Wayne" from "The Very Best of Billy Idol" is a return to form for the punk/pop veteran. Here, he lays his characteristic snarl vocal effects atop a moody, mid-tempo groove that more than recalls past glories ("Eyes Without a Face," "Flesh for Fantasy"). Producer Josh Abraham (Limp Bizkit, Velvet Revolver, Courtney Love) keeps Idol from sounding like an '80s revival act by grounding the track in a modern rock arrangement. Solid enough to keep dedicated fans worshipping while bringing new fans to the Idol altar.—CW

LEGEND & CREDITS

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

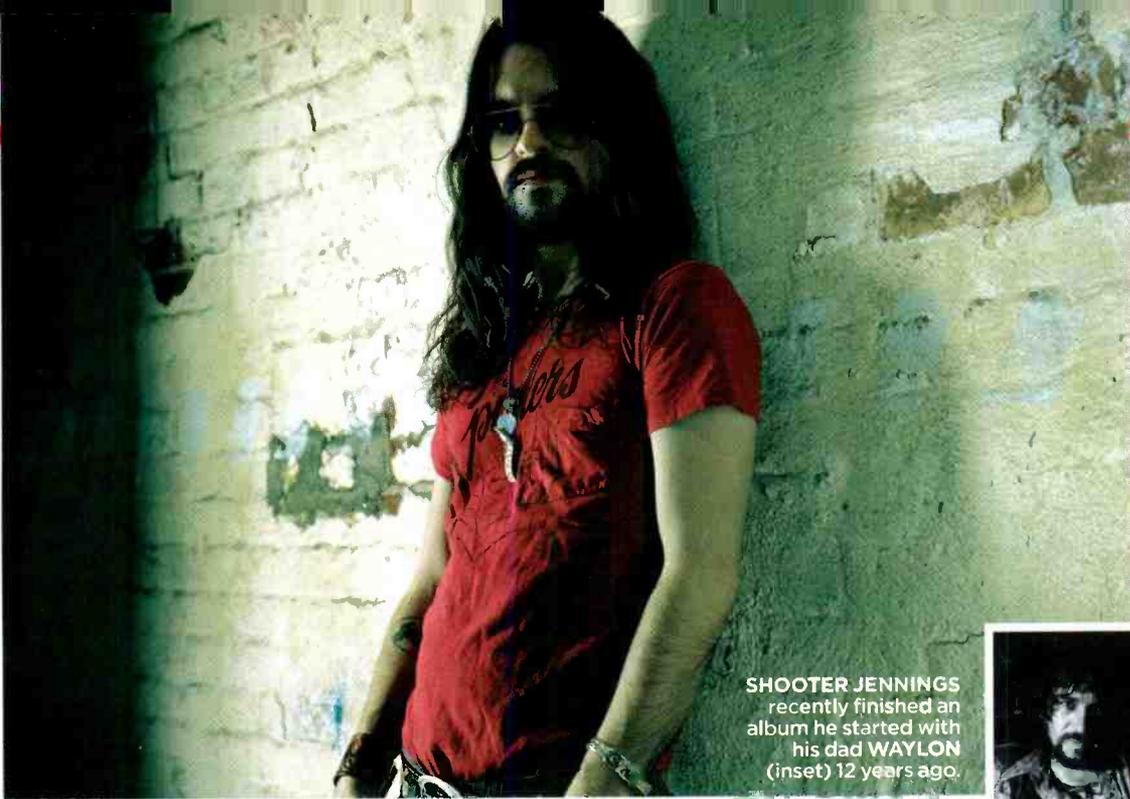
CONTRIBUTORS: Troy Carpenter, Gordon Ely, Gary Graff, Cortney Harding, Ron Hart, Katie Hasty, Jessica Letkemann, Michael Menachem, Jill Menze, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Susan Visakowitz, Chris Williams, Lavinia Jones Wright

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.



SHOOTER JENNINGS recently finished an album he started with his dad **WAYLON** (inset) 12 years ago.

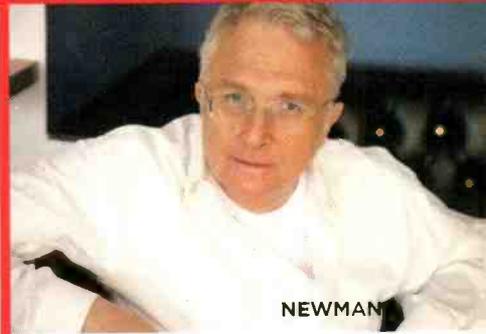


reworking of "Outlaw Shit" (previously released as "Don't You Think This Outlaw Bit's Done Got Out of Hand"); Waylon's take on "White Room"; and the never-released, Waylon-penned "I Found the Body."

Shooter says the songs remain true to his and Waylon's original intent, and despite the range of time and geography, the project sounds seamless. "Thank you to modern technology. It doesn't sound like we dug up some vocals that had always been there and we had to do magic to make it sound new," he says. "It's all about bringing my musical side of everything I do around him and creating this completely different but acceptable space that he fits in."

Still, despite interest from a range of labels, a deal was again difficult to come by. Salvation came via Vagrant co-founder Rich Egan, who also manages Shooter. He admits that on the surface a Waylon album might not seem to fit with Vagrant's emo- and punk-tinged roster, but he looks at it as, "Damn, who's more punk rock than Waylon Jennings? And by keeping it in-house here, Shooter has his hands on everything. It afforded him the kind of closeness to it we wanted."

Vagrant will release "Outlaw Shit" to radio and video outlets next month, including country. "Twelve years ago, my Dad was ready for something so wild that people couldn't comprehend it, and it took me 12 years to get it right," Shooter says. "I think the most important part of the message of this music is that he was an artist that you could never put a label on."



NEWMAN

NEWMAN'S NEWFOUND GLORY

Randy Newman has scored his highest debut on the Billboard 200 with "Harps and Angels," his first album of new material in nine years. The 10-song set, which arrived Aug. 5 via Nonesuch Records, bows this week at No. 30 on the big chart.

Newman's previous high debut came with "Trouble in Paradise," which bowed at No. 77 in 1983. "Harps and Angels" is his highest-charting album since 1977's "Little Criminals," which peaked at No. 9. Produced by Mitchell Froom and Lenny Waronker, the new album's 16,000-unit bow in the United States also marks Newman's best sales week since Nielsen SoundScan began tracking data in 1991.

Nonesuch senior VP of marketing Peter Clancy calls it "proof positive that Randy retains his stature as a true American original. Randy told us that he genuinely felt he had made his best album."

The album's push began last year when the politically driven single "A Few Words in Defense of My Country" was released digitally to iTunes. The New York Times quickly noticed the song's controversial lyrics and printed them inside its op-ed section in January 2007. Exposure in the widely read publication "made the audience aware that there would be a new album in the near term," Clancy says.

In addition to recent appearances on NPR's "All Things Considered" and "Late Show With David Letterman," a key strategy to raise awareness of "Harps and Angels" was a July 23 concert at Los Angeles' Largo at the Coronet, where Newman and a four-piece band performed the new album in its entirety. The live performance was recorded for an NPR webcast that aired during release week.

"This was a singular event, something that neither Randy nor Nonesuch has ever done before," Clancy says, adding that the label also gave exclusive Web video content to Amazon, Borders and Barnes & Noble. In addition, supermarket chain Whole Foods will begin selling "Harps and Angels" Aug. 27.

Newman begins an approximately 15-date U.S. theater tour Sept. 16 at the Paramount Center For the Arts in Peekskill, N.Y. Concert dates in Europe and the United Kingdom are expected to follow, according to Clancy. —Mitchell Peters

COUNTRY BY RAY WADDELL

It's Only Rock'n'roll

Vagrant Snaps Up Final Album From Outlaw Legend

It took a while, but the studio collaboration between Waylon Jennings and his son Shooter will finally see the light of day this fall.

Vagrant will release "Waylon Forever," billed as the final recordings from outlaw legend Waylon, Oct. 21. The eight-song set features remakes of Waylon classics, a surprising cover of Cream's "White Room" and a new

Jennings original, all backed by Shooter and his band the .357's.

Waylon died in 2002, but the recording of these songs began more than 12 years ago (when Shooter was 16) at a pool-house home studio in Arizona, with vocals cut in Nashville. In 2006, Shooter and the .357's recorded more backing tracks at producer/band member Dave Cobb's studio in Los Angeles.

Father and son started working together after the elder Jennings took an interest in what his son was listening

to and his ideas on music. "He was just hearing some of the music I was cranking out of that studio I had jimmy-rigged and said, 'Let's put a record together,'" Shooter recalls. "It wasn't like it's this mysterious story about some unfinished album that was in a closet for 10 years. We had all the intentions in the world to get it out there and get a record deal with it."

But nothing came to fruition on that end, and the recordings "kind of just disappeared," Shooter says. "About two years ago Dave, my producer, and [girlfriend] Drea [De Matteo] both were like, 'You've got to do something with that.'"

The album features relatively faithful, if edgier, renditions of Waylon standards like Neil Young's "Are You Ready for the Country," Rodney Crowell's "Ain't Livin' Long Like This" (featuring Lee Ann Womack on backing vocals) and Waylon's own "Waymore's Blues"; a stirring ballad

BRETT TO THE BEAT

Having already established himself as a touring artist to watch, Brett Dennen is hoping to take his recorded-music career to the next level with the Oct. 21 release of "Hope for the Hopeless" (Dualtone/Downtown). First single "Make You Crazy" featuring Afrobeat scion Femi Kuti was rush-released to iTunes this week after early adds from stations like triple A KGSR Austin.

The pairing was orchestrated by Downtown head Josh Deutsch, whose company publishes Kuti's music. "He's been wanting to break me into a mainstream format, but to also break Femi that way as well," Dennen says. "When he heard me demo the song, he was like, 'Man, I hear Femi on this. I was like, 'How are you going to get Femi Kuti?' He says, 'Well, I happen to publish him.' So we met in the studio—he flew in from Lagos [Nigeria] to be a part of the record."

Kuti's appearance crowns an album that finds Dennen moving away from the "wholesome-sounding, Americana singer/songwriter" sounds of 2006's "So Much More," which has sold more than 78,000 copies in the United States, according to Nielsen SoundScan.

"It's all over the map, but the vocal and the narrative is a good common thread between all of it," Dennen says. "The grooves are heavier and it's

way more direct."

The artist, who is distinguished by his red hair and lanky six-foot-five-inch frame, admits he's still getting comfortable in the studio, owing to having spent so much time on the road in the past four years. Most recently, he served as the supporting artist on John Mayer's summer amphitheater tour.

"I learned early on as an artist that the one sure thing that'd get me to where I want to be is touring," he says. "Some people can score a radio hit or get a song in a movie or TV show, but you can't bank on that. You can bank on playing shows and winning a crowd over. I've been touring nonstop and getting more comfortable, and now I can do a show with a bigger band and make it more of an experience."

Dennen is also just as in demand as a solo performer, and he plans to reward hardcore fans with a one-man-band club tour in the fall.

"Brett is a textbook example that great songs, great musicianship and great personality win with the live music fan," veteran Denver-area promoter Don Strausburg says. "His ticket sales increase exponentially on every trip to Colorado. He has gone from the smallest clubs to theaters in short time. We're absolutely certain this sales pattern will continue." —Jonathan Cohen

DENNEN



COUNTRY BY KEN TUCKER

HUGS = HITS

Anderson's Web Embrace Pays Sales Dividends

Life is good for country artist Keith Anderson. His single "I Still Miss You" becomes his first top five as an artist this week on Billboard's Hot Country Songs (it is No. 4), and sophomore album "C'mon!" debuts at No. 3 on Top Country Albums and No. 12 on the Billboard 200, shifting 32,000 copies, according to Nielsen SoundScan.

"Everything's clicking on all cylinders," says Anderson, who scored his first No. 1 as a songwriter when Big & Rich took "Lost in This Moment" to the top in July 2007.

And while he has a new label—he moved from Arista Nashville to sister Columbia Nashville—he says he didn't approach his second album any different from his first. "We brought back the three amigos," Anderson says of himself, producer Jeffrey Steele and engineer Chip Matthews. "It's so relaxing and so fun to work with those guys. It never feels like you're making music. It just feels like you're having fun and goofing off in the garage."

Anderson's debut single, "Pickin' Wildflowers," reached No. 8 on Hot Country Songs in July 2005 and "Every Time I Hear Your Name" peaked at No. 7 a year later. Three other singles failed to reach the top 20, but his album "Three Chords and American Rock & Roll" wound up selling 458,000 units.

Anderson, who co-wrote 10 of the new album's 11 cuts, turned to heroes Radney Foster and Bill Lloyd for the remaining song. With their help in the studio, he tracked a cover of the duo's 1987 hit,



ANDERSON

"Crazy Over You," which reached No. 4 on Hot Country Songs that year.

To help spread the word about "C'mon!," Anderson and his label launched the hilarious SomebodyNeedsAHug.com, based on a song that has turned into a concert favorite. The Web site allows visitors to send a virtual hug to a friend. "They gave me a camera and a bottle of alcohol and said, 'Go be funny,'" Anderson says.

Columbia Nashville director of artist development and marketing Tanya Welch says the idea was born out of the need to let Anderson's fans know that the album, which had been twice delayed, was finally coming. "He's got a rabid fan base and we wanted to engage them and let them be our street warriors," she says, noting that Anderson is "famous for his big old bearhugs."

In a genre in which radio is still the most im-

portant marketing tool, Anderson has worked hard at developing and maintaining relationships. Country WQYK Tampa, Fla., music director Jay Roberts says, "Keith has become a good friend to the station and has given his time and talent participating in various charitable events."

Anderson's visits to the market have provided valuable insight for Roberts. "Having seen Keith in concert several times and witnessing the crowd's reaction to his performance, I know that he has all the qualities to become a superstar in our format," he says.

Country WDSY Pittsburgh assistant PD Stoney Richards says Anderson's confidence in his music shows. "I get the feeling every time I speak with him that the underlying conversation is not 'Play my song' but instead, 'I've got a good song whether you play it or not,'" he says.

A PERFECT 'SPIRAL'

Keane is the latest act to test reaction to its new direction, thanks to a successful download giveaway of new song "Spiralling."

Island says the poppier, groove-based teaser track for Keane's third album, "Perfect Symmetry," logged 500,000 downloads in a weeklong promotion at keanemusic.com. That's less than the 2 million EMI says Coldplay racked up for "Violet Hill" in April, but Jon Turner, GM of Keane's U.K. label Island Records, says it's more than served its purpose.

"It's a real instant track and it marks a departure for Keane," he says. "And it was important for the band to show that departure."

"Perfect Symmetry" will be released Oct. 13 in the United Kingdom and a day later in the United States via Interscope.

"Spiralling" has now been withdrawn as a free download and was made available for purchase from digital stores Aug. 11. After 24 hours, it had reached No. 15 on the U.K. iTunes chart, with chart-watchers eager to see how its performance would compare with "Is It Any Wonder?," the lead single from Keane's last album, "Under the Iron Sea."

That song reached No. 3 on the Official U.K. Charts Co.'s singles tally in June 2006, with combined physical/digital sales that week of 24,000. It had entered the chart a week earlier at No. 15 on downloads alone.

Meanwhile, European radio has embraced "Spiralling," despite "official" lead single "The Lovers Are Losing" arriving at radio in early September. Turner says that track also reflects the band's new sound but is also a "nod towards [Keane's] more traditional, emotive" songs. The label will leave it up to individual stations which track they go with.

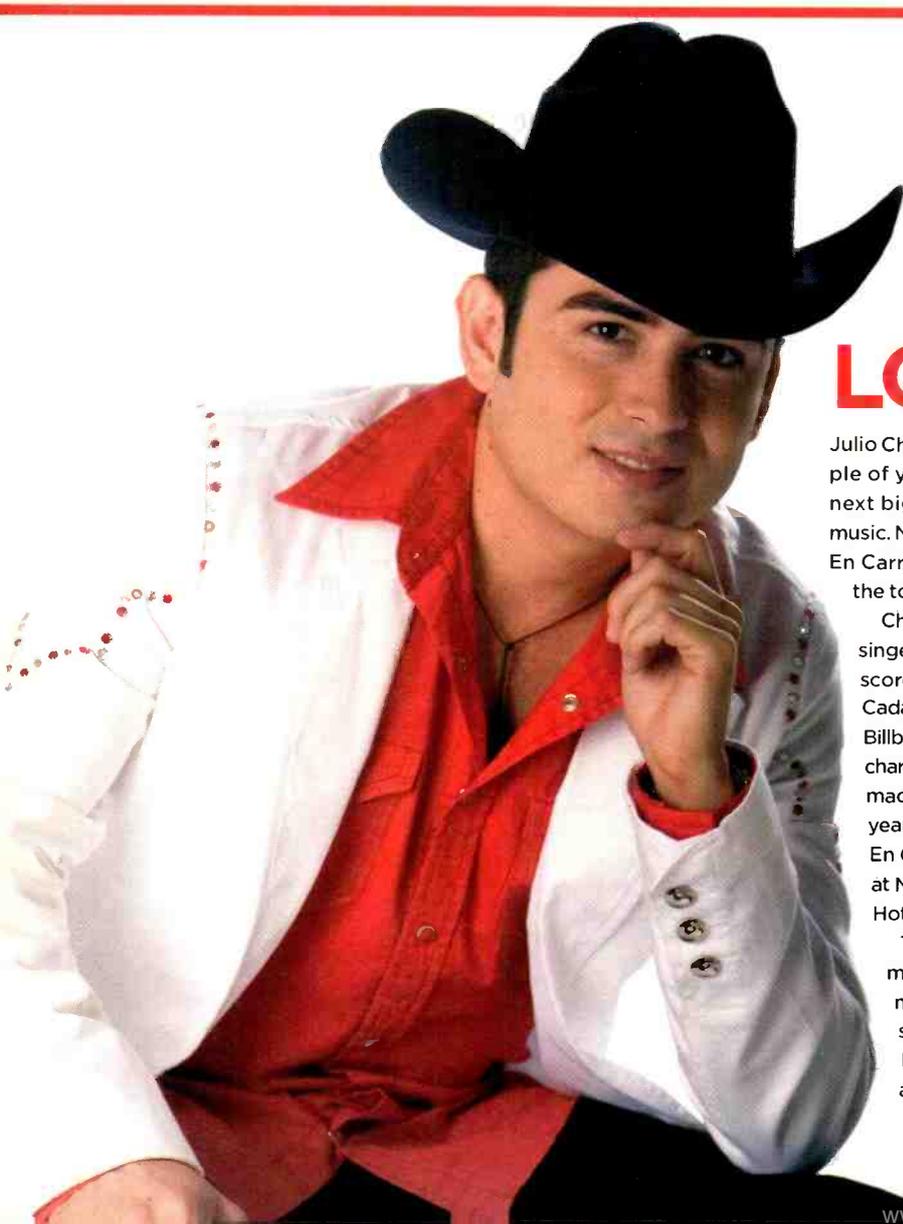
"Spiralling" entered Nielsen Music Control's U.K. radio airplay chart at No. 34 for the period Aug. 3-9. Key supporters include modern rock network Xfm and national top 40 station BBC Radio 1.

"'Spiralling' marks an exciting new sound for the band and our listeners are telling us they like it," Radio 1 head of music George Ergatoudis says. "U.K. audiences seem to be looking for a level of progression from their favorite acts and Keane have really met that demand with this release."

Also due Oct. 13: fellow Universal Music Group act Kaiser Chiefs' "Off With Their Heads." "I don't think there's any harm in being competitive," Turner says. —Andre Paine



KEANE



LOVE IN MOTION

Julio Chaidez has spent the last couple of years bubbling under as the next big thing in regional Mexican music. Now his latest single, "El Amor En Carro," may finally put him over the top.

Chaidez, a sweet-voiced banda singer from Culiacan, Sinaloa, has scored a couple of minor hits: "A Cada Instante" reached No. 27 on Billboard's regional Mexican airplay chart in 2006, and "Total Ya Se Fue" made it to No. 32 on that chart this year. But the racily titled "El Amor En Carro" (Love in a Car) bullets at No. 19 this week on Billboard's Hot Latin Songs chart.

The track (which is actually a metaphor about finding love in material things) was written by serial hitmaker Espinoza Paz. It was featured on Chaidez's album "Usted Dirá," released

in April by ASL/Machete.

Chaidez got his start recording the occasional backup vocal at producer Tacho Jimenez's studio in Sinaloa. It was there that he made his first album, "Musica Campirana," which combined accordion, brass and double bass. Lately, his sound has developed into the pure brassy banda that is more popular on regional Mexican radio in the United States.

Also working in Chaidez's favor is his management company, Primetime, with which he linked up in 2006. The company is headed by the Chavez family, which started regional Mexican powerhouse label Disa Records (now part of Universal) and is renowned for spotting new talent and musical trends.

Chaidez most recently followed "Usted Dirá" June 17 with a live album of covers, "Desde Su Cuna Sinaloense." —Ayala Ben-Yehuda

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FUNNY BUSINESS

>>Comedian Lewis Black's "Anticipation" starts with a career-high 9,000, a No. 64 debut on the Billboard 200 and a No. 1 entry on Top Comedy Albums. His bow was helped by the recent second-season premiere of his Comedy Central series "Root of All Evil."

CAPITOL CROWN

>>Coldplay claims its first No. 1 with its 10th Adult Top 40 chart entry, as "Viva La Vida" rises 2-1. The coronation also marks Capitol's first week in the coveted top spot in the list's 12-year history. Coldplay first appeared on the tally in 2001.



CLASSIC MOVES

>>Sarah Brightman's and Lang Lang's roles in the Olympics' Aug. 8 opening ceremonies spike sales for their most recent albums. The former's "Symphony" rises 25% (5-3 on Classical Crossover); "The Magic of Lang Lang" gains 97% (7-3 on Top Classical).

CHART BEAT

>>The Jonas Brothers collect their sixth Billboard Hot 100 debut of 2008 with "A Little Bit Longer" (Hollywood). While Lil Wayne already has 11 debuts this calendar year, only three of them are credited solely to him. Since all six Jonas Brothers songs are completely credited to the trio, the group is on track to have the most debuts in a calendar year (without any featured or co-credits) since Herman's Hermits had seven songs enter the chart in 1965.

>>The "Evita" soundtrack peaked at No. 2 on the Billboard 200, but even if it had topped the list, Carla Bruni is the first first lady to have a No. 1 album on a Billboard chart. "Comme Si De Rien N'etait" moves 4-1 on Top World Albums for the wife of French President Nicolas Sarkozy.

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

Billboard

CHARTS

Oh 'Mamma,' ABBA Rules; Jonas Brothers Loom

You only need the first two letters of the alphabet to write about the top of this week's sales charts, because thanks to the film "Mamma Mia!," everything's ABBA.

In a week where a minor 5% decline yields a sum of 130,000 copies, the soundtrack takes over the lead on the Billboard 200. It also logs its fourth week at No. 1 on Top Soundtracks, its second week ruling Top Digital Albums and moves 5-1 on Top Internet Albums.

Meanwhile, the original repertoire that inspired the musical locks its fourth straight week at No. 1 on Top Pop Catalog Albums. Sealing the Swedish group's monopoly, the original cast recording from the stage production rules Top Cast Albums for a third straight week. In short, ABBA songs dominate almost every album

chart this side of Top Independent Albums and Top Heatseekers. My, my.

REELING IN THE YEARS: Following the triumph of the "Juno" soundtrack in the Feb. 9 issue, this marks the second time in 2008 that a feature film's audio souvenir leads the Billboard 200.

That might not sound like a rare feat, but we haven't seen two film soundtracks take charge of the big chart in any year since 1998. And, that happened to be a landmark year for soundtrack sales.

In the first sales week of 2003, the soundtrack to **Eminem's** "8 Mile" registered the last of its four weeks at No. 1, while the July release of that year's "Bad Boys II" also led the Billboard 200, but the former had been a carryover from the prior year.

No other film soundtrack led the page until **Jack Johnson's** "Curious George" album in February 2006. That was the first of six soundtracks that would reach No. 1 through the end of 2007, but four of those were from Disney Channel projects, "Dreamgirls" being the only other chart-topping album from a theatrical release within that span.

You need to drift back 10 years to find the last occasion when two or more film soundtracks started Billboard 200 reigns in the same year, and what a class that was in '98: "Titanic" (16 weeks at No. 1, 16-times platinum), "City of Angels" (three weeks, five-times platinum) and "Armageddon" (two weeks, four-times platinum).

With 62.7 million film and TV albums sold in 12 months, 1998 was the fattest soundtrack year in Nielsen SoundScan history. Even if "Titanic" had been subtracted from that haul, the remaining 53.4 million copies of soundtrack sales would have still netted the category's best year.

Soundtrack numbers cooled sooner and more drastically than overall album volume, but thanks in large part to Disney Channel's "High School Musical" franchise and the "Hannah Montana" series, that market segment has improved in recent years.

Soundtracks swelled by 18.9% in 2006, to 27.2 million. There was a 9.6% decline last year, but so far in 2008, the 12.3 million copies tracked through the week ending Aug. 10 mark an 11% improvement over the same span of 2007.

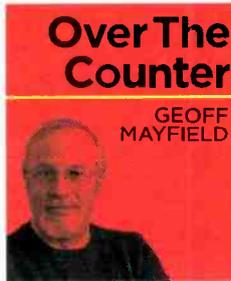
The year has already seen nine soundtracks reach the top 10 in this year's first eight months, compared with six all of last year, and 11 in the full calendar year of 2006.

BROTHERS IN ARMS: Has Miley Cyrus handed the torch to fellow Disney Music Group act the Jonas Brothers? Her first album away from the "Hannah Montana" umbrella recently started with a robust 371,000 copies, but the third Jonas set could sell as much in its first week as Cyrus' "Breakout" sold in its first three combined.

The Brothers' "A Little Bit Longer" led Nielsen SoundScan's Aug. 13 Building chart with unweighted sales of 201,000 copies, a bigger opening day than recent albums by **Mariah Carey**, **Usher** or **Jay-Z** saw.

Based on first-day numbers from the Building chart panel and other accounts, Hollywood and distributor Universal Music Group Distribution forecast an opening frame in the range of 675,000-725,000 copies.

If the Jonas siblings' first-day Building number accounts for a similar share as happened on such albums as Carey's "E=MC2" or Cyrus' "Breakout," they will safely surpass 600,000 copies and could indeed open above 700,000.



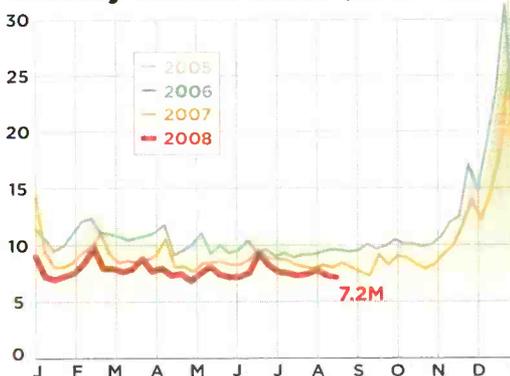
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,160,000	1,145,000	19,437,000
Last Week	7,359,000	1,191,000	19,995,000
Change	-2.7%	-3.9%	-2.8%
This Week Last Year	8,039,000	894,000	15,232,000
Change	-10.9%	28.1%	27.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	279,286,000	249,376,000	-10.7%
Digital Tracks	507,684,000	661,295,000	30.3%
Store Singles	1,444,000	1,033,000	-28.5%
Total	788,414,000	911,704,000	15.6%
Albums w/TEA*	330,054,400	315,505,500	-4.4%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	249,555,000	209,437,000	-16.1%
Digital	28,907,000	38,827,000	34.3%
Cassette	207,000	60,000	-71.0%
Other	617,000	1,052,000	70.5%

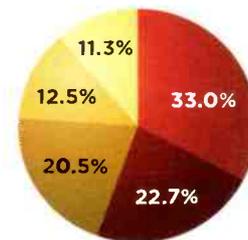
For week ending Aug. 10, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

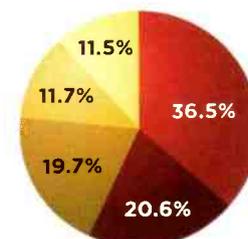
Distributors' Market Share: 06/30/08-08/03/08

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries like Miley Cyrus' 'Breakout', Rihanna's 'Good Girl Gone Bad', and Jason Mraz's 'We Sing. We Dance. We Steal Things.'

18 The band's third album, its first away from Warner Bros., climbs in with 25,000. Its last set, 2005's "Someone In Control," began at No. 14 with 61,000.



21 The set, featuring Fergie (pictured), shifts 23,000 in its first week and instantly becomes the highest charting album for either ThriveDance or Thrive.



His Aug. 7 performance and chat on NBC's "Today" yields a 15% increase for the album. His "Never Would Have Made It" reigns for a 46th week at No. 1 on Gospel Songs.



New label, new chart high. Having departed from its longtime home at Saddle Creek, the band now has its own imprint and opens with its best sales week—11,000.



The digital version of the set bows ahead of its physical release. The charity album boasts Stig (pictured), John Mayer and others.

Continuation of the Billboard 200 chart table, including entries like Colbie Caillat's 'Coco', Alan Jackson's 'Good Time', and Estelle's 'Shine'.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions, such as 3 Doors Down at 27, Ashanti at 91, and Miley Cyrus at 18.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	82	70	VANESSA HUGDENS HOLLYWOOD 002052 (18.98)	Identified		23
102	97	115	PARAMORE FUELED BY RAMEN 159612* AG (13.98)	RIOT!		15
103	94	92	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
104	100	88	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		4
105	126	147	RADIOHEAD TBD 21622* ATO (13.98)	In Rainbows		1
106	101	113	FLYLEAF A&M/OCTONE 650005/IGA (12.98)	Flyleaf		57
107	103	99	VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre		38
108	65	106	AL GREEN BLUE NOTE 48449* BLG (18.98)	Lay It Down		9
109	88	98	MILEY CYRUS HOLLYWOOD 000465/WALT DISNEY (22.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		3
110	95	85	MADONNA WARNER BROS. 421372* (18.98)	Hard Candy		1
111	99	90	ADELE XL/COLUMBIA 30624*/SONY MUSIC (15.98)	19		53
112	105	111	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		22
113	93	118	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJMGM (13.98)	Love/Hate		30
114	137	149	REHAB AT&T SOUND/UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World		114
115	74	41	RANDY TRAVIS WARNER BROS. (NASHVILLE) 43254/WRN (13.98)	Around The Bend		14
116	102	101	ALICIA KEYS MBK/J 11513*/RMG (18.98)	As I Am		3
117	75	62	WILLIE NELSON WYNTON MARSALIS BLUE NOTE 04454* BLG (18.98)	Two Men With The Blues		20
118	96	78	THE OFFSPRING COLUMBIA 02908*/SONY MUSIC (18.98)	Rise And Fall, Rage And Grace		10
119	104	110	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS		3
120	84	76	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		3
121	131	157	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (15.98)	A Twist In My Story		44
122	98	36	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time		36
123	144	134	VARIOUS ARTISTS WALT DISNEY 001130 (18.98)	Disneymania 6: Music Stars Sing Disney... Their Way!		22
124	87	55	ALANIS MORISSETTE MAVERICK 269308/WARNER BROS. (18.98)	Flavors Of Entanglement		9
125	118	142	FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist		118
126	107	94	SOUNDTRACK FOX/RHINO 410236* AG (13.98)	Junjo		1
127	142	140	LIFEHOUSE GEFFEN 009153/IGA (13.98)	Who We Are		14
128	140	128	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes		83
129	121	124	THREE DAYS GRACE JIVE 83504 ZOMBA (18.98)	One - X		1
130	NEW	1	THE LAURIE BERKNER BAND TWO TIMATIES 23406/RAZOR & TIE (18.98)	Rocketship Run		130
131	113	112	JAMES OTTO RAYBOW/WARNER BROS. (NASHVILLE) 49907 WRN (13.98)	Sunset Man		113
132	108	97	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		1
133	124	119	ENRIQUE IGLESIAS UNIVERSAL LATINO 010974 (14.98)	95/08		18
134	134	162	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
135	111	114	SARA BAREILLES EPIC 94821*/SONY MUSIC (11.98)	Little Voice		1
136	106	80	MARCO ANTONIO SOLIS FONOVISA 353530/UG (13.98 CD/DVD)	Una Noche En Madrid		9
137	110	95	DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98)	Total Club Hits		30
138	114	68	BUDDY GUY SILVERTONE 31629*/ZOMBA (17.98)	Skin Deep		68
139	123	129	SOUNDTRACK NICKELODEON/COLUMBIA 30987/SONY MUSIC (11.98)	iCarly		28
140	122	105	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 22781/SONY BMG (18.98)	NOW 27		22
141	109	100	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL ZOMBA 08145/CAPITOL (18.98)	NOW That's What I Call Classic Rock		20
142	125	137	LED ZEPPELIN SWAN SONG 313148* ATLANTIC (19.98)	Mothership		2
143	53	2	ALICE COOPER STEAMHAMMER 9060*/SPV (17.98)	Along Came A Spider		53
144	129	145	BUCKCHERRY ELEVEN SEVEN 00001/ATLANTIC (13.98)	15		39
145	151	126	N*E*R*D STAR TRAK INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds		7
146	91	73	SLIGHTLY STOOPID Slightly Not Stoned Enough To Eat Breakfast Yet Stoopid STOOPID 03/CONTROLLED SUBSTANCE SOUNDLABS (15.98)	Slightly Not Stoned Enough To Eat Breakfast Yet Stoopid		73
147	159	171	VARIOUS ARTISTS WALT DISNEY 001009*/18.98 CD/DVD	Radio Disney Jams 10		15
148	RE-ENTRY	3	VARIOUS ARTISTS BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE (12.98)	Voices: The Ultimate Gospel Collection		127
149	133	135	VAMPIRE WEEKEND XL 518*/BEGGARS GROUP (11.98)	Vampire Weekend		28
150	138	120	SIGUR ROS XL 364/BEGGARS GROUP (11.98)	Med Sud I Eyrum Vid Spilum Endalaust		15



Last week, Target offered Lifehouse, the albums at Nos. 72 and 124 and the No. 1 on Pop Catalog for \$11.98. With the purchase of another album, the chain offered a \$15 iTunes gift card.



Children's artist, whose four previous albums sold 668,000 copies, makes her Billboard 200 debut and starts at No. 6 on Kid Audio, No. 4 on Heatseekers.



The Phish bassist's second solo album begins with 4,000 sold and a No. 5 placing on Top Heatseekers.



After a three-day stand on MTV's "TRL" last week, the album re-enters with a 29% gain—and its best sales week since June.



A flurry of \$7.99 sale tags at Best Buy help the Maine and titles at Nos. 48, 81 and 114 plus Heatseeker titles at Nos. 5, 17, 25 and 28.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	119	96	SOUNDTRACK ATLANTIC 409212/AG (18.98)	Step Up 2: The Streets		18
152	117	121	RELIENT K GOTEE 70009 (13.98)	The Bird And The Bee Sides		25
153	128	122	FLEX EMI TELEVISION 15221 (13.98)	Te Quiero		70
154	136	160	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
155	149	150	SOUNDTRACK WALT DISNEY 000651 (18.98)	High School Musical 2		3
156	146	156	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold		1
157	163	158	BUN-B J PRINCE/THRILL RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill		1
158	NEW	1	HILLSONG INTEGRITY/COLUMBIA 30993/SONY MUSIC (16.98)	This Is Our God		158
159	143	117	TECH N9NE STRANGE 48 (18.98)	Killer		12
160	135	138	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark		1
161	157	166	JESSE MCCARTNEY HOLLYWOOD 001942 (13.98)	Departure		1
162	141	136	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		1
163	RE-ENTRY	21	STEVEN CURTIS CHAPMAN SPARROW 86393 (17.98)	This Moment		47
164	132	116	JAKOB DYLAN STARBUCKS/COLUMBIA 02328*/SONY MUSIC (15.98)	Seeing Things		24
165	139	130	MY MORNING JACKET ATO 21626* (13.98)	Evil Urges		1
166	66	2	SOULFLY ROADRUNNER 617942 (18.98)	Conquer		66
167	162	176	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
168	156	161	FLO RIDA POE BOY/ATLANTIC 44274/AG (18.98)	Mail On Sunday		1
169	164	174	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		55
170	NEW	1	MIKE GORDON ROUNDER 619083* (14.98)	The Green Sparrow		170
171	145	144	FLIGHT OF THE CONCHORDS HBO 715*/SUB POP (15.98)	Flight Of The Conchords (Soundtrack)		1
172	153	86	DR. DOG PARK THE VAN 25* (15.98)	Fate		86
173	28	2	RICK SPRINGFIELD GOMER/NEW DODGE 011347/UME (13.98)	Venus In Overdrive		28
174	154	132	FOREIGNER ATLANTIC 512130/RHINO (18.98)	No End In Sight: The Very Best Of Foreigner		132
175	148	133	LOS LONELY BOYS OR/EPIC 17428*/SONY MUSIC (15.98)	Forgiven		26
176	112	75	THE HOLD STEADY VAGRANT 501* (13.98)	Stay Positive		30
177	130	104	SOUNDTRACK NEW LINE 39114 (16.98)	Sex And The City		1
178	166	2	LUDO REDBIRD ISLAND 009497/DJMG (9.98)	You're Awful, I Love You		166
179	160	180	MARY J. BLIGE MCA/ARCA/GEFFEN 010313*/IGA (13.98)	Growing Pains		1
180	165	192	WE THE KINGS S-CURVE 52001 (8.98)	WE the Kings		151
181	186	8	APOCALYPTICA 20-20 ENT 21580/JIVE (13.98)	Worlds Collide		59
182	RE-ENTRY	10	TOKIO HOTEL CHERRYTREE/INTERSCOPE 011127/IGA (9.98)	Scream		39
183	152	178	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door		1
184	183	175	THE MAINE PEARLESS 30112 (12.98)	Can't Stop Won't Stop		40
185	196	195	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJMGM (13.98)	Graduation		2
186	158	181	SHERYL CROW A&M/INTERSCOPE 010599/IGA (13.98)	Detours		1
187	170	177	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		92
188	NEW	1	THE AIRBORNE TOXIC EVENT MAJORDOMO 10975/SHOUT! FACTORY (12.98)	The Airborne Toxic Event		188
189	127	32	CANDLEBOX SILENT MAJORITY 51140/LG (15.98)	Into The Sun		32
190	155	146	EMMYLOU HARRIS NONESUCH 480444*/WARNER BROS. (18.98)	All I Intended To Be		22
191	168	163	FOO FIGHTERS ROSWELL/ARCA 11516*/RMG (18.98)	Echoes, Silence, Patience & Grace		1
192	150	169	LYFE JENNINGS COLUMBIA 07986/SONY MUSIC (11.98)	Lyfe Change		1
193	RE-ENTRY	11	SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)	Santogold		74
194	197	7	INTOCABLE EMI TELEVISION 07725 (14.98)	2C		90
195	NEW	1	CARLA BRUNI TEOREMA/NAIVE 70045/DOWNTOWN (18.98)	Comme si de Rien N'Etait		195
196	178	127	BLACK KIDS ALMIGHTY/IMP 31783*/COLUMBIA (12.98)	Partie Traumatic		127
197	193	188	SOUNDTRACK INTERSCOPE 010271/IGA (19.98)	Across The Universe: Deluxe Edition		20
198	199	194	RADIOHEAD CAPITOL 16425 (18.98)	The Best Of		28
199	147	159	GAVIN DEGRAW J D&J/RMG (18.98)	Gavin DeGraw		1
200	198	25	PUDDLE OF MUDD FLAWLESS/GEFFEN 009377/IGA (13.98)	Famous		27

See Charts Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Berkner/michelle pedone

JOHN MAYER	33	82	MY MORNING JACKET	165	NINE INCH NAILS	87	RASCAL FLATTS	70	SECONDHAND SERENADE	121	JORDIN SPARKS	93	CAMP ROCK	8	U	NOW 27	140	VOICES: THE ULTIMATE GOSPEL COLLECTION	148
JESSE MCCARTNEY	161	REBA MCENTIRE	154	HAPPY ROOTS	73	CONOR OBERST	15	REHAB	114	SEETHER	85	RICK SPRINGFIELD	173	THE DARK KNIGHT	75	U	NOW 28	13	W
TIM MCGRAW	97	JOHN MCELLENAMP	42	NAS	17	THE OFFSPRING	118	RELIENT K	152	SHINEDOWN	65	STRYKER	57	HIGH SCHOOL MUSICAL 2	155	U	NOW THAT'S WHAT I CALL CLASSIC ROCK	141	
METRO STATION	48	MGMT	98	WILLIE NELSON WYNTON MARSALIS	117	ONE DAY AS A LION	79	KATY PERRY	20	SIGUR ROS	150	TAYLOR SWIFT	16	ICARLY	139	U	RADIO DISNEY	147	
M.I.A.	45	ALANIS MORISSETTE	124	MARSALIS	118	ONEREPUBLIC	78	RIHANNA	9	FRANK SINATRA	89	MAMMA MIA!	1	THIRD DAY	19	U	JAMS 10	147	
MOTLEY CRUE	63	MOTLEY CRUE	63	ALICE COOPER	53	JAMES OTTO	131	ROBERT PLANT / ALISON KRAUSS	132	SLIGHTLY STOOPID	146	SEX AND THE CITY	177	THREE O'Clock GRACE	129	U	SONGS FOR TIBET: THE ART OF PEACE	77	
JASON MRAZ	32	ALICIA KEYS	3	BUCKCHERRY	15	SANTOGOLD	193	LED ZEPPELIN	2	MARCO ANTONIO SOLIS	136, 187	STEP UP 2: THE STREETS	151	THREE O'Clock GRACE	129	U	ART OF PEACE	77	
		WILLIE NELSON WYNTON MARSALIS	117	BUCKCHERRY	15	SANTOGOLD	193	LED ZEPPELIN	2	MARCO ANTONIO SOLIS	136, 187	STEP UP 2: THE STREETS	151	THREE O'Clock GRACE	129	U	ART OF PEACE	77	
		WILLIE NELSON WYNTON MARSALIS	117	BUCKCHERRY	15	SANTOGOLD	193	LED ZEPPELIN	2	MARCO ANTONIO SOLIS	136, 187	STEP UP 2: THE STREETS	151	THREE O'Clock GRACE	129	U	ART OF PEACE	77	
		WILLIE NELSON WYNTON MARSALIS	117	BUCKCHERRY	15	SANTOGOLD	193	LED ZEPPELIN	2	MARCO ANTONIO SOLIS	136, 187	STEP UP 2: THE STREETS	151	THREE O'Clock GRACE	129	U	ART OF PEACE	77	
		WILLIE NELSON WYNTON MARSALIS																	

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)
1	NEW	1 WK	#1 CONOR OBERST CONOR OBERST MERGE 340* (15.98)
2	NEW	1 WK	TRAPT ONLY THROUGH THE PAIN... ELEVEN SEVEN 230 (14.98)
3	NEW	1 WK	STRYKER TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789/THRIVE (18.98)
4	NEW	1 WK	HAWTHORNE HEIGHTS FRAGILE FUTURE VICTORY 456 (13.98)
5	1	10	JOURNEY REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ⊕
6	NEW	1 WK	THE FAINT FASCINATION BLANK WAV 01* (12.98)
7	NEW	1 WK	CLIPSE PRESENTS: RE-UP GANG RE-UP GANG RE-UP GANG 5089/KOCH (17.98)
8	7	40	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕
9	4	10	MOTLEY CRUE SAINTS OF LOS ANGELES MOTLEY 240 ELEVEN SEVEN (16.98) ⊕
10	NEW	1 WK	LEWIS BLACK ANTICIPATION COMEDY CENTRAL 0069 (12.98)
11	NEW	1 WK	NAPPY ROOTS THE HUMDINGER NAPPYROOTS TREELEAF 0001/RBC (18.98)
12	3	10	VARIOUS ARTISTS VANS WARPED TOUR '08 SIDEONEDUMMY 1355 (8.98)
13	NEW	1 WK	VARIOUS ARTISTS SONGS FOR TIBET: THE ART OF PEACE FOUNDATION DIGITAL EX (11.98)
14	5	3	ONE DAY AS A LION ONE DAY AS A LION (EP) ANTI- 86978/EPIAPH (8.98)
15	2	1	NINE INCH NAILS THE SLIP THE NULL CORPORATION 27* (24.98 CD/DVD) ⊕
16	8	40	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)
17	12	33	GREATEST GAINER RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)
18	14	15	SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕
19	19	10	FLEET FOXES FLEET FOXES SUB POP 777* (13.98)
20	16	12	THE TING TINGS WE STARTED NOTHING COLUMBIA 26925* (12.98)
21	10	9	DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98)
22	6	2	ALICE COOPER ALONG CAME A SPIDER STEAMHAMMER 9060*/SPV (17.98)
23	9	1	SLIGHTLY STOOPID SLIGHTLY NOT STONED ENOUGH TO GET BREAKFAST YET STOOPID STOOPID (CONTROLLED SUBSTANCE SOUNDLABS) (15.98)
24	15	28	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)
25	17	1	SIGUR ROS MED SUD I EYRUM VID SPILUM ENDALAUST XL 364/BEGGARS GROUP (11.98)
26	20	6	TECH N9NE KILLER STRANGE 48 (18.98)
27	18	1	MY MORNING JACKET EVIL URBES ATO 21626* (13.98)
28	21	16	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP (15.98)
29	22	3	DR. DOG FATE PARK THE VAN 25* (15.98)
30	11	5	THE HOLD STEADY STAY POSITIVE VAGRANT 501* (13.98)
31	28	17	APOCALYPTICA WORLDS COLLIDE 20-20 ENT. 21580/JIVE (13.98) ⊕
32	27	5	THE MAINE CAN'T STOP WON'T STOP FEARLESS 30112 (12.98)
33	13	3	CANDLEBOX INTO THE SUN SILENT MAJORITY 51140/ILG (15.98)
34	31	15	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWN TOWN (14.98)
35	NEW	1 WK	CARLA BRUNI COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE 70045/DOWNTOWN (18.98)
36	25	3	BLACK KIDS PARTIE TRAUMATIC ALMOSTGOLD 31783*/COLUMBIA (12.98)
37	23	1	PEPPER PINK CRUSTACEANS AND GOOD VIBRATIONS LAW 215/CONTROLLED SUBSTANCE SOUNDLABS (15.98)
38	24	7	DWELE ...SKETCHES OF A MAN RT 5049/KOCH (17.98)
39	37	19	ALL TIME LOW SO WRONG IT'S RIGHT HOPELESS 693 (13.98)
40	30	51	SIXX: A.M. THE HEROIN DIARIES SOUNDTRACK ELEVEN SEVEN 171 (15.98)
41	33	62	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)
42	29	63	SOUNDTRACK ONCE CARIVASBRACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕
43	38	1	SHE & HIM VOLUME ONE MERGE 324 (15.98)
44	NEW	1 WK	BIG NOYD ILLUSTRIOUS KOCH 4921 (17.98)
45	39	5	RATATAT LP3 XL 353*/BEGGARS GROUP (14.98)
46	36	52	SOUNDTRACK HAIRSPRAY NEW LINE 99089 (16.98)
47	26	1	THE AVETT BROTHERS THE SECOND GLEAM (EP) RAMSEUR 2724* (7.98)
48	32	2	GEORGE CARLIN IT'S BAD FOR YA EARDRUM 222/LAUGH COM (16.98)
49	NEW	1 WK	MEIKO MEIKO LUCKY EAR/MYSPACE 001/DGC (11.98)
50	34	3	AUSTRIAN DEATH MACHINE TOTAL BRUTAL METAL BLADE 14683 (13.98)

TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	5	#1 SOUNDTRACK Mamma Mia! DECCA
2	2	8	COLDPLAY Viva La Vida or Death And All His Friends CAPITOL
3	NEW	1 WK	CONOR OBERST CONOR OBERST MERGE
4	NEW	1 WK	VARIOUS ARTISTS Songs For Tibet: The Art Of Peace THE ART OF PEACE FOUNDATION
5	8	1	M.I.A. Kala XL/INTERSCOPE IGA
6	3	3	MILEY CYRUS Breakout HOLLYWOOD
7	6	1	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN /UMRG
8	4	1	SUGARLAND Love On The Inside MERCURY NASHVILLE /UMGN
9	NEW	1 WK	TRAPT ONLY THROUGH THE PAIN... ELEVEN SEVEN
10	NEW	1 WK	RANDY NEWMAN HARPS AND ANGELS NONESUCH WARNER BROS.
11	NEW	1 WK	LEWIS BLACK ANTICIPATION COMEDY CENTRAL
12	14	16	RIHANNA Good Girl Gone Bad SRP/DEF JAM /DJMG
13	16	13	JASON MRAZ We Sing, We Dance, We Steal Things. ATLANTIC /AG
14	9	6	JOHN MAYER Where The Light Is: John Mayer Live In Los Angeles COLUMBIA /SONY MUSIC ⊕
15	NEW	1 WK	THE FAINT FASCINATION BLANK WAV
16	11	1	ABBA Gold — Greatest Hits POLYDOR /Polar /UME
17	22	1	JONAS BROTHERS Jonas Brothers HOLLYWOOD ⊕
18	NEW	1 WK	LLOYD Lessons In Love YOUNG-GOLDFIE/THE INC./UNIVERSAL MOTOWN /UMRG
19	NEW	1 WK	HAWTHORNE HEIGHTS FRAGILE FUTURE VICTORY
20	5	2	THIRD DAY Revelation ESSENTIAL
21	23	1	MGMT Oracular Spectacular COLUMBIA /SONY MUSIC
22	18	8	SOUNDTRACK Camp Rock WALT DISNEY
23	24	13	DUFFY Rockferry MERCURY /DJMG
24	13	1	SOUNDTRACK The Dark Knight WARNER SUNSET /WARNER BROS.
25	NEW	1 WK	SEETHER iTunes Originals WIND-UP

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	5	5	#1 SOUNDTRACK Mamma Mia! DECCA 011439
2	7	8	COLDPLAY Viva La Vida or Death And All His Friends CAPITOL 16886*
3	2	3	SUGARLAND Love On The Inside MERCURY NASHVILLE 011273*/UMGN
4	NEW	1 WK	RANDY NEWMAN HARPS AND ANGELS NONESUCH 122812/WARNER BROS.
5	NEW	1 WK	MIKE GORDON The Green Sparrow ROUNDER 619083*
6	8	3	MILEY CYRUS Breakout HOLLYWOOD 002129
7	1	2	KIDZ BOP KIDS Kidz Bop 14 RAZOR & TIE 89181
8	11	11	KID ROCK Rock N Roll Jesus TOP DOG/ATLANTIC 290556*/AG
9	NEW	1 WK	CONOR OBERST CONOR OBERST MERGE 340*
10	12	1	WILLIE NELSON WYNTON MARSALIS Two Men With The Blues BLUE NOTE 04454*/BLG
11	NEW	1 WK	THE LAURE BERKNER BAND WITH SUSIE LAMPERT AND ADAM BERNSTEIN Rockin'ho Run TWO TOMATOES 23406 RAZOR & TIE
12	13	1	ORIGINAL CAST RECORDING Mamma Mia! DECCA BROADWAY 543115/DECCA ⊕
13	10	2	ALICE COOPER Along Came A Spider STEAMHAMMER 9060*/SPV
14	NEW	1 WK	NORMA JEAN Norma Jean -Vs- The Ant Mother SOLID STATE 09327
15	23	20	VARIOUS ARTISTS I Can Only Imagine: Platinum Edition INO 20228 TIME LIFE
16	NEW	1 WK	TRAPT ONLY THROUGH THE PAIN... ELEVEN SEVEN 230
17	17	9	EMMYLOU HARRIS All I Intended To Be NONESUCH 480444*/WARNER BROS.
18	NEW	1 WK	CEREMONY Still Nothing Moves You. BRIDGE NINE 098*
19	22	3	BUDDY GUY Skin Deep SILVERTONE 31629*/ZOMBA
20	16	13	DUFFY Rockferry MERCURY 010822*/DJMG
21	15	1	SOUNDTRACK Camp Rock WALT DISNEY 001742
22	14	5	BECK Modern Guilt DGC 011507*/IGA
23	25	5	KATY PERRY One Of The Boys CAPITOL 04249
24	RE-ENTRY	1 WK	JONAS BROTHERS Jonas Brothers HOLLYWOOD 000282 ⊕
25	6	1	THIRD DAY Revelation ESSENTIAL 10853

HOT MAINSTREAM ROCK SONGS™ FROM: .biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 DEVOUR SHINEDOWN (ATLANTIC)
2	1	20	INSIDE THE FIRE DISTURBED (REPRISE)
3	4	11	BAD GIRLFRIEND THEORY OF A DEADMAN (504/ROADRUNNER RRP)
4	3	27	ADDICTED SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
5	5	16	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)
6	6	7	BELIEVE STAINED (FLIP ATLANTIC)
7	7	5	USE ME HINDER (UNIVERSAL REPUBLIC)
8	8	25	RISE ABOVE THIS SEETHER (WIND-UP)
9	10	24	DOWN AND OUT TANTRIC (SILENT MAJORITY/ILG)
10	11	17	NEVER ENOUGH FIVE FINGER DEATH PUNCH (FIRM)
11	12	7	PSYCHOSOCIAL SLIPKNOT (ROADRUNNER/RRP)
12	13	12	TRAIN 3 DOORS DOWN (UNIVERSAL REPUBLIC)
13	19	4	TOO DRUNK... BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)
14	9	17	SAINTS OF LOS ANGELES MOTLEY CRUE (MOTLEY)
15	21	7	I DON'T CARE APOCALYPTICA FEATURING ADAM GONTIER (20-20 ENT./JIVE/ZOMBA)

I LIKE LIBRARIES: MOST ADDED™ FROM: .biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 I KISSED A GIRL KATY PERRY (CAPITOL)
2	3	8	DISTURBIA RIHANNA (SRP/DEF JAM/DJMG)
3	2	12	VIVA LA VIDA COLDPLAY (CAPITOL)
4	12	2	POWER PLANES M.I.A. (XL/INTERSCOPE)
5	4	16	FOREVER CHRIS BROWN (JIVE/ZOMBA)
6	8	8	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)
7	7	12	CLOSER NE-YO (DEF JAM/DJMG)
8	5	15	VIOLET HILL COLDPLAY (CAPITOL)
9	9	11	SHAKE IT METRO STATION (COLUMBIA)
10	6	6	7 THINGS MILEY CYRUS (HOLLYWOOD)
11	11	4	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)
12	14	6	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
13	13	21	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)
14	15	21	WITH YOU CHRIS BROWN (JIVE/ZOMBA)
15	17	5	I'M YOURS JASON MRAZ (ATLANTIC/RRP)

.biz More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS

HEIDI'S NEW TRICK



Heidi Newfield's first solo outing, "What Am I Waiting For," snares the Hot Shot Debut at No. 2 on Top Country Albums (see chart, page 45) and dents the Billboard 200 at No. 10.

The set by the former Trick Pony lead singer pops with 34,000 copies, a hair north of the trio's best sales week, when third set "R.I.D.E." opened at No. 4 on the country chart in 2005.

"Johnny & June," the lead single from "Waiting," borrows its title and theme from the storied marriage of Johnny Cash to June Carter. On Hot Country Songs, the track achieves Airpower (23-20), drawing 11 million audience impressions in its 19th chart week.

—Wade Jessen

French first lady Carla Bruni earns her best sales week as "Comme Si De Rien N'Etait" shifts 3,000 in its third week of release and jumps 4-1 on Top World Albums. It re-enters at No. 8 on Top Heatseekers while bowing at No. 35 on Top Independent Albums; it's No. 195 on the Billboard 200. The set experiences a 220% increase in sales this week, thanks to the album's physical release. It had been available only as a digital download in its first two sales weeks.



TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- GREATEST GAINER** **GR** Where included, this award indicates the title with the chart's largest unit increase.
- PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. **CD/DVD** after price indicates CD/DVD combo only available. **D** DualDisc available. **+** CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** **GG** Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
 ● CD single available. **D** Digital Download available. **DVD** single available. **V** Vinyl Maxi-Single available. **V** 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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). **◆** Certification of 200,000 units (Platino). **◆◆** Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
 ● RIAA certification for 500,000 paid downloads (Gold). **◆** RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. **◆** RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
 ● RIAA gold certification for net shipment of 25,000 units for video singles. **◆** RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. **◆◆** RIAA platinum certification for net shipment of 50,000 units for video singles. **◆◆◆** RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
 ● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. **◆** RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. **◆◆** IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. **◆◆◆** IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
2	2	13	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
3	3	12	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
4	5	15	CLOSER	NE-YO (DEF JAM/IDJMG)
5	7	13	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
6	10	8	ALL SUMMER LONG	KID ROCK (TOP DOG ATLANTIC)
7	4	12	I KISSED A GIRL	KATY PERRY (CAPITOL)
8	6	23	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)
9	12	13	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)
10	8	15	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
11	11	16	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
12	14	9	VIVA LA VIDA	COLDPLAY (CAPITOL)
13	16	11	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
14	13	21	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
15	9	19	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
16	15	15	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
17	18	10	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
18	17	17	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
19	20	7	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
20	21	7	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
21	19	10	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYFNOTIZE MINDS/COLUMBIA)
22	31	9	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)
23	33	5	THE BUSINESS	YUNG BEG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)
24	37	6	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
25	29	9	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	14	SHAKE IT	METRO STATION (COLUMBIA)
27	22	19	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)
28	38	6	NEED U BAD	JAZMINE SULLIVAN (JRMG)
29	34	5	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
30	35	10	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA (NASHVILLE))
31	25	10	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)
32	26	28	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)
33	23	23	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
34	36	8	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
35	30	11	PUT A GIRL IN IT	BROOKS & DUNN (ARISTA NASHVILLE)
36	45	4	ONE STEP AT A TIME	JORDIN SPARKS (JIVE/ZOMBA)
37	27	14	GOOD TIME	ALAN JACKSON (ARISTA NASHVILLE)
38	28	16	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)
39	32	31	LOVE SONG	SARA BAREILLE (EPIC)
40	46	5	WAITIN' ON A WOMAN	BRAD PAISLEY (ARISTA NASHVILLE)
41	50	5	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
42	49	4	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
43	48	5	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/IDJMG)
44	42	17	HOME	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
45	40	20	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)
46	54	7	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
47	52	6	TROUBADOUR	GEORGE STRAIT (MCA NASHVILLE)
48	68	2	WHATEVER YOU LIKE	T.I. (GRAND Hustle/ATLANTIC)
49	41	15	TEENAGE LOVE AFFAIR	ALICIA KEYS (IMBK/JRMG)
50	71	2	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	44	17	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)
52	58	5	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL NASHVILLE)
53	65	3	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG)
54	69	2	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)
55	64	3	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)
56	55	5	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)
57	63	3	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG NASHVILLE)
58	53	4	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
59	62	4	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
60	59	6	HOLLER BACK	THE LOST TRAILERS (BNA)
61	47	12	GUNPOWDER & LEAD	MIRANDA LAMBERT (COLUMBIA (NASHVILLE))
62	61	14	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY ZOMBA)
63	-	1	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)
64	57	22	TE QUIERO	FLEX (EMI TELEVISION)
65	51	13	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC. UNIVERSAL MOTOWN)
66	66	6	LEARNING HOW TO BEND	GARY ALLAN (MCA NASHVILLE)
67	56	10	LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)
68	-	1	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA NASHVILLE)
69	-	2	MUSIC FOR LOVE	MARIO (3RD STREET/JRMG)
70	60	19	BACK WHEN I KNEW IT ALL	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
71	67	2	MR. CARTER	LIL WAYNE FEAT. JAY-Z (CASH MONEY/UNIVERSAL MOTOWN)
72	73	2	BOB THAT HEAD	RASCAL FLATTS (LYRIC STREET)
73	-	1	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
74	-	1	PARA SIEMPRE	VICENTE FERNANDEZ (SONY BMG NORTE)
75	-	1	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)

1288 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	8	#1 DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
2	4	12	PAPER PLANES	M.I.A. (X/INTERSCOPE)	
3	-	1	A LITTLE BIT LONGER	JONAS BROTHERS (HOLLYWOOD)	
4	5	7	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
5	3	14	I KISSED A GIRL	KATY PERRY (CAPITOL)	
6	-	1	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
7	8	15	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
8	7	14	VIVA LA VIDA	COLDPLAY (CAPITOL)	
9	11	16	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
10	9	11	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
11	10	10	7 THINGS	MILEY CYRUS (HOLLYWOOD)	
12	12	12	DANGEROUS	KARDINAL OFFISHALL (KONLIVE/GEFFEN)	
13	15	17	I'M YOURS	JASON MRAZ (ATLANTIC)	
14	16	13	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA (HYFNOTIZE MINDS/COLUMBIA)	
15	14	19	SHAKE IT	METRO STATION (COLUMBIA)	
16	21	9	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/ILG)	
17	13	2	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	
18	28	7	ONE STEP AT A TIME	JORDIN SPARKS (JIVE/ZOMBA)	
19	20	16	CLOSER	NE-YO (DEF JAM/IDJMG)	
20	24	17	HANDLEBARS	FLOBDOTS (UNIVERSAL REPUBLIC)	
21	19	8	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	
22	17	14	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
23	6	3	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)	
24	22	16	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
25	18	16	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	23	25	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
27	32	10	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
28	26	21	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
29	31	25	BLEEDING LOVE	LEONA LEWIS (SYCO/JRMG)	
30	34	11	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
31	35	6	BETTER IN TIME	LEONA LEWIS (SYCO/JRMG)	
32	30	18	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	
33	29	7	ALL I WANT TO DO	SUGARLAND (MERCURY NASHVILLE)	
34	2	2	TONIGHT	JONAS BROTHERS (HOLLYWOOD)	
35	33	11	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (BIG F.A.C.E./SRC/UNIVERSAL MOTOWN)	
36	75	2	MARCO POLO	BOW WOW FEAT. SOULJA BOY TELLEM (COLUMBIA)	
37	27	3	BREAKOUT	MILEY CYRUS (HOLLYWOOD)	
38	-	1	WHAT IF IT ALL GOES RIGHT	MELISSA LAWSON (WARNER BROS. (NASHVILLE)/WRN)	
39	39	16	MERCY	DUFFY (MERCURY/IDJMG)	
40	41	12	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	
41	43	7	BARTENDER SONG (AKA SITTING AT A BAR)	REHAB (UNIVERSAL REPUBLIC)	
42	38	6	OUT HERE GRINDIN'	DJ KHALED (TERROR SQUAD/KOCH)	
43	50	31	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
44	36	4	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
45	64	2	THE GARDEN	MIRAH (K)	
46	52	4	ADDICTED	SAVING ABEL (SKI/DCDC/VIRGIN/CAPITOL)	
47	57	36	DON'T STOP THE MUSIC	RIHANNA (SRP/DEF JAM/IDJMG)	
48	46	6	FREE FALLIN'	JOHN MAYER (COLUMBIA)	
49	25	5	BUZZIN'	SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE)	
50	37	14	GET SILLY	V.I.C. (YOUNG MUGULY/REPRISE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	45	11	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
52	-	3	HOT N COLD	KATY PERRY (CAPITOL)	
53	60	5	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
54	69	2	JOHNNY & JUNE	HEIDI NEWFIELD (CURE)	
55	47	20	4 MINUTES	MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	
56	42	8	THIS IS ME	DEMI LOVATO & JOE JONAS (WALT DISNEY)	
57	44	20	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
58	48	14	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
59	59	7	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	
60	63	6	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (DAWN RAID/UNIVERSAL REPUBLIC)	
61	40	13	SUMMERTIME	NEW KIDS ON THE BLOCK (INTERSCOPE)	
62	61	4	BODY ON ME	NELLY FEAT. ASHANTI & AKON (JERRY/UNIVERSAL MOTOWN)	
63	53	32	SAY	JOHN MAYER (AWARE/COLUMBIA)	
64	67	14	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (IS-CURVE)	
65	54	19	IN LOVE WITH A GIRL	GAVIN DEGRAW (JRMG)	
66	51	22	DAMAGED	DANITY KANE (BAD BOY/ATLANTIC)	
67	-	1	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/IDJMG	

AUG 23 2008 MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	NEW	1 WK	#1 WALNUT CREEK JEMP RECORDS/ALTERNATIVE DISTRIBUTION ALLIANCE 40307 (19.98 DVD)	Phish	
2	2	6	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer	
3	1	7	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
	RE-ENTRY		...THEN SINGS MY SOUL SPRING HILL VIDEO/EMM MUSIC VIDEO 44809 (19.98 DVD)	George Beverly Shea	
4	3	10	SCENES YOU KNOW BY HEART: THE DVD MAILBOAT 2503 EX (9.98 DVD)	Jimmy Buffett	
5	4	65	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	50
6	5	35	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
8	NEW		ELVIS: #1 HIT PERFORMANCES & MORE VOL 2 RCA/SONY BMG VIDEO 733476 (19.98 DVD)	Elvis Presley	
6	4		COMIN' ATCHA LIVE! 2008 TESLA ELECTRIC CD/RYKO/SONY MUSIC VIDEO 6 (16.98 DVD)	Tesla	
10	10	14	PARA SIEMPRE SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
11	6		WALK WITH ME IN HELL EPIC MUSIC VIDEO/SONY BMG VIDEO 685327 (19.98 DVD)	Lamb Of God	
12	9	38	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
13	11	26	THE ADVENTURES OF MIMI IMAGE ENTERTAINMENT 4981 (19.98 DVD)	Mariah Carey	
		23	CELTIC THUNDER: THE SHOW CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
15	NEW		I GOT THE FEELIN': JAMES BROWN IN THE '60'S SHOUT! FACTORY/SONY BMG VIDEO 31087 (39.98 DVD)	James Brown	
16	15	221	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
17	13	15	INDESCRIBABLE SIXTEEN VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
18	40	155	ONE NIGHT ONLY EAGLE VISION/EAGLE ROCK 30059 (14.98 DVD)	Bee Gees	
19	12	39	ORAL FIXATION TOUR EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	
20	18	38	ERIC CLAPTON'S CROSSROADS GUITAR FESTIVAL 2007 RHINO HOME VIDEO/WARNER MUSIC VISION 352124 (29.98 DVD)	Eric Clapton	6
21	NEW		THIS IS OUR GOD COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 732703 (19.98 DVD)	Hillsong	
22	22	19	****: LIVE IN PHOENIX FUELED BY RAMEN/ISLAND/UNIVERSAL MUSIC & VIDEO DIST. 010935 (14.98 DVD)	Fall Out Boy	
23	17	189	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56032 (12.98 DVD)	Journey	4
24	20	70	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
25	14	2	LIVE FROM AUSTIN, TX NEW WEST RECORDS 80562 EX (13.98 DVD)	Norah Jones	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 LOVE IN THIS CLUB USHER FEATURING YOUNG JEEZY LAFACE/ZOMBA	
2	3	7	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA	
3	4	1	ALL I EVER NEEDED BRET MICHAELS WITH JESSICA ANDREWS POOR BOY	
4	2	4	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR CASH MONEY/UNIVERSAL MOTOWN	
5	4	8	TOUCH MY BODY MARIAH CAREY ISLAND/DJMG	
6	6	6	SEXY CAN I RAY J & YUNG BERG KNOCKOUT/DEJA 34/KOCH/EPIC	
7	11	5	LIFE OF DA PARTY SNOOP DOGG FEAT. T-D SHORT & MISTAH F.A.B. DOGGYSTYLE/GEFFEN/INTERSCOPE	
8	5	6	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
9	9	3	GOT ME GOING DAY26 BAD BOY/ATLANTIC	
10	10	2	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.	
11	16	16	LOVE SONG SARA BAREILLES EPIC	
12	23	4	PICTURE TO BURN TAYLOR SWIFT BIG MACHINE	
13	NEW		HEAVEN SENT KEYSHIA COLE IMANI/GEFFEN/INTERSCOPE	
14	NEW		SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM UNIVERSAL REPUBLIC	
15	RE-ENTRY		READY, SET, DON'T GO BILLY RAY CYRUS WITH MILEY CYRUS WALT DISNEY/RYLIC STREET	
16	RE-ENTRY		ALL-AMERICAN GIRL CARIE UNDERWOOD RHINO/ARISTA NASHVILLE	
17	20	3	FEELS LIKE TONIGHT DAUGHTRY RCA/RMG	
18	19	11	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE	
19	NEW		IN LOVE WITH A GIRL GAVIN DEGRAW J/RMG	
20	NEW		PARTY PEOPLE NELLY FEATURING FERGIE DERRTY/UNIVERSAL MOTOWN	
21	22	19	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS A&M/J/RMG	
22	18	2	WHATEVER IT TAKES LIFEHOUSE GEFFEN/INTERSCOPE	
23	21	2	CUSTOMER RAHEEM DEVAUGHN JIVE/ZOMBA	
24	NEW		STAY DOWN MARY J. BLIGE Matriarch/GEFFEN/INTERSCOPE	
25	RE-ENTRY		LIFE IN A NORTHERN TOWN SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN MERCURY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	2	#1 LOVE IN THIS CLUB USHER FEATURING YOUNG JEEZY LAFACE/ZOMBA	
2	3	7	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA	
3	4	1	ALL I EVER NEEDED BRET MICHAELS WITH JESSICA ANDREWS POOR BOY	
4	2	4	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR CASH MONEY/UNIVERSAL MOTOWN	
5	4	8	TOUCH MY BODY MARIAH CAREY ISLAND/DJMG	
6	6	6	SEXY CAN I RAY J & YUNG BERG KNOCKOUT/DEJA 34/KOCH/EPIC	
7	11	5	LIFE OF DA PARTY SNOOP DOGG FEAT. T-D SHORT & MISTAH F.A.B. DOGGYSTYLE/GEFFEN/INTERSCOPE	
8	5	6	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
9	9	3	GOT ME GOING DAY26 BAD BOY/ATLANTIC	
10	10	2	4 MINUTES MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BROS.	
11	16	16	LOVE SONG SARA BAREILLES EPIC	
12	23	4	PICTURE TO BURN TAYLOR SWIFT BIG MACHINE	
13	NEW		HEAVEN SENT KEYSHIA COLE IMANI/GEFFEN/INTERSCOPE	
14	NEW		SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY DIZM UNIVERSAL REPUBLIC	
15	RE-ENTRY		READY, SET, DON'T GO BILLY RAY CYRUS WITH MILEY CYRUS WALT DISNEY/RYLIC STREET	
16	RE-ENTRY		ALL-AMERICAN GIRL CARIE UNDERWOOD RHINO/ARISTA NASHVILLE	
17	20	3	FEELS LIKE TONIGHT DAUGHTRY RCA/RMG	
18	19	11	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE	
19	NEW		IN LOVE WITH A GIRL GAVIN DEGRAW J/RMG	
20	NEW		PARTY PEOPLE NELLY FEATURING FERGIE DERRTY/UNIVERSAL MOTOWN	
21	22	19	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS A&M/J/RMG	
22	18	2	WHATEVER IT TAKES LIFEHOUSE GEFFEN/INTERSCOPE	
23	21	2	CUSTOMER RAHEEM DEVAUGHN JIVE/ZOMBA	
24	NEW		STAY DOWN MARY J. BLIGE Matriarch/GEFFEN/INTERSCOPE	
25	RE-ENTRY		LIFE IN A NORTHERN TOWN SUGARLAND FEAT. LITTLE BIG TOWN & JAKE OWEN MERCURY	

POP/ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)		
2	3	15	FOREVER CHRIS BROWN (JIVE/ZOMBA)		☆
3	2	13	I KISSED A GIRL KATY PERRY (CAPITOL)		
4	4	19	SHAKE IT METRO STATION (COLUMBIA)		
5	5	12	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)		☆
6	8	10	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
7	5	20	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)		☆
8	9	8	WHEN I GROW UP THE PUSSYCAT DOLLS (INTERSCOPE)		
9	10	7	CLOSER NE-YO (DEF JAM/DJMG)		
10	6	24	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
11	13	8	DISTURBIA RIHANNA (SRP/DEF JAM/DJMG)		☆
12	14	7	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)		☆
13	16	7	ONE STEP AT A TIME JORDIN SPARKS (19/JIVE/ZOMBA)		☆
14	12	18	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
15	20		IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)		☆
16	17	7	VIVA LA VIDA COLDPLAY (CAPITOL)		
17	1		FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG/ATLANTIC)		
15	25		BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		
19	22	10	AMERICAN BOY ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)		
20	23	4	GREATEST GAINER BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
21	18	17	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		
22	20	18	LOLLIPOP LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		
23	21	20	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)		☆
24	25	6	LOLLI LOLLI (POP THAT BODY) THREE 6 MAREK FEAT. PROJECT PAT, YOUNG G & SUPERPOWER (PROMOTER MUSIC/COLUMBIA)		
25	26	7	THAT'S WHAT YOU GET PARAMORE (FUELED BY RAMEN/RRP)		☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	18	#1 BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		
2	1	31	LOVE SONG SARA BAREILLES (EPIC)		☆
3	12		THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)		☆
4	3	23	SAY JOHN MAYER (AWARE/COLUMBIA)		
5	41		APOLOGIZE TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)		☆
6	6	24	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)		
7	8	32	TATTOO JORDIN SPARKS (19/JIVE/ZOMBA)		☆
8	7	33	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
9	31		LOST MICHAEL BUBLE (143/REPRISE)		☆
10	10	28	IN MY ARMS PLUMB (CURB/REPRISE)		☆
11	12	8	GREATEST GAINER POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		
12	11	14	AFTER ALL THESE YEARS JOURNEY (NOMOTA)		☆
13	14	15	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
14	15	18	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)		☆
15	16	14	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)		
16	17	18	AWAKE JOSH GROBAN (143/REPRISE)		
17	19	4	VIVA LA VIDA COLDPLAY (CAPITOL)		
18	18	20	WON'T GO HOME WITHOUT YOU MARDON 5 (A&M/OCTONE/INTERSCOPE)		
19	10	7	ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)		
20	21	13	ROOTS BEFORE BRANCHES ROOM FOR TWO (CURB/WARNER BROS.)		☆
21	22	18	IN GOD'S HANDS NELLY FURTADO FEAT. KETHI URBAN (MOSLEY/GEFFEN/INTERSCOPE)		
22	23	16	I THOUGHT I'D SEEN EVERYTHING BRYAN ADAMS (BADMAN)		
23	24	9	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)		☆
24	25	3	ENEMY WITHIN MICHAEL MCDONALD (UNIVERSAL MOTOWN)		
25	26	6	EVERY DAY (WHEN WILL YOU BE MINE) HILARY MCRAE (HEAR/CMG)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 VIVA LA VIDA COLDPLAY (CAPITOL)		☆
2	1	21	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)		☆
3	3	19	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		
4	3	16	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)		☆
5	16		ALL SUMMER LONG KID ROCK (TOP DOG/ATLANTIC)		
6	8	16	LOVE REMAINS THE SAME GAVIN HOSSDALE (INTERSCOPE)		☆
7	1		THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)		☆
8	6	30	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)		☆
9	9	20	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
10	10	31	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)		☆
11	11	26	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)		☆
12	13	13	IF I NEVER SEE YOUR FACE AGAIN MARDON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)		
13	14	40	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)		☆
14	17	7	GREATEST GAINER WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		
15	12	30	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)		☆
16	19	7	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
17	16	8	I KISSED A GIRL KATY PERRY (CAPITOL)		
18	18	14	BOTTLE IT UP SARA BAREILLES (EPIC)		☆
19	1		COME ON GET HIGHER MATT HATHANSON (VANGUARD)		☆
20	23	8	SHAKE IT METRO STATION (COLUMBIA)		
21	21	20	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)		
22	26	4	BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE)		
23	11		LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)		☆
24	24	10	TAKE A BOW RIHANNA (SRP/DEF JAM/DJMG)		
25	27	13	RISE ABOVE THIS SEETHER (WIND-UP)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)		☆
2	3	10	VIVA LA VIDA COLDPLAY (CAPITOL)		☆
3	2	17	PORK AND BEANS WEEZER (DGC/GEFFEN/INTERSCOPE)		☆
4	5	7	BELIEVE STAINED (FLIP/ATLANTIC)		☆
5	4	10	INSIDE THE FIRE DISTURBED (REPRISE)		☆
6	9	15	I'M NOT OVER CAROLINA LIAR (ATLANTIC)		
7	7	21	ADDICTED SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)		
8	6	14	HAMMERHEAD THE OFFSPRING (COLUMBIA)		☆
9	8	23	GIVEN UP LINKIN PARK (WARNER BROS.)		☆
10	11	21	LOVE ME DEAD LUDO (RED BIRD/ISLAND/DJMG)		
11	12	10	BARTENDER SONG (AKA SITTING AT A BAR) REHAB (UNIVERSAL REPUBLIC)		
12	10	25	RISE ABOVE THIS SEETHER (WIND-UP)		
13	14		DEVOUR SHINEDOWN (ATLANTIC)		☆
14	18	16	HELP ME ALKALINE TRIO (EPIC)		
15	15	12	THEY SAY SCARS ON BROADWAY (VELVET HAMMER/INTERSCOPE)		☆
16	14	21	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)		☆
17	20	8	BAD GIRLFRIEND THEORY OF A DEADMAN (604/ROADRUNNER/RRP)		

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	5	13	#1 SHOULD'VE SAID NO N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE	1	1
2	2	12	YOU LOOK GOOD IN MY SHIRT D. HUFF, G. URBAN (T. MARTIN, T. SHAPIRO, M. NESLER)	Keith Urban CAPITOL NASHVILLE	2	2
3	1	12	ALL I WANT TO DO B. GALL, M. MORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	1	1
4	6	28	I STILL MISS YOU J. STEELE (K. ANDERSON, T. NICHOLS, J. SELLERS)	Keith Anderson COLUMBIA	4	4
	4	16	PUT A GIRL IN IT T. BROWN, R. DUNN, K. BROOKS (R. AKINS, D. DAVIDSON, B. HAYS LIP)	Brooks & Dunn ARISTA NASHVILLE	3	3
	3	18	GOOD TIME K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1	1
7	10	11	WAITIN' ON A WOMAN F. ROGERS (D. SAMPSON, W. VARBLE)	Brad Paisley ARISTA NASHVILLE		
8	8	20	DO YOU BELIEVE ME NOW J. WEST, D. PAHANISH (J. WEST, D. PAHANISH, T. JOHNSON)	Jimmy Wayne VALORY	8	8
9	1	11	TROUBADOUR T. BROWN, G. STRAIT (M. HOLMES, L. SATCHER)	George Strait MCA NASHVILLE	9	9
10	12	28	HOLLER BACK B. BEAVERS, IS. NIELSON, T. JAMES	The Lost Trailers BNA	10	10
11	15	7	SHE NEVER CRIED IN FRONT OF ME T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		
12	14	17	DON'T THINK I DON'T THINK ABOUT IT F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	12	12
13	16	13	ALL SUMMER LONG KID ROCK, R. CAVILLO, JR. (J. HITCHCOCK, M. SHAFER, R. VAN ZANT, G. ROSSINGTON, E. KING, L. MARINELLI, R. WACHTEL, W. ZEVONI)	Kid Rock TOP DOG/ATLANTIC CO.	13	13
14	13	14	LEARNING HOW TO BEND M. WRIGHT, G. ALLAN (G. ALLAN, M. WARREN, J. LEBLANC)	Gary Allan MCA NASHVILLE	13	13
15	22	2	AIR POWER GAINER EVERYBODY WANTS TO GO TO HEAVEN B. CANNON, K. CHESNEY (J. COLLINS, M. DOOSON)	Kenny Chesney BLUE CHAIR/BNA	15	15
16	17	19	BOB THAT HEAD D. HUFF, G. LEVON, J. O'MARCUS, J. O. ROONEY (G. LEVON, N. THRASHER, M. DUNLANEY)	Rascal Flatts LYRIC STREET	16	16
17	21	5	AIR POWER JUST A DREAM M. BRIGHT (S. MCEWAN, H. LINDSEY, G. SAMPSON)	Carrie Underwood ARISTA/ARISTA NASHVILLE	17	17
18	20	23	COUNTRY MAN J. STEVENS (L. BRYAN, J. P. MATTHEWS, G. GRIFFIN)	Luke Bryan CAPITOL NASHVILLE	18	18
19	18	20	COME ON OVER J. SHANKS, B. JAMES (J. SIMPSON, R. PROCTOR, V. BANKS)	Jessica Simpson EPIC COLUMBIA	19	19
20	23	19	AIR POWER JOHNNY & JUNE T. BROWN (H. NEWFIELD, D. BRYANT, S. SMITH)	Heidi Newfield CURB	20	20
21	24	17	ALL I EVER WANTED M. POWELL, D. HUFF (C. WICKS, M. POWELL, A. WILSON)	Chuck Wicks RCA	21	21
22	25	21	YOU CAN LET GO S. HENDRICKS (C. BATTEN, K. BLAZYR, L. FEEK)	Crystal Shawanda RCA	22	22
23	28	18	I'LL WALK M. A. MILLER, D. OLIVER (B. A. WILSON, L. L. FOWLER)	Bucky Covington LYRIC STREET	23	23
24	26	18	RELENTLESS M. KNOX (J. P. WHITE, J. LEBLANC)	Jason Aldean BROKEN BOW	24	24
25	27	14	LOVE REMEMBERS P. D'DONNELL, C. MORGAN (C. MORGAN, P. D'DONNELL)	Craig Morgan BNA	25	25



Fifth single from self-titled debut album is Swift's second No. 1. Song reigns in 13th week, four weeks faster than "Our Song" needed last year.



New top 10 ties Strait with George Jones for second place on all-time top 10 list at 78 songs apiece. Eddy Arnold leads with 92 top 10s.



Southern rock-influenced group gets first top 10 with lead single and title track from "Holler Back," due Aug. 26.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	31	12	DON'T YOU KNOW YOU'RE BEAUTIFUL LINDSEY (C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	26	26
27	30	14	N COLOR THE KENT HARDLEY PLAYBOYS (J. JOHNSON, L. T. MILLER, J. OTTO)	Jamey Johnson MERCURY	27	27
28	29	10	LOOKIN FOR A GOOD TIME Z. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, K. FOLLESE)	Lady Antebellum CAPITOL NASHVILLE	28	28
29	32	13	SOUNDS SO GOOD C. CANNON (A. SHEPHERD)	Ashton Shepherd MCA NASHVILLE	29	29
30	36	4	LET IT GO G. GALLIMORE, T. MCGRAW, D. SMITH (W. C. LUTHER, A. MAYO, T. DOUGLAS)	Tim McGraw CURB	30	30
31	38	9	LET ME D. HUFF (M. BEESON, D. ORTON)	Pat Green BNA	31	31
32	37	4	CHICKEN FRIED K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band LIVE NATION	32	32
33	39	10	ANYTHING GOES M. WRIGHT, C. ANDRIE TCH III (B. LONG, J. W. WIGGINS)	Randy Houser UNIVERSAL SOUTH	33	33
34	34	34	WHEN IT RAINS J. J. LESTER, F. HERBST (J. YOUNG)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	34	34
35	35	15	CRAZY DAYS B. ALLEN, K. FOLLESE (A. GREGORY, L. BRICE, K. JACOBS, J. LEATHERS)	Adam Gregory NSA/MIDAS NEW REVOLUTION	35	35
36	41	4	DON'T C. CHAMBERLAIN, B. CURRINGTON (J. BEAVERS, J. SINGLETON)	Billy Currington MERCURY	36	36
37	40	12	VOICES J. STROUD (C. YOUNG, C. TOMPKINS, C. WISEMAN)	Chris Young RCA	37	37
38	48	3	ROLL WITH ME M. CHANCEY (C. DANIELS, T. KARLAS)	Montgomery Gentry COLUMBIA	38	38
39	42	4	FINE LINE W. PATRICK, K. FARFELD, K. SCHALPMAN, P. SHEET, J. WESTBROOK (W. PATRICK, K. FARFELD, K. SCHALPMAN, P. SHEET, J. WESTBROOK)	Little Big Town CAPITOL NASHVILLE	39	39
40	43	3	FOR YOU J. DEMARCUS, J. OTTO (J. BROWN, L. HENGBER)	James Otto WARNER BROS. WRN	40	40
41	45	2	I DO J. KILCHER, J. RICH (J. KILCHER)	Jewel VALORY	41	41
42	46	5	I WOULD M. WRIGHT, P. VASSAR (P. VASSAR)	Phil Vassar UNIVERSAL SOUTH	42	42
43	47	5	DON'T DO ME NO GOOD G. WILSON, B. CHANCEY (G. WILSON, A. CORLEY, W. KIRBY)	Gretchen Wilson COLUMBIA	43	43
44	44	47	LAST CALL T. BROWN (S. MCANALLY, E. ENDERLIN)	Lee Ann Womack MCA NASHVILLE	44	44
45	HOT SHOT DEBUT	1	MUDDY WATER F. ROGERS (M. CRISWELL, R. HUCKABY)	Trace Adkins CAPITOL NASHVILLE	45	45
46	53	2	SOMEBODY SAID A PRAYER M. BRIGHT (N. THRASHER, C. WISEMAN)	Billy Ray Cyrus WALT DISNEY LYRIC STREET	46	46
47	49	52	UPPER MIDDLE CLASS WHITE TRASH D. JOHNSON (L. BRICE, J. MCELROY)	Lee Brice CURB	47	47
48	50	17	BEST MISTAKE I EVER MADE B. CHANCEY (K. FOWLER, B. POUNDS)	Kevin Fowler EQUITY	48	48
49	NEW	1	WHAT IF IT ALL GOES RIGHT J. RICH (T. HANCHOFF, T. HYLER, S. SMITH)	Melissa Lawson WARNER BROS. WRN	49	49
50	51	14	NO AIR N. CHAPMAN (J. E. FAUNT, LEROY II, E. R. GRIGGS, H. J. MASON, JR., S. L. RUSSELL, D. E. THOMAS)	Rissi Palmer 1720	47	47

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	#1 SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
2	HOT SHOT DEBUT	1	HEIDI NEWFIELD CURB 79067 (18.98)	What Am I Waiting For	2	2
3	NEW	1	KEITH ANDERSON COLUMBIA 10333 SBN (17.98)	CMON!	3	3
4	2	3	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
5	3	2	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD) ⊕	Beautiful Eyes (EP)	1	1
6	NEW	1	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
7	4	4	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
8	5	5	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	2	2
9	6	6	ALAN JACKSON ARISTA NASHVILLE 19943 SBN (18.98)	Good Time	1	1
10	8	12	MIRANDA LAMBERT COLUMBIA 79932 SBN (18.98)	Crazy Ex-Girlfriend	1	1
11	7	8	CARRIE UNDERWOOD 19 ARISTA/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride	2	1
12	10	13	GEORGE STRAIT MCA NASHVILLE 010825/UMGN (13.98)	Troubadour	1	1
13	11	11	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	5	1
14	9	9	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates	1	1
15	12	15	RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD (18.98)	Still Feels Good	2	1
16	14	14	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	1	1
17	15	17	JEWEL VALORY 0100 (18.98)	Perfectly Clear	1	1
18	13	10	TIM MCGRAW CURB 79086 EX (14.98)	Greatest Hits: Limited Edition	1	1
19	18	19	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden	7	1
20	19	17	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
21	21	22	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3
22	16	7	RANDY TRAVIS WARNER BROS. 43254/WRN (13.98) ⊕	Around The Bend	3	3
23	20	21	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS		
24	17	16	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		
25	23	23	JAMES OTTO RAYBOW/WARNER BROS. 49907/WRN (13.98)	Sunset Man	2	2



Former singing telegram messenger lands his highest chart perch and biggest sales week (32,000 copies). Opens at No. 12 on the Billboard 200 (see Happening Now, page 36).



Singer/songwriter's critically lauded sophomore album moves 17,000 copies, his best week so far. First album "The Dollar" peaked where it bowed at No. 20 (12,000 copies), accounting for his prior best sales week on the Feb. 18, 2006, chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	20	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075 (18.98)	Raising Sand	2	2
27	24	17	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets	1	1
28	25	14	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008	2	2
29	27	29	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard	3	3
30	26	25	EMMYLOU HARRIS NONESUCH 480444/WARNER BROS. (18.98)	All I Intended To Be	4	4
31	31	35	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12226/SONY BMG (11.98)	16 Biggest Hits	22	22
32	33	34	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	1	1
33	34	33	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	1	1
34	28	28	MONTGOMERY GENTRY COLUMBIA 22817 SBN (18.98)	Back When I Knew It All	3	3
35	30	31	KEITH URBAN CAPITOL NASHVILLE 07685 (18.98) ⊕	Greatest Hits	4	4
36	35	32	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine	3	3
37	36	39	DOLLY PARTON LEGACY/RCA 13481/SONY BMG (11.98)	16 Biggest Hits	32	32
38	32	27	VARIOUS ARTISTS LYRIC STREET 001932/WALT DISNEY (18.98)	Country Sings Disney	15	15
39	37	37	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
40	45	41	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me	1	1
41	38	38	GEORGE STRAIT MCA NASHVILLE 010258/UMGN (13.98)	22 More Hits	4	4
42	40	43	ALABAMA RCA LEGACY 87634/SONY BMG (11.98)	16 Biggest Hits	40	40
43	39	40	ALISON KRAUSS ROUNDER 610553 (17.98)	A Hundred Miles Or More: A Collection	3	3
44	44	42	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good	16	16
45	42	44	SARA EVANS RCA 08770/SBN (18.98)	Greatest Hits	3	3
46	57	64	GREATEST GAINER JOHNNY CASH COLUMBIA/LEGACY 27454/SONY BMG (12.98)	Playlist: The Very Best Of Johnny Cash	46	46
47	47	47	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	1	1
48	41	36	VARIOUS ARTISTS SONY BMG CUSTOM MARKETING GROUP 08651 EX/STARBUCKS (13.98)	Vintage Country: The Golden Age Of Country Music	11	11
49	46	54	LARRY THE CABLE GUY JACK WARNER BROS. 43273/WRN (18.98)	Morning Constitutions	5	5
50	49	50	BROOKS & DUNN ARISTA NASHVILLE 11163/SBN (18.98)	Cowboy Town	4	4

HOT COUNTRY SONGS: 113 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower is based on the top 100 country songs in the Nielsen BDS stations and audience. TOP COUNTRY ALBUMS: See Charts Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1		1	LLOYD YOUNG-GOLDFIE/THE INC./UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love		1
2	1	10	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011033/UMRG (13.98)	Tha Carter III	2	1
3	2	3	NAS DEF JAM/COLUMBIA 011505*/DJJMG (13.98)	Untitled	1	1
4	3	6	RIHANNA SRP/DEF JAM 009968*/DJJMG (13.98)	Good Girl Gone Bad	1	3
5	6	38	GREATEST GAINER MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	4	4
6	4	5	BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	2	2
7	5	3	DAVID BANNER B.L.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told	2	2
8	NEW		CLIPSE PRESENTS: RE-UP GANG RE-UP GANG 5089/KOCH (17.98)	Re-Up Gang	1	1
9	NEW		DAVE HOLLISTER GOSPO CENTRIC 28731/ZOMBA (17.98)	Witness Protection	1	1
10	7	7	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	1	1
11	8	10	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98) ⊕	Last 2 Walk	1	1
12	3	4	NOEL GOURDIN EPIC 80645/SONY MUSIC (17.98)	After My Time	1	1
13	NEW	1	NAPPY ROOTS NAPPYROOTS/TREELEAF 0001/RBC (18.98)	The Humdinger	13	13
14		23	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/DJJMG (13.98)	Tilla	1	1
15	9	5	G UNIT G UNIT/INTERSCOPE 011461*/IGA (13.98) ⊕	T*O*S (Terminate On Sight)	1	1
16	14	16	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
17	12	14	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive	1	1
18	17	18	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	1	1
19	11	1	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down	1	1
20	15	1	MARIAH CAREY ISLAND 010272*/DJJMG (13.98)	E=MC2	1	1
21	16	35	THE-DREAM RADIO KILLA/DEF JAM 009872*/DJJMG (13.98)	Love/Hate	1	1
22	21	12	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	Il Trill	1	1
23	30	15	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	1	1
24	20	12	FLOBOTS UNIVERSAL REPUBLIC 0011258*/UMRG (13.98)	Fight With Tools	1	1
25	18	7	DWELE RT 5049/KOCH (17.98)	...Sketches Of A Man	1	1



His third album and first No. 1 on this chart. It also opens at No. 7 with 51,000 sold on the Billboard 200. That's less than 2007's "Street Love" (144,000) but sufficient for his second top 10.



Hollister's second gospel album gives the former Blackstreet singer his first top 10 since 2002.

45 Just announced for tour dates with N*E*R*D, Common's "Finding Forever" explodes by 430% on core-store chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
25	29	34	MARY J. BLIGE MTRIARCH/GEFFEN 010313*/IGA (13.98) ⊕	Growing Pains	1	1
27	23	39	ALICIA KEYS MBK/J 11513*/RMG (18.98) ⊕	As I Am	3	1
28	19	15	LYFE JENNINGS COLUMBIA 07966/SONY MUSIC (11.98)	Lyfe Change	1	1
29	27	50	LEDISI VERVE 008909*/VG (10.98)	Lost & Found	10	10
30		30	RAHEEM DEVAUGHN JIVE 19080/ZOMBA (17.98)	Love Behind The Melody	1	1
31	29	9	N*E*R*D STAR TRAK/INTERSCOPE 011447*/IGA (13.98)	Seeing Sounds	1	1
32	27	10	LALAH HATHAWAY STAX 30308/CONCORD (18.98)	Self Portrait	1	1
33	24	15	ABN J PRINCE 511943/RAP-A-LOT 4 LIFE (18.98)	It Is What It Is	10	10
34	36	34	JAHEIM DIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man	3	3
35	28	30	JIM JONES & BYRD GANG BG/M.O.B. 100471/ASYLUM (18.98)	M.O.B.: The Album	1	1
36	31	41	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	1
37	1	49	LUPE FIASCO 1ST & 15TH/ATLANTIC 368316*/AG (18.98)	Lupe Fiasco's The Cool	1	1
38	33	24	SHAWTY LO D4L 331708/ASYLUM (18.98)	Units In The City	1	1
39	34	31	TECH N9NE STRANGE 48 (18.98)	Killer	1	1
40	RE-ENTRY	47	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
41	46	46	ANTHONY DAVID SOULBIRD/UNIVERSAL REPUBLIC 011442/UMRG (10.98)	Acey Ducey	1	1
42	37	48	KEITH SWEAT KEI/ATCO 106558/RHINO (18.98)	Just Me	1	1
43	35	43	TRINA SLIP-N-SLIDE 72008 (18.98)	Still Da Baddest	1	1
44	48	35	KILLER MIKE GRIND TIME OFFICIAL 275/SMC (17.98)	I Pledge Allegiance To The Grind II	1	1
45	RE-ENTRY	35	COMMON G.O.O.D./GEFFEN 009382*/IGA (13.98)	Finding Forever	1	1
46		3	HELL RELL BABYGRANDE 0357 (16.98)	Black Mask Black Gloves: The Ruga-Edition	18	18
47		21	FLO RIDA POE BOY/ATLANTIC 442748/AG (18.98)	Mail On Sunday	1	1
48	44	46	JILL SCOTT HIDDEN BEACH 00050 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3	1	1
49		48	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/DJJMG (13.98)	Graduation	1	1
50	43	34	DJ SKRIBBLE THRIVEDANCE 90784/THRIVE (18.98)	Total Club Hits	1	1

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	12	1 PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(C)E/DEF JAM/DJMG	☆
2	1	3	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
3	11	1	NEED U BAD	JAZMINE SULLIVAN (J/RMG)		☆
4	14	1	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)		☆
5	18	1	I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)		☆
6	10	1	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)		☆
7	8	18	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.L.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
8	10	11	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)		☆
9	10	11	HEAVEN SENT	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
10	18	1	TAKE YOU DOWN	CHRIS BROWN (JIVE/ZOMBA)		☆
11	12	5	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
12	11	22	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
13	26	3	GREATEST GAINER WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)		☆
14	13	13	GIRLS AROUND THE WORLD	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)		☆
15	10	10	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
16	13	13	LOOKIN BOY	HOT STYLZ FEAT. YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)		☆
17			MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
18			I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/DJMG)		☆
19	15	21	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
20	31	3	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)		☆
21	20	7	OUT HERE GRINDIN	DJ KHALED (TERROR SQUAD/KOCH)		☆
22	21	7	SC FLY	SLIN FEAT. YUNG JOC (M3/ASYLUM)		☆
23		3	ENERGY	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)		☆
24	29	5	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/DJMG)		☆
25	22	9	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)		☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	1 HEAVEN SENT	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	☆
2	24	1	THE RIVER	NOEL GOURDIN (EPIC)		☆
3	15	1	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		☆
4	18	1	TEENAGE LOVE AFFAIR	ALICIA KEYS (MBK/J/RMG)		☆
5	46	1	WOMAN	RAHEEM DEVAUGHN (JIVE/ZOMBA)		☆
6	8	9	GREATEST GAINER MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
7	6	34	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)		☆
8	7	9	SPOTLIGHT	JENNI FER HUDSON (ARISTA/RMG)		☆
9	10	43	NEVER	JAHHEIM (DIVINE MILL/ATLANTIC)		☆
10	17	1	I'M CHEATIN'	DWELE (RT/KOCH)		☆
11	19	1	I'VE CHANGED	JAHHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)		☆
12	28	1	NEVER NEVER LAND	LYFE JENNINGS (COLUMBIA)		☆
13	40	1	I REMEMBER	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		☆
14	13	41	JUST FINE	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)		☆
15	15	19	STAY WITH ME (BY THE SEA)	AL GREEN FEAT. JOHN LEGEND (BLUE NOTE/CAPITOL)		☆
16	16	1	E.R. (EMERGENCY ROOM)	JOE (KEDAR)		☆
17	19	15	WORDS	ANTHONY DAVID FEAT. INDIA ARIE (SOULBIRD/UNIVERSAL REPUBLIC)		☆
18	20	9	MOVING MOUNTAINS	USHER (LAFACE/ZOMBA)		☆
19	21	14	WHENEVER YOU'RE AROUND	JILL SCOTT FEAT. GEORGE DUKE (HIDDEN BEACH)		☆
20	18	4	NOTHING LEFT TO SAY	MINT CONDITION (CAGED BIRD/IMAGE)		☆
21	18	18	LET GO	LALAH HATHAWAY (STAX/CMG)		☆
22	9	9	BUTTERSCOTCH	KEITH SWEAT FEAT. ATHENA CAGE (KEI/ATCO/RHINO)		☆
23	10	10	CAN'T B GOOD	JANET (ISLAND/DJMG)		☆
24	6	6	HOMELESS	CHARLIE WILSON (JIVE/ZOMBA)		☆
25	12	12	IT AIN'T SUPPOSED TO BE THIS WAY	CHANTE MOORE (PEAK/CMG)		☆

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	15	1 I LUV YOUR GIRL	THE-DREAM (RADIO KILLA/DEF JAM/DJMG)		☆
2	2	16	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
3	4	11	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
4	3	18	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.L.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
5	6	13	FOREVER	CHRIS BROWN (JIVE/ZOMBA)		☆
6	12	12	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
7	16	1	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)		☆
8	17	1	CLOSER	NE-YO (DEF JAM/DJMG)		☆
9	7	20	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
10	21	1	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
11	10	10	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (C)E/DEF JAM/DJMG		☆
12	11	17	TAKE A BOW	RIHANNA (SRP/DEF JAM/DJMG)		☆
13	3	1	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)		☆
14	1	1	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)		☆
15	1	1	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)		☆
16	17	1	I'LL BE LOVIN' U LONG TIME	MARIAH CAREY (ISLAND/DJMG)		☆
17	15	7	I KISSED A GIRL	KATY PERRY (CAPITOL)		☆
18	21	1	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DERPRY/UNIVERSAL MOTOWN)		☆
19	16	27	WHAT YOU GOT	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
20	22	6	SWING	SAVAGE FEAT. SOULJA BOY TELLEM (IMANI/GEFFEN/INTERSCOPE)		☆
21	1	1	CUDDY BUDDY	MIKE JONES FEAT. TREY SONGZ, LIL WAYNE & TWISTA (ICE AGE/ASYLUM)		☆
22	23	11	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)		☆
23	34	2	GREATEST GAINER CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)		☆
24	28	3	BABY	LL COOL J FEAT. THE-DREAM (DEF JAM/DJMG)		☆
25	14	14	GET SILLY	V.I.C. (YOUNG MOGUL/REPRISE/WARNER BROS.)		☆

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	15	1 A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		☆
2	2	18	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (B.L.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)		☆
3	14	1	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (C)E/DEF JAM/DJMG		☆
4	5	1	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)		☆
5	1	1	BUST IT BABY PART 2	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)		☆
6	1	1	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM (SLIP-N-SLIDE/DEF JAM/DJMG)		☆
7	9	1	THE BUSINESS	YUNG BERG FEAT. CASHA (YUNG BOSS/EPIC/KOCH)		☆
8	6	21	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)		☆
9	16	1	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)		☆
10	13	1	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)		☆
11	15	3	GREATEST GAINER WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)		☆
12	12	7	PLEASE EXCUSE MY HANDS	PLIES FEAT		

HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 I DECIDED by Solange.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 WHERE THE MUSIC TAKES YOU by Ari Gold.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 THIRD DAY by Revelation Essential.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 CALL MY NAME by Third Day.

TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 STRYKER by M.I.A.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 I KISSED A GIRL by Katy Perry.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 MARVIN SAPP by Thirty Verity.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: #1 NEVER WOULD HAVE MADE IT by Marvin Sapp.

See Charts Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 8 dance stations are electronically monitored 24 hours a day, 7 days a week.

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) AUGUST 12, 2008
1	1	NAMIE AMURO BEST FICTION (CD/DVD) A&M TRAX
2	2	NAMIE AMURO BEST FICTION A&M TRAX
3	NEW	KUSUO HB CROWN
4	NEW	KAZUYOSHI SAITO SINGLES BEST 1993-2007 (FIRST LTD. ED.) VICTOR
5	3	EXILE EXILE ENTERTAINMENT BEST (CD+2DVD) A&M TRAX
6	NEW	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN 3 B-GRAM
7	5	KIMAGUREN ZUSHI UNIVERSAL
8	6	GREENEEN A OJUMU OHISASHI BURI DESU UNIVERSAL
9	7	VARIOUS ARTISTS KOI NO UTA UNIVERSAL
10	4	EXILE ENTERTAINMENT BEST A&M TRAX

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) AUGUST 10, 2008
1	1	ABBA GOLD - GREATEST HITS POLYDOR
2	3	DUFFY ROCKFERRY A&M
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	4	KID ROCK ROCK 'N' ROLL JESUS TOP DOG/ATLANTIC
5	7	SHARLEEN SPITERI MELODY MERCURY
6	6	THE TING TINGS WE STARTED NOTHING COLUMBIA
7	5	BASSHUNTER NOW YOU'RE GONE - THE ALBUM HARD2BEAT
8	8	THE BACHELORS I BELIEVE - THE VERY BEST OF DECCA
9	11	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
10	10	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 12, 2008
1	1	PAUL POTTS ONE CHANCE SYCO
2	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	4	SOUNDTRACK MAMMA MIA! UNIVERSAL
4	6	ICH + ICH VOM SELBEN STERN POLYDOR
5	9	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC
6	7	DIE AERZTE JAZZ IST AMOERS - HOT ACTION
7	8	AMY WINEHOUSE BACK TO BLACK ISLAND
8	2	FADY MAALOUF BLESSÉ SONNY BMG
9	5	THOMAS GODOJ PLAN A! SONNY BMG
10	11	CISTERCIAN MONKS OF ROSCREA/STIFF HEILIGENKREUZ CHANT - MUSIC FOR PARADISE UNIVERSAL

EURO DIGITAL SONGS		
(NIELSEN SOUNDCAN INTERNATIONAL) AUGUST 23, 2008		
THIS WEEK	LAST WEEK	
1	1	I KISSED A GIRL KATY PERRY CAPITOL
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	3	SWEET ABOUT ME GABRIELLA CILMI ISLAND
NEW		LOVE IS NOISE THE VERVE ON OUR OWN
5	5	THE MAN THAT CAN'T BE MOVED THE SCRIPT RCA
6	8	VIVA LA VIDA COLDPLAY PARLOPHONE
7	4	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DRE/DITEE STANK
8	6	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA
9	7	CLOSER NE-YO DEF JAM
10	NEW	DISTURBIA RIHANNA SRP/DEF JAM
11	9	GIVE IT 2 ME MADONNA WARNER BROS.
12	12	5 YEARS TIME NOAH AND THE WHALE VERTIGO
13	11	TAKE A BOW RIHANNA SRP/DEF JAM
14	16	WARWICK AVENUE DUFFY A&M
15	NEW	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
16	14	SHUT UP AND LET ME GO THE TING TINGS COLUMBIA
17	19	I'M YOURS JASON MRAZ ATLANTIC
18	15	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
19	13	MERCY DUFFY A&M
20	10	ALL I EVER WANTED BASSHUNTER HARD2BEAT/MINISTRY OF SOUND

EURO SINGLES SALES		
(NIELSEN SOUNDCAN INTERNATIONAL) AUGUST 13, 2008		
THIS WEEK	LAST WEEK	
1	8	I KISSED A GIRL KATY PERRY VIRGIN
2	1	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	2	SWEET ABOUT ME GABRIELLA CILMI ISLAND
4	3	GIVE IT 2 ME MADONNA WARNER
5	5	RAYON DE SOLEIL/MA MAIN SUR TO WILLIAM BALOE WARNER
6	4	CLOSER NE-YO DEF JAM
7	7	VIVA LA VIDA COLDPLAY PARLOPHONE
8	6	TAKE A BOW RIHANNA SRP/DEF JAM
9	11	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
10	9	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
11	13	MERCY DUFFY A&M
12	10	DANCE WIV ME DIZZEE RASCAL FT. CALVIN HARRIS & CHROME DRE/DITEE STANK
13	12	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
14	18	HOT SUMMER NIGHT (OH LA LA) DAVID TAVARE M6 INT./SCORPIO
15	16	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) AUGUST 12, 2008
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY ROCKFERRY A&M
3	3	LAURENT VOULZY RECOLLECTION RCA
4	6	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
5	2	CARLA BRUNI COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE
6	5	VOX ANGELI VOX ANGELI RCA
7	7	CHRISTOPHE MAE MON PARADIS WARNER
8	8	JULIEN DORE ERSATZ JIVE
9	11	SLAI CARAIBES COLUMBIA
10	9	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) AUGUST 23, 2008
1	3	SOUNDTRACK MAMMA MIA! DECCA/UNIVERSAL
2	1	MILEY CYRUS BREAKOUT HOLLYWOOD/UNIVERSAL
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI
4	4	KID ROCK ROCK 'N' ROLL JESUS TOP DOG/ATLANTIC/WARNER
5	5	THE LOST FINGERS LOST IN THE 80'S TANDEM/SELECT
6	9	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL
7	6	SOUNDTRACK CAMP ROCK WALT DISNEY/UNIVERSAL
8	7	SUGARLAND LOVE ON THE INSIDE MERCURY NASH/MILLE/UNIVERSAL
9	8	KATY PERRY ONE OF THE BOYS CAPITOL/EMI
10	12	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD/UNIVERSAL

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) AUGUST 10, 2008
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	NEW	THE WHITLAMs TRUTH, BEAUTY AND A PICTURE OF YOU WARNER
4	3	THE LIVING END WHITE NOISE DEW
5	4	ABBA ABBA GOLD - GREATEST HITS POLAR
6	NEW	THE GRATES TEETH, LOST, HEARTS WDN DEW
7	5	CHRIS BROWN EXCLUSIVE 19 JIVE/ZOMBA
8	12	JASON MRAZ WE SING WE DANCE WE STEAL THINGS ELEKTRA
9	11	PETE MURRAY SUMMER AT EUREKA COLUMBIA
10	8	DISTURBED INDESTRUCTABLE REPRISE

EURO DIGITAL SONGS SPOTLIGHT		
DENMARK		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) AUGUST 23, 2008
1	1	MALENE SYS BJERRE UNIVERSAL
2	2	I KISSED A GIRL KATY PERRY CAPITOL
3	3	WALKMAD HEJ: MATEMATIK COPENHAGEN
9		DIG OG MIG NATASJA UNIVERSAL
5	5	SWEET ABOUT ME GABRIELLA CILMI ISLAND
6	4	TAKE A BOW RIHANNA SRP/DEF JAM
7	8	WARWICK AVENUE DUFFY A&M
8	NEW	MAYBELLENE IN HOFTEHOLDER VÖLBÆT MASCOT
9	6	GIVE IT 2 ME MADONNA WARNER BROS.
10	NEW	CRY FOR YOU SEPTEMBER CATCHY TUNES/FAMILY TREE

EURO ALBUMS		
(NIELSEN SOUNDCAN INTERNATIONAL) AUGUST 13, 2008		
THIS WEEK	LAST WEEK	
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	2	DUFFY ROCKFERRY A&M
3	4	SOUNDTRACK MAMMA MIA! UNIVERSAL
4	3	AMY WINEHOUSE BACK TO BLACK ISLAND
5	6	ABBA GOLD - GREATEST HITS POLAR
6	9	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC
7	5	KID ROCK ROCK 'N' ROLL JESUS TOP DOG/ATLANTIC
8	7	MADONNA HARD CANDY WARNER BROS.
9	8	PAUL POTTS ONE CHANCE SYCO
10	13	LEONA LEWIS SPIRIT SYCO
11	12	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
12	14	CISTERCIAN MONKS OF ROSCREA/STIFF HEILIGENKREUZ CHANT - MUSIC FOR PARADISE UNIVERSAL
13	19	ICH + ICH VOM SELBEN STERN POLYDOR
14	10	CARLA BRUNI COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE
15	18	SHARLEEN SPITERI MELODY MERCURY

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) AUGUST 4, 2008
1	1	GIUSY FERRERI NON TI SCORDAR MAI DI ME RICORDI
2	2	LIGABUE SECONDO TEMPO WARNER BROS.
3	4	JOVANOTTI SAFARI MERCURY
4	3	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	5	MADONNA HARD CANDY WARNER BROS.
6	6	GIOVANNI ALLEVI EVOLUTION RICORDI
7	8	VASCO ROSSI IL MONDO CHE VORREI CAPITOL
8	7	MARCO CARTA TI RINCONTRERO' ATLANTIC
9	9	ARAM QUARTET CHIARAMENTE RICORDI
10	11	AMY WINEHOUSE BACK TO BLACK ISLAND/COUNTRY = SPAIN

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) AUGUST 13, 2008
1	1	OPERACION TRIUNFO 2008 OPERACION TRIUNFO 2008 AGUA VALE
2	2	AMARAL GATO NEGRO DRAGON ROJO EMI
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	5	ROSARIO PARTE DE MI VALE
5	4	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
6	6	EL CANTO DEL LOCO PERSONAS SONNY BMG
7	12	PITINGO SOULERIA UNIVERSAL
8	11	MANOLO GARCIA SALDREMOS A LA LLUVIA SONNY BMG
9	8	MIGUEL BOSE PAPITO CAROSELLO
10	9	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) AUGUST 12, 2008
1	1	JULIETA VENEGAS MTV UNPLUGGED SONNY BMG
2	2	VARIOUS ARTISTS CAMP ROCK UNIVERSAL
3	3	EDITH MARQUEZ PASIONES DE CABARET UNIVERSAL
4	4	VICENTE FERNANDEZ PARA SIEMPRE SONNY BMG
5	6	JONAS BROTHERS JONAS BROTHERS UNIVERSAL
6	5	LUIS MIGUEL COMPLICES WARNER BROS.
7	9	MADONNA HARD CANDY WARNER BROS.
8	8	INTOCABLE 20 TEMI
9	10	KIKA LO SIENTO MI AMOR TEMI
10	11	MY CHEMICAL ROMANCE THE BLACK PARADE IS DEAD! REPRISE

Though Katy Perry's "I Kissed a Girl" slips out of the penthouse on the Hot 100, she grabs the pole position on the Euro Singles Sales chart for the first time.



EURO RADIO AIRPLAY		
(NIELSEN MUSIC CONTROL) AUGUST 13, 2008		
THIS WEEK	LAST WEEK	
1	1	VIVA LA VIDA COLDPLAY PARLOPHONE
2	2	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
3	7	I KISSED A GIRL KATY PERRY VIRGIN
4	3	TAKE A BOW RIHANNA SRP/DEF JAM
5	5	MERCY DUFFY A&M
6	10	SWEET ABOUT ME GABRIELLA CILMI ISLAND
7	4	GIVE IT 2 ME MADONNA WARNER BROS.
8	8	BETTER IN TIME LEONA LEWIS SYCO
9	13	NO AIR JORDIN SPARKS FT. CHRIS BROWN 19/JIVE/ZOMBA
10	6	LOVE SONG SARA BAREILLES EPIC
11	11	CLOSER NE-YO DEF JAM
12	15	BEGGIN' MADONNA SONNY BMG
13	9	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
14	12	I'M YOURS JASON MRAZ ELEKTRA
15	16	WARWICK AVENUE DUFFY A&M

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) AUGUST 13, 2008
1	1	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC
2	2	TIRED OF BEING SORRY (LAISSE LE DEST...) ENRIQUE IGLESIAS FT. NADIYA INTERSCOPE
3	4	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
4	3	GIVE IT 2 ME MADONNA WARNER BROS.
5	5	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
2	3	LAURENT VOULZY RECOLLECTION RCA
3	4	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
4	2	CARLA BRUNI COMME SI DE RIEN N'ETAIT TEOREMA/NAIVE
5	5	DUFFY ROCKFERRY A&M

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) AUGUST 12, 2008
1	1	ALL SUMMER LONG KID ROCK TOP DOG/ATLANTIC
2	2	SWEET ABOUT ME GABRIELLA CILMI ISLAND
3	NEW	I KISSED A GIRL KATY PERRY CAPITOL
4	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC
5	4	GIVE IT 2 ME MADONNA WARNER

ALBUMS		
THIS WEEK	LAST WEEK	
1	3	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	2	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC
3	1	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	4	DUFFY ROCKFERRY A&M
5	5	KID ROCK ROCK 'N' ROLL JESUS TOP DOG/ATLANTIC

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) AUGUST 13, 2008
1	1	KESA APULANTA PLAYGROUND
2	5	VINEGAR ANNA ABREU SONNY BMG
3	2	LIEKEISSA CHEEK RAHINA RECORDS
4	6	I KISSED A GIRL KATY PERRY CAPITOL
5	NEW	KAKSI PUUTA JUHA TAPIO WARNER

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	3	DUFFY ROCKFERRY A&M
3	2	COLDPLAY VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
4	7	MARIZA TERRA EMI
5	4	JUHA VAINIO LEGENDAN LAULUT - 48 MESTARITEOSTA WARNER

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) AUGUST 8, 2008
1	4	NEGYVEN AKOS FEHER SLYOM
2	3	69 SHANE 54/DJ JUNIOR FT. MICHELLE WILD CLS
3	8	ELMEGYEK CRYSTAL EMI
4	9	HE DOESN'T LOVE YOU SARAH MCLEOD INTERSCOPE
5	1	ZAKATOL A SZIVEM JOSH ES JUTTA JOSH/PRIVATE MOON/EMI

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	SOUNDTRACK MAMMA MIA! UNIVERSAL
2	3	ZAMBO JIMMY KIRALYI DUETTEK MAGNEOTON
3	5	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT 2 EMI
4	4	MADONNA HARD CANDY WARNER BROS.
5	7	PALYA BEA ADIEU LES COMPLEXES SONNY BMG

15 MINUTES OF SHAME (Purple Cape, BMI/Major Bob. ASCAP/Music Of Stage Three, BMI/Songs Of Corman, BMI) CS 60

7 THINGS (Antonina Songs, ASCAP/Downtown, ASCAP/Seven Summits, BMI/Wa Bocca AI Lupo, ASCAP/Fondella Lane Music Publishing, BMI) H100 33, POP 30

A

ADDICTED (Primary Wave, ASCAP/Saving Abel, ASCAP/Crazy You Publishing, ASCAP/Skocdo, BMI/Meaux Mercy, BMI/EMI CMG, BMI), HL, H100 65, POP 56

ADDITION (NextSelection Publishing, ASCAP/Motilla Music, ASCAP/SPEN Songs, ASCAP/D Brasco Publishing, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMI/Black Bull Music, ASCAP/EMI Blackwood, BMI/Dol Face, BMI), HL, RBH 47

AIN'T I (L. Austin Oesigine, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown City Publishing, BMI/Warner-Tamerlane Publishing, BMI/Taylor My Hart Publishing, ASCAP/Tremati Clemons, ASCAP/Dega Fugas Publishing, ASCAP), WBM, RBH 63

ALL AROUND ME (Universal Music - Z Songs, BMI/Kelton Chase Publishing, BMI/C.L. Culpeper Music/Mossaran Music, BMI/Coked Up Werewolf Music, BMI/Culture Rock, BMI), HL, POP 44

ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Criteon Music Corporation, ASCAP/Jazz Your Az Tunes, ASCAP), HL/WBM, CS 21

ALL I WANT TO DO (Umetter Nettles, ASCAP/EMI Blackwood, BMI/Crossroads Music, ASCAP/Kobalt Music, BMI/Bobby's Song And Salvage, BMI/Stage Three Music, BMI) CS 3, H100 34

ALL OVER YOU (Edward Jean Music, ASCAP/PI Songs, ASCAP/WB Music, ASCAP), WBM, POP 97

ALL SUMMER LONG (RJR Publishing, BMI/Gate, BMI/Warner-Tamerlane Publishing, BMI/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMI/Emig/Zelev, BMI/Leadhead Land, BMI/Tiny Tunes, ASCAP/Zevon, BMI), HL/WBM, CS 13, H100 28, POP 8

AMANTES ECONOMICOS (J & N, ASCAP) LT 11

AMERICAN BOY (with I am Music, BMI/Cherry River, BMI/Chrysalis Songs, BMI/Pearley Lerone My Publishing, BMI/EMI Blackwood, BMI/Larry Geroni Music, BMI/Sper Music, BMI/Copyright Control, CLM/HL, H100 12, POP 11

AMERICAN RADIO (Stage Three Songs, ASCAP/Brett James Connors, ASCAP/Pringles Music, ASCAP/Kobalt Music, BMI/EMI Blackwood, BMI) CS 58

ANOR ESPERANCIADO (Juan Y Nelson, ASCAP) LT 42

EL AMOR EN CARRO (Arpa, BMI) LT 19

ANOR IMMORTAL (Not Listed) LT 43

ANYTHING GOES (Pacific Wind, SESAC/Melodies Of RP, SESAC/Revsong, BMI) CS 33

AROE EL CIELO (Wb Music, ASCAP) LT 31

B

BABY (EMI April, ASCAP/LL Cool J, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 52, POP 75, RBH 33

BACK THAT THING UP (Songs Of Windswept Pacific, BMI/Universal Music - Z Tunes, ASCA/Plits Ant, Smashes Music, ASCAP/2930 Music, BMI/That's How I Roll, ASCAP) CS 55

BARTENDER (aka SITTIN' AT A BAR) (Delusional Music, BMI/Destiny Innan Music, BMI/Betty Suga Pump, ASCAP) H100 71, POP 61

EL BAZUCAO (Not Listed) LT 47

BEST MISTAKE I EVER MADE (Kevin Fowler Music, BMI/Three Aces Music, ASCAP) CS 48

BETTER IN TIME (Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/God's Cry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 38, POP 21

BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambition Music, ASCAP) H100 15, POP 17

BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/FSMGI, IMRO/State One Songs America, ASCAP/Sweet Summer, ASCAP/Crossdown Uptown, ASCAP/Fudge House USA, ASCAP/Marj Bob, ASCAP/Circle C Songs, ASCAP/Moave Ram Music, ASCAP), HL/WBM, CS 16

BOOY ON ME (Jackie Frost, BMI/Universal Music - MGB Songs, ASCAP/Rano Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP), HL/WBM, H100 75, POP 74, RBH 95

THE BOSS (4 Blunts Lit At Once, ASCAP/First N Gold, BMI/Jonathan Rotem Music, BMI/Southern Independent Music, BMI/NappyHub Music, BMI/Universal Music - Z Songs, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 48

BOTTLE IT UP (Tiny Bear Music, ASCAP) POP 59

BREAKOUT (Shock It To Me, ASCAP/Silly Fish Music, ASCAP/Almo Music, ASCAP/Rondor, BMI/Extremely Corrosive Music, BMI/Inving, BMI), HL, H100 77

BURNIN' UP (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 9, POP 10

THE BUSINESS (Draw First Publishing, ASCAP) WBM, H100 43, POP 82, RBH 12

BUST IT BABY PART 2 (First N Gold, BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs, BMI/Super Sayin Publishing, BMI/Universal Music - Z Songs, BMI/EMI April, ASCAP/Flyte Tunes, ASCAP/Black Ice, BMI), HL, H100 29, POP 34, RBH 15

BUST IT OPEN (Wilbert Martin Publishing, ASCAP/Vi Rudebyrd Publishing, ASCAP/PI's Only About You Music, ASCAP/Imy, T. Tabson Publishing, ASCAP) RBH 86

C

BUTTERSCHOTZ (Keith Sweat, ASCAP/Top Of Pop, ASCAP) RBH 94

BUZZIN' (Suretone Primary Wave, ASCAP/BMI/Swayze, BMI/Swayze Music, BMI/Wixen, BMI) POP 69

BY MY SIDE (Ciaz Records, BMI) RBH 98

CAN'T BELIEVE IT (NappyHub Music, BMI/Universal Music - Z Songs, BMI/Ahmad Taj Music, ASCAP/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI), HL/WBM, H100 31, POP 50, RBH 20

CAN'T B GOOD (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Uni Publishing, BMI/Stauss Co., Inc., ASCAP/Chuck Harmony's House, ASCAP/Norma Harris Music Publishing, ASCAP) RBH 82

CAN'T FIND THE WORDS (Lil Music, ASCAP/Famous Music, BMI/Penn State, BMI/Urban Legend, BMI/Jerz Gurl Music, ASCAP/Sony/ATV Harmony, ASCAP/World Of Flowers, ASCAP/Hate Music, BMI), HL, RBH 88

CHECK YES JULIET (RUN BABY RUN) (Travis Clark Music, ASCAP/S-Curve Music, ASCAP/Melody Malone Music, ASCAP/Dimensional Music, BMI) H100 81

ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Reptilian, BMI), HL/WBM, H100 93, POP 49

CHICKEN FRIED (LNA Music Publishing, BMI/Warner-Tamerlane Publishing, BMI/Heart Above Your Head, BMI) CS 32

CINCO MINUTOS (Sony/ATV Rhythm, SESAC/Excellent Songs, SESAC/La Venus Music, ASCAP) LT 39

CLOSER (Universal Music - Z Tunes, ASCAP/Sony/ATV Music, ASCAP/EMI April, ASCAP/Sielia Songs, ASCAP), HL/WBM, H100 10, POP 7, RBH 26

COME ON OVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Tunes, ASCAP/Full Circle, ASCAP), HL, CS 19, H100 94, POP 90

COMFORTABLE (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Phase Gimme My Publishing, BMI/EMI Blackwood, BMI/Faze 2 Music, BMI/Songs Of Universal, BMI), HL/WBM, RBH 80

CONO YO (El Comico, BMI/Redone, BMI) LT 21

COOKIE JAR (Egriptic Caesar Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/NappyHub Music, BMI/Universal Music - Z Songs, BMI/Songs Of Universal, BMI), HL/WBM, POP 93

COOL (Tappy Whyte's Music, BMI/Songs Of Universal, BMI/Musty Altic, BMI/EMI Blackwood, BMI/Ramton

Montgomery, ASCAP), HL/WBM, RBH 69

CORONA AJO LIME (Suretone Primary Wave Music, BMI) H100 49, POP 52

COUNTRY MAN (Planet Peanut, BMI/Murrah Music Corporation, BMI/EMI April, ASCAP/Songlighter Music, ASCAP), HL, CS 18

CRAZY DAYS (Mike Curb Music, BMI/Sweet Hysteria Music, BMI/Curb Songs, ASCAP/Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL/WBM, H100 41, POP 1, RBH 9

CRUSH (Right Bank Music, ASCAP/Ally Adams Music, ASCAP/2106 Publishing, BMI/EMI Blackwood, BMI/Roditis Music, ASCAP/AirHouse Entertainment, ASCAP), HL, POP 63

CRY FOR YOU (Universal-PolyGram International, ASCAP/EMI Blackwood, BMI/EMI Scandinavia, BMI), HL, POP 46

CUDDY BUDDY (Not Listed) RBH 58

D

DAMAGED (Products Of The Streets, ASCAP/Sunrhub, ASCAP/A Grand Jam Music, SESAC/Please Enjoy The Music, BMI/ZS Publishing, BMI/Inving, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Dance Combs Publishing, BMI/Justin Combs Publishing, ASCAP/Marky Music, BMI/Notting Dale Songs, ASCAP/Notting Hill Songs, SESAC), HL, H100 45, POP 19

DAME TU AMOR (Not Listed) LT 20

DANGEROUS (One Man Music, ASCAP/Beytall Music, ASCAP/Sony/ATV Harmony, ASCAP/C, Bahamonde, SOGANO/Sales, ASCAP), HL, H100 7, POP 6, RBH 72

DAT BABY (Ben Hill Tiger Music, ASCAP/8th Grade Music Publishing, BMI/S W N Music, ASCAP/EMI April, ASCAP/Your Momma Looks Like A Man, ASCAP/Pmpmc Music, BMI/I Jzezz Music Publishing, BMI/Universal Music Corporation, ASCAP/Full Focus Publishing, ASCAP), HL/WBM, RBH 71

DID YOU WRONG (EMI April, ASCAP), HL, RBH 50

DIFFERENT BREED (Biggie Lick Music, BMI) CS 56

DISTURBIA (B-Uneek Songs, ASCAP/Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/A-Lost Vocalz, BMI), HL/WBM, H100 1, POP 4

DONDE ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Aureola Songs, ASCAP/Warner Chappel, SGA), HL/WBM, LT 85

DONDE ESTAN ESOS AMIGOS (Not Listed) LT 45

DOON (Souja Boy Music, BMI/Cromostacular Music, BMI/Element 9 Hip Hop, BMI/Lakn' Care of Business, BMI) RBH 44

DOIT (Sony/ATV Tree, BMI/Beaverlume Tunes, BMI/Crossdown Uptown, ASCAP), HL, CS 36

DONT DO ME NO GOOD (Sony/ATV Cross Keys, BMI/Amor Eserrmama Music, ASCAP/Song Still Working For The Woman, ASCAP/ICG Alliance, ASCAP) CS 12, H100 58

DONT YOU KNOW YOU'RE BEAUTIFUL (Moonscar Music, BMI/BPJ Administration, ASCAP/Little Blue Type-writer Music, BMI/Sony/ATV Tree, BMI/All Mighty Dog Music, BMI) CS 26

OD YOU BELIEVE ME NOW (Sony/ATV Tree, BMI/Song For My Good Grt, BMI/Totally Wroughtious Music, BMI/The Bigger They Are, SESAC/S 1 Songs, SESAC), HL/WBM, CS 8, H100 60

OLUCE VENENO (Vander, ASCAP) LT 46

E

ENERGY (S M Y, ASCAP/Sony/ATV Harmony, ASCAP/Rico Love Is Still A Rapier, SESAC/Foray Music, SESAC/Breakthrough Creations, ASCAP/EMI April, ASCAP/Wayne Wilkms Music, ASCAP), HL, H100 90, POP 77, RBH 37

E.R. (EMERGENCY ROOM) (TaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Forever 40 Music, BMI/Marj Bob, BMI/Universal Music - Z Songs, BMI), HL, RBH 60

ESTA SOLEDAD (Warner-Tamerlane Publishing, BMI) LT 24

EVERYBODY WANTS TO GO TO HEAVEN (Hope-N-Cal, BMI/Cal IV Entertainment, BMI/Sexy Tractor Music, BMI/WB Music To Black Songs, BMI/Songs That Sell, BMI) CS 15

F

FALL FOR YOU (John Vesely Publishing, BMI/Sony/ATV Songs, BMI), HL/WBM, H100 27, POP 15

FEELS GOOD (Cisum Naashar Publishing, ASCAP/POPP Music, ASCAP/Chrysalis Music Publishing, ASCAP/Gabrielle's Song, BMI), HL, RBH 97

FINE LINE (Warner-Tamerlane Publishing, BMI/Sell The Cow, Fowler One, BMI), WBM, CS 39

FOREVER (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Universal Music Corporation, ASCAP/Robert Allen Designee, ASCAP/Dore 78 Publishing, SESAC), HL/WBM, H100 2, POP 1, RBH 66

FOR YOU (EMI April, ASCAP/New Sea Gayle, ASCAP/The Moose Is Loose, ASCAP), HL, CS 40

FREE FALLIN' (EMI April, ASCAP/Gone Gator, ASCAP/Wixen Music, ASCAP), HL, H100 96

G

GAME'S PAIN (BabyGame, BMI/Sony/ATV Songs, BMI/Pico Pride Publishing, BMI/She Write It), ASCAP/Universal Music - MGB Songs, ASCAP/It's Knotty's Business, ASCAP/The Royalty Network, BMI/Headz, BMI/Notting Hill Music, BMI/Jambri, BMI/The Royalty Network, BMI), HL/WBM, RBH 65

GET LIKE ME (Cump Tight Publishing, ASCAP/Culture Beyond Ur Experience Publishing, BMI/Universal Music - Careers, BMI), HL/WBM, H100 16, POP 43, RBH 8

GET SILLY (Bionic Bee Publishing Designee, BMI/Cromostacular Music, BMI/J. Durmas Publishing Designee, BMI/Young Mogul Publishing, BMI/Backyard Publishing, BMI/EMI Blackwood, BMI/Collipark Music, BMI), HL, H100 57, POP 86, RBH 28

H

GIRL ON THE BILLBOARD (Johnny Binstead, BMI) CS 59

GIRLS AROUND THE WORLD (Goldie's Playhouse Publishing, BMI/Warner-Tamerlane Publishing, BMI/Pretty Girls And Big Love Songs, BMI/Big Love Music, BMI/Songs Of Universal, BMI/German Dog Music, ASCAP/Young Money Publishing, BMI), HL/WBM, H100 76, POP 86, RBH 28

GIVE IT 2 ME (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Webo Girl Publishing, ASCAP/WB Music, ASCAP), HL/WBM, POP 84

GOOD GOOD (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Siak A D Music, ASCAP/Universal Music Corporation, ASCAP/Foketokles, ASCAP), HL/WBM, RBH 51

GOOD TIME (EMI April, ASCAP/Tri Angels Music, ASCAP), HL, CS 6, H100 51

GOOD MONEY (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/NappyHub Music, BMI/Universal Music - Z Songs, BMI/Play N Skitz Music, ASCAP/Skiziz For Skitz And Play Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 23, POP 48, RBH 18

GOTTA FIND YOU (Walt Disney Music Company, ASCAP) POP 96

GRATEFUL (B-Healed, ASCAP) RBH 89

GRATEFUL & LEAD (Sony/ATV Tree, BMI/Nashville Star, BMI/Tilavithr Music, BMI/Carnival Music Group, BMI/Bluewater Music, BMI), HL, H100 56

GUTTA CHICK (Joseph Aschawel Publishing Designee, BMI) RBH 99

HANDLEBARS (Fibrolis Music, SESAC) H100 42, POP 35

HASTA EL DIA DE HOY (Maximo Aguirre, BMI/Pacific Latin, ASCAP) LT 6

HEAVEN SENT (She Wrote It!, ASCAP/Universal Music - MGB Songs, ASCAP/J. Vibe Publishing, ASCAP/Lex Project Publishing, ASCAP), HL/WBM, H100 39, RBH 2

HERE I AM (4 Drumms Lit At Once, ASCAP/First N Gold, BMI/Young Drumma, ASCAP/Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP), HL/WBM, H100 41, POP 1, RBH 9

HERO (Hi Will, ASCAP/Universal Music - Z Tunes, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Noka International, ASCAP/Sony/ATV Harmony, ASCAP/Jackie Frost, ASCAP), HL/WBM, RBH 10

HE VENODO (Wise W Publishing, ASCAP/Sony/ATV Discos, ASCAP) LT 15

HATER (5 To 15 Publishing, BMI/Assoco Publishing, BMI/Universal Music Corporation, ASCAP/Gaucha Music, BMI), HL/WBM, RBH 51

HOLLER BACK (EMI Blackwood, BMI/Geoffrey Stokes Nelson Publishing, BMI/Warner-Tamerlane Publishing, BMI/T-Bird's Music, BMI), HL/WBM, CS 10, H100 84

HOME (I'm The Last Man Standing, SOGANO/Warner Chappel, SOGANO/Zahn Music, BMI/Sony/ATV Songs, BMI/Justin Combs Publishing, BMI/Songs Of Universal, BMI), HL/WBM, H100 64

HOMECOMING (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Universal Music - MGB Songs, ASCAP/Wet Ink Red Music, ASCAP/EMI April, ASCAP), HL/WBM, POP 72

HOT N COLD (When I'm Rich You'll Be My Bitch, ASCAP/Marloné AB, STIM/Kobalt Music Publishing, ASCAP), WBM, H100 88, POP 51

HYPNOTIZED (Uobars Music, ASCAP/6 16 Music, ASCAP/Alike, ASCAP) POP 95

I

I DO (EMI April, ASCAP/Wiggly Tooth Music, ASCAP), HL, CS 41

IF I NEVER SEE YOUR FACE AGAIN (Universal Music - Careers, BMI/Febuary Twenty Second, BMI/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WBM, H100 72, POP 55

I KISSE A GIRL (When I'm Rich You'll Be My Bitch, ASCAP/Marloné AB, STIM/Kobalt Music Publishing, ASCAP/Marloné AB, STIM/Kobalt Music Publishing, ASCAP/Universal Music Publishing UK, SESAC/EMI, ASCAP), HL, H100 80, POP 51

I'LL BE LOVIN' U LONG TIME (Rye Songs, BMI/Songs Of Universal, BMI/Tompson Publishing, BMI/EMI Blackwood, BMI/Style Ink Music Publishing, ASCAP/Side That Music, ASCAP/EMI April, ASCAP/Jobete Music, ASCAP), HL/WBM, H100 61, POP 53, RBH 42

I'LL WALK (Southcastle Songs, ASCAP/Bwtisongs, ASCAP/A Dog Named Kitty Publishing, ASCAP/Carol Vincent and Associates, BMI) CS 23

I LOVE THIS SONG (Universal Music Corporation, ASCAP/Chaggy Bass, ASCAP/Jeffrey Steale, BMI/Songs Of Windswept Pacific, BMI), HL/WBM, CS 53

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood, BMI), HL/WBM, H100 25, POP 62, RBH 6

I'M CHEATIN' (Dwite Music, ASCAP/916, BMI/Missing Link Music, BMI/BMP Productions, BMI/Notting Hill Music, BMI) RBH 34

I'M GONE, I'M GOING (Religion Music Publishing, BMI/Marloné AB, STIM/Kobalt Music Publishing, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, POP 94

I'M YOURS (Goo Eyed, ASCAP) H100 32, POP 42

IN COLOR (EMI Blackwood, BMI/Big Gasgo Hitless, BMI/New Songs Of Sea Gayle, BMI/Noah's Little Boat, BMI/Universal Music Publishing, BMI/Lucky Thumb, BMI) CS 27

IN LOVE WITH A GIRL (G DeGraw Music, BMI/Warner-Tamerlane Publishing, BMI), WBM, H100 50, POP 27

IN THE AYER (E-Class Publishing, ASCAP/Mal On Sunday Music, ASCAP/Sony/ATV Melody, BMI/Will I am Music, BMI/Cherry River, BMI/Music Specialists, BMI), CL/WHL, H100 26, POP 25

I REMEMBER (She Wrote It!, ASCAP/Specialists Music, ASCAP/Caroly Music Publishing, ASCAP/Universal Tunes, SESAC/Cairdreyge, SESAC), WBM, RBH 40

I STILL MISS YOU (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMI/Contentment Music, BMI/Made For This Music, BMI/This Is Her, ASCAP/Troy D Songs, ASCAP/Magic Mustang, BMI), HL/WBM, CS 4, H100 48

IT'S ABOUT MY TIME (Songs Of Universal, BMI/Escalawpa Songs, BMI), HL/WBM, H100 30, POP 26

I'VE CHANGED (Divine Mill Music, ASCAP/WB Music, ASCAP/Dynamite Soul Music, ASCAP/Sony/ATV Songs, BMI/Almo Music, ASCAP/Jasane Drama Music, ASCAP/She Wrote It!, ASCAP/Universal Music - MGB Songs, ASCAP/Dansey Music Publishing, BMI), HL/WBM, RBH 46

I WOULD (Plyvester Music, ASCAP) CS 42

J

JESUS (Universal Music - Z Songs, BMI/Kerion, BMI), HL/WBM, RBH 96

JOHNNY JAY-Z (Not Listed) RBH 93

JOHNNY & JUNE (Big Hit Records, BMI/Rammy Graham, BMI/Amysage Music, ASCAP/Tell Texas Times II, ASCAP/Copyright Solutions, ASCAP/Soudlet Music, BMI) CS 20, H100 69

JUST A DREAM (Birds With Ears Music, BMI/EMI Blackwood, BMI/Raylene Music, ASCAP/RPI Administration, ASCAP/Songs Of Combustion Music, ASCAP/No Such Music, SOGANO/Music Of Windswept Pacific), HL/WBM, CS 17, H100 69

JUST DANCE (Certified Blueberry, BMI/Sony/ATV Songs, BMI/Beytall Music, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 87, POP 64

JUST FINE (Mary J Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMI/March 9th Publishing, ASCAP/Butta Gee Music, BMI/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WBM, RBH 38

K

LA CUMBIA DEL RIO (Gysvimek) LT 9

LA IMAGEN DE MAL VERDE (Garm, BMI) LT 32

LAST CALL (Crazy War, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP), HL, CS 44

LAST NAME (Carré-Owe Music, BMI/Laird Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Raylene Music, ASCAP/RPI Administration, ASCAP), HL/WBM, H100 82, POP 76

LAST TIME (April's Boyz Music, BMI/Warner-Tamerlane Publishing, BMI/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noonime Sound, SESAC/W B M Music, SESAC/The Dean's List, SESAC/Demand First Publishing Group, SESAC/Nothin Avenue, ASCAP/EMI Blackwood, BMI/Queston And Answer Publishing, ASCAP), HL/WBM, RBH 21

LEARNING HOW TO BEND (Crystal Beach, BMI/Third Tine Music, BMI/House Of Fame, ASCAP) CS 14, H100 10

L

LEAVIN' (Holy Corron Music, ASCAP/Universal Music - MGB Songs, ASCAP/Movie Ju Songs, BMI/Song Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WBM, H100 14, POP 3

LET GO (Cisum Naashar Publishing, ASCAP/Queen Of The Planet, ASCAP/Unice Buddie's Music, ASCAP) RBH 68

LET IT GO (Universal Music - Careers, BMI/Evansville, BMI/Sony/ATV Tunes, BMI/Torndouglass Music, ASCAP), HL, CS 30

LET IT ROCK (The Lone Lone Publishing, BMI/Warner-Tamerlane Publishing, BMI/Young Money Publishing, BMI/Young Mack Music, ASCAP), WBM, POP 78

LET ME MACK MUSIC (ASCAP), WBM, POP 78

LET ME (Springfield, ASCAP/Bug Music, ASCAP/Dazahl, ASCAP/Universal Music Corporation, ASCAP/Danny Orton Songs, ASAP), HL/WBM, CS 31

LIKE I NEVER BROKE HER HEART (Muzik Maik, ASCAP/Do Write Music, ASCAP/JT Harding Music, ASCAP/Songs Of Throbac, BMI/Music Of Combustion, BMI/Rev 510 Music, BMI/Songs Of Windswept Pacific, BMI) CS 31

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP), HL, RBH 35

A LITTLE BIT LONGER (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), HL, H100 11, POP 23

LORLAR LOUVENED (Scarlio, ASCAP/EMI April, ASCAP/EV, ASCAP/EV, ASCAP/White Kraft Music, ASCAP/Sony/ATV Discos, ASCAP/Wise W Publishing, ASCAP) LT 15

LORO PLO (Not Listed) LT 26

LORO LORI (POP THAT BODY) (Telnoise Publishing, BMI/Bug, BMI/Amatek Publishing, SESAC)

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
 Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

BUSINESS OPPORTUNITIES

FAMILY FEUD - TWO WARRING FAMILIES
 Ocean Drive Southbeach 33139
 International Artist Group,
 Meris Zittman - 305-305-4877-
 Cell 786-796-6108
 www.southbeach33139.com
TV SERIES MOVIE RIGHTS FOR SALE
 from the creator of the album
YOUR BODY IS YOUR PASSPORT
MADONNA

BMI AWARD WINNING WRITER, DAVID PAYTON HAS YOUR NEXT HIT - Email - Davidpaytonmusic@aol.com or Call 813-447-5350.

Free ringtones and free downloads for all our songs!!
 Visit us at
www.myspace.com/thehitsquadsonwritingteam

MASTERING

tangerineMASTERING.com
 Grammy winning CD mastering
 - ONTIME -
 with original ABBEY ROAD analog & state of the art DIGITAL MASTERING
 201-865-1000

DUPLICATION/ REPLICATION

CD/DVD MANUFACTURING-T-SHIRTS/APPEL- STICKERS/POSTERS

CRYSTAL CLEAR
 DISC, PROMO & APPAREL

1000 RETAIL READY CDS ONLY \$999!
25 WHITE TEES ONLY \$99!

"TRUSTED EXPERIENCE FOR OVER 35 YEARS" TOLL FREE 1-800-980-0073

ONLINE SALES- DIGITAL DISTRIBUTION- WWW.CRYSTALCLEARCD.COM

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!
 While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.
 For free catalog call (609) 890-6000.
 Fax (609) 890-0247 or write
Scorpio Music, Inc.
 P.O.Box A Trenton, N.J. 08691-0020
 email: scorpiomus@aol.com

PROMO & MARKETING

Would you like to stay focused on making "HIT records?"

Trust BLOOM to manage all of the details in recording and marketing. Some of our services include Budgets, Album coordination, Rights administration, Union contracts, and Release planning.

212-627-5456

www.bloomentertainment.com

PROFESSIONAL SERVICES

READY TO RECORD? HOW ABOUT SOME FREE HELP?



Contact us today and we'll send you your **FREE Master Tape Guide** that's full of great recording tips and tricks.

(866) 677-7911
www.discmakers.com/bb

DISC MAKERS

HELP WANTED

Director of Publicity

A major music entertainment company is looking for a New York based Director of Publicity. This person will promote and publicize Epic's artists through all media formats. The ideal candidate must possess 5+ years of related experience and have strong relationships with both traditional media as well as the online world. Interested parties should send their resume, cover letter, and salary requirements to sony_music_label_group@yahoo.com.

VOLUNTEERS NEEDED

Interested in volunteering at the most important music industry upcoming events?

BILLBOARD MOBILE ENTERTAINMENT LIVE
 At CTIA September 8th-9th, 2008
 The Moscone Center
 San Francisco

BILLBOARD REGIONAL MEXICAN MUSIC SUMMIT
 October 5th-8th 2008
 Wilshire Grand, Los Angeles

For more information regarding volunteer opportunities, please contact Courtney Marks at cmarks@billboard.com or 646-654-4652

DON'T MISS AN ISSUE



Issue #33 • August 16, 2008

To Order Back Issues Online, Go To:
billboard.com/backissues

FREE

(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—for impact!!
 Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in **POSITION**.

Stay **ALIVE** and **SATISFIED** with an **ACTIVE CLASSIFIED!!**

TOLL FREE
 800-233-7524 or 646-654-4697

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or jserrette@billboard.com

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: RCA Music Group has launched a new label, Black Seal, to be led by the company's senior VP of A&R/marketing **Matt Shay**.

EMI Music appoints **Mark Piibe** to global head of digital business development. He was senior VP of business affairs at EMI Music North America.

Equity Music Group in Nashville names **Tim Wiperman** president. He was chief creative officer.

PUBLISHING: Downtown Music Publishing names **Jumea Park** director of film/TV music. She was creative licensing manager at Domino Records.

Mansfield Publishing ups **Henry Golis** to president. He was VP.



TOURING: Nederlander Concerts in Los Angeles appoints **Beth Lynch** director of corporate partnerships. She was regional director of corporate sponsorship at House of Blues/Live Nation in San Diego.

The Windish Agency taps **Steve Goodgold** as booking agent. He was an agent at Chaotica & Vital Talent in New York.

Global Spectrum appoints **Michael Scanlon** GM of the new Chaifetz Arena in St. Louis. He was GM at the Rose Quarter in Portland, Ore.

European online ticketing company Seatwave appoints **Richard Hurd-Wood** COO/U.K. managing director. He was executive director of strategy and license bid at Camelot Group.

Billions Corp. in Chicago taps **Steven Himmelfarb** as booking agent. He was an agent at Paquin Entertainment in Toronto.

RELATED FIELDS: Nielsen Co., which owns Billboard, names **Dave Bakula** senior VP of analytics and client relations for Nielsen Music. He was VP of business analysis for Universal Music Group Distribution.

—Edited by Mitchell Peters

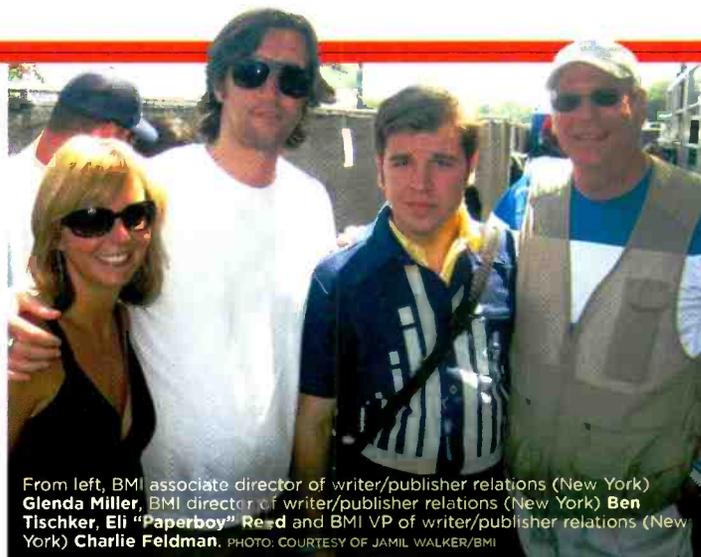
GOODWORKS

A SONG FOR THE EARTH

Singer/songwriter Melinda Lindsey, who also serves as director of Riverview, Fla.-based Pelican Pals, has teamed up with music producer Tony Bongiovi to record "Song for the Earth," a track that stresses the importance of environmental conservation and natural habitats. A video for the song will be posted to pelicanpals.org, where online visitors will be asked to donate money in exchange for a download of the track, according to Lindsey. "We're slating 80% of the net proceeds to go to opening a new wildlife sanctuary in Sarasota, Fla.," she says. "They need \$500,000 to open this bird sanctuary." Nonprofit Pelican Pals aims to save, preserve and restore Florida's decimated seabird population.

CYRUS, JONAS BROTHERS SING FOR HOPE

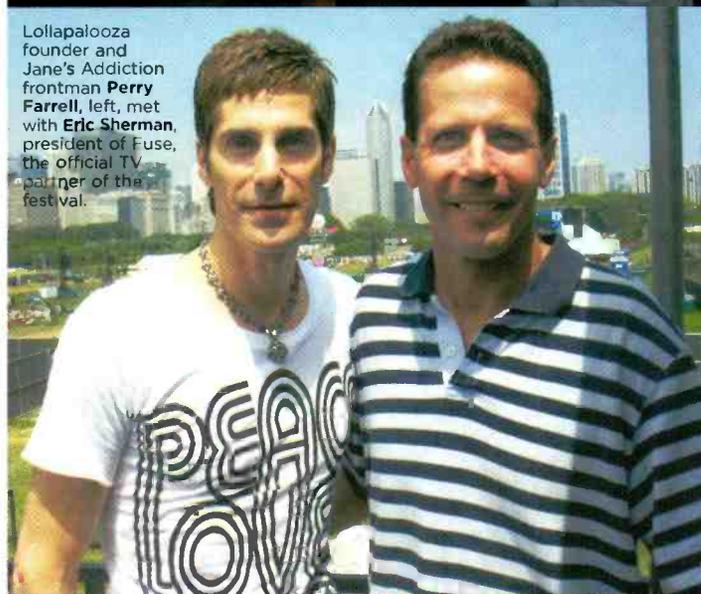
Miley Cyrus and the Jonas Brothers have teamed up once again, this time for charity. The Disney Music Group acts, along with "Camp Rock" co-star Demi Lovato, will perform Sept. 14 at the Gibson Amphitheatre in Los Angeles to benefit cancer research and treatment center City of Hope. Tickets for the concert are on sale via Ticketmaster and Live Nation. Cyrus' Best of Both Worlds tour in 2007, which featured the Jonas Brothers as opening act, raised \$1 million for City of Hope, with Disney donating \$1 from each ticket sale to the charity.



From left, BMI associate director of writer/publisher relations (New York) **Glenda Miller**, BMI director of writer/publisher relations (New York) **Ben Tischker**, Eli "Paperboy" **Reed** and BMI VP of writer/publisher relations (New York) **Charlie Feldman**. PHOTO: COURTESY OF JAMIL WALKER/BMI



Billboard.com associate editor **Katie Hasty**, left, and **Katy Perry** at Manor Lounge.



Lollapalooza founder and Jane's Addiction frontman **Perry Farrell**, left, met with **Eric Sherman**, president of Fuse, the official TV partner of the festival.

LOLLAPALOOZA

For the fourth consecutive year, Lollapalooza took over Chicago's Grant Park for three days of lakefront music. Each day of the festival, held Aug. 1-3, was a sellout that drew about 75,000 people. Founded by Jane's Addiction's Perry Farrell as a touring event in 1991, Lollapalooza welcomed more than 130 acts that played on eight stages throughout the park. Among the headliners were Radiohead, Rage Against the Machine, Wilco, Nine Inch Nails and Kanye West. Other performers included Duffy, Lupe Fiasco, Sharon Jones & the Dap-Kings, Girl Talk and Gnarl Barkley.

BELOW: Performers on the BMI-sponsored Lollapalooza stage included Eli "Paperboy" Reed, the Cool Kids, Your Vegas and Newton Faulkner. From left are BMI director of writer/publisher relations (Nashville) **Mark Mason**, BMI associate director of writer/publisher relations (New York) **Glenda Miller**, J Records artist **Krista**, BMI VP of writer/publisher relations (New York) **Charlie Feldman**, BMI assistant VP of writer/publisher relations (Nashville) **Clay Bradley** and producer **Camu Celli**. PHOTO: COURTESY OF JAMIL WALKER/BMI



INSIDE TRACK

RAVEN GOES SOLO

Now that she's left Hollywood Records, singer/actress Raven-Symone is looking forward to being an independent artist for her next album. "I did it on my second album [1999's "Undeniable"] and like it," the 22-year-old former "Cosby Show" kid tells *Track*. "When you're an independent you really do get full control. You get to do it how you want to do it and promote it how I want to promote it and sell it how I want to sell it."

Symone says she has nothing bad to say about Hollywood, her home for two albums, but she was disappointed in weak sales for this year's "Raven-Symone," which bowed at No. 159 on the *Billboard* 200. "No one really

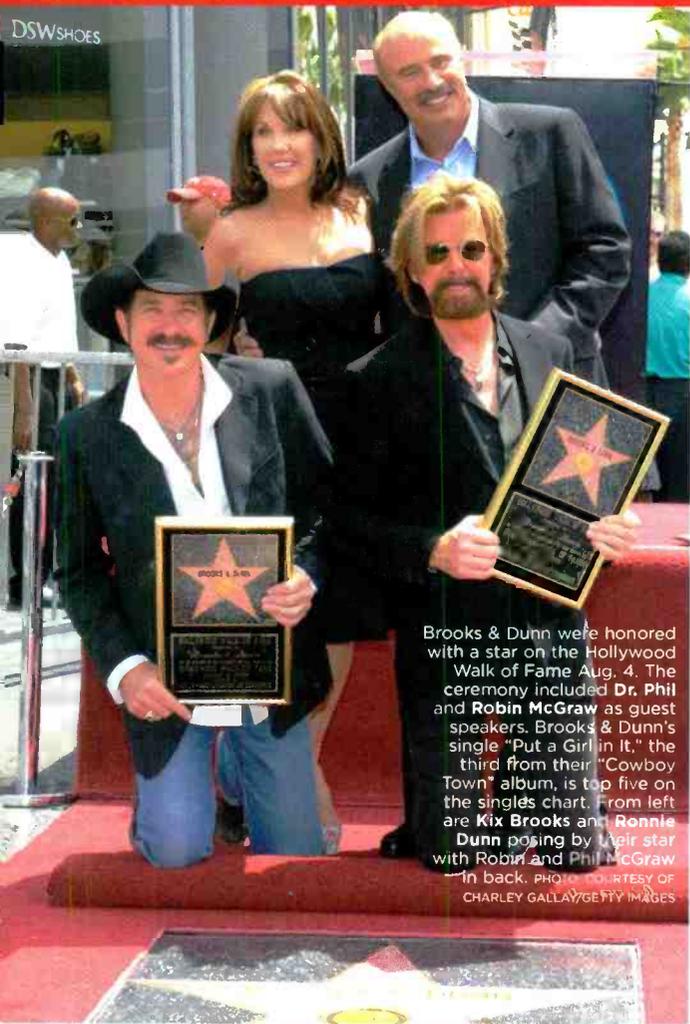
dropped the ball," she says. "I just think it didn't get enough publicity so people would know it's coming out." Symone already has ideas in her head about what she wants to do with her next release. "It'll be R&B, most definitely," she says, "with an alternative base for the lyrics."

She's also eyeballing collaborators, though after working with such big names as Sean Garrett, the Clutch and the J.A.M., Symone is hoping to find some fresh talent as well. "It's good to go out there and spread your wings and find new talent and work with people you haven't worked with before. I'd love to find the next Pharrell or the next someone who's coming up

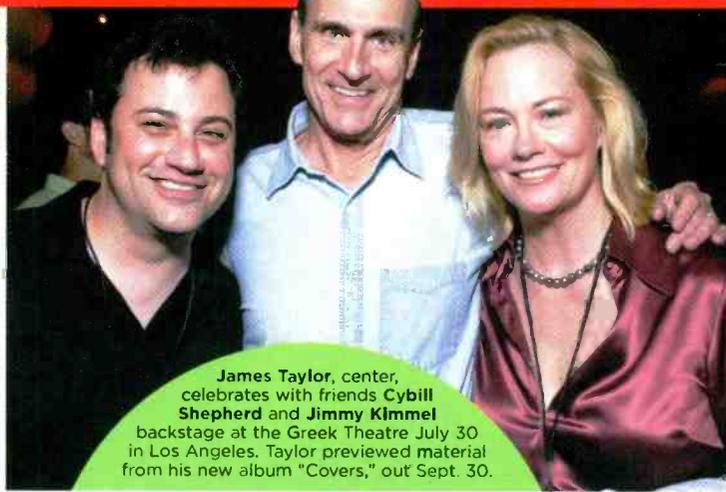


SYMONE

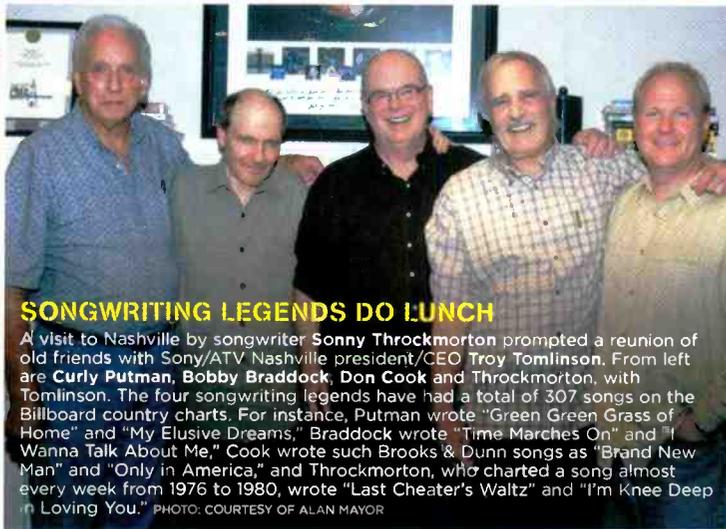
and no one really knows yet," she says. "At the same time, I'd love to work with the Clutch and the J.A.M. again."



Brooks & Dunn were honored with a star on the Hollywood Walk of Fame Aug. 4. The ceremony included **Dr. Phil** and **Robin McGraw** as guest speakers. Brooks & Dunn's single "Put a Girl in It," the third from their "Cowboy Town" album, is top five on the singles chart. From left are **Kix Brooks** and **Ronnie Dunn** posing by their star with **Robin** and **Phil McGraw**. In back. PHOTO: COURTESY OF CHARLEY GALLAY/GETTY IMAGES

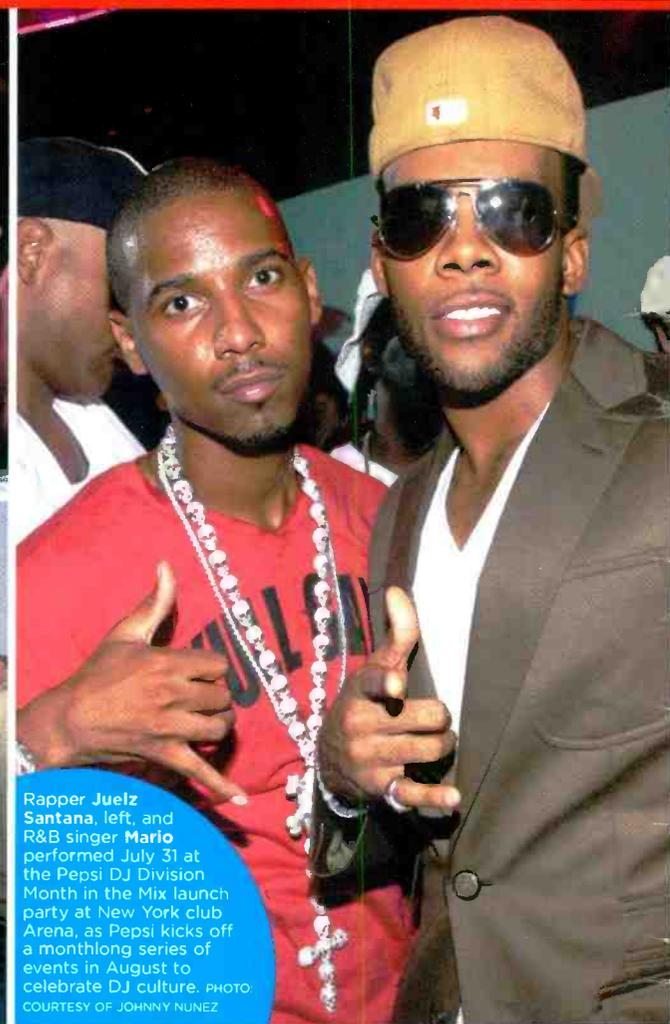


James Taylor, center, celebrates with friends **Cybill Shepherd** and **Jimmy Kimmel** backstage at the Greek Theatre July 30 in Los Angeles. Taylor previewed material from his new album "Covers," out Sept. 30.



SONGWRITING LEGENDS DO LUNCH

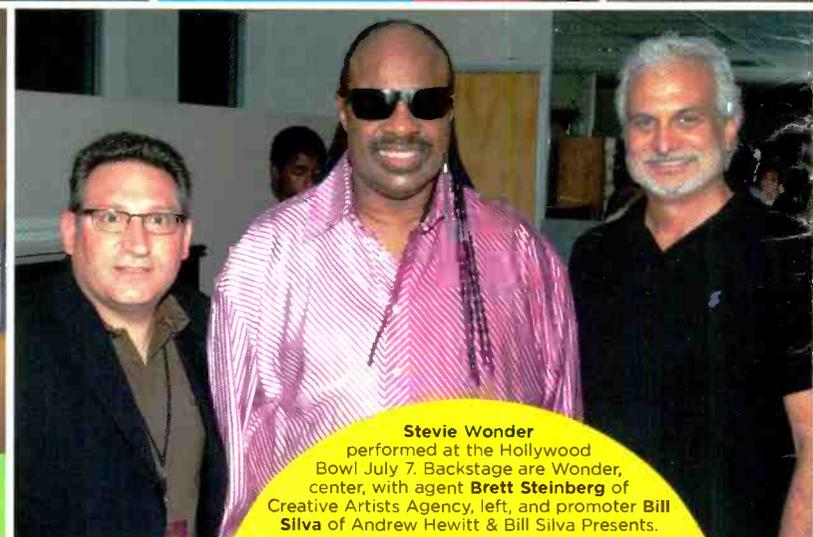
A visit to Nashville by songwriter **Sonny Throckmorton** prompted a reunion of old friends with Sony/ATV Nashville president/CEO **Troy Tomlinson**. From left are **Curly Putman**, **Bobby Braddock**, **Don Cook** and **Throckmorton**, with Tomlinson. The four songwriting legends have had a total of 307 songs on the Billboard country charts. For instance, Putman wrote "Green Grass of Home" and "My Elusive Dreams," Braddock wrote "Time Marches On" and "I Wanna Talk About Me," Cook wrote such Brooks & Dunn songs as "Brand New Man" and "Only in America," and Throckmorton, who charted a song almost every week from 1976 to 1980, wrote "Last Cheater's Waltz" and "I'm Knee Deep in Loving You." PHOTO: COURTESY OF ALAN MAYOR



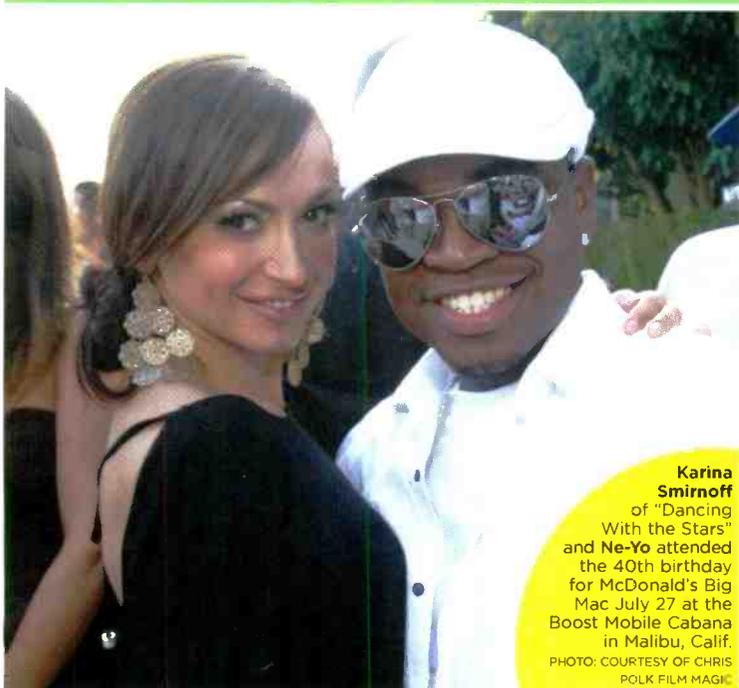
Rapper **Juelz Santana**, left, and R&B singer **Mario** performed July 31 at the Pepsi DJ Division Month in the Mix launch party at New York club Arena, as Pepsi kicks off a monthlong series of events in August to celebrate DJ culture. PHOTO: COURTESY OF JOHNNY NUÑEZ



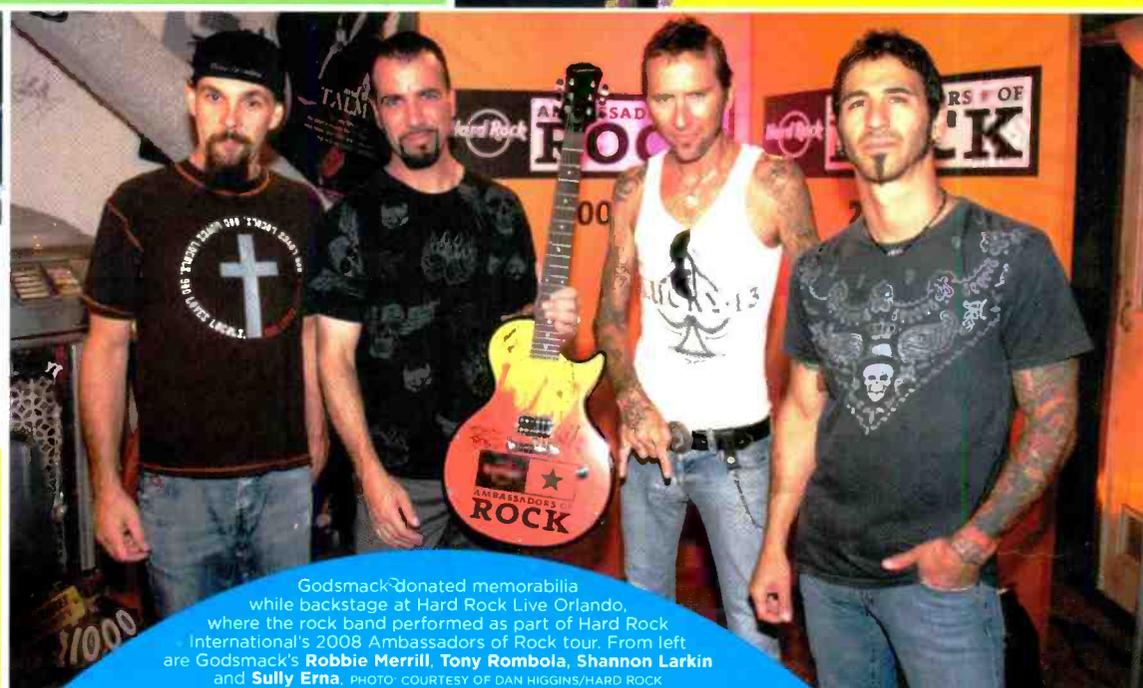
Marvin Sapp's album "Thirsty" has been certified gold, and his single "Never Would Have Made It" is in its 42nd week at No. 1 on Billboard's gospel radio charts—the longest-running No. 1 hit at radio across all genres in the history of the Billboard charts. From left are Zomba Gospel senior VP/GM **Jazzy Jordan**, BMG Label Group chairman/CEO **Barry Weiss**, Sapp, Zomba Label Group executive VP/GM **Tom Carrabba** and Zomba Label Group executive VP of urban promotion **Larry Khan**. PHOTO: COURTESY OF CARLOS VEGA/ZOMBA LABEL GROUP



Stevie Wonder performed at the Hollywood Bowl July 7. Backstage are Wonder, center, with agent **Brett Steinberg** of Creative Artists Agency, left, and promoter **Bill Silva** of Andrew Hewitt & Bill Silva Presents.



Karina Smirnoff of "Dancing With the Stars" and **Ne-Yo** attended the 40th birthday for McDonald's Big Mac July 27 at the Boost Mobile Cabana in Malibu, Calif. PHOTO: COURTESY OF CHRIS POLK/FILM MAGIC



Godsmack donated memorabilia while backstage at Hard Rock Live Orlando, where the rock band performed as part of Hard Rock International's 2008 Ambassadors of Rock tour. From left are Godsmack's **Robbie Merrill**, **Tony Rombola**, **Shannon Larkin** and **Sully Erna**. PHOTO: COURTESY OF DAN HIGGINS/HARD ROCK

© Copyright 2008 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher, BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Nancy M. Rothman, nrothman@fosterreprints.com, 1-866-879-9144. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 120 Issue 34. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S.: 818-487-4582) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.

REGISTER EARLY AND SAVE!

Billboard REGIONAL MEXICAN Music Summit

October 6-8, 2008 • Wilshire Grand • Los Angeles

Now in its 3rd year, this unique summit celebrates regional Mexican music and unites the artists, concert promoters, retailers, sponsors, managers and record label executives that drive this lucrative sector of the Latin music business.

RADIO PANEL HIGHLIGHT

SPONSORED BY: GRUPO LATINO DE RADIO

Join some of today's leading regional Mexican radio executives to explore new trends, new markets and the role of radio in an artist's career.



YESENIA DE LUNA
VP of Programming,
Luna Communications
and La Maquina
Musical Radio Network



PEPE GARZA
Programming Director,
KBUE, La Que Buena,
Los Angeles



JIMMY PEREZ
Programming Director,
GLR

THE EVENT ALSO INCLUDES:

- Live Artist Showcases with Up-And-Coming Acts
- Networking Opportunities
- Billboard Q&A with PEPE AGUILAR
- Roundtable Discussions and Panel Sessions with Key Industry Players
- and MUCH MORE

The ONLY Summit Dedicated Exclusively to
the Top Selling Genre of Latin Music!

Register Today

\$399
Registration Rate
REGISTER BY
OCT 5

Registration: 646.654.4643
Sponsorships: 646.654.4648
Wilshire Grand: 888.773.2888

www.BillboardEvents.com

DISCOUNTED ROOM RATE FOR ATTENDEES! \$189 RESERVE BY SEPT 15. SPACE IS LIMITED!

SUMMIT SPONSORS



MEDIA SPONSORS





ALL HOPE IS GONE
08.26.08

ROADRUNNERRECORDS.COM | SLIPKNOT.COM | OUTSIDETHENINE.COM

MANAGEMENT: CORY BRENNAN AT 5D ARTIST MANAGEMENT



© 2008 ROADRUNNER RECORDS, INC.