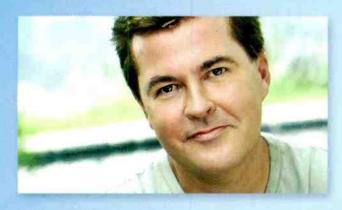
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Marco Antonio Solís



CANCIÓN DEL AÑO TROPICAL

"Shorty Shorty" compositor: Steven Tejada editora: Univision Songs

TROPICAL

"Conteo Regresivo" compositor: Juan José Hemández Doejo editoras: Clave Beat Music, Sony/ATV Music Publishing

"Flaca O Gordita"

compositores: José Luis Morin, Olga Taĝón editoras: Sony/ATV Music Publishing, WB Music Corp

compositor: Juan Carlos Campos editoras: JC Campos Music Publisher Universal Música, Inc.

"Los Infieles" compositor: Anthony Santos editora: Premium Latin Publishing

"Maldito Amor"

compositor: Remy Nuñez editora: Juan & Nelson Publishing

"Mi Gente"

compositor: Johnny Pacheco

"Si Nos Duele"

compositor: Victor Manuelle editoras: Kiyavi Music, Songs Of Peer

TELEVISIÓN

"La Viuda De Blanco"

ores: Pablo Daniel Cáceres, Alberto Slezynger editora: Telemundo Music Publishing programa: La Viuda De Blanco

"Marina Theme"

compositor: José Miguel De Narvaez (SAYCO) editora: Telemundo Music Publishing, programa: Marina

Música Original/Incidental compositor: Carlos Marmo

editora: Nuestro Music
programa: 2007 Latin Grammy Awards

Música Original/Incidental

compositor: Carlos Marmo

editora: Nuestro Music, programa: Noticiero Univisión

compositores: Mauricio L. Arriaga, Jorge Eduardo Murguía

editora: Editora San Ángel, programa: Destilando Amor

CANCIÓN DEL AÑO REGIONAL MEXICANO "Basta Ya"

compositor: Marco Antonio Solis

editora: Crisma

REGIONAL MEXICANO

"Cómo Te Va Mi Amor" compositor: Hernaldo Zuñiga Gutiérrez (SGAE)

"Cuando Regreses" compositor: Marco Antonio Solis

editora: Crisma

compositor: Gilberto Gless editoras: Latin Power Music, Primavera Worldwide Music

compositor: Joan Sebastial editora: Vander Music

"Estos Celos"

compositor: Joan Sebastian editora. Vander Music

"Paz En Este Amor"

compositores: Edson Braga De Mello (SBACEM) Jose Da Silva Laurito (SICAM) editoras: Universal Musica, Inc., WB Music Corp.

"Por Amarte"

compositores: Mauricio L. Arriaga, Jorge Eduardo

Murguía editora: Editora San Ángel

"Por Amarte Asi"

compositores: Alejandro Montalbán Eduardo Reyes

editora: WB Music Corp.

"Sin Que Lo Sepas Tú" compositor: Marco Antonio Vázquez Barreiro (SACM)

editora: SACM Latin Copyright

"Te Voy A Perder"

compositor: Leonel García editora: Universal Música, Inc.

"Todo Se Derrumbó Dentro De Mí"

compositores: Manuel Alejandro (SGAE)

Ana Magdalena (SGAE)

editoras: BMG Music Publishing Spain (SGAE) Universal Musica, Inc

CANCIÓN DEL AÑO ROCK/POP

"Bendita Tu Luz"

editoras: Tulum Music, WB Music Corp.

ROCK/POP

"Ayer"

compositor: Javier Morales editoras: Guava Negra Music, Universal Música, Inc.

compositores: Ricardo Arreola

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"Manda Una Señal"

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editoras: Tulum Music, WB Music Corp

"Me Muero"

compositores: Armando Ávila (SACM) Natalia Jiménez Sarmiento (SGAE)

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"Ojalá Pudiera Borrarte"

compositor: Fher editoras: Tulum Music, WB Music Corp.

CANCIÓN DEL AÑO POP/BALADA

"Tu Recuerdo"

compositor: Tommy Torres

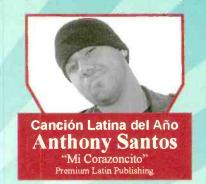
editoras: Mostlysadsongs, WB Music Corp.

POP/BALADA "A La Primera Persona"

compositor: Alejandro Sanz (SGAE) editoras: Gazut Producciones SLU (SGAE) WB Music Corp

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Editora Del Año Sony/ATV Music Publishing



"Como Yo Nadie Te Ha Amado"

compositores: Jon Bon Jovi, Desmond Child Richard Sambora

editoras: Aggressive Music, Bon Jovi Publishing Desmobile, EMI April Music, Sony/ATV Music Publishing Universal Música, Inc.

"Desilusióname"

compositores: Daniel Betancourt, César Franco editoras: DBV Music Publishing, Insignia Music Santander Melodies, Sony/ATV Music Publishing Universal Música, Inc.

"Dimelo"

compositores: Luis Gómez Escolar (SGAE) Enrique Iglesias editoras: EMI April Music, Enrique Iglesias Music

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"Ser O Parecer"

compositor: Armando Ávila (SACM) editora: EMI April Music

"Si Nos Quedara Poco Tiempo"

compositores: Rafael Esparza, Yoel Henriquez editoras: Ekko Music, Sony/ATV Music Publishing Unique Hits Too

compositora: Rosana Arbelo Gopar (SGAE) editoras: Musica Virtual (SGAE), Universal Música, Inc

"Te Lo Agradezco Pero No"

compositor: Alejandro Sanz (SGAE) editoras: Gazul Producciones SLU (SGAE) WB Music Corp.

compositor: Mario Domm editora: Sony/ATV Music Publishing

CANCIÓN DEL AÑO URBANO

"No Te Veo" (Remix)

compositores: J King, Maximan, Guelo Star editoras: Las Leoncitas Music Publishing, WB Music Corp

URBANO

"Ella Me Levantó" compositor: Daddy Yankee editora: Cangris Publishing

"Igual Que Ayer"

compositores: Ken-Y, Rafy Pina, RKM editoras: Mafer Music, Sony/ATV Music Publishing

compositores: Stacy Ferguson, Scott Spencer Storch
Daddy Yankee

"Llorarás"

compositores: Ken-Y, RKM editoras: Mafer Music, Sony/ATV Music Publishing

compositor: Raúl Rivera-Roldán editoras: EMI April Music, White Kraft Music Publishing "Siente El Boom" (Remix)

compositores: Dexter, Tite El Bambino', Mista Greenzz De La Ghetto, Guelo Star

editoras: Las Leoncitas Music Publishing León Negro Music Publishing Sonv/ATV Music Publishing Music, WB Music Corp.

compositor: Wise editoras: Sony/ATV Music Publishing, Wise W Publishing

"Yo Te Quiero"

compositor. Victor 'El Nazi editora: Universal Música, I

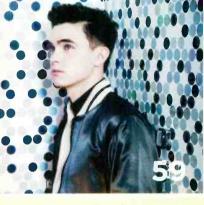
"Zun Dada"

editoras: EMI April Music, White Kraft Wusic Publishing

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A Wide Web

There's Room For Everyone Online And No Need For A Premium

BY ANN CHAITOVITZ

In a concert last summer that was webcast by AT&T. Pearl Jam performed a section of Pink Floyd's "Another Brick in the Wall" during an extended jam on its own song "Daughter." When singer Eddie Vedder gave the lyrics a political twist and sang, "George Bush leave this world alone/George Bush find yourself another home," AT&T cut the sound, unbeknownst to the band and attendees. This was not just censorship but a warning beacon of what will happen in a world without Net neutrality. If network operators control all the content that passes through their pipes, any of us could be silenced on the whims of a few powerful corporations.

Net neutrality first became an issue in 2005, stemming from the Supreme Court's Brand X decision, which ruled that the FCC was allowed to reclassify the Internet as an information service, as opposed to a telecommunications service. That left open just what type of oversight the FCC would apply. Cable companies and network operators saw this as an opportunity to earn new revenue and to keep competing services from using their infrastructure.

Some in the telecom world want content owners to believe that growing broadband traffic means relationships need to be formed (read: paid for) in order to ensure content delivery. Others propose a couldn't-be-less-true boogeyman scenario in which Net neutrality would lead to a Wild West of piracy. Internet service providers want latitude to decide how their pipes are to be used. But we think they are more like the electric or phone company. Would you want the former to be able to approve of your lamp choices? Would you care to pay a premium to call very important people?

Net neutrality is the principle that protects the open Internet. It means that everyone can access the lawful content of their choice. It also gives musicians the chance to reach their fans directly, without interference from gatekeepers and middlemen. This could change if companies like AT&T and Verizon have their way and decide who and what we listen

FOR THE RECORD

In the May 17 issue, a number of upcoming releases were attributed to incorrect labels. Albums by Trick Trick, Big Pokey, Diplomats and DJ Khaled will be released by Koch, while albums by D Block and Snoop Presents Westurn Union are Koch co-releases.



to. Many artists could lose an important connection to their fans, while listeners might find their access to their favorite acts severely compromised.

Recently, people have confused Net neutrality with the separate and distinct issue of copyright enforcement. Net neutrality does not prevent network operators from using tools to prevent piracy. Nothing prevents network operators from blocking access to infringing content. Net neutrality only preserves the public's access to lawful content, applications and online services, which gives network operators latitude to combat illegal file-sharing.

Net neutrality also permits reasonable network management. For example, network operators could prioritize voice services over streaming services over downloading services to ensure the proper functioning of the network. What they would not be permitted to do, however, is to prioritize their own voice service over that of their competitors.

The current structure of the Web lets the biggest companies and the smallest bedroom recording artist exist on an equal technological playing field. But the big telecom and cable companies want to charge content providers a fee for the faster delivery of their sites.

Imagine logging on to your favorite band's Web site, only to have it take forever to load on your computer because they couldn't afford or didn't want to pay a toll. Or maybe you're simply redirected to that network operator's own music store, or to iTunes or Amazon-companies that can afford to cut deals with the network operators—where the artist has

to share the revenue and takes home less. Services that pay the network operators would likely subtract their increased costs from the content provider's share of the revenue or pass the cost on to the consumer, which would present a new hurdle on the road to a legitimate digital music economy. Today's acts, big or small, deserve the right to do business on their terms, and fans deserve to make their own choices of where and how to access legitimate content. That's why Net neutrality is so important.

We can't just hand over the Internet to a few big corporations, because they often only have their own interests at heart. Recently, Comcast blocked access to the legal, licensed audiovisual delivery service called Vuze—which competes with the company's own AV offerings-simply because Vuze utilizes peer-to-peer technology to distribute its licensed content. Net neutrality would prohibit network operators from interfering with the transmission of lawful content and permit the growth of new business models.

Content creators, producers and advocates who are concerned about piracy but also understand the consequences of letting a few corporations control distribution—Future of Music Coalition, the Center for Creative Voices in Media. the Independent Film and Television Alliance and the American Assn. of Independent Music—support Net neutrality because they know what's at stake. You can't safeguard artists by blocking or limiting their ability to participate in an open marketplace.

Musicians and labels are making their voices heard through the Future of Music Coalition's "Rock the Net Campaign," which now boasts more than 800 members, including Pearl Jam, R.E.M. and Kronos Quartet. A compilation CD, featuring Aimee Mann, Wilco, They Might Be Giants, Bright Eyes, the Wrens, Portistatic and more, will be released in July. We applaud the commitment of these talented artists to such an impor-

We can't allow bottlenecks to determine the flow of creativity. Participating in a legitimate digital marketplace is the right of all citizens, including musicians. It's a right that needs to be preserved.

Ann Chaitovitz is executive director of the Future of Music Coalition.

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EDITORIAL 654-5582. Ann Donahue 323-525-2292

SENIOR EDITORS: Jonathan Cohen 646-654-5582. Ann Donahue 323-525-2292 SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716 INTERNATIONAL BUREAU CHIEF: Mark Sutherland 01-44-207-420-6155 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279

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JLTIMEDIA PRODUCER: Rich Kaplinksi

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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 Tsíoulcas
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ANALYST: Keith Caulfield
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London WC2H 8TJ. Phone, 011-44-207-420-6003, Fax: 011-44-207-420-6014

SUBSCRIPTIONS: 818-487-4582 (US/CANADA), 44-1858-438887 (INTERNATIONAL)

>>>CANADA JOINS RUSSIA, **CHINA ON PIRACY LIST**

users per month.

Canada has joined China and Russia as one of the top countries where intellectual property protections are most problematic for the American creative community. This distinction comes from the "Watch List" in an annual report released by the co-chairs of the Congressional International Anti-Piracy Caucus.

>>>DENNY'S 'ADOPTS' UP-AND-COMERS

The Denny's food chain is getting into the music business via its just launched "Adopt-a-Band" program. **Participating** touring bands can eat at Denny's for free at any time; have their pictures, bios and tour dates posted; and have one song streamed from microsite dennysallnighter .com. The initial bands are Endeverafter, Forever the Sickest Kids, Foxy Shazam, Saving Abel, Switches and Take the Crown.



Atkins, Old Navy get creative for new spot

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BRANDING BY EVIE NAGY

GEEK LOVE

Growing Interest In **Comics Expands Market** For Music Crossovers

At the third annual New York Comic Con held April 18-20, a good portion of the more than 60,000 attendees cruised the exhibition floor wearing T-shirts honoring their heroes-including the Flash, Power Girl and Aquaman—as well as Rancid, Eminem, the Ramones, Snow Patrol, Led Zeppelin, Iron Maiden (paired with Morrissey tote bag) and Coheed and Cambria, whose frontman Claudio Sanchez was at the convention to release the trade collection of his comics series, "The Amory Wars."

Sanchez is part of a rising tide of musicians delving into comics at a time when public awareness of the medium is at its highest point in decades, thanks to a flood of film and TV adaptations with no end in sight. "We're certainly at the start of a new era of music crossovers," says Joe Keatinge, PR and marketing coordinator for Image Comics, which published Sanchez's collection and will release the 480-page Tori Amos anthology "Comic Book Tattoo" in July.

Other musicians with graphic novel projects in 2008 include Avril Lavigne, Duran Duran and Eurythmics' Dave



Comic Book Tattoo,' due in July, is

Stewart, following well-received releases from My Chemical Romance's Gerard Way and rapper M.F. Grimm last year.

There has long been a "natural fit" between music and comics, according to Criminal Records owner Eric Levin, who has built a 17-year retail business on the two media—bands from Kiss to Public Enemy have been graphically serialized through the years-but the comics industry is hearing from more and more musicians looking to break in.

Publishers including Image and Virgin Comics say that pitches from musicians have increased significantly in the past year, but few initially understand that a good crossover today means a lot more than turning your band into a superhero. While a vanity project can be a fun merchandising tool, crossovers with the most traction in the current market will come from artists who are equipped to approach a comic—practically and artistically—as they would a new album.

"Comics and graphic novels have become more accepted in the zeitgeist," Keatinge says. "People will watch 'Spider-Man 3' and say, 'I don't really want to buy a Spider-Man comic, but I want to know what else is out there.'

This realization led Keatinge last year to co-edit "Popgun Volume One," dubbed as a "comics mixtape" for music and pop culture fans exploring comics for the first time. The book was marketed to the mainstream and is nearly sold out of its first run of 5,000, according to Image, reflecting the demand for accessible comics that offer a familiar point of entry. Virgin Comics CEO Sharad Devarajan, whose company focuses largely on celebrity crossovers, also says that Virgin's books from musicians like Dave Stewart "find their audience outside of the comic shops and in the mainstream bookstores," where growing numbers of curious consumers are looking for a "safe" introduction to comics that is also

compelling and creative.

When musicians cross into comics, "there are two ways to go," Devarajan says. "There's the model of perpetuating the brand of the talent, where the actual musicians are in the comic, running around doing their thing. But the model we encourage is to just use this as another playing field to create your lyrics. Let's create something totally new -a fictional property defined by you, but like your music, will exist for generations beyond you."

Artists that can have an edge in this department are what Keatinge calls "sleeper agents"-secret comics geeks/aspiring creators who are coming out now that they're successful and comics have gained acceptance. This includes My Chemical Romance's Way, whose "Umbrella Academy," launched by Dark Horse last September, appeals to long time comics fans

as well as music fans new to the medium. " 'Umbrella Academy' works because

Gerard Way is seriously into comics and knows them inside and out," says Douglas Wolk, who has written about music and comics for 15 years. "He did comics before he did music.

Sanchez also confesses a lifelong love of comics, and "The Amory Wars" is his adaptation of Coheed & Cambria's albums and "the mythology that surrounds them," as he described it at Comic Con. According to Keatinge, Image was attracted to the project because "Claudio has dreamed specifically of telling his story in this format." In both cases, the musicians wrote the scripts in collaboration with comic artists.

Musicians who leave the comic writing to pros, as most do, "have to make sure that the creators are a good fit, that continued on >>p10



UPFRONT

THE LATEST NEWS FROM DIZ

>>>ROYALTY LOGIC CHALLENGES CRB

Royalty Logic wants to challenge the very existence of the Copyright Royalty Board, which sets rates for compulsory licenses. The CRB last year denied the company's request to compete with Sound-Exchange to collect royalties from webcasters. If the federal Appeals Court permits the company to file a late brief, Royalty Logic will argue that the law creating the CRB violates the appointments clause of the Constitution: Congress didn't have the right to permit the Librarian of Congress to appoint the three CRB judges.

>>>EMI: NO ADD'L JOB CUTS

Executive chairman Guy Hands' reorganization of EMI will not entail job cuts beyond what was already announced, the music major says. A representative for the London-based company dismissed a report published in the Daily Telegraph newspaper, which claimed that EMI was planning to wield the ax once more. "There are no additional redundancies to those already announced in January," an EMI rep says.

>>>MUCHMUSIC AWARD NODS FOR AVRIL, FEIST

Avril Lavigne, Feist and Hedley are among the nominees for MuchMusic's People's Choice Awards, to be handed out June 19 during the Canadian broadcaster's 19th annual MuchMusic Video Awards Lavigne and Feist do battle in the favorite Canadian artist category, while Hedley is up for favorite Canadian group. A full list of categories and nominees will be announced next week.

from >>p9

they bring a passion and they understand what the full end result will be," "Comic Book Tattoo" editor Rantz Hoseley says.

To reach the broadest audience, Hoseley says he and Amos wanted a collection of stories inspired by her songs, created by respected comic writers and artists, that physically would be more reminiscent of an album boxed set than a comic book. "We wanted to offer them an alternative to the comic book store market through the bookstore market, with a big seductive volume that people can put on their coffee table," he says.

Hoseley adds that the marketing plans for the book are as aggressively broad as they would be for an album, involving magazines, radio, TV and cultural Web sites. "She has a DVD coming out in the fall, and this book and the DVD are her releases for the year," he says.

Conversely, Avril Lavigne wasn't directly involved with the graphic novel interpreta-



'The model we encourage is to just use this as another playing field to create your lyrics. Let's create something totally new.'

-SHARAD DEVARAJAN, VIRGIN COMICS

tion of her song "Girlfriend" released in March—but the project is an example of innovative thinking about outreach. Written by current "Wonder Woman" writer Gail Simone, the book was originally going to be released digitally, with "episodes" downloadable via iTunes and mobile carriers like the previous Lavigne manga series "Make 5 Wishes." Due to delays, "Girlfriend" was ul-

timately released physically for sale at shows, but House of Parlance publisher Cathy Barrett says that deals with mobile providers are still in the works.

Simone says that despite reprobation from some of her comics fans, she was excited about the project because it would reach a new audience of young girls who don't yet read comics. She also emphasizes that it was important for the main character, an underdog named Marta, not to be Lavigne herself. "It would have been harder for a kid to identify with that character," Simone says.

Criminal Records' Levin agrees that the trend of musicians crossing into comics has a market so long as the art forms feed positively off each other. "Projects like 'Umbrella Academy' really elevate the potential of merging music and comics," he says, "but I'm not interested in reading the guy from Metallica's comic book unless it's a damn good comic book."



This summer famed horror scribe Steve Niles will release his latest graphic novel. However, instead of

publishing the still-untitled comic via such traditional companies as Dark Horse Comics or IDW Publishing, which have previously published his work, it will instead be put out by Zune Arts, a marketing arm of Microsoft's Zune. This marks Zune's first foray into graphic novel publishing. The project will not be horror-themed. Instead Niles has penned a time travel story set in an alternate universe that emphasizes friendship and sharing, themes the Zune uses in its advertising, says Roger Gastman, creative director of R. Rock

Enterprises, which along with advertising agency 72andSunny worked on the project.

The only reference to Zune in Niles' comic is likely to be a small stamp on the back of the book noting that Zune Arts published it—it will be free of any Microsoft branding. The book will be given away for free in print at comic book conventions and Zune events as well as online starting in June.

"We don't want to pollute the work. We are trying to support emerging artists by giving them a distribution platform," says Jason Reindrop, marketing director at Redmond, Wash.-based Zune Arts. "We

are not trying to create advertising or promotions. The mere fact we are facilitating it is enough for the Zune brand and allows us to connect with the audience in a more pure way."

Each of the four chapters in the book will be illustrated by different artists: graffiti artist Dr. Revolt M.D., zine publisher/designer Alex Lukas, illustrator/creator Gary Panter and artist/fashion designer Kime Buzzelli.

The artists are compensated, though Zune Arts declined to specify. "It depends on the artist and their situation. We make sure we cover their costs and that they feel good about the transactions," Reindrop says.

Microsoft's Zune media device debuted in 2006 to compete with Apple's iPod and other MP3 players. Zune Arts, which targets tech-savvy artists and their fans, began as a Web site last November and has since evolved into a larger brand and marketing division. The site is geared to be a home for collaborations and mash-ups between artists and musicians like the "Piece of Me, Piece of You" video featuring dancing zombie puppets by animation collective Three Legged Leg with music from electro-funk duo Chromeo.

Niles is perhaps best-known for his "30 Days of Night" horror series about a group of vampires who prey on a small Alaskan town. It was turned into a film of the same name last year and debuted at No. 1 at the box office.

—Kamau High



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out into lights."

Running spots that mimic content is part of MTV

"A lot of times, commercials [are] when people

>>>OZZY. METALLICA JOIN ONE-OFF **OZZFEST**

Ozzy Osbourne, Metallica, Jonathan Davis of Korn, Serj Tankian, Hellveah. Sevendust and Shadows Fall, among others, are scheduled to appear at this year's one-off Ozzfest, to be held Aug. 9 at Pizza Hut Park in Dallas, Ozzfest will be Osbourne's only concert performance this summer. Tickets for the one-day festival will go on sale May 31 via ozzfest.com. Ticket prices have not vet been announced.

>MATISYAHU, **CHIODOS SIGN** ON FOR WARPED **TOUR DATES**

Hasidic reggae rapper Matisyahu and rock act Chiodos will join the 2008 Vans Warped tour lineup for limited dates this July. Matisyahu will appear on the traveling rock festival July 9-11 and July 13 at St. John's Country Fairgrounds in Jacksonville, Fla. Warped tour veteran Chiodos joins the trek July 18 at Comerica Park in Detroit.

>>>CANADIAN FEST HEADS TO LONDON

A concert including alt-country singer Kathleen Edwards and rock band the Trews will hit London's Trafalgar Square June 30. The concert. called Canada Rocks Trafalgar Square, is free and is being held in celebration of the Canada Day holiday (July 1). It is being staged by the Canadian province of Alberta and leading U.K. tour operator Canadian Affair,

Compiled by Chris M. Walsh, Reporting by Lars Brandle, Susan Butler, Ann Donahue, Kamau High, Mitchell Peters and Robert Thompson.

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BRANDING BY KAMAU HIGH

Old Navy Tunes In

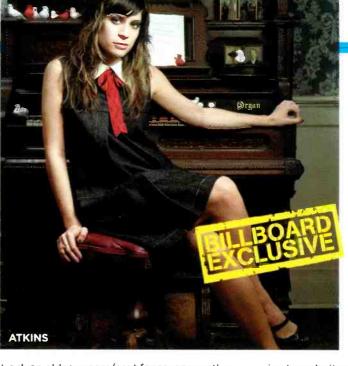
Nicole Atkins To Be Featured On-Air And On-Site

When MTV airs its Movie Awards live on June 1, hosted by Mike Myers, one of the commercials viewers will see will be for Old Navy, the clothing chain owned by the Gap. While details of the spot remain scant, Billboard can reveal that it will feature singer/songwriter Nicole Atkins' "Maybe Tonight," from her 2007 Red Ink/Columbia album "Neptune City."

The set has sold 19,000 U.S. copies since its release, according to Nielsen SoundScan, and reached as high as No. 20 on Billboard's Top Heat-

The spot, made by Old Navy's in-house advertising department, is meant to keep viewers from switching channels by mimicking elements of the broadcast. "The reason it's only running during the awards is because it promotes Old Navy in the context of the Movie Awards," says Kenny Ochoa, VP of music licensing for Sony BMG Music Entertainment, which is part of the Sony BMG Commercial Group.

The commercial will run during the show and its subsequent repeats. Old Navy will then stream the



track on oldnavy.com/next for seven months.

Previous acts featured in Old Navy commercials include Julieta Venegas, Jesse & Joy and Lights.

Lights' song "February Air" (Fontana) has sold 12,000 copies since appearing in an ad earlier this year, but the others have sold considerably less. Neither Jesse & Joy's "Dulce Melodia" (Warner Music Latina) nor Venegas' "Te Voy A Mostrar" (Sony BMG Norte), both of which were featured in the Spanish-language versions of the ads earlier this year, have sold more than 2,000 copies.

This is not the first commercial for Atkins, who owns her own publishing with Spoonicorn Music. says manager Dawn Barger of Big Hassle Management. Not only was her "Party's Over" featured in by advertising agency Ogilvy & Mather in New York, but she was the star of the ad. In it, she strides through an airport with her band members and is forced to rent a larger car after initially presented with a small one. There will be two 60-second

an American Express spot made

spots seen during the MTV Movie Awards, says Sharal Churchill, owner of Media Creature, a music supervision and production house that works with Old Navy's inhouse ad department, "We're try-

ing to make it an event that incorporates the commercial into the awards ceremony," she says. "Instead of the room being green, it will be blue [Old Navy's logo is a deep blue color]. Instead of a red carpet, it will be blue, and then models will walk

Networks' strategy to retain viewers who might otherwise fast-forward with their DVRs. The practice, known as "podbusting," is one that the company emphasized at its recent upfront presentation.

are getting up to fix themselves some orange juice," Churchill says. "These spots make you turn to your television and say, 'What is that?'

RETAIL BY ED CHRISTMAN

PRICE IS RIGHT

Sony BMG Dives Into Controversial MP3 Sales Model

In selling MP3s directly to U.S. retailers, Sony BMG Music Entertainment is testing a controversial business model. Since it switched away from digital rights management to the open MP3 format earlier this year, Sony BMG is providing its content to Amazon through what is know as an "agency" or "commission" model, sources say and Sony executives privately confirm. In this model, Sony BMG is actually the seller and sets all retail prices on its content while Amazon acts as Sonv BMG's agent and gets a commission on the sale.

If the agency model is implemented industrywide, variable pricing would be achieved since the vendor is setting the price, distribution and digital executives say. The majors harbor deep frustrations over pricing in the digital world, particularly with iTunes calling practically all the value shots and resisting most attempts to get variable pricing. In addition, under this model, price wars, which can potentially put digital retailers out



of business-just as price wars have forced countless physical retailers to close shopwould be averted. It could also allow each label to more effectively coordinate its pricing promotional efforts to yield better sales results.

Currently, all the other majors and independent labels sell to Amazon under the wholesale model, in which the vendor sets a wholesale price and the merchant sets its own retail pricing. In fact, prior to moving into the MP3 world, Sony BMG itself sold downloads via the wholesale model.

Evidence that the agency model is at work on the Amazon site is that all MP3 albums have at the end of a title's song list a note that says, "Sold by Amazon Digital Services." But the Sony BMG titles are annotated with the following: "Sold by Sony BMG Music Entertainment Downloads LLC."

Furthermore, Amazon's top

25 MP3 titles on the site at press time had nine songs priced at the 99-cent level, all from Sony BMG, including Leona Lewis' hit "Bleeding Love." All other top 25 tracks were priced at 89 cents, including Finger Eleven's "Paralyzer" on the Wind-up label. which does its own digital distribution. (Sony BMG only handles physical distribution for the indie.)

While it's unclear if Sony BMG plans to employ the agency model on a global basis, in the States sources say the major has also talked with Wal-Mart, Trans World Entertainment, Napster and Best Buy, among others, about providing those accounts with MP3s via the agency model.

But so far Amazon is the only merchant that has agreed to it. In fact, sources say the agency model is a point of contention in the negotiations between Wal-Mart and Sony BMG, which is why the latter

No. 1 artist/LEONA LEWIS is among the Sony BMG acts being offered at 99 cents per

is the only major that has not yet achieved a signed MP3 deal with the giant discounter. Some familiar with the Amazon deal say that if Sony BMG can't convince other retailers to accept the model, it would have to revert to the wholesale model for Amazon.

Other majors may be watching Sony BMG's efforts. Earlier this month, Warner Music Group signed an agreement with Digonex Technologies to use its proprietary commerce engine technology to recommend varying wholesale prices for select WMG digital album downloads. While WMG says

it will do a test, it has not announced which retailers will participate. But some competitors wonder how WMG will be able to get retailer to implement variable pricing without using the agency model. The agency model was first

discussed in 2000 when the labels were still trying to roll out digital distribution. Universal Music Group, Sony and BMG (which were still separate companies at that time) all wanted to move forward with the agency model, while WMG and EMI chose the wholesale model. But the agency model was a source of great contention because the labels and retailers were fighting over who would get the customer's credit card information. Also, retailers didn't like the idea of the labels setting retail pric-

ing and store profit margins. Today's agency model likely doesn't involve Sony BMG collecting customer information. since privacy is a big issue, particularly among Amazon's customers. Also, profit margins are likely equitable to those supplied by other vendors because Sony BMG is selling at a higher price point than the other labels. Neither company would comment for this story.



FINDING FANS

Live Nation's Advertising **Tool Connects Online**

Perhaps the greatest paradox of the music industry's evolution to a digital future lies in online concert promotion.

According to Live Nation, more than onethird of music fans learn about upcoming shows on the Web. According to Ticketmaster, more than 80% of all tickets purchased for concerts are bought online. Yet concert promoters spend less than 2% of their total marketing budgets on Internet advertising.

Live Nation hopes to reverse this trend with the introduction of eFan Finder, a free reporting and tracking tool offered to local promoters of Live Nation events designed to make Internet advertising more effective and attractive.

THE JONAS BROTHERS are Benson says.

already benefiting from eFan Finder, a tool championed by Live Nation's **JASON GARNER** (inset).

One of the biggest challenges to advertising local concerts online is the perceived difficulty of reaching a local audience on a decidedly nationwide platform. Promoters don't know which Web sites to advertise on and don't want to pay for the entire country to see an ad that only those in a limited geographic area need to see.

"That's the genesis of this tool," Live Nation North America CEO Jason Garner says. "We needed to come up with a tool that's locally based so the promoter in Cleveland can know how to spend his \$5,000 for Internet ads in his local market."

Enter AdBrite, Live Nation's partner in eFan Finder. AdBrite is an Internet ad network that buys ad space from more than 50,000 Web sites and then places advertising on them on behalf

AdBrite, through eFan Finder, customizes the online ad campaign for each tour. The promoter provides information about the desired demographic—such as 18- to 35-year-old males interested in alternative rock in a certain city and the tool then creates an advertising profile that determines anything from which sites to place the ads to how big or what color the ad

AdBrite also does placements so only fans from the city in question can see the advert on a given site, saving the promoter from paying high per-impression fees.

Once placed, eFan Finder then determines the

effectiveness of each ad-tracking the number of impressions and click-throughs it receives. Soon, it will even show how many tickets were purchased as a result of the ad, once Live Nation implements its own ticketing system.

This transparency addresses the other major barrier to online advertising for concert promotion-visibility

"The traditional print ad is something everybody in the equation can physically touch and see that it's there," Garner says. "But as you watch the fan become a little bit harder to reach because they're on so many different places online, the promoter has been unable to show the artist, manager and agent a real tool that shows how we target the fan. We needed to take the Internet and make it as tangible and touchable as the print or radio ad."

eFan Finder's reporting tool is updated daily,

allowing promoters to make changes to the online campaign based on its effectiveness at any time. If one site is not delivering enough click-throughs, AdBrite will remove the ad and instead place more ads on other sites generating more traffic. It also can adjust the size of the ad, the type of the ad (text versus banner, for instance)

"It allows us, on their behalf, to optimize their campaign," AdBrite VP of sales Jim

and other details.

Some tours are easier to promote online than others. The cam-

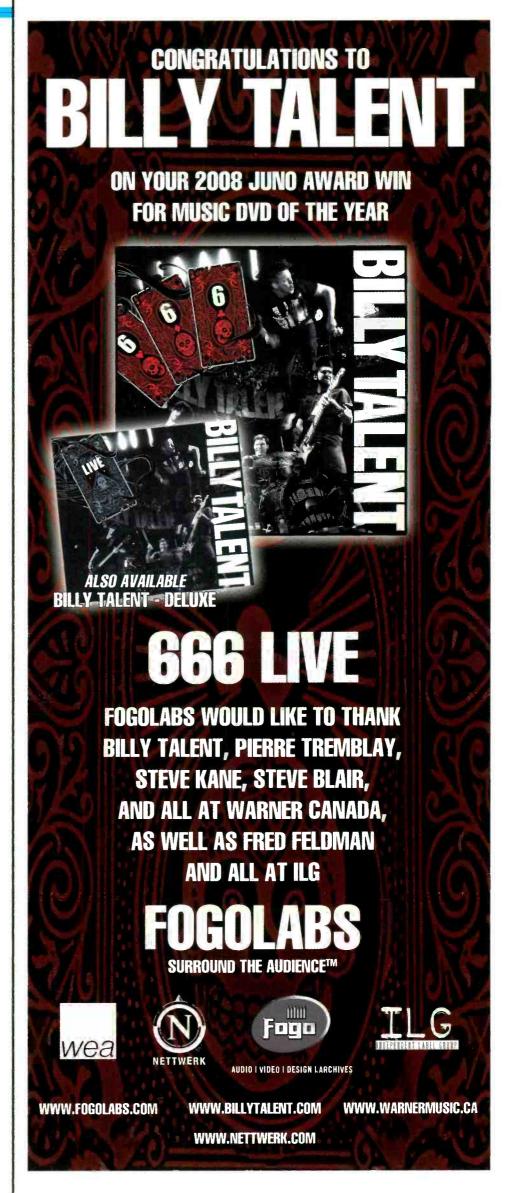
paign for the Jonas Brothers tour, for instance, saw "very high" impression and click-through rates, according to Live Nation, particularly in the larger coastal cities because its fans there are younger and generally more Internet-savvy.

However, it gets more challenging when tours move to rural areas where there are fewer Internet users, or with acts that have a less techsavvy audience. Live Nation declined to provide specifics on exactly which acts have higher hurdles, but acknowledged the problem and says it hopes eFan Finder will help it learn how to make those campaigns more effective.

To be sure, Live Nation is eating what it cooks. The company began working with AdBrite on its own online advertising activities last summer. Since then, it has increased its online ad spend from a 2% average to almost 10% of its full ad budget.

Garner expects that figure to increase once digital advertising replaces the more traditional outlets. According to TNS Media Intelligence, overall online advertising is expected to increase by almost 15% by year's end, far outpacing that of print, TV, radio and outdoor. Additionally, Live Nation will also expand the program to nationwide concert promotions as well.

"We're working on a few large, national deals to augment this local deal," Garner says. "You'll see us on upcoming national tours having a larger Internet presence in our ad plans." •••



DIGITAL BY ANTONY BRUNO

RADIO WAVES

Clear Channel, CBS **Expand Online**

Internet radio used to be an alternative to terrestrial radio. No longer.

The top two terrestrial radio outfits-Clear Channel and CBS Radio -by the end of this summer will have evolved their online presence to mirror, and in some cases outright utilize, their pure-play Internet radio rivals.

In addition to its recently announced lyrics page and widget strategy, Clear Channel hopes to incorporate the Pandora personalized radio service into its online initiative, Billboard has learned. Pandora allows users to build a custom playlist based on the characteristics of a given song. The two will begin testing the integration later this summer, with plans for a broader implementation to follow.

who said being able to choose the music being played was their top reason for listening

The revelation comes just a week after CBS Radio unveiled plans to offer a similar customized radio application called Play.It. It also follows the launch of Clear Channel's erockster Internet radio service-a nationwide, format-free streaming radio station that lets users rate songs and thereby influence the direction of the programming.

Until now, such interactivity was available only from pure-play Internet radio services—typically sites music fans went to when fed up with today's homogenized terrestrial radio landscape. Terrestrial radio sites to date have featured little more than an online stream of their onair programming.

According to Evan Harrison, Clear Channel executive VP and head of the company's online music and radio division, that's no longer enough. He says more online products are needed to sell more ads and encourage Web listeners to stick around, as opposed to navigating other services.

"We've gotten to the point were we've sold enough [ads] on our primary stream, so now it's time to start adding some premium content and bring in new advertisers who might not have advertised on radio in the

past," he says. "There's a lot of variety and choice online. If we don't expand our offerings under our umbrella, people will just go elsewhere for it."

Online advertising remains a niche revenue source for terrestrial radio, with various sources estimat-

cording to the Interactive Advertising Bureau. Analysts say that in order for terrestrial radio to increase its digital market share, broadcasters must start implementing the kinds of advanced services that Clear Channel and CBS Radio have unveiled.

"It's smart for [broadcasters] to not just offer the kind of [radio] they've been offering for a lot of years but to fill the niches that other types of radio have been offering," Edison Media

line radio traffic, meanwhile, jumped from 28% in January 2002 to 46% this year.

Asked what the one main reason was for listening to online radio in a recent Arbitron poll, the top response, at 21%, was to control or choose the music being played. Second, at 17%, was to listen to audio not available elsewhere, and the third, at 14%, was access to more music variety.

Simply rebroadcasting the terrestrial

radio stream does not meet these needs. The addition of new services like personalized radio stations and other interactive features are considered essential to keeping listeners from navigating to other sites and bringing in new advertisers.

"You've got a very engaged consumer

now," says Andy Lipset, managing partner of Internet radio ad rep Ronning/Lipset Radio. "It's not just a stream of a radio station. It's a very different type of engagement with the listener than you had before . . . Talking to each one of these listener groups allows [broadcasters] to program and deliver different music and create a very different type of model for a listener, and ultimately for an advertiser to deliver against."

'It's time to start adding premium content and new advertisers. If we

don't expand our offerings, people will just go elsewhere.'

-EVAN HARRISON, CLEAR CHANNEL

ing it contributes no more than 5% of broadcasters' total ad take. JPMorgan analyst John Blackledge estimates audio streaming and graphic ads on Internet radio sites generated about \$150 million in total revenue last year and expects that figure to grow to \$226 million by the end

That's a drop in the bucket compared with the \$21.1 billion spent on online advertising in 2007, ac-

Research president Larry Rosin says. "It's been the slow realization of the radio broadcasters that they're not in the radio business, they're in the audio content business. No matter how people are accessing audio, they should be providing it to them."

On-air radio listenership has remained largely flat since 1999-from 95% of the U.S. population in the

spring of 1999 to 93% last year, according to Arbitron. On-



executive VP/head of online music and radio Evan Harrison turned to his old friend Eric Szmanda for ideas. Best-known as the actor playing Greg Sanders on the hit series "CSI: Crime Scene Investigation," Szmanda at first seems like an unlikely choice for leading such a major inítiative at the world's largest radio broadcaster.

But Szmanda's music background goes far deeper than your typical actor-turned-D.J. He is a former marketing rep at BMG, where he met and worked with Harrison; served as a music consultant for the movie "Life As a House"; and is a frequent club promoter through his side company Doop.

Billboard caught up with Szmanda to discuss his thoughts on Internet radio.

Clear Channel isn't exactly wellknown for letting DJs do their own programming. Was that a concern for you when starting erockster?

I was obviously super nervous about working for Clear Channel. If it wasn't for Evan I probably wouldn't be doing this. But I always loved the idea of working with the system to do something cool rather than just complaining about the system all the time. Even though we work with Clear Channel, we're not them. We're geared to give artists a chance to be heard, whether it be talking about music or playing live concerts or broadcasting multiple tracks

off a record. It's not just playing one single.

How much are you directly involved in the music programming?

All the music has been selected by me and our team. For the launch at Coachella, we had three weeks to build our entire library from scratch and build out our Web site . . . We didn't have any experience in radio. We don't know how the [radio] system works. Right now, we're working through some glitches because we have no idea what we're doing when it comes to programming. We don't want you to hear the same song every three hours.

🕙 What was behind the "pirate radio" gimmick during Coachella?

We didn't want to market to people. I have a problem with radio DJs. I want to be the antithesis to your typical morning DJ. I don't know who really likes to hear that other than the DJs themselves. We're all about the content, so we focused on building out a radio station everybody secretly wanted but wasn't sure how to go about obtaining.



There are things you're not going to hear on erockster, which is basically the stuff you've heard enough of. There are some great hits which are hits for a reason, but they're going to be spaced out. You're going to hear the B-sides from them, remixes, mash-ups, a full concept album sometimes. We want to always be evolving the playlist. For us, heavy rotation is like once a day.

Does your celebrity as an actor help erockster at all?

I'm trying to play down my involvement as much as possible. There are other actors out there who shall remain nameless who have radio shows out here in L.A. that if I saw their name on a flier advertising them playing a party, I wouldn't go. I don't want to be talking on the radio show. I just want to be the mediator between the listener and the artist. I'd like to think that all the work I did at BMG 12 years ago was kind of preparing me for this.

(i) Any plans to add new features to erockster?

We're going to be building our on-demand library by going directly to labels and management and working out deals where music will be available whenever people want it. That's the direction Internet radio is going, just like TV. That's what's going to keep people coming back for more. There's definitely another step involved in this, but I'm not going to talk about it yet.



NARM Roundup

Updates From Millennium Music, Nina Easton And NARM Leadership

At the annual NARM convention, the hotel bars have been known to provide music business reporters with just as much scoop and insight as does the formal programming.

This year was no exception. Early on, I met up with Kent Wagner, general partner of Millennium Music. Once upon a time a three-store company with an additional two franchises, Millennium Music is down to its last brick-andmortar store, a 14,000-square-foot outlet in downtown Charleston, S.C.—and that store is scheduled to close June 9.

The independent store coalitions' members hate it when the press reports on indie store closings. They have a legitimate gripe when they say the press incorrectly reports all record stores as being in trouble. And they rightly point out that there are plenty of great indie merchants still thriving.

But times are tough, and even good merchants can falter in the current environment. "We are paying \$30,000 a month in rent, and we are selling more music online than in the store," Wagner said. So it was a no-brainer to shut the store and get into the used CD and DVD business full-time.

Two years ago, Wagner and partner Clayton Woodson started a Web site, feedyourplayer.com. The site advertised that users could "trade your CDs for a new factory-sealed iPod," and guess what-it worked. Sellers began sending their CDs to the site, and de-

pending on the store's valuation for each album, they received credit in return. The home page

advertises a 4 GB iPod Nano that can be had for 75 CDs or 50 DVDs, while a 16 GB iPod Touch costs 200 CDs or 135 DVDs.

Since then, the site has expanded its offering to include all kinds of brand-new electronics. which can be bought for a price that is typically 25% off of list price, using any combination of CDs, DVDs and cash. So in addi-

tion to iPods, customers can now trade for TVs. cameras, Global Positioning System devices, audio equipment and other electronics.

A Sharp Aquos 52-inch flat panel 1080P HDTV LCD TV, which carries a list price of \$3,499, can be bought or bartered for the equivalent of \$2,624.99 worth of CDs, DVDs and cash. According to the page featuring that item, you can trade 500 CDs and fork over \$1,624.99 in order to obtain it. (Or trade 1,315 CDs, which covers the full amount required to barter for it.)

All shipping costs are covered by the cus-

tomer—even rejected CDs cost money to have them shipped back. But the company allows these shipping costs to be paid via more CDs or DVDs-except for TV sets larger than 32 inches which carry a \$129 shipment cost

After the store closes, Millennium Music will move to a new location and reduce its staff from 35 employees to about a dozen.

Right after sitting with Wagner, Retail Track ran into an old friend, Nina Easton, formerly a partner in the now-defunct R&B powerhouse Ichiban Records. Since that label was shuttered

Retail

Track

ED CHRISTMAN

Easton has been heading up indie distributor MDI, but now plans a return to the record label business. Easton said she has revived her 404 imprint and will put out albums by MJG of 8 Ball & MJG fame; Slim (112), Chubb Rock, Pastor Troy, Dirty Boyz, D-Boyz, Khujo & T-Mo Goodie, Boo. Notty Black and Innate Forte. All albums are expected

to come out between June and year's end.

To kick things off, Easton is sending most of the acts on the Southern Swagger tour, which she is financing and putting together. It will play clubs, small venues and military bases, mostly in the South, Easton said.

Prior to meeting with Wagner, I attended the opening session where I learned that Target Stores senior music buyer Sue Peters will remain as NARM chairman, with the rest of the NARM leadership consisting of Amazon VP of music and movies Peter Faricy, who is vice

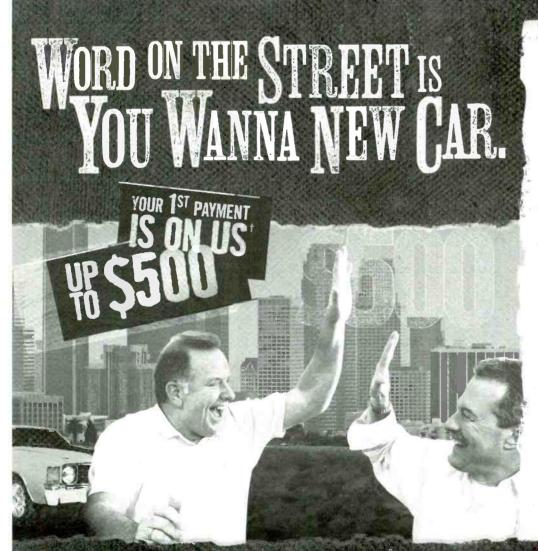
chairman; Value Music Concepts president Rob Perkins as treasurer; J&R Music World co-owner Rachelle Friedman as secretary; and iTunes director of retail sales and marketing Val Cole, Borders executive VP of marketing and merchandising Rob Gruen and Baker & Taylor president Arnie Wight joining the NARM board.

After the opening-day session ended, I caught up with some of the former industry leaders who attended the convention to help the organization celebrate its 50th anniversary. I said hello to Arnie Bernstein, a former NARM president and Musicland Group executive, and stopped off to listen to Tower founder Russ Solomon and former Musicland chairman Jack Eugster reminisce about the time that Record World president Roy Imber left a board meeting to go to the bathroom, thus giving the two of them a chance to nominate Imber as NARM president.

The legendary Henry Droz of WEA and Universal Music Group fame, who died in 2003, was remembered in the Universal Music Group Distribution product presentation and again on the convention's closing night along with the equally legendary Paul Smith of Sony Music Distribution, who died in 2002. Hardly a week goes by without someone reminding Retail Track that if the two executives were still around, you could be damn sure the industry would be taking some kind of decisive action to solve its problems.



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1	\$3,\$63,206 \$99.50/\$84.50/	KENNY CHESNEY, BROO		1 Tolliotei
	\$49.50 \$3,091,254	M&T Bank Stadium, Baltimore, May 10	42,316 45.359	Baltimore Ravens, The Messina Group/AEG Live
2	(\$3,360,606 Australian) \$125.93	Centennial Park, Sydney, March 29	27.000	NS, DURAN DURAN & OTHERS Michael Coppel Presents
3	\$2,851,856 \$131.50/\$101.50/	BON JOVI, DAUGHTRY Philips Arena, Atlanta,	32,964	A CONTRACTOR OF THE PARTY OF TH
	\$65/\$49.50 \$2, 798,616	April 30-May 1 MATCHBOX TWENTY	two seliouts	Concerts West/AEG Live
4	(\$3.009.912 Australian) \$120.78/\$92.89		29,134 37.050 three shows	Michael Coppel Presents
5	\$2,717,168 (\$2,894,947 Australian)		ING, THE MES: 30,962	
-	\$95.31 \$2,465,919	BON JOVI, DAUGHTRY	two sellouts	Frontier Touring
6	\$132 50/\$102.50/ \$65/\$49.50	Honda Center, Anaheim, Calif., April 4-5	28,505 two sellouts	Concerts West/AEG Live
7	\$2,456,470 \$99.50/\$55	BON JOVI, DAUGHTRY 5print Center, Kansas City, Mo., April 17, 22	32,131	Concerts West/AEG Live
8	\$2,366,029	JAY-Z, MARY J. BLIGE	two sellouts	
	\$299.25/\$59	United Center, Chicago, April 26-27	19,871 two sellouts	Live Nation, Haymon Entertainment
9	\$2,358,420 \$129.50/\$99.50/ \$65/\$49.50	HP Pavilion, San Jose, Calif., April 2, 8	28,343 two sellouts	Concerts West/AEG Live
10	\$2,314,928 (\$2,543,541 Australian)	CELINE DION, ANTHON	Y CALLEA	
	\$363.14/\$9010 \$2,230,573	Rod Laver Arena, Melbourne, April 2 BON JOVI, DAUGHTRY	12,266 15,431	Michael Coppel Presents
11	\$210/\$157.50/ \$105/\$68.25	MGM Grand Garden, Las Vegas, April 12	15,063 sellout	Concerts West/AEG Live, MGM
12	\$1,810,411 (\$1,972,534 Australian)	V FESTIVAL: THE SMAS Avica Resort, Gold Coast,	HING PUMPKIN	NS, DURAN DURAN & OTHERS
	\$128.40 \$1,719,321	Australia, March 30 CELINE DION, ANTHON	25.500	Michael Coppel Presents
13	(\$1,873,409 Australian) \$366.18/\$90.86	Entertainment Centre, Brisbane, Australia, March 31		Michael Coppel Presents
14	\$1,693,297 (\$1,818,052 Australian)	MATCHBOX TWENTY Entertainment Centre, Sydney, April 17-18	16,918	Michael Coppel Presents
15	\$120 99/\$111.67 \$1,666,489	BRUCE SPRINGSTEEN &	20,264 two shows	
15	\$97/\$67	Philips Arena, Atlanta, April 2S	17,630 sellout	Live Nation, in-house
16	\$1,665,943 (\$1,781.497 Australian) \$121.47/\$93.42	MATCHBOX TWENTY Entertainment Centre, Brisbane, Australia, April 21-22	16,065 20.366 two shows	Michael Coppel Presents
17	\$1,661,722 \$82/\$72/\$62/	KENNY CHESNEY, BROO	OKS & DUNN, L	EANN RIMES
	\$3175 \$1,648,288	Pizza Hut Park, Frisco, Texas, May 3 CELINE DION, ANTHON	23,159 26.411	The Messina Group/AEG Live
18	(\$1802590 Australian) \$364.85/\$90.53	Members Equity Stadium, Perth, Australia, April 4		Michael Coppel Presents
19	\$1,575,979 \$78/\$58	BON JOVI, DAUGHTRY Fargodome, Fargo, N.D., April 19	25,065	Concerts West/AEG Live
20	\$1,554,550	BON JOVI, DAUGHTRY	seliout	Concerts West/AEG Live
20	\$132.25/\$102.25/ \$65/\$49.50	BankAtlantic Center, Sunrise, Fla., April 26	18,307 seliout	Concerts West/AEG Live
21	\$1,537,464 \$129.50/\$99.50/ \$65/\$49.50	American Airlines Center, Dallas, April 14	17,076 sellout	Concerts West/AEG Live
22	\$1,515,282 \$129.50/\$99.50/	BON JOVI, DAUGHTRY		
	\$65/\$49.50	Staples Center, Los Angeles, April 9	10 201	
23	\$1.502.217		16,205 sellout	Concerts West/AEG Live
	\$1,502,217 \$129.50/\$99.50/ \$62.50/\$47	BON JOVI, DAUGHTRY Sommet Center, Nashville, April 24	16,420 sellout	Concerts West/AEG Live Concerts West/AEG Live
24	\$129.50/\$99.50/ \$62.50/\$47 \$1,501,956 \$129.50/\$99.50/	BON JOVI, DAUGHTRY Sommet Center, Nashville, April 24 BON JOVI, DAUGHTRY	16,420 sellout	Concerts West/AEG Live
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PullingOut AllTheStops

Madonna Stadium Tour Showcases Live Nation Link

On The

Road

RAY WADDELL

The Madonna stakes have gone up.

As was first tipped on billboard.biz. Madonna's Sticky & Sweet tour hits North American shores Oct. 4 at the Izod Center in East Rutherford, N.J., with a stop at New York's Madison Square Garden (Oct. 6-7) followed

by performances in Boston, Chicago and Los Angeles before grinding to a halt Nov. 26 at Miami's Dolphin Stadium.

That's right, Dolphin Stadium. In addition to the usual stadium stops throughout Europe, Mexico and South America, worldwide tour producer Live Nation has also booked stadiums in North America, Van-

couver, San Diego, Los Angeles and Houston. Live Nation global music chairman Arthur Fogel has helmed Madonna's last three world tours, which grossed almost \$400 million combined. Her 2006 Confessions tour is, at \$194 million, the top-grossing tour by a fe-

male artist, according to Billboard Boxscore.

The upcoming trek is the first major manifesial an of the multifaceted 10-year deal between Madonna and Live Nation, valued in published reports at \$120 million. Fogel is typically confident—without being grandiose -in discussing the tour.

"The reality is, she's delivered her last album to Warner Bros., and it's a smash, which is great for everybody," he says. "We now have a tremendous opportunity with a tremendous artist to do all kinds of new and innovative things on many different levels, and this tour will be the start of that rollout."

But the industry and some fans have, not

surprisingly, questioned the addition of the stadiums to the Madonna route. Can she fill them? Will the shows work aesthetically? Is Live Nation trying to impress Wall Street? Or is it an ego play for

Madonna? Or both?

The coast-to-coast stadium tour is pretty much extinct these days, with not even the mighty Rolling Stones attempting such a feat. But the Stones still do sell out many stadiums stateside, as does country

artist Kenny Chesney. That's really about it, save a few one-offs and multi-act events.

Madonna would be the first female artist to headline stadiums in North America. But to me there is

little doubt she has the drawing power in these markets. Two sellouts at Miami's American Airlines Arena drew 30,410 on Confessions, for example

One Confessions sellout at Los Angeles' Staples Center drew 14.183. And three sellouts at the Forum in L.A. a month earlier drew 40,044. Do the math. And Madonna at Dodger Stadium is legitimate "event" status. She didn't play Vancouver, San Diego or Houston on Confessions.

Jaw-dropping production and well-conceived support would hedge the bet. On-sales will tell the tale, but this much I do know: It never pays to underestimate Madonna.

LicenseToThrill

Is Synch Exposure Worth Giving Away Songs For Free?

The teasers thrilled an army of young women, your correspondent included: Not only was "Gossip Girl" back on the air, but the lascivious promos were accompanied by a few seconds of the Kills track "Sour Cherry," one of my favorites of the last few months. When the show finally aired, the song was featured prominently in a key scene, and the CD was advertised immediately after the episode and given center billing on the show's Web page.

The record climbed to No. 23 on Billboard's Heatseekers chart the week after the show aired, up nine positions from the previous week, and had a 2% sales increase. But that jump didn't come without a hitch: According to Jumee Park, director of creative licensing at the band's label, Domino, the Kills weren't paid for the use of the song. Music supervisors tell me a band at the Kills' level would normally have been paid in the neighborhood of \$5,000 for its track; it's hard to imagine the 2% gain made up for that, at least in the short term.

But Park still feels like Domino and the band made the right decision. " 'Gossip Girl' is so popular, and I can see it making money for us in the long term," she says, pointing out that the band will be paid if the show is picked up to air worldwide or goes to DVD.

As more indies turn to synch licenses to make money and advance their careers, they often face two options: taking the money and running or taking a much smaller upfront payout in exchange for their name or image in an ad or on a show's Web site.

Only in a few rare cases has a good placement been the ticket to mainstream success. "Everyone looks at someone like Feist and thinks they can do that, but she's really the exception, not the rule," says Ben Swanson, a partner in Secretly Canadian Records.

One of Swanson's bands, Throw Me the Statue, was featured in a Rhapsody ad; the spot displays that band's name and album cover as well as using one of its songs. For that, the act was paid

www americar



Reselling M: StubHub is the official fan-tofan ticket marketplace for Madonna's North American tour, a bigger deal than it seems on the surface

"This is the first partnership of this nature where Stub Hub has been endorsed as the official fan-to-fan ticket marketplace for an artist's entire North American tour, and we are thrilled that the first artist we are working with is as iconic as Madonna," StubHub spokesperson Vanessa Daniele says. "This deal not only speaks volumes for StubHub as a pioneer, but the legitimacy of the secondary market as a whole.

Additionally, Viagogo is the official pre-

mium ticketing partner for Madonna's European tour. So this also speaks volumes about Live Nation's posture as a ticketing company as it prepares for life after Ticketmaster.

And Finally: It looks like it's going to be the Fall of the Diva. Autumn, that is. Madonna, Tina Turner and Celine Dion are all touring this fall; Cher and Bette Midler are going full tilt at the Colosseum in Las Vegas; and there's even talk of a Mariah Carey tour before year's end. Janet Jackson, anyone?



The

Indies

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

"a nominal amount" upfront. "We looked at it as an experiment, and we haven't seen a shift in sales or touring or press coverage," Swanson says. "But in the end, I still think it was worth it, because every little bit of exposure helps.'

But when should bands roll the dice on gaining exposure, and when should they cash a check and call it good? "It totally depends on the band's situation," says Lynn Grossman, owner of Secret Road Artist Management and Music

Services. "When you are just start-

ing out, you look for any opportu-

nity to advance your career. In the end, the music will get the rate it deserves.

That rate can vary dramatically. One music supervisor mentioned an indie band getting a six-figure payout for a technology ad, while other quoted payments in the \$3.000-\$5,000 range for indies that license their music to serial TV shows.

For many indies, though, the rate they are offered can equal zero. Not all music supervisors embrace this, however, even as many report their budgets are being cut. "All artists should be paid some kind of fee," says Alicen Schneider, a music supervisor at NBC. "The

only time it makes sense to do something gratis is if you are in a situation where there will be chyrons with the band's name, mentions online and repeats of the spot.'

Michael Nieves, head of music licensing firm Sugaroo, agrees. "There are very few situations when an indie artist should give away their songs for free. It's one thing to take less money than a major artist would get, but I think it devalues music to just let anyone use it."

But Nicole Dionne, creative director of Primal Scream, which

creates original music for brands, points out that artists can get a promotional bump without having to sacrifice money. "We've found that people are willing to go to Google and do some legwork if they hear an artist they like in an ad or on a show," she says. Nielsen BuzzMetrics' Blogpulse confirms that posts about the Kills jumped from 330 to 859 in the week following the initial airing of "Gossip Girl."

see billboard.biz/indies

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Fine-Tuning The Future

High-Definition Video Streams Begin To Pick Up Steam

When it comes to streaming music videos online, record labels are focusing on the big picture . . . the high-definition (HD) picture.

With music videos no longer a free promotional vehicle and instead a form of content to be monetized, record labels are looking for ways to enhance their quality in hopes of making them even more valuable.

Case in point—Island Def Jam's recent move into the HD format. The label earlier this month added a new, high-resolution section to its audiovisual page that features only HD videos. Each appears on a screen about four times larger than a standard video and can expand to the full computer screen without losing any quality in picture or stream.

Only about 15 videos are available, but IDI senior VP of new media and commerce Christian lorg says more will be added in the weeks ahead as the label makes HD video a bigger priority during the course of the year.

"We're trying to monetize our traffic more and more," he says. "The better an experience you can put out there, the better chance that people will want to consume it.

But the effort is not just about the money. Although IDJ, like most other labels, places banner and pre-roll video advertising around music videos, revenue gained from doing so are incremental at best

Instead, the broader effort is to encourage other third-party video sites that aggregate content from a number of different sources to make HD video a higher priority as well. None of the top online music video destinations-such as Yahoo, YouTube, AOL or MTV.comfeature HD music video options. So upstarts like PluggedIn, which started earlier this month with more than 10,000 licensed music videos, are carving out an HD niche to compete with these heavy hitters.

To date, HD has been slow to take off online for two reasons-cost and access. Financially, streaming HD video is no small matter. Every Web site, from IDJ's video page to YouTube, has to pay for the amount of bandwidth it consumes. As HD video is much more bandwidth-intensive than lower-quality streams, it is also considerably more expensive.

Compounding the problem was the relatively low percentage of Internet users with broadband accounts needed to access HD streams. Such a high cost for such a small market made HD video unattractive.

But things are changing. U.S. broadband penetration has increased 300% in the last five years, to cover half of all Internet users. And new compression and streaming technologies have emerged to optimize HD streams so that they consume much less bandwidth and therefore cost less to provide

Hence all the newcomers entering the space both from



Island Def Jam has taken a big plunge into online HD video, in the hopes of offering a 'better experience' for the consumer.

the service side, like Plugged-In, and from the technology side, like Vusion, the company behind IDI's HD video service Even though YouTube dominates the online video market with a 35% market share, according to comScore, these new players are finding no shortage of startup capital to mount a challenge.

According to data from Dow Jones VentureSource, more than \$460 million was invested in online video-related startups in 2007, and so far this year another \$217 million has flooded into the space. Vusion begins with an undisclosed investment from BlueRun Ventures, among others, and PluggedIn is backed in part by

> Overbrook Entertainment, a production and management company co-founded by actor Will Smith.

Both PluggedIn and Vusion and other emerging HD video services are using music as a steppingstone to a much broader entertainment offer. Vusion envisions an Internet-based alternative to cable TV, with all the content that it entails-including sports, news, programs and movies. The company is targeting music video first simply because it's easiest to do so.

"We could have gone down the educational route or the enterprise route," Vusion VP of marketing Grover Righter says. "The market segment that has the most interest in our technology today is the entertainment market. Music videos are a very attractive Web property. It's easy to get users to watch it, they cause more interaction, they cause more comments, more chat, more user-generated content and more viral marketing.

But the big boys are not far behind.

"We already have the capability to do HD, so I think you will see us introduce HD music videos," Yahoo entertainment division VP/GM Karin Gilford says. "But we'll focus on the big videos people care about and want to watch in HD. That's going to be a really powerful paradigm in the marketplace."

This is exactly what record labels want to hear and the reason why IDI is determined to implement its own HD video site. By putting its money where its mouth is, IDI is telling all third-party online video sites that HD is a priority, giving them some cover to enter the space as well.

"We're at the right point in time," IDJ's Jorg says. "As labels in today's music business, we need to be aggressive and try things and not be afraid if something does not 100% work. We can't wait until it's all figured out. We need to jump in and do things and see how people react."



BITS & BRIEFS

RINGTONE REDUCTION

One of the most striking statistics coming out of Warner Music Group's firstquarter earnings report was the figure showing mobile music revenue had shrunk 17.6%. Only 30% of its total digital revenue pie now comes from mobile sources. At one point, mobile contributed about half of all labels' digital revenue, with ringtones making up close to 80% of that figure. The results show how falling ringtone sales are seriously affecting record labels and increasing the need to diversify into other mobile revenue streams.

MINING METADATA

Universal Music Group is licensing technology from Gotuit Media that will allow it to use the metadata included in digital music files to create as-yet-unspecified personalized music serv-

ices across multiple digital platforms. Metadata is information about each track such as artist name, song title and so on that is hidden in every digital music file but rarely seen beyond a computer screen. UMG says it plans to leverage this. information on satellite radio, high-definition radio and other Internet-related platforms.

WANT RIFFS WITH

MTV Networks and "Rock Band" developer Harmonix are offering discounts on new music downloads for the game to McDonald's customers. Eight tracks are eligible for the discounts, which will take place through early June. The discount is good for about 50% off the price of each track. Participating acts include Paramore, Boston, Black Tide, Grateful Dead and Faith No More.

RADIO GETS SOCIAL

Could this be radio's next generation? The BBC has commissioned manufacturer Schultze & Webb to create a social networking radio called the Olinda. The device will notify users when their friends are online, and offers a one-click access to the BBC's "playing now" function that allows them to immediately tune in whatever radio station those friends are listening to at the moment, all via a Wi-Fi Internet connection. The radio is modular in design, meaning add-ons are possible that bring with them other types of functionality such as recording and e-mailing clips, adding a music widget to users' social networking profiles, voice over Internet protocol chat features, Internet radio and more. As it's a prototype, there isn't any pricing or availability information just yet.



Sony/ATV Tumbles A Tune

Publisher Ramps Up Inter-Company Synergy

The scene opens with a high-definition shot of snow blowing across a mountain range. The only sound is of wind rushing by as a climber slams his ice pick into the hard snow and pulls himself over a ledge. The shot widens to show a crew filming the shot, and then the cameraman slips

As he drops his Sony professional HD camera, the music begins. It kicks into high gear as the camera shatters on a rock. Pieces tum-

ble to the village below, morphing into all sorts of Sony Electronics digital imaging products along the way.

Since the commercial uses instrumental music, Sony Electronics could have licensed it from a music production house. But it didn't

Instead, the sounds are from "After Hours," a song by indie rockers We Are Scientists'

Keith Murray and Chris Cain, who have a copublishing deal with Sony/ATV Music Publishing. The commercial is also one of the first placements by **Rob Kaplan**, a former ad agency director of music who joined the publisher in March as senior VP of global marketing.

Kaplan is ramping up the pace to fully utilize the "Sony United" mantra initiated by Sony Corp. of America chairman/CEO Howard Stringer in the fall of 2005. Sony United is part of Sony's corporate strategy to promote teamwork, cooperation and the marrate marketing Stuart Redsun says. "We can partner with our sister company to take advantage of times when we're breaking new advertising, and Sony/ATV or Sony BMG is breaking new songs and possibly new artists. When the opportunities can align like this, with We Are Scientists and 'After Hours,' it is very advantageous for the company as a whole.'

Kaplan first learned about the "Tumble" commercial while attending his first

> quarterly marketing council meeting with the other Sony companies. Although Sony/ ATV had been in contact with the ad agency handling the commercial before then, no song had yet been finally approved.

> Understanding that ad agencies are often stuck in a difficult position—needing to find the best song for a commercial, as

well as please the advertiser, within a limited amount of time—Kaplan pulled about 90 songs from the Sony/ATV catalog and went to work to land that spot.

He also knew that the agency was being pitched by many publishers and labels, and everyone had access to iTunes to help find a favorite song.

So Kaplan also looked at other promotional opportunities—to find records that were coming out, singles that were just charting, press coverage for a band, anything that could help

market the music as well.

Murray and Cain first signed with Sony/ATV about four months before the band finalized its record deal with Virgin U.K. The publisher had worked closely with the band's manager to help assemble their team of agents and publicists as well as land that record deal.

"After Hours" is from the band's new album, "Brain

Thrust Mastery." The song hit Billboard's European Hot 100 Singles chart in March.

To wrap up the deal, Kaplan then went a step further. He promised his services.

"We'll do anything to get it done," he told the agency.

For "Tumble," the Sony United mantra worked. The commercial first aired this month, and "Brain Thrust Mastery" was released May 13 in the United States on Astralwerks.

As a promotional bonus, the commercial is on the Sony Web site at sony.com/tumble. The site also has a great four-and-a-halfminute "making of" program showing how the commercial was shot.

But there's only one thing missing from that site. A music video of the band shot with Sony HD cameras.





'It's a simple one-plus-oneequals-three model, and Sony/ATV and the rest of Sony will benefit from it.

-MARTY BANDIER, SONY/ATV

riage of key resources among the various Sony companies. Executives with Sony Electronics say it's now coming to full fruition among the hardware and content companies.

"I think that Howard Stringer has set a great tone at Sony for all of the divisions to interface," Sony/ATV chairman/CEO Marty Bandier says. "It's a simple one-plus-oneequals-three model, and Sony/ATV and the rest of Sony will benefit from it.

The "Tumble" commercial is part of a threeyear HDNA campaign launched last year. The campaign promotes the idea that high-definition technology is part of Sony's DNA, from its expertise in developing a professional HD camera used to shoot films and TV programs to its manufacturing of HD TVs, digital cameras and other products.

"We could have chosen any music, but we know we have the best solutions in-house at Sony," Sony Electronics senior VP of corpo-



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In advance of Mötley Crüe's upcoming album, The Dirt, Billboard will be taking an in-depth look at the band's ongoing popularity as a live touring act as well as what's in store for their future. Our June 21st STARS issue will also profile digital initiatives the band has taken to reach their fan base via online, mobile platforms and their S.I.N. fan club.

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MYSPACE: THE FINAL FRONTIER

Social Networking Giant Takes On Asia

The Asian biz is welcoming the MySpace invasion as the social networking service targets

After establishing bridgeheads in Japan where it now claims 93 million monthly page views per month—and China, MySpace recently launched local versions in India and South Korea. It's predicting that it will soon be a key platform for signed and unsigned artists in both territories.

In India, where social networking has yet to become firmly established, Los Angeles-based MySpace international VP Sung Lee says the site has "not only been working with Bollywood film studios, but also taken initiatives to help non-Bollywood artists promote their music."

MySpace India launched in April with a Mumbai concert featuring Indian rock bands Pentagram, Super Fuzz and Them Clones. Further concerts are planned, and it has also teamed with Kolkata-based label Saregama to promote 30 independent acts, including New Delhi-based electronica group Jalebee Cartel, in the "Underground" series of compilation CDs, to be sold through traditional retail starting the end of May.

"There is a niche but growing scene of unsigned artists who wouldn't [currently] get attention

from labels," Mumbai-based Sony BMG Music India associate director Arjun Sankalia says, "but [social networks] can definitely put them in the spotlight."

In South Korea, however, where MySpace also launched in April, it is up against such heavyhitters as Cyworld (see story, below). But MySpace Korea marketing manager Lee Jieun hopes its international cachet will attract users.

"Most other sites are walled communities where cultural and content exploration is limited and users are reluctant to open their space to others," he says.

MySpace Japan has been organizing live events for its users under the Secret Shows panner, including For Life Music pop/rap act

The launch has been wellreceived by the local music biz.

"We like MySpace because it is connected to the world," says Jin Seo-yeon, marketing representative of Seoul-based indie Pastel Music.

The label has set up MySpace pages for all its acts—an effective online exposure strategy, Jin says, for a small label with little marketing money.

In China, where MySpace started in April 2007, industry sources say the service has helped labels and artists connect with the international industry, citing such examples as Beijing-based rock band Snapline, which producer/musician Martin Atkins signed to his Chicago-based label,

Invisible Records. The band now has more than 1,100 MySpace friends.

But the Korean competition is unfazed by MySpace's arrival.

"We are glad Korean people can use one of the greatest social network services, MySpace," a Cyworld representative says. "But Koreans are used to managing their social networks based on offline, real human networks. We don't think Koreans will change their [social networks], as they can't change their friends easily."

Reporting by Nyay Bhushan in New Delhi, Steve McClure in Tokyo, Mark Russell in Seoul and Berwin Song in Beijing.

RISING IN THE EAST A Guide To The Key Asian Social Networking Services

BIG ADDA

Web site: bigadda.com

Owner: Reliance Entertainment, Mumbai, India

Registered users: 2 million

Established October 2007, bigadda.com ("adda" is Hindi for "hangout zone") attracted media attention when it began hosting a blog by Indian film star Amitabh Bachchan. "If you want mass appeal in India, you have to include strong domestic content," says Reliance Entertainment president Rajesh Sawhney, who describes the site as a "mix of YouTube and Facebook." The top three tracks streamed on its music channel the week ending May 3 were all Bollywood-related: Atif Aslam's "Tere Bin" (Tips) and DJ Aqeel's "Bin Tere Sanam" and "Don" (both on the T-Series label). In total, the site features 50,000 videos, comprising user-generated and syndicated content. Noting how music is a key driver for social networking services worldwide, Sawhney is planning -Nyay Bhushan

Web site: douban.com (English-language site: douban.net) Owner: douban.com, Beijing

Registered users: 1 million

The main online information source on signed and unsigned Chinese bands, Douban launched in fall 2004 as a forum to review and discuss books, movies and music. It's grown into a huge database, with images, track listings, upcoming gig information and links to artists' sites. Rather than a social networking service in the MySpace moldartists don't actively invite people to be their "friends"— Douban simply provides information unavailable elsewhere, which local labels say makes it an extremely useful promotional tool. Examples include Beijing-based Maybe Mars, whose roster includes Carsick Cars (954 Douban members have filed posts about the band) and Snapline (539), and Modern Sky, whose lineup includes New Pants (952) and Hedgehog (725). -Berwin Sona

CYWORLD

Web site: cyworld.com (United States: us.cyworld.com) Owner; SK Communications, Seoul

Registered users: 22 million in South Korea, 6 million abroad (United States, China, Vietnam, Taiwan and Japan) Cyworld has long been the dominant social networking service in South Korea, with nearly half the nation's population registered. The site was founded in 1999, and music is an important component—users are able to buy "background" music for their home pages. at 500 won (50 cents) per song. So far, Cyworld says users have spent more than \$150 million on music. Electro-pop group Humming Urban Stereo (Pastel Music) built its fan base as subscribers used its songs as background music, leading to solid sales—its track "Hawaiian Vacation" has sold 500,000 digital units through Cyworld since early 2007, the service says.

-Mark Russell

GLOBALNEWSLINE

>>>LLOYD WEBBER **COLLECTS BRIT HONOR**

Composer Andrew Lloyd Webber collected the outstanding achievement in music honor during the 2008 Classical BRIT Awards ceremony May 8 at London's Royal Albert Hall. But while the BPI-organized event had been billed as the "biggest and best" edition since it launched in 2000, the majority of U.K. press headlines it generated concerned violinist Nigel Kennedy's last-minute withdrawal, citing "artistic differences" with the organizers. Performers who did appear included Andrea Bocelli, Sarah Brightman and Josh Groban. Winners in the six other categories were violinist Nicola Benedetti

(young British classical performer), soprano Anna Netrebko (female artist of the year), cellist Steven Isserlis (critics' choice), conductor Colin Davis (best male artist), composer James Newton Howard (soundtrack of the year, "Blood Diamond" on Varese Sarabande) and classical crossover act Blake (album of the year, "Blake" on Universal Classics). The event was recorded for May 15 broadcast on national network ITV1.

>>>PPL INCOME PASSES £100 MILLION

U.K. neighboring rights collecting society Phonographic Performance Ltd. saw its license fee income in 2007 exceed the £100 million (\$196 million) mark for the first time. Royalties collected from broadcasters and businesses that use sound recordings in public rose 17% to £115 million (\$225 million), up from £97.9 million (\$191.6 million) in 2006. Distributable net revenue was £99.5 million (\$194.7 million), an 18% rise on 2006. PPL drew in £9.1 million (\$17.8 million) from international sources in 2007, up 52% from the previous year. In a statement, PPL chairman/ CEO Fran Nevrkla expressed his delight at the society's delivery of "excellent results in spite of a rather difficult business environment." -Lars Brandle

>>>SALES GROWTH AT HMV

HMV Group says it experienced double-digit sales growth in the 16 weeks leading up to the

end of its financial year on April 26. In a trading update, HMV said group sales were up 11.9% over the same period in 2007; the underlying like-for-like sales growth was 10.1%. The merchant's HMV U.K. & Ireland company drove the performance, delivering 18.4% sales growth and 13.8% like-for-like sales growth during the period. The firm's scaled-down international operations generated figures of 5.3% sales growth and 2.2% like-for-like growth. HMV has been trialing various interactive "next-generation" stores in the United Kingdom as part of a company-wide business review instigated in March 2007. Last month, it unveiled its future plans to key U.K. suppliers; the initiatives revealed included store redesigns, an MP3 digital download store and a "social discovery" site. The company will publish its preliminary full-year results July 1.

-Hazel Davis

RADIODEAD?

South African Biz Mourns Loss Of **Specialist Shows**

JOHANNESBURG-South African labels, artists and managers are tuning out from South African Broadcasting Corp. (SABC) stations after the stateowned broadcaster axed niche programming from two key networks.

NPR networks Radio 2000 and SAFM previously featured alternative genre programming alongside sports, news and talk, but have now flipped to top 40 and urban-oriented playlists for their music coverage.

Alongside the loss of rock, classic rock and jazz shows, the industry is particularly lamenting the March cancellation of two shows many credit with giving key exposure to alterna-

On Radio 2000, Michelle Constant's lunchtime "Lucky Packet" played more than 60% South African music. regularly featuring the likes of alt-rock band the Black Hotels, alt-country singer Jim Neversink and folk-pop

artist Laurie Levine, On SAFM, Richard Haslop's long-running late night "Roots to Fruits" show introduced South Africans to the likes of Steve Earle, Devendra Banhart and South African rock/pop artist Chris Letcher.

"Without platforms like Michelle and Richard's [shows], radio will become more and more mired in schlock American fare," says Sevi Spanoudi, manager of Freshlyground. a winner of three 2008 South African Music Awards that received early exposure on "Lucky Packet." "Much of this country's rich and diverse music will go unheard."

"Richard and Michelle's shows played a huge role in raising our profile, which enabled us to book gigs and so reach a bigger audience for what is niche music," Neversink says.

And Black Hotels singer John Boyd adds: "Rock music, especially local rock, is becoming increasingly marginalized on radio. I am very upset that the national broadcaster—which is meant to look after the interests of all South Africans-has taken away a



platform that served a very definite audience, no matter how small."

Commercial broadcasters are also unhappy about increased competition. Neil Johnson, programming manager at Johannesburg-based regional station Kava FM, points out that the broadcaster's attempt to reach black audiences through Radio 2000's new "soft urban adult contemporary" format encroaches on Kaya's territory and on the playlist of fellow national SABC station Metro FM, which follows a top 40 urban/AC mix.

Broadcasting regulator the Independent Communication Authority of South Africa "has three regional licenses coming up," he says. "And if I was a bidder I would aim at the severely undertraded white market. The black market may be growing, but it is very overtraded."

Many artists and labels are now seeking alternative means of exposure, Karl Anderson, owner of Johannesburg-based indie Just Music, says his label is focusing on iLike. Facebook, MySpace, Lastfm and various viral campaigns to reach fans.

"It's very sad that the few specialist radio shows/DJs we had have disappeared, but the situation isn't unique to us," he says, citing the online and college radio buzz generated



for Johannesburg-based alt-rock act Zebra & Giraffe as crucial to the act's debut single, "The Knife," being added to key national and regional stations, including SABC national top 40 network 5FM

But Radio 2000 station manager Carlito Sheikh

shrugs off the criticism, saying the new strategy is aimed at "providing a radio option for older, mature South Africans over the age of 30" and repositioning the station in time for the 2010 soccer World Cup.

"I leave it up to intelligent-minded South Africans to make up their own minds," he adds.

Meanwhile, Neversink is looking for new ways to get his band's second album, "Shakey Is Good," on the radar of fans for its scheduled mid-

"I've e-mailed [legendary U.K. pirate station] Radio Caroline to ask for advice." he says with a smile.

MELBOURNE—It's an unlikely mantra: Sheep and coal and rock'n'roll?

According to government stats, Australia's primary exports—agriculture, minerals and energy—rise 9.2% annually. But that growth's small compared with the 85% leap in the number of music deals set up through the government's export agency Austrade during 2007.

Austrade says its 60 international offices helped broker 211 Australian music deals in 2007, up from 114 in 2006 and 68 in 2005.

In the United States alone, 45 music deals during its July 1, 2006-June 30, 2007, financial year generated \$4.6 million Australian (\$3.9 million) in new business—up from 26 deals worth \$2.9 million Australian (\$2.15 million)

Sydney-based Austrade's senior export adviser Tony George attributes the U.S. rise to building on early groundwork by its Los Angeles Australian Music Office (AMO), launched in August 2005. Austrade has other AMOs in Vancouver, London and Frankfurt.

After initially focusing on trade shows. George says the AMO began "engaging in more areas of the music business," including touring, publishing, label and synchronization deals. "We're able to actively connect Australian artists and businesses with information and contacts we previously didn't have," he adds.

George was GM of the U.S. AMO until he was succeeded in January by fellow American Peter Cohen—both are former major-label A&R execs.

2007 AMO beneficiaries include Melbournebased hard rock outfit Airbourne. Last year, an AMO pitch to EA Games led to Airbourne tracks being featured on 12 titles, including "Guitar Hero 4" and "EA Skate."

BY CHRISTIE ELIEZER

Austrade Helps Acts Synch And Swim To U.S.

Export Agency Stepped Up Overseas Music Deals In 2007



Airbourne's Sydney-based manager Gregg Donovan confirms that "the AMO's contacts got us that deal," with the exposure helping set up the December 2007 U.S. release of debut album "Runnin' Wild" (Roadrunner). The album has sold 35,000 units, according to Nielsen Sound-Scan, while Donovan says the EA deal has generated \$250,000 Australian (\$237,025) in revenue.

AMO activity also assisted singer/songwriter Lenka, who recently struck U.S. label and publishing deals with Epic and Sony/ATV, respectively.

"Jon Nelson, one of our creative executives at Sony/ATV on the West Coast, read about [Lenka] in Tony George's 'News From the AMO' emails," recalls Los-Angeles based Jody Gerson, co-president of Sony/ATV Music Publishing. "[That] led him to her MySpace page and, shortly thereafter, to offering her a publishing deal."

George, she adds, "was Lenka's most vocal champion."

Lenka's track "Follow" appeared in Coquette/ Touchstone TV series "Dirt" as a result of inclusion in an October 2007 Australian music CD sampler produced by AMO with Los Angeles-based music licensing company Blue Buddha Entertainment and distributed to U.S. production companies.

The sampler's 10 acts included Sydney-based singer/songwriter Perry Keyes, whose "In Ancient Rome" was featured in FX's "Californication" in February. Stuart Coupe, managing director of Keyes' Australian label Laughing Outlaw, says global digital sales of his 2007 sophomore album, "The Last Ghost Train Home," rose 300% in the week after broadcast.

Cohen says the priority is now "to get more Australian music in synch activity" in the com-

"Touring abroad can be expensive for Australian acts," says George, suggesting that synch represents "a far more effective way to promote music."

One regular AMO synch contact is Isabel Pappani, founder of Los Angeles-based Undercover

Tracks, which specializes in pitching Australian music—including, recently, guitar rock bands Eskimo Joe, Borne and Transport-to film and TV producers.

Pappani says acts can earn \$2,000-\$50,000 in one-off fees for a synch deal—although sources note the pitching company generally takes 30%-40% of the total.

Aussie artists sometimes have an edge over U.S. acts, Pappani adds, because they're used to smaller fees at home. "Music budgets are getting smaller on some productions," she says. "A more flexible price point can give you the edge."

Additional reporting by Susan Butler in New York.

Beyond Product Placement

Brands Put Their Money Where The Videos Are

Viewers with an eye for detail may see Sony Ericsson product in the video for "Enrédame," the new single by Colombian singer Fonseca.

That's because the mobile manufacturer is sponsoring a major advertising and mobile campaign around the release of Fonseca's new album, "Gratitud," due May 27 on EMI Televisa (see story,

seca and his music. Fonseca is the latest in a growing number of high-profile Latin artists who, as part of integrated marketing campaigns, are seeking sponsors to finance videos

> The move, which might have raised eyebrows a couple of years ago, is now merely regarded as good business.

"It is vital in the world as we know it," says Jerry Blair, a principal at label and management/entertainment firm Fuerte. "And it is happening more and more often."

Fonseca a step further. It partially financed pro-

duction of the "Enrédame" video and, during the

shoot, filmed a Sony Ericsson spot featuring Fon-

Intertwining videos and commercial spots is nothing new in the Latin world. In 1994, Pepsico in Venezuela had Franco De Vita rerecord his hit "Sexo" and change the lyrics to make it a Pepsi ad.

Ten years later, Visa sponsored De Vita's Latin-American tour in support of his album 'Stop" and also helped pay for the video of his single "Si La Ves," which features Visa product placement.

Two years ago, rock band Maná incorporated Sprint cell phones into the video for "Manda Una Señal," which was shot during an album release party co-sponsored by Sprint; the company also shared some of the video production costs.

The full range of sponsorship opportunities was most recently-and

> perhaps best exploited-by reggaetón duo Wisin & Yandel, who featured Zune devices in their video for "Sexy Movimiento" as part of a broad sponsor-

But Sony Ericsson has taken its partnership with ship deal. Another sponsor, Pepsi, went further, paying for part of the cost of shooting the video for "Siguelo," the act's new single, as part of its album and tour sponsorship. And while shooting

the video, Pepsi also lensed a commercial spot.

Pepsi product placement in the "Siguelo" video is extremely discreet; you catch a glimpse of a Pepsi bottle casually placed on a recording studio soundboard. But once you see the video, the connection to the commercial spot is immediate, with the music and setting instantly establishing Pepsi as a common thread between

the two edited products.

The trick, managers say, is not to let the video look like a commercial.

"The only way to incorporate product placement into music videoclips is if it fits naturally into the story board," says Bruno Del Granado, manager for Ricky Martin. "If it's too contrived, it harms the artist's credibility."

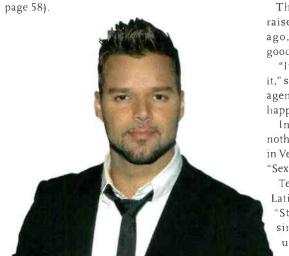
Martin, for example, worked with phone manufacturer Nokia in the making of the video for the single "Alright" because the video treatment, Del Granado says, called for a shot of a cell phone with images of Martin.

Storyboard or not, having a sponsor help defray a video's cost in exchange for a few seconds of product placement is an increasingly tempting-and common—proposal for acts big and small.

Sources say that singer Thalía, for example, will feature AT&T products in the first promotional video for her upcoming album, while the artist will appear in an AT&T commercial.

'These are other times," Fonseca says, "and there are many options."







Latin Notas LEILA COBO

A CROWD OF CORRIDOS

Hard-Edged Style Breaks Into Regional Mexican Mainstream

Corridos have always had their place in album sales, and to a limited degree, on regional Mexican radio. But this year, a flurry of corridos albums by groups not known for their harder fare suggests the genre's growing popularity is pushing it into the mainstream.

"It speaks to what is going on in the street," Grupo Montez de Durango leader Jose Luis Terrazas says. The pioneer of danceable, romantic duranguense included corridos in previous albums, but last month released "Vida Mafiosa," a collection of some classic drug-culture tales with three original songs. The album is No. 30 on Billboard's Top Latin Albums chart this week.

"A lot of the young crowd,



that is what they are listening to nowadays," Terrazas says.

While Terrazas concedes that "Vida Mafiosa" may not sell as well as softer repertoire —which traditionally rules the airplay charts and therefore gets more promotion from labels-often-requested corridos can "bring a whole lot

more people to your dance." Disa Records A&R director

Humberto Gomez says "concept" albums don't normally get a Univision TV campaign. but Montez, being a priority act, is an exception.

Other forays into corridos that have charted this year include Duelo's "Historias de Valientes," at No. 29 this week: Pesado's "Defendiendo el Honor," which peaked at No. 25; Los Cuates de Sinaloa, with its third charting corridos album since last year; and new artist El Potro de Sinaloa's "Los Mejores Corridos," which has spent 15 weeks on the chart.

"Every five or six years a corrido comes out that's really big," says Luna Communications chairman/CEO Abel de Luna Sr., who operates a chain of radio stations. Referring to the monster hit single by El Potro de Sinaloa, "What happened with 'Chuy v Mauricio' is that it was such a hit that other stations that don't nor-

mally play corridos played it." Pepe Garza, PD at regional Mexican tastemaker station KBUE Los Angeles, savs Montez's single-a cover of the classic "La Imagen de Malverde"has tested very well in KBUE's audience research. Still, he says, "they come in cycles . . . I don't think certain corporations would dare to put [them] into their regular rotation.'

Garza's station is putting on a concert called Invasion del Corrido July 12 at L.A.'s Gibson Amphitheatre, with a lineup that includes El Potro, El Tigrillo Palma, Fidel Rueda and Los Canelos de Durango.

Corridos' impact will be seen well into the summer, with forthcoming albums from Patrulla 81 and La Arrolladora Banda el Limón.

-Ayala Ben-Yehuda

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

reported purchasing ringtones in 2007 than did the year before, according to a Forrester Research survey published last month. Asked which mobile data activities they engaged in at least once per week, 28% of Hispanic respondents said they downloaded ringtones in 2007, down from 42% who said they did so in 2006. The results came from phone surveys of more than 500 U.S. Hispanic adults who own a cell phone and use mobile data services.

The decrease may reflect a general leveling off in ringtone purchases.

However, mobile data preferences in the Forrester report varied according to language preference. Spanish-dominant users were more likely to listen to music, play games and watch videos than their bilingual or English-dominant counterparts. But Englishdominant respondents were the most likely to download ringtones, at a proportion of 59%. Forty-four percent of Hispanic respondents said they used their cell phone to listen to music in 2007.

BUILDING BRIDGES

Africa is the origin of black music throughout the Americas. But the 12th Cubadisco trade fair, set for May 17-25 in Havana, may be the first transnational event to explore this link. With "Africa and the Diaspora" as its theme, this year's edition of Cubadisco will feature African and Cuban artists performing together. It has also encouraged the return of Spain's authors' and publishers' society SGAE to the event after a two-year hiatus.

"The vast majority of Cuban music authors are SGAE members, and many have African roots," SGAE Cubadisco coordinator Xavier Novaes says. "We are returning to Cubadisco to look at the Cuba-Africa link via its Spain connection."

Among SGAE's events is a presentation by SGAE label Sello Autor imprint Música de Autores del Mundo, which will release albums by Cameroon's Justin Thatchoué and Guinea Bissau's Simao. -Avala Ben-Yehuda and Howell Llewellyn

Mike Rich

AOL Music's Top Exec Dishes On What's Working—and What's Next-For The Top-Trafficked **Music Destination Online**

The top online music destination today is AOL Music. During the past year, traffic to the site has climbed 55%, with more than 23 million unique visitors per month in April, according to the latest figures from comScore.

Overseeing the division is AOL Entertainment senior VP/GM Mike Rich. Rich joined AOL in 2001 as the executive programming director responsible for the editorial content of its many music interests at the time, including AIM Music, Netscape Music and CompuServe Music.

As such, it's not surprising that Rich has taken a decidedly editorial approach to revamping the AOL Music offerings. Gone is the struggling MusicNow subscription music service, which AOL sold to Napster in January 2007. Replacing it is a series of targeted music sites— PopEater for the mainstream music fan, Spinner for the music aficionado and a new partnership with OurStage for the indie music crowd.

For Rich, a successful online music destination is all about context. AOL is facing significant competition from not only traditional rivals Yahoo Music and MTV but also newer services on deck from the likes of MySpace Music, imeem and Last.fm.

It also must now operate in a new music environment, one where record labels are demanding payment for streaming their videos and songs for which AOL previously had free access. As a result, AOL Music has far fewer on-demand songs available to it outside of what labels release as promotional freebies.

Rich took some time to discuss with Billboard AOL Music's recent past and coming future.



First and foremost, we retooled the editorial team, bringing in [former RollingStone.com music editor] Bill Crandall as editor in chief to create more compelling features and more unique ways to introduce people to music. With that, we've developed passion points for audiences— Spinner and PopEater, for instance. On Spinner, we'd feature Neil Diamond's new record, positioning him as one of the greatest songwriters of all time, while on PopEater he would be the seasoned veteran that was just on "American Idol." The ways we contextualize artists are different based on the different passion points, and that had a big impact on how we took AOL Music

So it's the editorial that drove the traffic, not the music itself? Embracing the whole blog format has helped us, without question.

While we have tried-and-true editors, the blog architecture format has liberated our editorial to be more easily found, linked to and syndicated.

So are you trying to be more of a source for music reporting or

a source for music?

Both. We're serving over 23 million people. We are music discovery to. ultimately, ownership. Music discovery comes in multiple forms. Editorial-what should I be listening to? Why should I be listening to it? Then you can experience that music once you've been introduced to it. From there, if you want to purchase it, we have partnerships with iTunes and Napster and if you want ringtones, Thumbplay. So it's discovery through editorial, and consumption through music videos, up to a purchase.

There is quite a lot of music I can't stream in full from AOL Music. Why?

We have deals with all the major labels and a number of independents as it relates to videos. We have some promotional audio the labels allow to be released. And we're in dialogue with a lot of providers to see if we can further grow our experience in audio. We hope that it will get more convenient to bring that experience to our audience.

Is it your goal to allow free full-song streaming of all label catalogs?

I think ubiquity would be good. It's good for the audience. But unless you have an overlay of editorial and some kind of discovery mechanism that is demonstrable, people don't necessarily have the time to discover that on their own I'd love to have it, as long as it's convenient. Just having that is one thing, and it's good, but to activate it you need that editorial. People come to us for a variety of things, news for instance. While listening is important, it's actually about everything around it that engages people.

I'm sure you have one eve on newer online music services like imeem and Last.fm. Will you need the ability to stream on demand any song in full for free like they do in order to compete going forward?

I don't think it's a prerequisite. I think 23 million people rolling through AOL Music today—that's scale. If record labels and other music entities want to have a strong reach, AOL is the place for them. If they want a specific passion point to reach artists, we have that as well. People that sell music want to have reach. I'd love to continue to look at all the competition's numbers. But if you want reach, you come here. If you want a specific audience, you come to AOL Music as well.

What's keeping you from offering full-song streaming?

The model right now is challeng-

'Twenty-three million people—that's scale. If record labels want to havea strong reach, **AOL** is the place for th<mark>em.</mark>

ing. While some have done it, the convenience and the heavy lifting that it takes to pull that to market is challenging. We're looking for that to be a lot easier for us to make it a value to our consumer that frankly doesn't drain the bank account.

What impact has the decision to outsource your music subscription and acquisition to Napster had?

AOL is about audience. It's about providing engaging, rich, deep experiences that are consumer relevant. Our focus over the past year applied to that and is why we divested assets like MusicNow. It's enabled us to focus, and hence the 55% growth year over year in terms of page views. It's not only the retooling of the site and the enhancement of the blog format. The focus to do all of that came by not having to operate businesses that were not going to be AOL's core going forward.

Any lessons learned in this process that you think the music industry at large should notice?

Put your content where the audience is. Content with context is king. Don't try to move the audience to your content or context. Put it where the audience is.

What about labels that are trying to enhance their Web sites with exclusive video or highdefinition video? Should they not be trying to make their Web sites a destination and increase traffic?

Ubiquity is good. It's the context you put around it that's king. Everyone should be able to have everything. The way you package it, the way you contextualize it, is your differentiation. Ultimately, do that where the audience is and make it really compelling and convenient so that content can rise to the top. If you have 60,000 people in a stadium engaged in something, feed them right there . . don't try to bus them to the stand across the street.

ISP MARKS THE SPOT?

Monetizing P2P Traffic Is Either
An Industry Savior Or A
Boondoggle Waiting To Happen —

Jim Griffin walked into the green room minutes before a panel discussion at the South by Southwest music festival white as a sheet. ¶ "I haven't slept in two ys," the industry consultant and anaging director of OneHouse fellow panelist who inquired about his visibly nervous lexion. The source of his on con was an online article that cane out days earlier outlining his effection effective and effect Internet subscriptions to cover the cost of pirated music. ¶ The concept is hardly a new one, and is something Griffin and others have been promoting for several years, but to date has gotten little support from record labels and Internet service providers (ISPs).

However, Warner Music Group was not only now onboard with the idea, but had hired Griffin to set up a limited liability company to bring it to fruition. Their relationship was supposed to be a secret until they could better define the plan, but what quickly followed was an avalanche of press, blog posts and opinions praising and panning the initiative before it even got under way.

In a nutshell, Griffin and WMG seek to partner with ISPs to charge an extra fee for Internet accounts that would compensate participating labels, publishers and artists for all music acquired and shared online in return for a blanket license on their entire catalogs. A collection agency similar to ASCAP or SoundExchange would be created to monitor which tracks were downloaded or shared most and distribute the surcharge profits accordingly, and do it all in a way that requires no new laws or new licensing systems. In other words, what many say the music industry should have done from the very start: monetize piracy.

"The bottom line is that the music is in the network and the money is in the network," says Gerd Leonhard, "music futurist" and author of the book "Music 2.0." "So let's license the network to get that money, just like we did with radio."

The effort caps months of incremental steps taken to bring ISPs to the antipiracy conversation. In some cases, those steps have taken a decidedly legal and legislative bent. In others, it's more of a business proposition. But the overarching goal is the same: enlist the ISPs in the future of digital music distribution.

The question is, Which comes first, the carrot or the stick?

Ever since the original Napster was sued out of existence, the music industry has waged a losing war against digital piracy. Despite legal victory after legal victory, shutting down multiple pirate services and winning damages from individual infringers, the demand for pirated content remains at an all-time high.

A recent NPD Group report says 19% of U.S. Internet subscribers 13 and older download free music from peer-to-peer (P2P) services, just 1% less than the 20% reported when the RIAA began its litigation campaign in 2003. What's more, the growth of broadband Internet penetration and advanced file-sharing technologies like BitTorrent means hardcore pirates are exchanging files at ever-greater volumes.

Attacking sources of piracy like eDonkey, Kazaa and OiNK has had little effect. When one shuts down, users just migrate to whatever new service invariably takes its place in an ongoing game of whack-amole that is largely considered a stalemate.

And music industry revenue continues to fall as gains from legitimate digital services fail to compensate for declining CD sales. Global digital revenue grew 40% last year, or about \$850 million, according to the IFPI, while CD sales fell 10% worldwide, or \$1.75 billion.

BY ANTONY BRUNO

ILLUSTRATION BY

JOSHUA GORCHOV



It is against this backdrop that the music industry worldwide has approached the ISP community for relief.

WMG's surcharge initiative is just the latest. Lawyers call the proposal simply a covenant not to sue. Critics call it a "music tax." WMG executive VP of digital strategy and business development Michael Nash calls it nothing less than the future of the music industry.

"It's becoming increasing clear that we need to do a better job of aligning our business models to the drivers of our key partners in the digital distribution channel, in particular with network operators," he says. "Our success in the future is going to be tied to our ability to do that."

An ISP music surcharge would be a financial windfall for the struggling music industry. At around \$5 per user per month in developed countries—the fee currently bandied about as a possibility—it would create a massive cash pool as large as \$20 billion, depending on how widespread it is implemented.

The question is, How will it divvy up that pile? The last thing artists, publishers and managers want is for a music industry version of the recent writers strike in Hollywood. In the film and TV industries, the studios collect all the revenue and distribute it to writers, directors and other involved parties. The Writers Guild of America went on strike because it felt writers weren't receiving a big enough portion of the digital pie. Now, with WMG leading the charge, publishers and artists are already complaining that labels are slow in passing along their digital profits and fear a label-controlled stockpile of ISP surcharge cash would be even more difficult to access

We have to make sure it does not just go to the record companies," says Peter Jenner, owner of Sincere Management, which counts Billy Bragg among its clients. "There has to be a way where it fairly goes to the [performing rights organizations], the publishers, SoundExchange and to the record companies.'

However, creating a distribution system that pays everyone fairly is a major hurdle in bringing the surcharge concept to reality. In fact, it's already been tried. Register of Copyrights Marybeth Peters in 2005 proposed revamping the existing music licensing structure so it would include, among many other provisions, the ability to grant a mechanical license along with a public performance license. That effort ultimately died in part due to the inability for the music industry to agree on who would oversee it.

The ISP surcharge concept has similar ambitions—and similar hurdles. Already, there are arguments over whether files traded across pirate P2P sites be treated as a mechanical or a performance. Labels say mechanical, because downloading a free file from LimeWire essentially replaces a purchase. Under that logic, artists would receive the contractual percentage of recorded-music sales, typically around 15% after recouping expenses.

However, Jenner is pressing for the files to be treated as a performance, which would give artists 50% of the revenue and would not be recoupable. Doing so, he says, would result in the surcharge immediately contributing to the bulk of artists' recorded-music revenue.

The distinction between a [performance] and a download is an artificial one, which has been drawn up by the record companies to help their accounting with artists on the grounds that a download is a substitute sale," he says. "That is clearly nonsense. You have to also look at the substitute of the performance."

WMG's proposal faces competition from initiatives similar in goal, if not in execution, already under way by other labels. Universal Music Group's Total Music concept seeks to add a year's subscription fee to the cost of a device in return for unlimited music—such as Nokia's pending Comes With Music mobile phone. UMG is shopping the same idea around with not only other hardware manufacturers (including Apple) but also a modified version of it with ISPs.

In addition, Sony BMG dropped hints in the German press about a potential online subscription service, and even the incoming head of EMI Music Group's digital division, Douglas Merrill, says he wants to explore file-sharing as a possible opportunity.

Despite the dialogue, few ISPs have embraced these ideas enough to make them a reality. One label source suggests ISPs will keep resisting

any paid content relationship with the music industry until they are legally compelled to do so and calls WMG "naïve" for thinking otherwise.

U2 manager Paul McGuinness stole the show at MIDEM by summing up the music industry's frustrations in an impas-



PETER JENNER (top) and JIM GRIFFIN (middle) are at the forefont of the ISP/ P2P debate, Below, U2 McGUINNESS weighing in on the topic at MIDEM



sioned indictment of ISPs for their tacit sanctioning of piracy on their networks, calling on ISPs to filter or block copyrighted content, as well as pay the music industry for such activity to date during his keynote speech.

To be sure, while WMG's proposal swaps honey for McGuinness' vinegar, a strong effort that harks back to the old days of enforcement may be necessary to usher in this new era of cooperation. In other words, a bit more stick to make the carrot more enticing.

The groundswell of legal and legislative pressure targeting ISPs in Europe for their culpability in the piracy problem is the manifestation of that stick.

"The environment for a discussion of collaboration between content providers and network operators varies greatly around the world," WMG's Nash says. "In Europe, there's obviously a heightened sensitivity...that points to an increased desire by network operators to have a different kind of relationship with the content industries."

For instance, on April 1, Danish ISP TDC launched a new service called PLAY that bundles unlimited access to music—plus per-track download at €1 (\$1.55) each—into monthly subscription fees after successfully striking licensing deals with labels including EMI, Sony BMG and WMG. The history of that deal began in November 2006 when a bailiff court in Denmark ordered TDC to block subscribers from accessing Russia-originated pirate service AllofMP3.

Labels point to this as the template they hope to create with ISP partnerships worldwide, or at least an early example, and as such plan to keep up the regulatory and legal pressure to drive ISPs to the table.

Jo Oliver, the IFPI's London-based head of litigation, says the music industry was embold-

ened by a Nov. 23 agreement coordinated by Denis Olivennes, CEO of French music retailer Fnac, the national ISPs and the government to combat online piracy.

The heart of that agreement calls for a "three strikes" law that would force ISPs to disconnect the accounts of habitual infringers

GLOBAL **PROBLEM**

The ISP/P2P conundrum is being batted around all over the world. Here, Billboard examines how approaches are differing country by country and how one cure-all concept remains elusive.

AUSTRALIA

- Australia's new government has promised to consider a similar "three strikes" law to France's.
- Requires Internet service providers to monitor traffic.
- ISPs expressing resistance, saying it's not their iob to enforce copyrights; labels body the Australian Recording Industry Assn, is seeking a voluntary agreement with ISPs. One ISP, Exetel, already operates a modified notice and disconnect system, preventing identified copyright infringers from surfing the Web until they resolve the issue with the issuer of an infringement notice.

CANADA

dian Music Week confab, several music industry figures called for the Canadian government to adopt legislation if ISPs do not take voluntary action against illegal downloading. No government response vet.

■ During March's Cana-

- In December 2007, the Songwriters Assn. of Canada proposed that ISPs should impose a monthly levy on broadband accounts to compensate for piracy.
- ISPs say they are reluctant to act as gatekeepers and want a market solution rather than legislation or a levy.

DENMARK

- On Jan. 29, a Danish **Bailiff Court forced ISP** DMT2-Tele2 to block access to the Pirate Bay after IFPI members sought an injunction. DMT2-Tele2 is appealing in the High Court: appeal is expected to take a further six months.
- In November 2006, a bailiff court ordered telecom/ISPTDC to block access to AllofMP3; other ISPs followed suit.
- Danish government issued a report in early March urging dialogue between telecoms/ISPs and the music industry. The ISPs' stance is that policing copyright is not their responsibility.

FRANCE

- Government proposes "three strikes" legislation that would disconnect individual infringers' ISP accounts for habitual piracy. The law is expected to be adopted before the summer.
- Government proposes an independent body with the power to require ISPs to send out warnings or disconnect the offenders. The ISPs welcome the proposal, as it would absolve them of responsibility for policing customers themselves.
- In November 2007, French ISPs committed to experiment with filtering technologies on their networks.

GERMANY

- Current German copyright law gives rights owners a civil right to demand Internet protocol data from ISPs only if a criminal action is initiated by the public prosecutor's office.
- The German Federal Constitutional Court ruled March 19, in an interim decision, that IP data should only be given out in cases of serious crimes, not for such offenses as copyright infringements.
- Rights owners are keen for French-style "three strikes" legislation; meetings with ISPs and the Minister of Justice have not yet produced results.



'This is a far based on the recommendation of an independent body tasked with policing the networks. Similar initiatives are under way in Australia, Germany and Japan.

While members of the European Union's European Parliament recently passed an amendment stating that banning ISP accounts conflicts with civil liberties and human rights, the measure has no legal authority to prevent national governments from enacting such a policy. And with France scheduled to take on the EU presidency during the second half of this year, president Nicholas Sarkozy's support of the Olivennes accord is expected to be of significant interest across Europe

Meanwhile, other pressures are mounting against ISPs. The U.K. government in February said ISPs should accept responsibility for copyright abuse on their networks, with the Department for Culture, Media and Sport declaring it would use legislation to force ISPs to block piracy by April 2009 unless they reached a voluntary agreement with rights owners.

The courts are involved too. Last June in Belgium, ISP Scarlet (formerly known

as Tiscali Belgium) was ordered to install measures to filter out copyrighted works belonging to members of authors society SABAM to prevent the works from unauthorized exchange. That ruling is under appeal and may not be resolved until next year.

The IFPI has brought court cases against other ISPs worldwide demanding they block access to certain pirate services. They include cases against ISP Eircom in Ireland, DMT2-Tele2 in Denmark and the three largest ISPs in Israel

ISPs are fighting these actions on every front, opposing the three-strikes law, filtering mandates and the surcharge idea, "The escalated tally of strikes that we're being asked to implement isn't proportionate to the scale of the problem," says a source at one of Europe's largest ISPs regarding the Olivennes initiative. "We would have to administer the strikes, deal with an appeals process, record the status of each strike and need to be on solid ground for every strike, which would entail a lot of effort and costs.

"And in terms of filtering technologies," he continues,

"no one has demonstrated how they would work across entire broadband networks with millions of customers. We have a certain amount of sympathy for the plight of rights owners. But the issue boils down to what is proportionate to the problem."

European ISP Tiscali spokeswoman Jody Haskyne dismissed the idea of a piracy surcharge, such as that proposed by WMG and the Songwriters Assn. of Canada. "That would be inappropriate," she says. "It would be asking our subscribers to pay a levy so that we turn a blind eye to piracy. That is not the right way.'

While no similar laws or lawsuits have been proposed in the United States, experts say U.S. ISPs are keeping close tabs on these European developments, which could affect their negotiations with the music industry going forward

"The ISPs know this is a global game," says Fred von Lohmann, senior intellectual property attorney of the Electronic Frontier Foundation, a supporter of the surcharge concept. "If something like this gets under way in the U.S., it's going to

change the debate everywhere. The fact that there's no bill pending doesn't mean that there isn't something in it for them."

According to RIAA president Cary Sherman, the organization has no plans to introduce a similar initiative in either court or Capital Hill.

"I honestly don't see this as a legislative thing," he says. "I see this as a business thing."

Lending support to this more capitalist tack is that ISPs themselves are struggling with piracy, albeit in different ways from the music industry. For them it's about managing bandwidth.

Comcast earlier this year disclosed that 5% of its subscribers use 50% of its bandwidth, mostly credited to downloading large media files.

"P2P is an intensely bandwidth-heavy application," a company representative says. "All it takes is that tiny minority consuming a disproportionate amount of bandwidth to degrade the experience for everybody else."

It responded by delaying all BitTorrent uploads, a rather broadsword stroke that drew customer ire and an FCC probe on Internet neutrality. The company has since ended the practice and is in discussions with BitTorrent and other technology firms to find a less obtrusive management solution, but the issue remains a core concern.

Time Warner is considering a tiered subscription model in which subscribers who consume more bandwidth pay more, while AT&T is exploring filtering technologies that would block pirated content from its network.

"Simply saying there's no legal responsibility doesn't mean we have no responsibility," AT&T senior executive VP of external and legislative affairs James Cicconi told P2P Web site Slyck earlier this year. "We've [internally] tested several systems, and we're going to see if there's a way to identify pirated content on the network.

But ISPs' willingness to address their bandwidth problems is hardly tantamount to a white flag.

"We've said we're willing to partner with the industry to address this," Cicconi continued. "If they want to hold us to a legal requirement, we're not going to partner with any such company. If someone tries, we'll end up in court."

Which is exactly what many think will happen. Sources say a U.S. version of the Olivennes proposal is almost certain to be introduced should it take hold in France, Germany, the United Kingdom and Japan-four of the five largest music markets in the world—unless a business solution pre-empts the need.

"If the ISPs are not willing to step up, the labels are going to push for that law, and they're going to push for it hard," one label source says

Whether the battleground lies in the courtroom or the boardroom, this fight with the ISPs will define the next two years of the music industry and represents the endgame in the war against digital piracy. The outcome will forever define the future of digital music distribution, and it's a fight the music industry can't afford to lose.

"It's going to be a huge clash of the titans," says Eric Garland, CEO of P2P tracking service BigChampagne. "This is a far bigger problem than any fly-by-night startup or any one source of [piracy]. This is about an Internet that leaks like a sieve and costs them billions."

Additional reporting by Tom Ferguson and Juliana Koranteng

IRELAND



■ The IFPI filed a suit against ISP Eircom March 10 accusing it of abetting illegal downloading by not impeding the flow of copyrighted material. Wants the ISP to filter traffic and remove any offending copyrighted material.

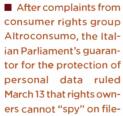
■ Eircom says the company has no legal obligation to monitor traffic on its network. The court case is expected to be heard this month in Dublin's Commercial Court.

ISRAEL



- The ISPs have confirmed they will comply with any site-blocking court decisions, IFPI Israel plans to return to Haifa District Court shortly to compel israel's remaining ISPs to block HttpShare.
- The IFPI plans to continue suing pirate sites and is investigating the possibility of suing Israel's largest users.

ITALY



sharers, citing the pub-

lic's right to privacy.

bigger

problem

than any

fly-by-night

startup.

This is

about an

Internet

that leaks

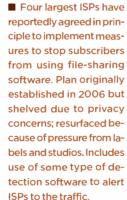
like a sieve.'

-ERIC GARLAND.

BIGCHAMPAGNE

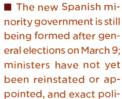
- Italian labels have protested that the ruling will hinder their gathering of evidence of illegal downloading in civil cases.
- ISPs and the music industry are awaiting to see what happens in terms of legislation following the April 13-14 general election.

JAPAN



- An advisory panel to the National Police Agency issued March 26 report urging ISPs to disclose the identity of users of the popular Winny filesharing software.
- Copyright management organizations, including JASRAC, and the ISPs jointly launched a task force May 12 to discuss ways of fighting Internet piracy.

SPAIN



ministers have not yet been reinstated or appointed, and exact policies are unclear. Labels are seeking a similar "three strikes" law as proposed in France.

■ In February, labels body Promusicae said its talks with ISPs in Spain had "regrettably failed completely."

SWEDEN



and Culture have produced a joint proposal outlining a process to track the IP addresses of computers distributing copyrighted work illegally. The proposal asks that courts be given the power to demand ISPs supply copyright holders with IP

■ The Ministers of Justice

addresses of infringers. ■ Sweden hosts the Pi-

rate Bay, which the IFPI is keen to block access to. One leading ISP, Telia Sonera, recently declared that under current legislation. it is not obligated to block access to the site if asked to do so by IFPI members.

Reporting by Christie Eliezer in Melbourne, Australia; Tom Ferguson and Juliana Koranteng in London; Charles Ferro in Copenhagen; Nick Kelly in Dublin; Sasha Levy in Tel Aviv, Israel; Howell Llewellyn in Madrid: Steve McClure in Tokyo: Aymeric Pichevin in Paris; and Wolfgang Spahr in Hamburg.

UNITED KINGDOM



- On Feb. 22, the government said it will introduce legislation forcing ISPs to curb illegal downloading by April 2009 if they cannot reach a voluntary agreement to do so with the music and film industries. A "three strikes" approach is not being considered.
- On March 14, British Music Rights CEO Feargal Sharkey advised ISPs to avoid the legislative route by creating a commercial solution through dialogue with the music industry.
- The Internet Service Providers Assn. claims it is committed to finding a "legal, workable and economically sustainable" solution, but no specific dates are set for the music and ISP sectors to meet.



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-Mariel Concepcion & Hillary Crosley

IT'S A CHILLY, late-winter night in January, and the mass of people outside New York's Museum of Natural History is growing by the minute. On the bill: budding Chicago MC Kid Sister, set to perform her first show in the Big Apple. "Sporting fingerwaves in her blond-highlighted hair, a black-andwhite layered dress and matching acrylic nails, the 25-year-old rapstress took the stage with her boyfriend/producer/DJ A-Trak—who is Kanye West's DJ—and performed a five-track set at the overcrowded venue. She was joined by West himself for a surprise performance of their collaborative track "Pro Nails," which West decided to appear on after A-Trak played the song for him in early 2007. "Until recently, Kid Sister, born Melissa Young, rode her bicycle to multiple jobs to make ends meet. She began rapping three years ago with the help of her younger brother Josh (half of Chicagobased DJ duo Flosstradamus), who, along with his partner Curt, helped create Kid Sister's techno/house/dance-driven hip-hop sound. "I wrote my first song in the summer of 2005 and it was so lame," Kid Sister says. "To think

that two years later I did a song with Kanye West...I dropped to my knees and was like, 'Thank you, Jesus!' when I heard the version with 'Ye on it."

Kid Sister was recently in a bidding war among Atlantic Records, Universal and Downtown Records, and eventually signed with Downtown. Her debut album, "Koko B. Ware," is set to be released in July and features production from XXX-Change, Gant-Man, Trackademiks and A-Trak, with guest appearances from West and Nina Sky. The days of Kid Sister peddling her two-wheeler through the Windy City are long gone, and the hundreds of people lined up outside for her New York debut are a testament to the fact that the hiphop industry is hungry for new talent.

"It's sort of hard to manufacture that kind of genuine interest in an artist," Downtown Records chairman/CEO Josh Deutsch says. "Female rappers haven't connected in a while, but I think people are starting to see that this might be the beginning of a new movement. What's going on with Kid Sister right now is encouraging others from that scene to break too."

Ebro Darden, PD at New York's urban station WQHT (Hot 97), became the first to play Kid Sister in the city. "The beat was dope, Kanye is on it, and her buzz is serious. We're fans of this music, so we took a chance."

It's not a moment too soon—the need for fresh acts comes as hip-hop album sales have declined in the past few years. According to Nielsen SoundScan, overall rap album sales in the United States have dropped by more than 50% since 1998, from 84.9 million that year to 41 million in 2007. The latter number is particularly disheartening in that September 2007 had one of the biggest hip-hop sales weeks, when 50 Cent and West released albums on the same day and sold 957,000 and 691,000 copies, respectively, during the first week.

And Kid Sister isn't alone in rejuvenating interest in hip-hop. While she spearheads a musical wave out of Chicago, she is joined by new talent in Washington, D.C., and Los Angeles who all are ready to breathe some life back into the suffering genre. Here, Billboard highlights the hottest acts with the biggest business potential from coast to coast.

LOS ANGELES

Born from the ashes of gangsta rap, Los Angeles is experiencing an independent hip-hop resurgence—customers in the city purchased 6.2% of rap's total sales in 2007, according to Nielsen SoundScan. New MCs BLU, U-N-I and Pacific Division are the talk of the Internet and guiding hip-hop's path in the city by juxtaposing music with customized fashion. Using Fairfax Avenue as their epicenter, these rappers pitch honest, universal and comical lyrics—a departure from the Death Row-influenced '90s-and capitalize with clothing brands like Trendy Trash and Lemar

"This scene is a way of life that supports commerce," Warner A&R VP Naim Ali says. "It's not just music, it's lifestyle. On Fairfax, these kids can buy custom clothes and music at stores like

L.A. artists distribute their songs either handto-hand or digitally and utilize social networking Web sites and rap blogs like MySpace, Okayplayer.com, Hypebeast and allhiphop.com to spread their sound via interviews, viral tracks and videos

Boasting a clear rhyme style, 24-year-old BLU isn't afraid to discuss his life, including his Bloods-affiliated gang member father or his bouts of homelessness. Cutting his teeth with Exile, the pair released their debut album, "Below the Heavens," last year via independent label Sound in Color. It has sold 4,000 units, according to Nielsen SoundScan, via digital distributors like iTunes. The release has gathered positive press on sites like Nahright.com, and now he's in talks with Talib Kweli's Blacksmith Records for a deal. BLU recently released another duet album, "C.R.A.C.," with Detroit MC Ta'Raach in April and another release, "Johnson & Johnson," with producer Mainframe, is slated for this summer.

From Inglewood, Calif., U-N-I—comprising 23-year-olds Y-O and Thurzday—is best-described as a "young OutKast," KDAY Los Angeles radio mixer DJ Dense says. After meeting at St. Bernard High School in 1996, Thurzday plays the semi-straight man and Y-O is the Mohawksporting jokester. U-N-I distributed its debut, "Fried Chicken & Watermelon," via MySpace and its own company, Honor Roll.

Working L.A.'s club circuit, the duo opened

for such artists as Redman and Lupe Fiasco. Last May, U-N-I released an online video for the song "K.R.E.A.M." They twisted Wu-Tang Clan's classic "C.R.E.A.M."—an acronym for "cash rules everything around me"—into its own "K.R.E.A.M." chorus of "kicks rule everything around me." Thurzday says, "When we dropped the video for 'K.R.E.A.M.,' it was the sneaker anthem." Now, the act is translating the song's popularity into its own shoe line with boutique designer Trendy Trash.

Pacific Division boasts three members: Like, Mibbs and BeYoung, all younger than 23 years old, from Palmdale, Calif. Sharpening its live show at clubs like Temple, Pacific Division released its first independent album, "Sealed for Freshness: The Blend Tape," last year.

"We pressed up like 6,000 copies of our album and passed them out for free," Like says. "Then one day, the Roots' drummer, ?uestlove, calls me while I'm stacking mayonnaise boxes at work, talking about how much he liked our music—and our buzz just kept growing.

The group also released several accompanying videos, including "F.A.T. Boys"—an acronym for "fashionable artistic trendsetters"-and "Women Problems." The MCs are signed to indie labels Two Tone Elephants and Arts N Crafts, but are in talks with several major labels, including Interscope.

Now the question becomes: Can these acts

BLU

Contact: Jon Kim. 818-437-6948 Web: myspace.com/herfaycolor Who: With clear, relatable rhymes and a critically acclaimed debut, "Below the Heavens," BLU fearlessly and honestly raps about his life.

okayplayer.com, BLU routinely swarms the Internet with online videos. He already has the blessing of critical fave Talib Kweli.

Pacific Division

Contact: Earl Johnson, 818-445-4609 Web: myspace.com/pacificdivision Who: Like, Mibbs and BeYoung—a trio from translate online and local success into national success?

CHICAGO

"I think so because it's not just music," Warner's Ali says. "Like the Harlem Renaissance or the emergence of Andy Warhol and Jean Michel Basquiat, there was music and art pushed that. You just have to figure it'll work."

Pałmdale, Calif.-boast beats and lyrics mixing California's Bay Area sound with

Why: Negotiating bloggers and Web sites with online videos and mixtapes like "Sealed

U-N-1

www.americanradiohistory.com

Web: myspace.com/unimuzik

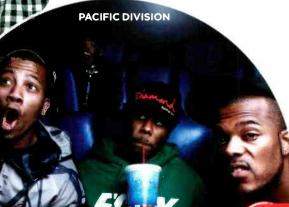
Who: Thurzday and Y-O, a duo from Inglewood, Calif., boast creatively comical lyrics showcased on "Fat Girl."



When it comes to hip-hop music, Chicago has had its share of success stories—think West, Common, Twista and Lupe Fiasco-and a new wave of MCs is catching mainstream attention. Sales of rap albums in Chicago were 1% of total U.S. sales in 2007, according to Nielsen SoundScan.

Up-and-comers like Hollywood Holt, Flosstradamus and the Cool Kids are unified by sound inspired by juke—another of Chicago's native rhythms—as well as '80s rap, techno. Detroit ghetto tech, house music and electronica. "Chicago has a very intellectual sound," Hollywood Holt says. "I think what's coming out of Chicago right now is a melting pot of different sounds. We're in the Midwest, so everything passes through us-from the L.A. bounce rap to New York's hard rap."

"We're a universal bunch. Chicago is in the middle, and we didn't grow up listening to one thing," adds Chicago producer/DJ Mano,



who recently DJ'd for Ludacris and M.I.A. Why: Remixing Wu-Tang Clan's classic "C.R.E.A.M.." U-N-I released "K.R.E.A.M.." an "Everyone in Chicago has been influenced by ode that connected directly with its youthgangsta rap to backpacker hip-hop to house music, juke and electro, all the way to Southful, lifestyle-driven consumer. ern rap and beyond." In summer 2005, Curt and Josh, two local DJs with a shared affinity for turntablism and LOS ANGELES scratching who play as Flosstradamus, began hosting parties that they later christened the "Get Out the Hood" affairs. The two would mix dance party records, juke music, hiphop and techno during the weekly events, which became a nesting ground for



Cool Kids' Mikey, who, along

with partner Chuck, recently announced the

release of their "Bake Sale" EP-available dig-

itally May 20 via iTunes and physically June

Curt are the masterminds behind the sound

of Kid Sister. It's this type of collaboration, Curt

says, that is helping the city's sound blow up

a competitive notion among Chicagoans,"

Curt says. "But, at this point in time, now

more than ever, Chicago is blowing up and

getting recognition as a whole. It's an organic

scene and we're all friends and we're doing

something together slowly but surely. You

"People are so hard up to get on that there's

Besides setting up the party circuit, Josh and

10 via Chocolate Enterprise.

on the national stage.

just for our friends-low-key kind of shit," Josh says. "But, naturally, it grew. We started making fliers and handing them out and posting some on MySpace bulletins. All of a sudden 500 kids were showing up to our parties." "Flosstradamus is definitely the quarter-

ACTS TO WATCH

The Cool Kids

Contact: Kathryn@biz3.net

Web: myspace.com/gocoolkids

Who: A duo that blends youthful lyrics about action figures and pagers over boom-bap beats reminiscent of hip-hop's early days.

Why: Mikey and Chuck are being courted by a couple of major labels, but plan on continuing releasing songs on their MySpace page until something fruitful comes along.

Flosstradamus

Contact: Kathryn@biz3.net

Web: myspace.com/flosstradamus

Who: Curt and Josh are a duo of DJ/producers that are responsible for giving the new wave of Chicago artists a platform via their "Get Out the Hood" parties.

Why: They've worked with the likes of Spank Rock, A-Trak, Amanda Blank and Kid Sister, among others. They plan on releasing an album or EP later this year.

Hollywood Holt

Contact: myspace.com/

holtgoestohollywood

Web: myspace.com/holtgoestohollywood Who: Hollywood Holt's quirky rhymes are paired with production that pays homage to his array of musical influences, including ghetto tech, juke music and hip-hop.

Why: He recently recorded with Lupe Fiasco. GLC, Joe Madden from Good Charlotte and producer Junior Sanchez.

Contact: manoismanny@hotmail.com

Web: myspace.com/milliondollamano

Who: Mano is a budding producer/DJ who takes cues from electro, techno, juke and hiphop for his signature beats.

Why: Mano has been the touring DJ for DTP's Shawnna, Ludacris and M.I.A.: he's worked with Mic Terror and Atlanta's Donnis, and is in talks for a dual production deal with Holt.

WASHINGTON, D.C.

While the nation's capital isn't widely known as a thriving hip-hop town, sales numbers indicate a subculture that could be on the brink of expanding-according to Nielsen Soundscan, 2.9% of all rap albums sold in 2007 were purchased in Washington, D.C.—but the city accounts for 4.1% of the 53.9 million R&B albums bought last year.

Artists like Wale Folarin and Tabi Bonney believe the key to boosting those numbers is to draw on the city's strong go-go influences from pioneers like Chuck Brown, blending heritage music in their songs to get the maximum amount of play on local radio stations. Folarin has collaborated with go-go groups like local favorites the UnCalled 4 Band; Bonney's style recalls the cadences that Brown popularized.

The local urban station, WPGC, caters to listeners who enjoy national hits sprinkled with home-grown go-go tracks. Seeing an opportunity, 23-year-old Folarin appealed to both audiences and released "Dig Dug" in 2006. On the track, Folarin rapped over the Northeast Groovers' go-go beat in "Off Da Muscle." Folarin's manager Daniel Weisman gave DJ Mark Ronson the MC's demo and Folarin soon joined Ronson's Allido Records, which has become a joint-venture deal for the artist on Interscope Records. Now, Folarin is recording his major-label debut and keeping his presence alive online with mixtages like "Scion A/V Presents Wale vs. 45 King."

"Nothing from D.C. has really worked before but Wale's not limited to his region," Allido Records president Mark Kleiman says. "He's diverse.

Meanwhile, 28-year-old Bonney is D.C.'s alternative kid. Sporting T-shirts from his own clothing line, Bonney Runway, the MC is a high school biology teacher-turnedrapper. While begging for open-mic slots at local clubs like Bar None, Bonney used his teacher's salary to form independent label Organized Rhyme with partner Haziq Ali. In 2006, he released his debut album, "A Fly Guy's Theme," and met WPGC DI Flexx for spins. Bonsingle, "The Pocket," garnered "MTV Jams" rotation, as has current single "Beat Rock" from his upcoming sophomore effort, "Dope Meets Fresh, Fresh Meets Superstar."

"People can't put me in a box," Bonney says. "I'm developing a brand by directing my own videos, launching my clothing line and being an artist, so the situation has to be right. I don't think a lot of labels know what they're doing. It's just persistence. Everybody isn't going to get my music. I only want it to be for hip people, anyway. I think it's going to break—people are thirsting for something new."

Tabi Bonney

Contact: Somaya Oueslati, musicmaking1@gmail.com

Web: myspace.com/tabibonney

Who: An eclectic MC with hard-hitting beats and rhymes almost as stylish as his clothing line. Bonney Runway.

Why: He shoots his own videos, owns his own label and has made himself a Washington, D.C., household name without a major-label deal.

Contact: Dax Witherspoon, 202-812-6063 Web: myspace.com/theuncalled4experience Who: A 10-member band that translates the historical go-go sound for contemporary audiences Why: Outside of feverishly touring the Eastern Seaboard, UCB collaborates on marketable hiphop tracks like Wale's current single "Back in the Go-Go" featuring Bun B and Pusha T.

TABI BONNEY

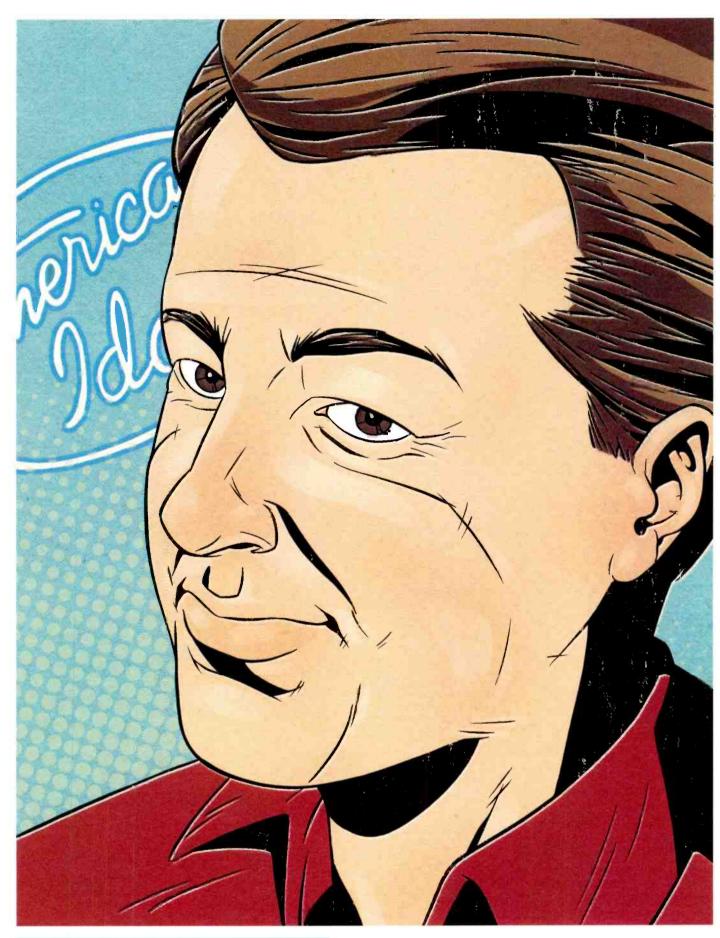


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SIMON FULLER

HOW THE 'AMERICAN IDOL'
MASTERMIND TURNS TALENT
INTO GOLD—AND PLATINUM

BY CATHERINE APPLEFELD OLSON

There's a bit of urban legend surrounding the name of Simon Fuller's company 19 Entertainment. Yes, the company shares its name with the title of the 1985 international hit song from Fuller's first client, Paul Hardcastle. But while many believe Fuller christened his company after the song "19" became a smash, he actually had chosen the company moniker before the song's release. "I had already named the company before the song came out," he recalls. "I had all the papers drawn up because I knew which would be the first release. As fate would have it, the song became an enormous hit. I knew it was going to be big. But in truth I would have named the company '19' anyway because it was my first song." It certainly wasn't the last time Fuller picked a hit.

ILLUSTRATION BY JOHN LANG

MAY 24, 2008 | www.billboard.biz | 33



Twenty-three years later, his knack for plucking talent and his visionary touch for promotion to the masses has made Simon Fuller one of the most influential figures in the global entertainment industry.

On May 21, the finale of the seventh season of Fuller's phenomenal flagship show "American Idol" will air on Fox. One week earlier, in London, the International Music Managers Forum will fete Fuller at the group's Roll of Honor dinner. And according to an analysis of RIAA sales certifications, commissioned by 19 Entertainment, Fuller ranks as the most successful British pop music manager in history.

After every major U.S. TV network turned down "American Idol" twice, Fuller held fast to his vision for the show, a spinoff of his British star-making program "Pop Idol." Local "Idol" shows now air in more than 100 countries, according to CKX, parent company of Fuller's 19 Entertainment.

19 Entertainment now manages a portfolio of artists that includes not only "Idol" alums Kelly Clarkson, Chris Daughtry, Fantasia, Blake Lewis, Jordin Sparks, Ruben Studdard and Carrie Underwood, but longtime clients like Annie Lennox and Cathy Dennis.

Further proof of Fuller's business savvy comes from the Spice Girls, who rose to worldwide fame in the '90s under his guidance, then fell into obscurity after they let Fuller go just a few years later. Now happily reunited, the Girls and Fuller masterminded a successful global tour that set records at London's O2 Arena.

And Fuller is front-and-center in the digital distribution arena as well. A recent deal between 19 Entertainment and Apple gives iTunes exclusivity on "Idol" downloads, generating yet another lucrative revenue stream.

"He's a lot like the Wizard of Oz," says Daughtry, the 2006 "Idol" rocker whose band is signed to 19 Entertainment and has reaped multiplatinum success. "You keep hearing about all these great things going on that he's involved in and you think, 'Does this guy even exist?' But then you meet him and he's the real deal. I felt there was no reason to go anywhere else [for management].

Daughtry, like others, says he was drawn by Fuller's unwavering support.

"I had this vision of what I wanted to do with the band, and not being a solo artist, when I signed with 19. And in the back of Simon's mind, I think he wasn't too sure why I wanted to go this route. But he said he was going to trust me on it," Daughtry says. "He completely allowed me to see out my vision and helped me along the way to make sure it came to pass."

"Idol" winner Underwood echoes that view, noting that Fuller "makes a point to be part of my life." That means he not only shows up at concerts and awards shows but also made an appearance at her college graduation.

"He wants everything to be what's right for me," Underwood says. "It's not about being on the biggest moneymaking tour or something that will cause a lot of hype. He really sees the big picture, whereas a lot of people can only think about right now.

Fuller earns praise from his business partners as well as his clients. While he has a reputation for being one of the most tenacious negotiators in the business, his success also has earned him respect and admiration from an entertainment industry elite.

"My success has always been based on partnerships," Fuller says. "I don't think the world is set up to do everything on your own, and I've been fortunate to be set up with some really great people."

Among those peers is business partner Robert Sillerman, whose company, CKX Entertainment, bought 19 Entertainment in 2005. In June 2007, CKX announced it would be taken private via a merger with 19X, a private company owned by Sillerman and Fuller.

Jeff Frasco, Fuller's longtime agent at Creative Artists Agency, recalls: "I met Simon in 1989 in a one-room office, and now he occupies the entire building that office is in. He's obviously been very successful but he has not changed at all. He's very even tempered, very kind and very loyal."

Universal Music Group International chairman/CEO Lucian Grainge says, "Relationships and a value system are very important to Simon." Grainge negotiated with Fuller to sign 19 Entertainment client Amy Winehouse, who has since sold 10 million albums worldwide, according to Universal. "He is absolutely a genuine person. He's someone who has a lot of honor."

Grainge fondly recalls one situation in which he and Fuller cemented an artist deal with a hug. "I went to his office, we agreed on the deal, and we had a hug and that was it," he says, declining to name the artist in question. "Simon covers your back and as long as he feels you're covering his back as well, you have a relationship."

Barry Weiss, recently named chairman/CEO of BMG Label Group, says, "I've known Simon for many years, since his earliest days consulting Arista U.K. and [remember] hanging out with him at BMG International meetings. He's always been a breath of fresh air and has a great sense of optimism about everything he does. I have a great deal of respect for his creative and business instincts."

Fuller's business instincts led him most recently to his discussions with Apple chief Steve Jobs.

"This year we've sold millions of 'Idol' downloads with Apple, and downloads are the current measure of success in music," Fuller says. "But I truly believe that will evolve quickly, so the relationship and opportunity with Steve Jobs is to explore ways of bringing in additional revenue and opportunity to sell music other than just downloads, and also enhance the experience."

Fuller also has been meeting with executives at Google and Cisco Systems. Although he remains mum on details of any partnership, he says: "The big change will come from someone like me, the entrepreneur, working with these big tech companies. Whether it's Google, Cisco or Apple iTunes—these are entities I want to be in business with," he says. "I want those people to see how good I am and how good 19 is, and be a part of the change. That's the future, within those relationships, so watch

THE POPS

RIAA CERTS PROVE MANAGER'S MIGHT

Simon Fuller ranks as the most successful British pop music manager in history-and is tied for the third most successful global manager-measured by album and single sales certified by the RIAA.

The analysis was commissioned by 19 Entertainment as season six of "American Idol" concluded last June. It credits managers with the sales of albums and singles by their key clients during their lifetime or management tenure, as certified by the RIAA.

In the rankings below, the name of each manager is followed by his certified album and singles sales.

TOP BRITISH MANAGERS

- SIMON FULLER, 116 million units (Spice Girls, Eurythmics, Carrie Underwood, Daughtry, Kelly Clarkson)
- PETER GRANT, 110.5 million units (Led Zeppelin, Bad Company)
- **BRIAN EPSTEIN**, 106 million units (The Beatles)
- STEVE O'ROURKE, 70.5 million units (Pink Floyd)
- **TONY SMITH, 57.5 million units** (Genesis, Phil Collins, Mike & the Mechanics)

TOP GLOBAL MANAGERS

- **COLONEL TOM PARKER, 148 million** units (Elvis Presley)
- **IRVING AZOFF**, 122.5 million units (The Eagles, Stevie Nicks, Boz Scaggs, Christina Aquilera)
- (tie) SIMON FULLER, 116 million units (Spice Girls, Eurythmics, Carrie Underwood, Daughtry, Kelly Clarkson) **BOB DOYLE**, 116 million units (Garth Brooks)
- PETER GRANT, 110.5 million units (Led Zeppelin, Bad Company)
- **BRIAN EPSTEIN, 106 million units** (The Beatles)
- **FREDDY DeMANN**, 82.5 million units (Madonna)
- MARTIN EHRLICHMAN, 76.5 million units (Barbra Streisand)
- **ERV WOOLSLEY, 71 million units** (George Strait, Lee Ann Womack, Dierks Bentley)
- STEVE O'ROURKE, 70.5 million units (Pink Floyd)
- JON LANDAU, 66 million units (Bruce Springsteen)

SIMON FULLER 19 ENTERTAINMENT

BEYOND BRILLIANT.



STAR-MAKER SIMON FULLER ON THE FUTURE OF ARTIST DEVELOPMENT

THERE ARE NO BOUNDARIES'

Conversing with "American Idol" creator Simon Fuller is a little like taking a motivational immersion course. The übersuccessful pop manager exudes lofty ambition and boundless vision. Fuller is CEO of 19 Entertainment, which he sold in 2005 to Robert Sillerman's CKX. In 2007, CKX announced it would be acquired via a merger with 19X, a private company owned by Sillerman and Fuller.

Amid the deal-making, 19 Entertainment continues to operate as a management firm, record label, touring company, TV production house, merchandising firm, brand extension business and, most recently, a fashion house.

Fuller's creative vision includes "Idol"-style shows on the air in more than 100 countries worldwide, according to CKX; the reinvention of soccer in the United States via his deal bringing David Beckham to Major League Soccer's Los Angeles Galaxy; and charitable campaigns, notably the "Idol Gives Back" shows that have aired during the two most recent seasons of "Idol."

As "American Idol" concludes its seventh hit season on May

21, Fuller recently reminisced with Billboard about his entry into the music business, the scope of his current empire and his vision for the future of artist development.

What attracted you to the music industry and to management specifically?

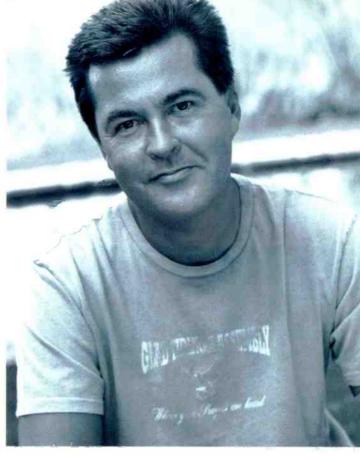
I was really into music big-time and when I was about 14 I thought, "Should I be a musician? Should I be in a band?" I bought a guitar and I quickly realized that was just not meant to be. It was a bit of a trauma for me, but I've always been more of a pragmatist.

So I just started arranging to have bands play at [my] school and then I started booking halls and discos for groups to play in. That grew to me helping them get gigs in London and even get promotions in magazines, and I found I was quite good at it.

It sounds like you were everything but the band. And in a way, not much has changed.

I did it all. From booking the gig to designing and making the posters—because when I was 17, I was in an arts college—to handing out tickets to getting the gear shipped in, to riding on the bus with them.

And it got to the point where I was ready to progress out of just the local scene. So I started taking demos of bands to London to



play for the record companies and that was the first time I got a view that, wow, there is a music industry and there are people sitting in offices and it's actually their job to do this.

That must have been quite a revelation.

Yes. Those were naive days of me trotting into an office with a tape in my hand to say, "Can you sign this band?," and gaining the recognition that some of the bands I was working with weren't that great in the grand scheme of things.

But it really got me going. I learned I could be paid to do something I loved. continued on >>p38



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UNIVERSAL MUSIC GROUP

Jumping forward a few years, you then landed a job as a talent scout for Chrysalis.

I began as a talent scout for a music publishing company called Chrysalis and I discovered I had a knack for finding hit songs and identifying talent. The bands I thought were cool and wanted to sign would go on and generally do well.

I liked to work with talent at a basic level to understand their vision, their passion, their reason for being. And I liked sitting on the other side of the fence and being able to facilitate [artists'] dreams. Talent is a priceless jewel that is often undervalued in the modern world, but my whole career has been based around talent.

What current or past managers have you admired?

To be honest with you, the only one I knew of was Brian Epstein because he was the guy behind the Beatles, and I just revered him. I would hear about the legendary rock'n'roll managers, like Led Zeppelin's [tour] manager [Richard Cole], and there were all sorts of these iconic and mysterious, powerful people.

But they were clearly not me, not how I imagined myself being. There was no one I could particularly relate to, no one I could base myself on, so I knew I would be different.

So what were your first steps into management?

Chris Morrison, who managed at the time Thin Lizzy, Ultravox and Dead or Alive, was always friendly and he had a reputation of being a great manager and a very decent guy. So I sent him a letter saying I was thinking of getting into management and we, on a handshake, agreed on a three-year deal. Chris was just fantastic; he was someone whom I immediately liked and trusted, and he gave great advice.

What's the best advice he gave you?

What I learned from Chris was that in management, every day there's a crisis. You're arguing with the record company, battling with an agent. The dramas can be quite intense. I would go to Chris a bit ashen-faced sometimes, and he would always. say, "Don't worry about it." He taught me that what appears to be a huge crisis at the moment actually isn't. It's a matter of weathering the storm, holding your own and getting through. He had that calm confidence.

Today, management is just a piece of what you do.

Management is just a small part of what I do now. I consider myself an entrepreneur above all. I mostly like to partner with artists to create opportunity for them to develop their own ideas. I am not just there for the simple function of manag-

The positive side—and I'm an optimist—is that younger man-

agers are being brought up in a new world where although rev-

enues are shrinking, the power is sitting with all kinds of

different entities and not just the record companies. That makes

ing an artist. I can bring a lot more to the party.

But even the role of straight-ahead manager has changed.

The manager's role in life now has two parts to it. On the one hand, it's incredibly challenging simply because revenues coming from the music industry are shrinking. Making a living as a touring manager or middle-ground manager is far more difficult when you are beholden to the people paying advances nowadays and it could make you a little less powerful than some managers in the past. That's the negative side of it.

them much more entrepreneurial.

And the positive?

'I liked to work with talent on a basic level to understand their vision, their passion, their reason

> for being.' -SIMON FULLER

Having 100,000 downloads on your Web site can generate you more than selling a million albums. So the question is, What's the point of selling a million albums? Maybe it's better to sell 100,000 or even 50,000 downloads and be in control of your destiny.

There are more links between corporate sponsorships and music. Is the industry headed to a place where corporations front the cost to produce and distribute an album in exchange for certain rights to the music?

Clearly this will be a growing part of the solution, but it is still born out of the old world. But there will be a moment where

> some of the big bands—and these situations are coming imminently—will not even have a record deal. You can get to most of the planet if you have something people want. You can build up a team pretty quickly, and the notion that the next hot thing might be totally independent of a record company becomes very real.

For example, Pepsi might be looking at the next hot band and wanting to make a deal.

Your company, 19 Entertainment, has brokered deals with Pepsi in the past. Are you hinting about another venture already in the works?

You can be sure I've got my finger in all of these areas. It's a very interesting time. I've got one eye on the corporate world and another eye on the little bands around the world and what they are doing to perpetuate themselves.

The future for me is about the relationship of the consumer with the artist. The closer and more vibrant that relationship is, the better.

Technology also has an enormous role to play in music distribution. You and Apple chief Steve Jobs recently notched a deal whereby Apple has exclusive audio and video download rights to "American Idol." What's in it

Steve is a guy who really understands the power of entertainment combined with technology. He's wanted to work closely with "Idol" for the past few years and I always thought that unless we did something on a more grand level, there is no point for me. This year I felt it was time.

I'm very respectful of what Steve has achieved and I would like to think this is just the start of bigger and better things. The big change will come from someone like me, the entrepreneur, working with these big tech companies.

So the formula is talent plus entrepreneur plus technol-

Yes, absolutely. Just think of the amount of downloads we've sold with Apple. While the rest of the industry is struggling to sell music, we've managed to achieve the complete opposite. And that's not even the start to what that relationship could deliver if we choose to develop it. Right now what you're seeing is just the peanuts while you're waiting for your table.

So if downloads are peanuts, what's the main course?

It's about developing closer relationships with artists and offering up a new scenario. If we find a way to monetize that relationship, monetize the experience of getting close with an artist, there's a really exciting opportunity there. It's a new economic reality.

One can't help but notice record companies are notably absent from your equation.

The major record companies are signing so few artists. Most artists have no alternative than to consider the alternative routes to market. There's plenty of talented artists not being signed and finding their audience another way, whether it's through MySpace or through touring in local markets.

Is it possible that the next Simon Fuller could even be created under this new kind of structure?

Absolutely. And the next Simon Fuller will have an even more interesting palette to play with continued on >>p40



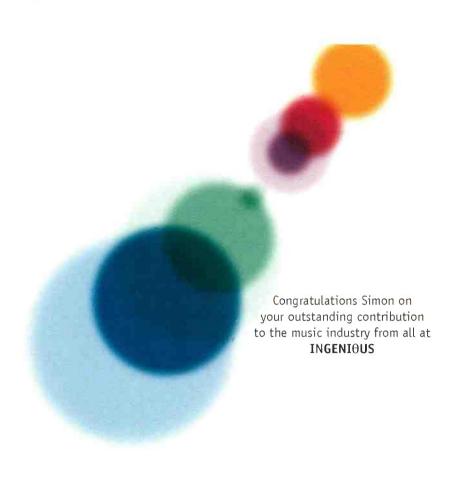
SPARKS, left, and CHRIS DAUGHTRY

CreativeArtistsAgency

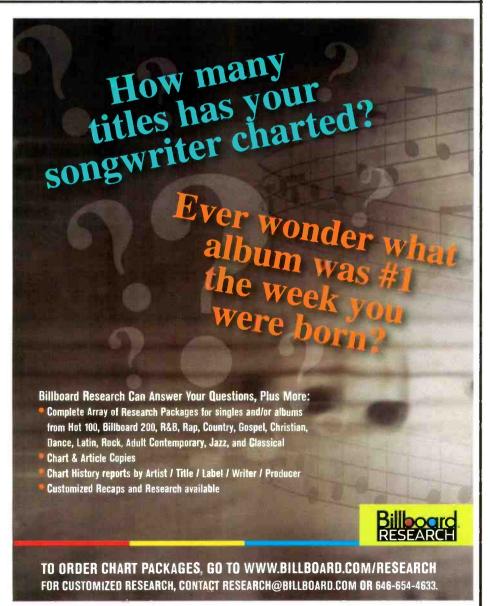
salutes our friend and client

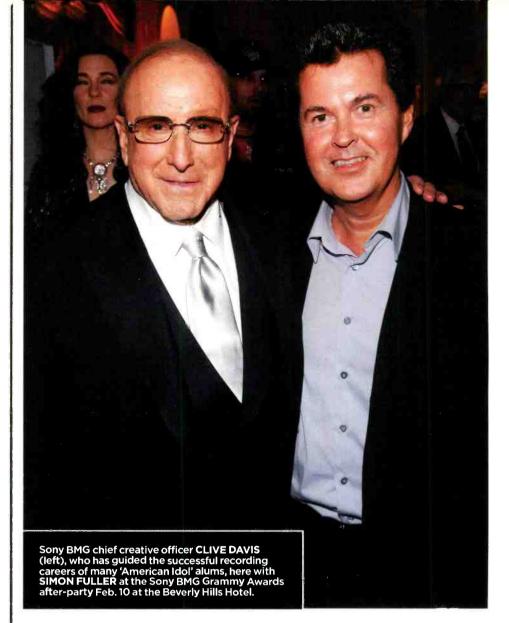
SIMON FULLER





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'I've got one

eye on the

corporate world

and another

eye on the little

bands around

the world.

-SIMON FULLER

from >>p38 because there are no boundaries right now. I started off as a manager and found myself being entrepreneurial. I wanted to break out of the old system and create new opportunities.

"American Idol" was purely invented to give me new leverage in the music industry without having to go cap in hand to the record companies. The new breed of managers will start as entrepreneurs. They'll have a head start on me.

Let's talk about 19 Entertainment's client roster. While it's heavy with "American Idol" alums like Chris Daughtry and Carrie Underwood, it also includes soccer icon David Beckham and model Claudia Schiffer. What's the commonality among them for you?

It's best of breed, the great talents of their

genre. Whether it's David Beckham, the most iconic footballer in the world; Annie Lennox, the most definitive representation of an artist I've come across; or "American Idol," the most definitively branded TV show on the planet. The commonality is that the people and the projects are definitive.

What's the commonality that they find in you?

Relationships are everything. I'm very loyal with people. If they don't let me down, it's a lifetime relationship. I'll be the last man standing, always. Even when I part with an artist, it's pretty much always on good terms and in some cases

we've gotten back together again, as was the case with the Spice Girls.

Burning a bridge is never a good thing. You have to be humble, and my humility comes from being excited doing something I love. And I don't want to lose that. Humility is important in the world, especially nowadays. You don't know what's coming around the corner.

You've been deified and criticized for being in the business of cultivating a

brand, not necessarily, some say, a talent. What's your response?

I hate the word "brand" because it has a connotation I deem to be negative. If you have a proposition, and it becomes a successful entity that works because of certain reasons, you have to recognize those reasons and keep true to the vision of that idea.

If that vision involves a number of different pieces that can complement each other and help the idea grow, then you have to work with them. It's just that simple.

So it's a more organic process?

It's an organic entity itself, and a lot of parts go to make it up. The bigger things I've done have played off a lot of different pieces. The key is you've got to make sure all the pieces are going in the same direction. "American Idol" would not be the phenomenon it is if I was overly mindful of every little detail. You've got to have the big vision.

—Catherine Applefeld Olson

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SIMON FULLER















AS THE 'AMERICAN IDOL' FINALE ARRIVES. THE SHOW'S **CREATOR LOOKS AHEAD**

Could it be? The man behind the show seen in millions of TV homes each week is, himself, camera shy?

"American Idol" creator Simon Fuller admits that it's true. But from his position securely offstage, Fuller can revel in the success of "Idol" as it reaches the May 21 climax of its seventh season. In its final four weeks, the top five "Idol" contenders—David Archuletta, Jason Castro, David Cook, Syesha Mercado and Brook White—have been winnowed down to a victor who will be named next week.

And "Idol" continues to drive the Fox network to the top of the ratings. The show, for example, drew 27.8 million viewers the night of the Super Tuesday presidential primaries in February, according to Nielsen, easily outdrawing the election coverage on other networks.

Last year's finale was seen by more than 33 million viewers, according to Nielsen, and more than 74 million people voted for winner Jordin Sparks. (In comparison, President George Bush got 62 million votes in the 2004 election, according to the Office of the Federal Register.)



The beginning of a worldwide phenomenon: Simon Fuller's U.K. TV talent show, 'Pop Idol,' has since morphed into 'American Idol' and similar programs in more than 100 territories on six continents.

From its origins as "Pop Idol" in the United Kingdom, Fuller's franchise has spread to more than 100 territories on six continents.

And with its winning formula of unknown talent, love-'emor-hate-'em judges and viewers as voting A&R reps, the show continues to shatter traditional music industry dogma on discovering new artists.

Fuller, while clearly delighted with the success, is not one given to analytical hindsight or nostalgia

'American Idol' was purely invented to give me new lever-

age in the music industry, without my having to go cap in hand to the record companies," he says.

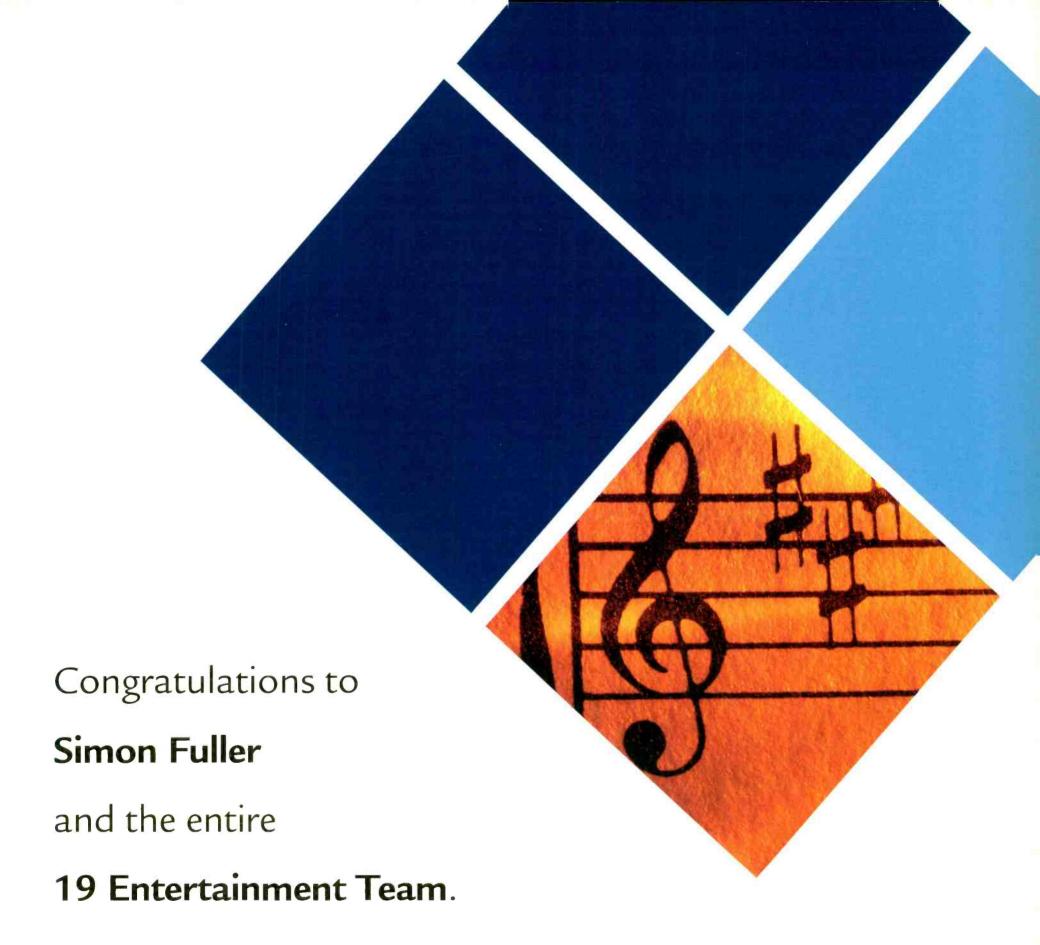
No chance of that now.

The partnership between Fuller's 19 Recordings and Sony BMG has yielded a string of platinum-plus albums, according to Nielsen SoundScan: Carrie Underwood's "Some Hearts" (6.4 million units), Kelly Clarkson's "Breakaway" (4 million), Daughtry's self-titled debut album (4 million), Clay Aiken's "Measure of a Man" (2.8 million) and Fantasia's "Free Yourself" (1.8 continued on >>p46

simon,

Congratulations on your success. I'm happy that my songs have been a part of the Idol experience for many years and here's hoping for many more.

> Love and rongs, Diane Warren

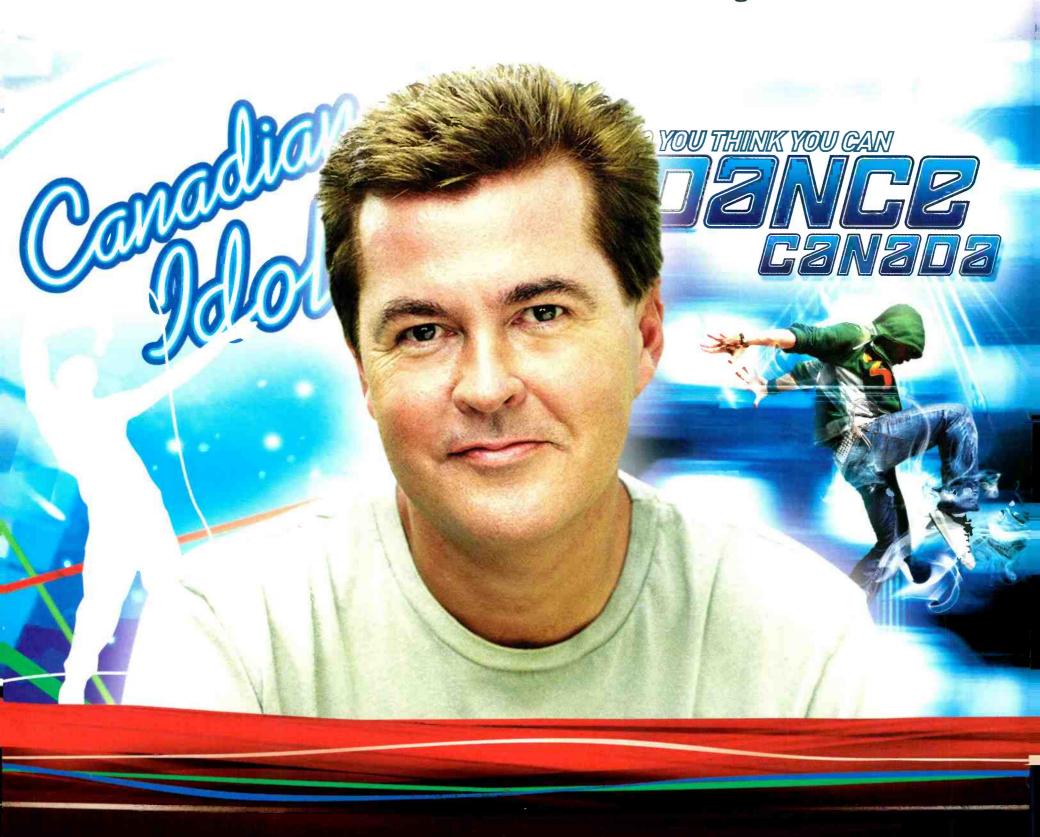


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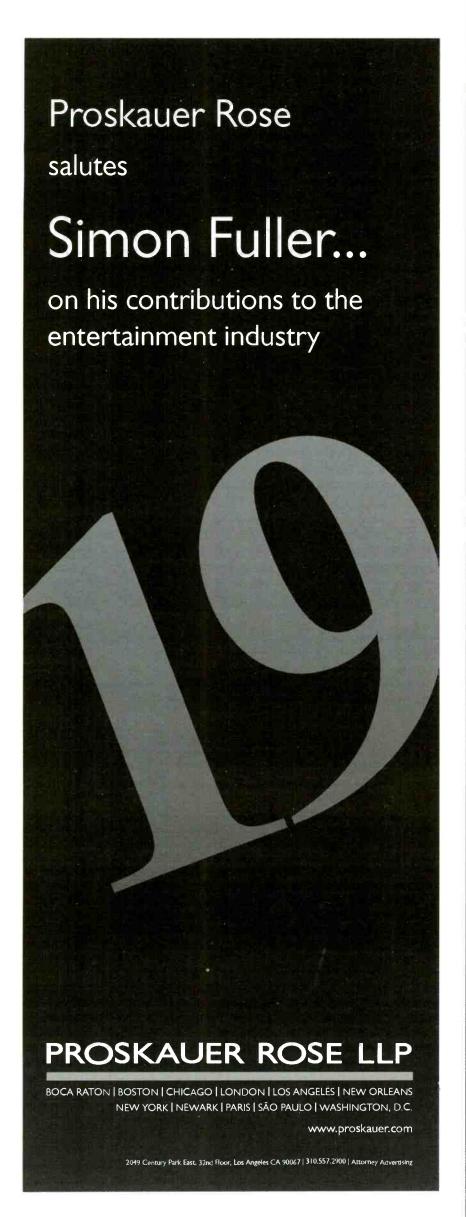


Simon,

I'm so proud to have you as a friend! You are truly one of the good guys that simply loves music and helps dreams come to life. The doors you have opened not just for me but for so many people across the world have changed lives. Thank you for all the encouragement and inspiration, but mostly for the great example you set for everyone with your charitable heart. I still remember the first advice you ever gave me which was to be happy in all that I do and make sure I'm doing what I love because life is far too short. I can't believe it's been 6 years since that conversation! Here's to many more years and even better memories!!

Love ya, Kelly





from >>p42

million). Self-titled debuts by Taylor Hicks and Jordin Sparks have sold 700,000 and 655,000 units, respectively.

"The beauty of the show is it is truly the American dream," says Cecile Frot-Coutaz, CEO of Fremantle North America, which produces "Idol."

"The recording companies are looking for a pop star and the viewers are looking for a pop star. Everything has been reinforced; everything was aligned. Some of that is great execution and very careful care, and some of that is everything came together at the right moment."

Frot-Coutaz acknowledges that Fuller's mul-

timedia master plan was evident from the start. "Absolutely, the intention for Simon was to impact the recording industry and the Internet," she says. "It was very much his goal to find that next pop-star artist. He had a very clear vision this would completely change the music industry."

Fuller began his flirtation with the small screen in 1999 when he determined that a sugary pop group he was managing called S Club 7 would have a better shot at success if he could only get them into consumers' living rooms.

Thus was born "Miami 7," a sitcom featuring the group members that drew a global viewing audience of 90 million, according to 19 Entertainment, and propelled the act to four No. 1 singles in the United Kingdom.

A few years later, Fuller conceived of "I Dream" for the latest incarnation of S Club, a musical drama series that bears more than a passing resemblance to some of the hottest tween

shows on TV almost a decade later.

When Fuller pitched "American Idol" to U.S. networks, it was turned down by everyone—twice, says Jeff Frasco, Fuller's longtime agent at Creative Artists Agency.

"But for Simon it wasn't about just doing a television show," Frasco says. "It was more about him understanding there had to be another way for him to promote artists. It was another example of him catching another trend not only in television but foreseeing that labels and radio were going to need a lot more help to get artists out there. And he keeps making it better all the time.

"'Idol' is a platform good for X amount of records depending on who comes off the show in a given year," Frasco adds. "Beyond the show there's a serious amount of artist development that goes into what Simon does. It's the 'it factor' of the show, yes, and the talent, but then it's really how the [artists] are developed and how much care he puts into mapping out their careers over the long term."

Fuller has leveraged "Idol" to launch similarly formatted series "So You Think You Can Dance?," now in its fourth season on Fox and

seen in 15 additional global markets; "All American Girl"; and "The Next Great American Band," which debuted on Fox last fall. "Dance" is co-hosted by Nigel Lythgoe, executive producer of "Idol."

Fuller hopes to perpetuate his kind of music TV yet again with a new series that 19 Entertainment will develop for NBC. (Meanwhile, contrarian "Idol" judge Simon Cowell has stepped into the executive producer chair for "America's Got Talent" and "Britain's Got Talent.") Now, Fuller is ready to expand his TV horizons, seeking new audiences across a gamut of broadcast and cable networks.



Can you say 'spinoff'? The scene at a casting call for Simon Fuller's Fox series 'So You Think You Can Dance?'

A show about Ruud Gullit's first year as coach of the Los Angeles Galaxy soccer team has been shot and sold to 32 international markets and is expected to air on either Fox Sport or ESPN later this year. A pilot for the Fuller-created real-time medical drama "Austin Golden Hour," which marries the drama of "ER" with the tick-tock of "24," was under consideration at the CW at press time. And a U.S. adaptation of the irreverent British series "Little Britain" is in production for HBO.

Of course, there's always the possibility of a one-off show for a client or a cause Fuller cares deeply about. The celebrity-fueled charitable powerhouse "Idol Gives Back," for one, has raised more than \$160 million, according to 19 Entertainment.

"That was not an easy sell at the beginning," Frot-Coutaz says. "Something like that had never been done before, and there were a lot of questions and concerns. But Simon is a real believer. He doesn't get bogged down in thinking you can't do this for this or that reason. He gets an idea and brings people around to seeing that they can find a way to make it work."

-Catherine Applefeld Olson

www america

Warmest congratulations to a genuine visionary and a caring friend.

With love and respect,

Clive Davis

SPICE GIRLS AND IDOLS RACK UP BOXSCORE SUCCESS

OF ROAD LIFE

Back when the buzz was building around the 2007 touring season, several names floated to the top of conversations: the Police, Kenny Chesney, Van Halen, Bruce Springsteen—and the Spice Girls. The last name on that list may have raised industry eyebrows. But Simon Fuller, who masterminded the global launch of the Spice Girls in the mid-'90s, when grunge and hip-hop ruled the Billboard 200, determined the time was right to reintroduce the Girls to the world. Not surprising, Fuller's instincts were right on the money. Some \$107.2 million in ticket and merchandising sales, according to Fuller's 19 Entertainment.

Sponsorship and ad deals would bring that to \$200 million, the company says. The quinter's world tour, which concluded Feb. 26 in Toronto, broke the house record at London's O2 Arena, selling out 17 gigs at the 17,000-seat venue in less than a minute, according to the BBC. Its North America shows in 18 cities brought in more than \$30.8 million, according to Billboard Boxscore.

The Spice Girls lead the 19 Entertainment roster in gross ticket sales reported to Billboard Boxscore during the past decade. The first performance by the group reported to Boxscore took place on June 15, 1998, and, since then, the Girls have grossed some \$93.6 million in ticket sales, according to Boxscore.

The multi-artist American Idols Live tours, featuring the winner and runners-up from each season, are consistent earners on the road. And so are subsequent "Idol" solo tours. An analysis of Billboard Boxscore data shows the top-grossing tours or performers on the 19 Entertainment roster include American Idols Live 2006 (\$35.3 million), Kelly Clarkson (\$33.5 million), Clay Aiken (\$23.1 million), American Idols Live 2007 (\$22.7 million) and American Idols Live 2005 (\$17.4 million).

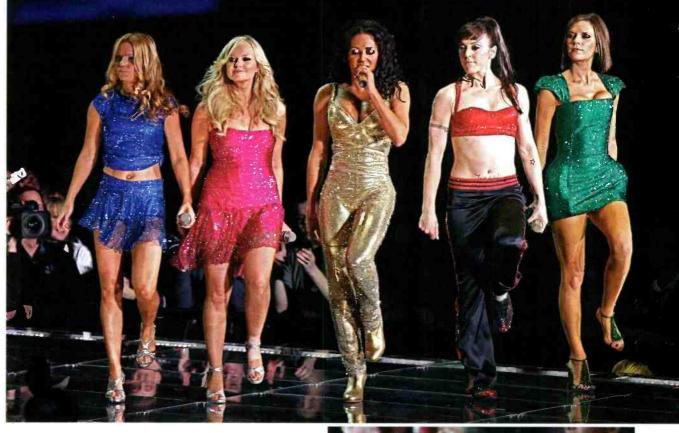
When it came to launching the Spice Girls reunion tour, "for whatever reason, he knew there was a demand for it," says Creative Artists Agency's Jeff Frasco, who has been Fuller's agent

for almost 20 years. Frasco also coordinates tours for such non-19 Entertainment acts as Miley Cyrus (aka Hannah Montana), the Cheetah Girls and the "High School Musical" package tours.

"No one knew it was going to be that big. Honestly. Not even me," Frasco says. "People said everything from, 'You're not going to sell a ticket' to 'You might do pretty well.' But Simon has this uncanny ability to catch trends before they are starting to happen."

Indeed, Fuller, characteristically, had a feeling about this one. "I actually knew this was going to be huge, especially once we all got together," he says.

The reunion of manager and the group that had fired him a decade ago started on an emotional note. "We were all squaring our differences and joining the circle because, from my point of view, we first had to make it a pleasurable experience," Fuller says. "Secondly, we had to remind the world of the Spice Girls' impact. And then the third aspect was it had to be better



than before. They had to surprise people with just how good it was.'

Once the wheels started turning, Fuller "reinvented the plan," enlisting Jamie King, who has worked with Madonna, among others, to create a first-rate production. "I called and said, 'I've got the most fun project for you, Jamie,' "Fuller says. "And we made sure he spoke with each of the girls and they contributed their own wish list and were very involved with the show."

Given the sizzling reception, it would have easy to extend the Spice Girls' run. But Fuller declined, even when the group began to take heat for cancellations and bookings that didn't meet ticket demands. "I have to be cautious with them," he says. "We sold out 17 nights at the O2 and we could have sold out 30 nights if we had the time. We could have gone on to Australia. But in the end we made the right decision to call it a day."

By comparison, Fuller has decidedly taken the long road home with Daughtry's self-titled band, which is winding down its run with Bon Jovi after nearly two straight years of touring. Daughtry has reported 29 headlining shows to the Boxscore chart since Jan. 28, 2007, and ticket grosses tal \$1.4 million.

"Chris Daughtry played in 500-seat rock clubs for six months," Frasco says. "There are not a lot of people who would agree to do that as a manager. But Simon wanted to let [the band] develop their credibility and create a demand in the marketplace, when clearly they could've played bigger places and taken in a lot more money. Simon is not a short-term thinker."

Fuller says: "When Chris was coming off of 'Idol' he wanted to be in a band, and he was very smart about it. His decision was based on instinct and credibility, and friendship with musicians prior to 'Idol.' So we worked closely with Chris to make sure he was able to do what he wanted to do. It was first and foremost about harmony."



SPICE GIRLS (top) perform one of 17 sold-out shows at London's O2 Arena. Above: SIMON FULLER and CARRIE UNDERWOOD catch a Spice Girls show in San Jose, Calif. Left: MELINDA DOOLITTLE and SANJAYA MALAKAR as part of the 2007 American Idols Live tour in Anaheim. Calif.

To build that tight, we've-been-through-it-all bond that exists among road warriors, Daughtry "started off playing these tiny little clubs, and so they really are a very organic band," Fuller says. "I honestly can't even think of how many shows they've played. But when I saw them in San Jose [Calif.] with Bon Jovi [recently] I could see they've really come of age. It's good, old-school rock'n'roll."

For his part, Daughtry is grateful to have a manager who understands the band may be singing a slightly different tune the next time it hits the road.

"We've been away from home so much," Daughtry says, "and when we mentioned we're going to need to do it differently next year and not tour for three months at a time, Simon said, 'I agree with you.' And he will make it happen. It's not just about my career with him. He really respects the other aspects of my life."

—Catherine Applefeld Olson

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DEAR SIMON,

CONGRATULATIONS!

BEST WISHES FROM



SIMON COWELL

& EVERYONE AT SYCO

"I think we can do better than that..." "What about we do Idol then...?"

-Simon Fuller

Simon – you have done more than 19 times your due. All thanks and respect from Richard Curtis, Comic Relief, and the beneficiary charities of Idol Gives Back – but most importantly from all the thousands of people you will never meet and don't know your name, whose lives you have changed, even saved.

"My first experience of Simon Fuller was a simple phone call.

The Spice Girls were in their prime and I asked him if they would have a photo taken wearing red noses – the symbol of our charity in the UK. "I think we can do better than that...", he said. "Two photos?", I came back optimistically. "No — why don't we just give you all the money from their next single?" he replied. It was a simple and brilliant idea – until then, most charity singles were special one-offs – Simon's cunning plan was simply to take the best that the Spice Girls had to offer, their next single, and give the money away – also throwing in a brilliant comedy video for good measure. He was good to his word, and the record went straight to Number 1. We kept in touch – and from time to time, as he achieved huge success in America, I'd ring Simon and ask him to come to dinner to talk about what our charity could do in America. He attended a couple of dinners, always leaving saying "I think we can do better than that." Then one night I got a phone call, very late, and it was Simon. "What about we do Idol then?" he said. Once again, it was a brilliant and simple idea. Take the most successful show on American TV and give it over, in a pretty pure form, to raising money. Of course simple ideas aren't always simple to execute, and doing Idol Gives Back was always going to be complex. But Simon never veered from his determination to make it work magnificently – and the net result has been 140 million dollars raised for charity in two nights. When you think that a malaria net costs \$10 and will definitely save a life – that's a lot of lives saved. And not one cent would have been raised without Simon. He puts his muscle where his mouth is – he is true to his word. And he's not only helped us but lots and lots of other charities. He cares about this stuff. I can't thank him enough."

—Richard Curtis

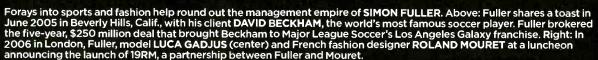
CONGRATULATIONS SIMON

A wave started in London, swept across the United States, and then the entire world. Thanks for creating the phenomenon that is Idol, and for your vast sea of ideas that have transformed a myriad of music, fashion and sports figures into global icons.



INA LEAGUE OF HIS OVIN SOCCER AND FASHION FULFILL FULLER'S VISION





"America has the most passionate fans in the world. There's a huge opportunity here, and we are investing for the long term." ■ Simon Fuller may be best-known as the manager mastermind behind the "American Idol" franchise, but he is not talking about music. Nor is he talking about TV. ■ The topic that has his entrepreneurial juices pulsing at this particular moment is soccer. That's football, of course, in his native Britain and to most of the globe, but soccer to the legions of sport utility vehicle-driving Americans he plans to win over with his iconic client and business partner, David Beckham.

Through his company 19 Entertainment, Fuller brokered the five-year, \$250 million deal that last year relocated Beckham—along with his wife, Fuller client Victoria Beckham of Spice Girls fame—from Real Madrid, perhaps Europe's most renowned soccer team, to the Los Angeles Galaxy team.

But that deal, in fact, was just the prelude to Fuller's vision to elevate the game to what he believes is its rightful place in the United States, atop hockey, baseball and that "other" game Americans like to call football.

"America is the greatest lover of sport of any other nation," Fuller says. "And having David Beckham means we can accomplish a lot of things. It just changes the perspective on everything," he says. "We are going to look to leverage many opportunities, with great partners, to take soccer to new places."

Having grounded Beckham firmly in Los Angeles, Fuller next helped negotiate the contract that brought in new Galaxy coach Ruud Gullit to replace Frank Yallop. Whether or not Gullit turns the Galaxy around, Fuller and Beckham next plan to purchase a Major League Soccer (MLS) team of their own after the 2011 season when Beckham's deal with the Galaxy ends.

The move would put Fuller in an esteemed league of such entertainment/tech mogul/team owners as Microsoft co-founder Paul Allen and a handful of others whose names Fuller can rattle offlike a grocery list.

"It's all set up, it's absolutely in the cards," he says of the plan to buy an MLS team. "This is not going to be a flash-in-the-pan thing like in the '70s. We are investing for the long term in soccer in America. And when you factor that some of the most famous soccer teams in the world are owned by Americans—Manchester United, Liverpool—it's not a stretch to see that the world is becoming a smaller place."

Observing the Fuller/Beckham machine in motion is a case study in how Fuller has learned to parlay the smarts he employs in the entertainment industry into sweet music in the worlds of sport, fashion and beyond.

In recent years he's taken on such clients as model Claudia Schiffer, designer Roland Mouret and Victoria Beckham, who's attempting another stab at fashion via the nascent dVb line.



Often, the stars of Fuller's universe share the spotlight, as in the recent appearance of the Beckhams on "Idol Gives Back" or the presence of Schiffer and Victoria Beckham at Mouret's spring/summer fashion show.

It's all part of the "best of breed" philosophy that Fuller invokes when bringing a new partner into the 19 Entertainment fold.

"When Beckham left Real Madrid, that team went from profit to loss," he says. "The world is recognizing that exceptional talent has immense power, and I celebrate that. It's all about the exceptional artist with great talent, the definitive TV show, the big movie franchise."

The Fuller formula clearly is working for Schiffer, who in the past 18 months has catapulted from a career lull back into the limelight in high-profile campaigns for Chanel, Ferragamo and Louis Vuitton, among others.

Fuller, who now controls Schiffer's name, brand and image, envisions several lines of branded fashion and lifestyle products.

He is also helping turn the tide for French designer Mouret, who struck Fuller's fancy several years ago after Mouret resigned from his label in a dispute that cost him the right to use his own name.

The resulting collaboration is the 50-50 partnership 19RM, which set up a new design house and reintroduced Mouret to the fashion world.

"To be able to work with a young fashion designer that has such a great vision and help set the stage for him to do something really big in Paris is so thrilling," Fuller says. Of the timing of his initial meeting with Mouret he says simply, "You just have to be on your toes."

—Catherine Applefeld Olson



CONGRATULATIONS SIMON

HERE'S TO AN AMAZING CAREER AND CONTINUED SUCCESS FROM ALL YOUR FRIENDS AT EMI WORLDWIDE





SPONSORSHIPS RIDE HIGH ON SHOW'S SUCCESS

When it comes to "American Idol," the contestants aren't the only ones who stand to win big. Commercial sponsors linked to the show are also riding the "Idol" wave, a brand said to be worth \$2.5 billion per year, according to 19 Entertainment, whose CEO, Simon Fuller, created the franchise. Offscreen, other 19 Entertainment clients including David Beckham and the Spice Girls are getting their share of commercial breaks, too.

AT&T (formerly Cingular), Coca-Cola and Ford began their "Idol" journey as sponsors for the show's first two seasons and it's no surprise they've held fast ever since. "Idol" provides these companies some of the most highly integrated branding on TV. And that comes at a time when TV is struggling with the effectiveness of traditional spots due to the rise of commercial-skipping digital video recorders.

Host Ryan Seacrest gives AT&T multiple plugs per episode, as he provides text numbers for listeners to register their votes. Coca-Cola cups are omnipresent in backstage scenes and on the judges' table. The recent online contest through which viewers designed their own Coca-Cola cup, with the winning model touted onscreen by judge Randy Jackson, was just the latest example of commercial messages integrated into the program.

Ford, whose music video-style commercials are a centerpiece of elimination night, used last year's sixth season to launch new vehicle the Edge.

Licensing deals are commonplace, but are not rampant. While other high-profile TV shows and films can strike deals with more than 100 licensees, "Idol" last year counted only 45 such deals in the United States. And the companies are strategically chosen.

This season "Idol" creator Fuller brokered a deal with Mc-

Donald's to reach the youngest fans of the show, who can now take home an "Idol" toy with their Happy Meal.

Fuller also upped the ante this year through a landmark deal with Apple chief Steve Jobs that provides iTunes exclusive rights to sell "Idol" performances online, providing Apple with key

'Idol' provides AT&T, Coca-Cola and Ford with highly integrated branding.

promotional plugs during the show. Fuller foresees future deals between "Idol" and Apple.

But the biggest commercial partnership for 19 Entertainment may still be yet to come. Fuller has been in talks with Google about a new venture focused on the dissemination of music and other entertainment content via the Internet.

Fuller will only say: "Google is a great company and we've had lots of like-minded conversations, but it would be premature for me to talk about it."



American Brandstand: The final five 2008 'American Idol' contestants (top) find the Ford Edge. Above: Judging goes better with Coke.

Beyond TV, Fuller and 19 Entertainment keep soccer superstar Beckham busy with a well-heeled team of commercial sponsors. Beckham promotes athletic apparel and footwear for Adidas, cell phones for Motorola and five fragrances for Coty that have generated global sales estimated at \$200 million, according to 19 Entertainment. And in his most revealing commercial venture yet, Beckham recently signed on as the body behind Emporio Armani underwear.

The Spice Girls generated buzz for their reunion tour via a deal with retail chain Victoria's Secret. Beginning a few weeks before the tour's 2007 kickoff, the lingerie and beauty chain exclusively carried the U.S. release of a greatest-hits CD that featured two new songs and three downloadable bonus remixes. In the United Kingdom, the Girls filmed a TV commercial for supermarket chain Tesco.

However, Fuller's clients feel they can walk the line between valuable sponsorships and commercial overexposure.

"There's tons of stuff we've passed on that other people might not have passed up because they just didn't feel right," 19 client Carrie Underwood says. "Various event deals and things like that which might be great for the now but would actually hurt me in the long run."

—Catherine Applefeld Olson

Simon Fuller

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Mobile deals drive new Fonseca album



Morissette breaks four-year drought



HE'S GOT RHYTHM Jesse McCartney finds his groove



At 70, Fernandez has biggest hit of career

63



TYE ONE ON Gospel star Tribbett scores huge first week

64



COUNTRY BY KEN TUCKER

BACK TO BASICS

Montgomery Gentry Rediscovers Its Focus On New Album

"Don't give up hope, some people change." While those lyrics come from Montgomery Gentry's 2006 top country 10 single, "Some People Change," they could easily apply to the way in which the veteran duo is looking at its career these days.

Looking to shake things up, the duo, which has scored a dozen top 10 singles on Billboard's Hot Country Songs chart

including three No. 1s, decided to track its new set at Memphis' Ardent studios, where Led Zeppelin, Stevie Ray Vaughan and B.B. King have recorded.

"When you work in Nashville, towards the end of the day you start thinking about going home for dinner and trying to break off early to go see the family," Troy Gentry says. "We wanted to go somewhere different to keep everybody in the groove of the record, where everybody can stay focused on what they're doing."

The result, the Blake Chancey-produced "Back When I Knew It All," is due June 10 on Columbia Nashville.

Montgomery Gentry's best seller to date is 2002's "My Town" at 1.1 million, according to Nielsen SoundScan. But "Some People Change," released in 2006, topped out at 423,000, and Sony BMG Nashville chairman Joe Galante admits that band and label "strayed musically from what the base had been. They have an edge to their sound, and I think we got a little too soft.'

While the duo did score three hits from the set—the title cut reached No. 7, "Lucky Man" was a two-week No. 1 and

"What Do Ya Think About That" peaked at No. 3—chances are that Montgomery Gentry fans agreed with Galante's assessment. Perhaps the biggest double-take moment in the act's career came when poet/novelist Maya Angelou invited the duo to open her appearance last year at Nashville's Tennessee Performing Arts Center by performing "Some People Change" with the Fisk Jubilee Singers.

The new set is a different story, Galante says. "The songs are just spectacular. It appeals to what the core of this business is about. It goes back to small-town themes—that edge of partying with them at the same time."

Sony BMG Nashville VP of marketing Tom Baldrica says the label is taking a long view when it comes to marketing the duo and its music. "We need to get them back on television and get them in the categories for the award nominations," he says. "Those are some things that just have not been happening over the last few years for them."

The pair also changed managers. After working with Nashville-based Hallmark Direction for its entire career, the duo switched to the recently opened Nashville office of Parallel Entertainment, the Los Angeles-based company that handles Jeff Foxworthy, Bill Engvall and Larry the Cable Guy, among others. (Country star Billy Currington and newcomer Jeremy McComb are also Nashville clients.)

"It seemed like we'd gotten to a plateau," Gentry says. "We were still working hard, still putting out good music, still having hits at radio, but we weren't getting up over that little berm. We needed someone to give us that little push, that extra notch to get us up to the next level."

The changes seem to have worked. "Back When I Knew It All" is the band's fastest-climbing single to date and currently sits at No. 11 on Hot Country Songs.

Country WYCD Detroit PD Tim Roberts says the duo's blue collar lyrics speak to his audience. "They sing about things that a lot of people would like to voice an opinion on but don't have the loudspeaker to get the point across," he says. Country WSOC Charlotte, N.C., PD D.J. Stout adds, "I can't think of one Montgomery Gentry song that most listeners can't relate to in one way or the other."

The Dennis Linde-penned "The Big Revival," which includes the lyrics "praise the Lord and pass me a copperhead," strikes home for Eddie Montgomery, who says that despite his Christian beliefs, some things can be taken too far. "I hope nobody takes offense, but somebody brings a copperhead up to my ass, I'm chopping it's damn head off," he says with a laugh.

Meanwhile, "God Knows Who I Am," which Montgomery co-wrote with Gary Hannan and Phil O'Donnell, is a more accurate look at his beliefs. "At the end of the day, the Lord comes first and then my family," he says. "He's been very, very good

The set also includes "I Pick My Parties," which features Toby Keith, with whom the duo will tour this summer. "Hopefully it'll be a song that we'll all get together and do out on tour," Gentry says. "With Eddie and I both getting older, that song just makes so much sense."

>>>THREE TIMES CIARA

Ciara's third Jive album. "Fantasy Ride," will be spread across three separately packaged discs, bundled together, each with five to six songs catering to a different theme. First disc "Groove City" will contain sensual songs like "Promise," while second disc "Crunktown" includes tracks akin to Ciara's 2004 introductory single, "Goodies." The uptempo "Kingdom of Dance" will showcase Ciara's house-leaning. freestyle-tinged cuts.

>>>THEY LOVE A PARADE

My Chemical Romance's tour in support of its 2006 album "The Black Parade" forms the basis for "The Black Parade Is Dead!," a CD/DVD set due June 24 via Warner Bros. The DVD was filmed Oct. 7, 2007, at Mexico City's Palacio de los Deportes, and Oct. 24, 2007, at intimate club Maxwell's in Hoboken, N.J. The CD has 13 songs, a track list it shares with disc one of the DVD, taped in Mexico City. The second DVD disc boasts 18 songs from the Hoboken show.

>>>BETTER LATE **THAN NE-YO**

Originally due June 24, Ne-Yo's third Def Jam album, "Year of the Gentleman," has been pushed back to Aug. 5 while he completes additional songs for the project. The album features production by Stargate, Christopher "Tricky" Stewart, J.R. Rotem and members of Ne-Yo's Atlanta-based Compound Entertainment crew

>>>KEEP FEELING 'FASCIINATIION'

The Faint has split with longtime label Saddle Creek and is launching its own imprint, blank, way, The first release will be the band's fifth album, "Fasciinatiion," due Aug. 5. Recorded in the band's own studio, the album is the follow-up to 2004's "Wet From Birth," which has sold 117,000 U.S. copies, according to Nielsen SoundScan, The Faint's top-selling album to date is 2001's "Danse Macabre," which has shifted 143,000 units.

Reporting by Jonathan Cohen, Hillary Crosley, Cortney Harding and Gail Mitchell



ROCK BY ANN DONAHUE

You Still Oughta Know

Alanis Morissette **Returns With First New** Album In Four Years

For all you musicians just getting a start out there. Alanis Morissette has a time-management tip from the professional trenches. "I have to check my Web site to find out what I'm supposed to be doing," she says with a laugh.

It's no surprise, really. In the build-up to the June 10 release of "Flavors of Entanglement." Morissette and her team have a vast promotional schedule planned.

At the end of May, she embarks on a summer tour of Europe, followed by North American dates in the fall. Among the announced stops are the Pinkpop Festival in the Netherlands (June 1), Brixton Academy in London (June 19) and the Heineken Festival in Venice (June 22)

Morissette has already been on an extended listening tour with stops in England and France; in addition, she courted retailers at NARM in San Francisco in early May by performing a selection of tracks from throughout her career, and stopping between songs to chat about her creative process.

"She's her own best friend, with her energy and her affability," Morissette's manager Will Botwin says. "We want to get her in a room playing and let her sing."

Morissette also has a slate of TV appearances on tap. Previous to the album's release. she will perform May 19 on "The Ellen De-Generes Show," followed by an outdoor concert appearance May 23 on "Today," She'll also play "Late Show With David Letterman" on street date, makes appearances in late June on A&E and "CBS Sunday Morning" and perform July 18 on "Jimmy Kimmel Live." Additional appearances are planned with Howard Stern, Tavis Smiley, E!, Entertainment Tonight and CNN.

On "Flavors," Morissette worked with Frou Frou's Guy Sigsworth to create an album full of soaring melodies and the intensely personal lyrics that built her reputation.

"He's a mad scientist genius freak of nature," Morissette says of Sigsworth. "I'd get to the studio at 1 p.m., and we'd write and get a song by 4 p.m. It's a meticulous processstructure is my friend. If I didn't have structure, I wouldn't show up,"

The first single, "Underneath," has tallied 16,000 digital downloads in the United States, according to Nielsen SoundScan, and the full album will be made available for pre-order on Amazon and iTunes. The single is being worked to triple A and hot AC, with the belief that Morissette has a strong reach to that demo after playing with Matchbox Twenty on its tour in late 2007.

The retail plans for the album include three separate versions of "Flavors" to appeal to all levels of Morissette fans. The traditional CD release with 11 songs will sell for \$18.98; in addition, there will be an expanded release with five extra tracks on a bonus disc and a detailed booklet with a price point of \$21.98. For diehards, alanismorissette.com will sell the expanded CD along with five collectible cards with artfully arranged handwritten fragments of Morissette's lyrics. The limited run of 5.000 will sell for \$34.99, with the first 1,000 sold to be autographed by Morissette

"We know she has a very loyal fan base and we wanted to find a creative way to get her music to her fans," says David Grant, VP of marketing and Morissette's product manager at Warner Music Group, "She recorded 25 songs for this album, and I think there's a lot of great material that was left over."

There also will be an outreach to fans via content on Morissette's Web site, which will feature updates from the singer and webisodes of behind-the-scenes life during her tour. It's part of a broader online initiative that includes performance sessions on Yahoo and AOL.

So for Morissette, what's the difference now. four years down the road when it comes to preparing for the release of a new album? "I'm much better at self-care this time," she says. "It's all a little more sane."

Additional reporting by Cortney Harding.

LATIN BY LEILA COBO

FONSECA EYES U.S.

Major Branding **Deals Propel** Singer's New Album

When Colombian singer/songwriter Fonseca released his album "Corazón" in 2005, his success was immediate-startling for a virtually unknown artist. Propelled by the hit single "Te Mando Flores," the album began to sell country by country, until it hit the United States almost a year after its initial release in Colombia

Now, Fonseca's new set, "Gratitud," due May 27, is supported by multiple sponsorship and branding agreements in different countries—including a major mobile sponsorship for Colombia and Central America—with the United States and Mexico targeted as priority markets.

A key driver for "Gratitud" is that Fonseca, formerly signed to EMI Colombia, has now shifted to EMI Televisa, EMI's U.S. Latin operation

That alone, manager Felipe Jaramillo says, gives the artist much more leverage. "Last time, we were lucky that EMI Televisa chose to release us and work us," he says. "But now, the main market where Fonseca has to do well is the United States, which in turn influences Mexico. And that is really important.

"Te Mando Flores," uptempo and tropical, struck a universal chord. With "Gratitud," Fonseca says, he felt initial pressure to deliver another major hit. But he opted to go with the flow, filling songs with more world beats, choruses and even English phrases.

"I'm opening myself to a new musical path." Fonseca says. "My managers asked why there were so many songs with English phrases [but] there was no ulterior motive. I wanted to give myself much more liberty to do completely different things within one album."

GLOBALPULSE

EDITED BY TOM FERGUSON

>>EARLY **LEARNING**

The power and versatility of 16-year-old Gabriella Cilmi's voice has already conquered her native Australia: now it's the United Kingdom's turn.

Cilmi's single "Sweet About Me" topped the Australian Recording Industry Assn. chart April 13 and is climbing the U.K. chart. Meanwhile, her debut album, "Lessons to Be Learned" (Island/Universal), is already BPI-certified silver (60,000 shipped) in the United Kingdom and reached No. 10 on the Official U.K. Charts Co.'s weekly albums listing dated May 10. The album's April 26 U.K. release was followed by an Australian release May 10; Mercury will release the album this summer in the United States

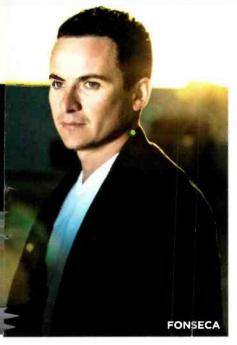
In Australia, Cilmi is signed to Mushroom/Warner. The singer was only 12 when Festival Mushroom Records managing director Michael Parisi

signed her after hearing her perform "Jumping Jack Flash" at a street fiesta in Melbourne. "You dream about finding voices like hers," says Parisi, now president of A&R at Warner Music Australia, which acquired Festival Mushroom in 2005.

Feeling Cilmi's voice merited global recognition, Parisi took the project to then-Island U.K. president Nick Gatfield (now EMI Music president of A&R Labels, North America



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Despite the eclecticism, there is plenty of commercial bite. First single "Enrédame" sounds similar to "Te Mando Flores" and is rising on Billboard's Hot Latin Songs chart, moving from No. 48 to No. 29 in the past two weeks. The track is helped by its mix of pop and tropical, which allows it to play across formats.

Banking on Fonseca's live appeal—he played 150 shows in support of "Corazón"—EMI Televisa is partnering with univision.com to support the album's release via a live show open only to fans who win tick-

ets on the site. The show will take place June 5 in Miami and will be broadcast on univision.com a week later.

Abroad, Fonseca's most interesting marketing push is via a major mobile alliance struck among his management group Red Entertainment, Sony Ericsson and Colombian carrier Movistar.

In Colombia, specifically, Fonseca is the image of Movistar, which, via partner Sony Ericsson, will release

"Gratitud" on approximately 50,000 preloaded cell phones two weeks prior to the album's physical release. Movistar will also sponsor a 10-stop Colombian tour in October, promoting it with text-message campaigns as well as mass advertising and selling a percentage of tickets via cell phones.

In an innovative twist, Sony Ericsson paid for part of Fonseca's "Enrédame" video (see Latin Notas, page 22), which features Sony Ericsson product placement. During the video shoot, the carrier also filmed a Sony Ericsson commercial fea-

turing Fonseca and his music, which is part of a multimillion-dollar media campaign around the album and the artist.

Sony Ericsson will also sponsor the album's release in Central America and sell the preloaded phones via various carriers. In November, a Sony Ericsson-sponsored tour of Central America is planned.

In a departure from most regionwide releases, "Gratitud" will have two singles worked simultaneously. In Mexico, the current single being promoted is "Alma," the theme to Televisa soap opera "Alma de Hierro," which airs in that country.

Although Fonseca doesn't appear in the soap, a portion of his Mexican promotion and marketing hinges on the series, which will eventually air in the United States. Likewise, the track "Paraíso" is the theme to indie Colombian film "Paraíso Travel."

The number of strategic deals and alliances, Jaramillo says, makes for a vastly different marketing plan than the one for "Corazón," where opportunities were grabbed as they came along. Now, he says, "Fonseca is completely booked for the next 15 months."

and the United Kingdom). The soul-tinged "Lessons to Be Learned" was subsequently recorded during a three-year period—largely during school vacation time—with producer/songwriting collaborator Xenomania.

The singer, who relocated to the United Kingdom in 2007, attributes her vocal prowess to bad posture: "My osteotherapist told me I can sing the way I do because I don't stand up properly," she says with a laugh.

After four Australian dates supporting James Blunt, Cilmi will play U.K. dates in June/July, booked through Primary Artists. —Christie Eliezer

>>>FIGHT CLUB

U.K. rock quartet Brigade is determined that its second album, "Come Morning We Fight," will move the band out of frontman Will Simpson's brother's shadow.

Simpson's younger sibling, Charlie, was in the highly successful U.K. pop trio Busted before going on to form alternative rock act Fightstar. "We're a very different band," Will Simpson says, although his group is supporting Fightstar for the second time on a 10-date U.K. tour this month. He hopes that "people will be talking about us for the right reasons" in the wake of the May 12 U.K. release of "Come Morning We Fight."

Brigade released 2006 debut album "Lights" on indie Mighty Atom Records, but the sophomore set appears on Caned & Able, founded by former Island Records U.K. managing director Marc Marot. Simpson says the band spent the better part of a year seeking a label "that would give us that creative control but would have more financial backing" than Mighty Atom.

Brigade, currently without a publishing deal, is booked worldwide by X-Ray Touring; summer European festival appearances are being lined up. International plans for the album are not yet finalized.

-Nichola Browne

>>>ROSSI HITS 21

EMI Italy execs are hoping that they will finally be able to export Italian rock legend Vasco Rossi, following the domestic success of his latest album, "II Mondo Che Vorrei."

The album, the 21st in a 30-year recording career, arrived March 28. According to EMI Italy deputy managing director Marco Alboni, its firstmonth sales were 450,000 units, "which is amazing in today's environment. Managers at retail chains like Feltrinelli, Fnac and Mediaworld tell us they haven't seen anything like it."

Alboni notes that Rossi's previous studio album, "Buoni e Cattivi" (2004), sold 830,000 units in its first year after release, but, he adds, "Let's not forget the Italian market has shrunk by 45% since then."

The 12-track album is being rolled out in France, Spain and Germany during the coming weeks, but Alboni says, "That list could lengthen." A full-scale European tour, he says, is planned for 2009, booked by Live Nation in Milan. Rossi's publishing is shared by EMI Publishing Italy and his own Giamaica company.

-Mark Worden

BY GAIL MITCHELL

Soul Survivor

Teen Star McCartney Transitions To R&B

At 16, Jesse McCartney rocketed to fame in 2004 with the top 15 pop single "Beautiful Soul" and its platinum-selling debut album by the same name (1.4 million, according to Nielsen SoundScan). Then McCartney plummeted to earth in 2006 with sophomore album "Right Where You Want Me" (277,000 units).

McCartney is riding high once again as an artist—and a songwriter. With OneRepublic member Ryan Tedder, he co-wrote newcomer Leona Lewis' global hit "Bleeding Love." The song has spent four nonconsecutive weeks at No. 1 on the Billboard Hot 100 (No. 2 this issue). Simultaneously, McCartney the artist is now poised for a run at No. 1 with his first top 10 hit, "Leavin'."

"Leavin' " also signals a bigger surprise for fans of McCartney's earlier work. That's because the singer/songwriter channels his relatively unknown R&B side on his third Hollywood album. The writer/producer credits on the aptly titled "Departure" (May 20) reads like a who's who in crossover R&B/pop. In addition to Christopher "Tricky" Stewart and Terius "the-Dream" Nash, who crafted "Leavin' "as well as Rihanna's mega-hit "Umbrella," McCartney enlisted the services of Sean Garrett (Chris Brown, Usher), J.R. Rotem (Sean Kingston, Rihanna), the Clutch (Mary J. Blige, Ciara) and Eric Hudson (Kanye West).

McCartney downplays the blue-eyed soul tag being applied to his pop reinvention. "R&B is what I listened to as a kid," he says. He goes on to cite his parents' collection of everything from Aretha Franklin and Carole King to James Taylor and James Brown plus such early personal discoveries as TLC's 1994 album "CrazySexyCool."

"I was green to the whole process with the first album," he adds. "It contained a bunch of fun pop songs. The second album, more pop/rock, was your classic sophomore experience. It sucked the air out of me for a minute. But both albums made me want to zero in on one particular theme the next time."

Hollywood senior VP of marketing Ken Bunt concurs. "Jesse has always had a soulful voice. Bob Cavallo [chairman of parent company Buena Vista Music Group] asked him to go into the studio and figure out what direction he wanted to go in. And Jesse has found what works for him."

Incorporating such R&B/hip-hop-associated verbiage as "shawty," "to the left" and "that thing you got behind you is amazing," the bouncy, R&B-flavored "Leavin' "finds McCartney charming a lovely lass into leaving her boyfriend for him. He describes the song as "'Beautiful Soul' on steroids, but edgier and fresh."

J.R. Rotem produced the McCartney-co-written "My Baby," an upbeat tune under consideration as the second single. "This album is a natural progression for Jesse," Rotem says. "People will be ready for this."

To make sure that's the case, Bunt says "Leavin'" was made available as a free download to blogs and fan sites several weeks before its official radio push at the beginning of March. Also that month, the label staged a "secret

sweep" radio promotion in 10 major markets where 50-75 listeners won invites to listening sessions at hotel suites. These were hosted by station DJs and McCartney himself, who played the record and explained its genesis.

The idea behind this campaign strategy, as well as nonwatermarked advance review copies, Bunt says, was to help move people beyond "their preconceived notions of who an artist is or isn't." Also aiding that mission: remixes of the album's various songs via a contest with the Dynamic Producer collective and two club mixes of the single.

According to Nielsen SoundScan, "Leavin" has sold 286,000 digital downloads. This week the track is No. 10 on Hot Digital Songs, No. 12 on the Hot 100 and No. 7 on the club chart.

World-premiered on Yahoo, the Sanjidirected video has logged more than 1.6 million visits on YouTube. More full-album listening parties via AOL and other sites are slated during the album's week of release. "Departure" will be issued May 26 in continental Europe, at the end of May in Australia and June 4 in Japan.

CHR rhythmic stations KYLD San Francisco and KLUC Las Vegas have added "Leavin'." But as far as promoting the single to mainstream urban radio, Bunt says the label will see if a newly released rhythmic remix featuring Baby Bash will fit. "If it works for a [mainstream R&B] station, fine," Bunt says. "But we're not trying to force it."

McCARTNEY

www.americanradiohistory.com

>>>DANIELIA COTTON

Contact: Chris Stacey, manager, 888-294-1504 ext. 201, cstacev@hurricanepromo.com

"I'm a little black girl who'll rock your world/So come move with me," Danielia Cotton croons on the opening line on the first track to "Rare Child." due May 20 in conjunction with Alternative Distribution Alliance/Adrenaline. The lyric is buttressed with blues-inflected guitars, a thick rock groove and the New Jersey native's big, gorgeous howl. It's like a radio station ID, the perfect introduction to the songwriter, identifying who she is, where she is and exactly what she's capable of doing

Cotton grew up a "black Puerto Rican Jew" in a predominantly white suburb, listening to staples like Led Zeppelin, Sly & the Family Stone, the Rolling Stones, Prince and AC/DC, "I wasn't around a lot of kids who were of my persuasion. I didn't hear a lot of R&B, stuff like that I was just naturally drawn to rock because it spoke to me. I was angry that I didn't look like every

other kid, and rock'n'roll was a place to feel that out," she says.

How Cotton looks certainly hasn't kept her and her four-piece band from opening for rock and blues/soul acts like Bon Jovi, Robert Cray, Collective Soul, Etta James and Gregg Allman. Her last album, "Little White Town," has moved 7,000 copies in the United States, according to Nielsen SoundScan. Looking to recent "black rock" forebears like Lenny Kravitz and strong women who have shook up the rock world like Janis Joplin and her own mother and aunts (who sing jazz and gospel), Cotton speaks and performs now with an unavoidable air of confidence.

"I remember when we first walked onstage for Bon Jovi [at Madison Square Garden], I saw this line of women at the front all ready for Bon Jovi. I was thinking, 'I'm not a guy, I [don't] have what they wanted.' But they let me play. There was love by the end of it," Cotton says. "And opening for Lynyrd Skynyrd, I'm seeing people holding all these little Confederate flags . . . but in the end it was so fantastic. It just reminded me that you got to pay your dues."



>>>BORN IN THE FLOOD/ THE WHEEL

bart@madison-house.com

When his father passed away in seventh grade, Nathan Rateliff guit school and started working in a factory to help support his family in his blue-collar hometown of Hermann, Mo. He, along with friend/bassist Joe Pope, moved to Denver 10 years ago to volunteer at a homeless mission; later he started work at a truck-

Rateliff now heads two music projects, one as anthemic rock troupe Born in the Flood and solo as the Wheel, where he performs more singer/songwriter-v fare, Local bands like the Fray, Flobots, Meese and Devotchka used to share the stage—and even open for-Born in the Flood before they blew up bigger than their Denver origins.

It seems that nothing has ever been handed to the songwriter—but earlier this month, Rateliff put in his two weeks' notice at his job to focus on music. "This is the time to be doing

Born in the Flood played Denver's Red Rocks venue three times last year, performing with the Fray, for the Monolith Music Festival with Spoon and Cake, and supporting Film on the Rocks.

Its 2007 album "If This Thing Should Spill" won just about all of the important local press awards from the Denver Post and Westword:

the song "I'll Lead Them Out" was featured in indie film "The Elephant King."

During the last year or so, the band played South by Southwest with Yo La Tengo and CMJ with Mates of State; directly supported Kings of Leon, Paolo Nutini and Andrew Bird; and will support bands like Fiery Furnaces and Devotchka in coming weeks, booked by the Agency Group.

So indeed it is time for Rateliff to be doing this: With songs this good, it'd be a tragedy if he didn't, "If This Thing Should Spill" is as intense as the title implies, brimming with complex emotions and gargantuan arrangements. Rateliff's arching, aching voice delivers literate lyrics that speak to much bigger topics than boy-meets-girl or boy-am-I-blue. Whereas Born in the Flood paints blockbusting landscapes, his tracks as the Wheel are more like intimate portraits. his acoustic leading the way with the help of a shimmering string section. The band is currently in the studio recording an effort for release later this year.

The expressive grandeur of it all is a hit onstage, big or small, leaving audiences and the band members themselves sometimes in tears, sweat or both. "I don't come from much of an education . . . I just write simple songs that I guess move people somehow. Regardless of what the band does, we have to keep our humility in check," Rateliff says. "At the Red Rocks, we were playing for 10,000 people . . . but it wasn't because we're necessarily deserving of it. I play like it's not owed to me. It keeps us working really, really hard."

>>>GOD-DES AND SHE



Hip-hop duo God-des and She were featured performing their sex-charged track "Lick It" on Showtime's "The L Word" in 2007. The video for their "Love You Better" was the No. 1 most-spun music video on MTV's Logo network. They have dozens of shows lined up for this summer, many of which will be at gay pride parades and lesbian/gay/bisexual/transgender rallies

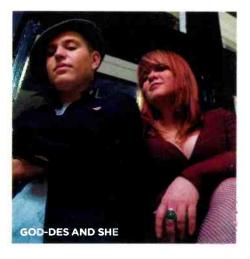
Now God-des and She are ready to take on a wider audience

First thing's first: MC God-des-whose rhymes are gruff and, at times, hilariously matter-of-fact—is a white lesbian from Wisconsin.

"Yeah, I don't really have a lot working for me in hip-hop, do I?" the recent Long Island, N.Y., transplant says with a laugh, "I'm butch, and She doesn't look like Britney. I've always been called a tomboy or a lesbian or a dyke. I used to be reticent to start rapping because I didn't want to feel like I was misappropriating black culture. But I've always been into poetry and rhythm. Just being here is a po-

God-des and soulful singer She have selfreleased a pair of EPs and one full-length, 2003's "Reality"; they plan to release their newest studio set, "Stand Up," produced by DJ Pain 1, June 17. With this, they hope to reach a new fan base through touring and word-of-mouth ("Queer folks are friends with straight people, too," She guips). The set is a hook-crazy, high-energy affair, with slow jams, political fist-pumpers and sexy, sassy lyrics that resonate with listeners gay

"Go figure—a lot of lesbians work in construction, and one of our friends was playing 'Lick It' to her male co-workers on site. One of them came up to me after a show one time and was like, 'That song saved my marriage,' " God-des says. "See? We're helping to save the American marriage. Isn't that nice?'



THE BILLBOARD 3 -VIEWS

BUN B

Producers: various

Rap-a-Lot/Asylum

up above."-MC

course, but here, Ethan

Johns, the well-credentialed

son of one-time Cocker pro-

ducer Glyn Johns, nails it

with a potent formula of top-

shelf material and ace play-

ers. Sympathetic song

choices abound, from a re-

strained but forceful version of Stevie Wonder's "You

Haven't Done Nothin' " and a

rich take on the Meters'

"Love Is for Me" to sublime

renderings of lesser-known

songs by Bob Dylan ("Ring

Them Bells"), George Harri-

son ("Beware of Darkness")

and John Fogerty ("Long As

I Can See the Light"). His cover of the Beatles' "Come

Together" from the "Across

the Universe" soundtrack

only strengthens a set that

already shows Cocker in the

Release Date: May 20

After the untimely death last

year of Pimp C, Bun B gathers a long list of famous

friends to celebrate the life of his UGK partner on

his sophomore solo set, Lil Wayne, Rick Ross, Lupe

Fiasco, Sean Kingston, Young Buck, Chamillionaire,

Juvenile, 8Ball & MJG, Webbie, David Banner and,

of course, Pimp C, are among the collaborators on

the drum-heavy, midtempo-laden album. On the

Jodeci-sampled "You're Everything," Bun B rhymes

about his love for his hometown of Houston, while poverty, politics and spirituality dominate the

reflective "If It Was Up to Me." But the most heart-

felt track on the album is the one dedicated to

Pimp C, "Angel in the Sky." Appropriating elements

of Stevie Wonder's "Ribbon in the Sky," the song

finds Bun B taking solace in his grief; "I miss my

brother every day, but I know he's watching from

II Trill

ALBUMS

JASON MRAZ

We Sing, We Dance, We Steal Things.

Producer: Martin Terefe

Atlantic

Release Date: May 13

After 2005's uneven "Mr. A-Z," Jason Mraz emerges even bolder than before on an album loaded with strings, horns, formidable grooves and a dozen songs dripping with mantralike positivity. On opener "Make It Mine," he declares, "Wake up, everyone!" and provides a sonic alarm clock with a blast of brass, hand claps and a buoyant la-la-la vocal chorus. The single "I'm Yours" is a reggae love song, while "Covotes" explores Latin flavors. "Only Human" boasts full beatnik mode, and "Dynamo" reverts to the lightning-speed vocals and clever wordplay that established Mraz on 2002's platinum "Waiting for My Rocket to Come." A collaboration with James Morrison on "Details in the Fabric" is melodramatic, but Colbie Caillat is a welcome presence on the rich, string-laden duet

MUDHONEY

"Lucky."-GG

The Lucky Ones

Producer: Tucker Martine

Sub Pop

Release Date: May 20

ISLANDS

Arm's Way

Producers: Islands, Ryan Hadlock

Release Date: May 20 This Montreal band's Anti- debut

is a far more calculated, robust affair than its first album, 2006's "Return to the Sea," The guitars crunch harder and the strings cut deeper-each song plays out like a mini theatrical production wherein the narrator is stabbed in the heart and attacked by a pack of dogs. It's dark and dramatic, yet behind all that lies ex-Unicorns member Nick Thorburn's penchant for pop music, meaning catchy hooks and melodies are among the commotion. The psychedelic bent of "The Arm" makes for a grand display of orchestral pop, the lead guitar slinking through "Creeper" is strangely compelling. and it's all brought to a close with the 11-minute "Vertigo (If It's a Crime)," which brews up such unsettling tension, you can't help but anticipate what will happen next.-JM

The Seattle vets follow up 2006's "Under a Billion Suns" with another Sub Pop manifesto, and this one feels like a soundtrack to the recession. With Steve Turner's quitar a buzzing hangover and Mark Arm snarling with irresistibly creepy restraint, Mudhoney's eighth studio album finds the band rocking like it's 1988 . . . or 2008. Arm's "past innocence" ("I'm Now"), he's "had enough" ("And the Shimmering Light"), and he's grappling with the whole "fucked-up gestalt" ("The Lucky Ones"). Hand claps, semi-bluesy basslines, erupting distortion and even the occasional righteous drum solo wriggle through the feel-bad set of 11 "Nuggets"-ready songs to pump \$4 gas by, "Inside Out Over You" lurches across kevs somewhat awkwardly. but the rest is pure, delicious minor-chord malaise.-JL

JOE COCKER

Hymn for My Soul Producer: Ethan Johns

Fantasy

Release Date: May 13

Considering he's got one of those voices that would make the tax code sound like music, you'd think that making a good Joe Cocker record wouldn't be that hard. That hasn't always been the case, of



MASON JENNINGS

best possible light.-GG

In the Ever

Producer: Mason Jennings Brushfire/Universal

Release Date: May 20

This Minneapolis-based folk-pop guy has friends in high places: "Boneclouds," Mason Jennings' 2006 LP, was released by Modest Mouse frontman Isaac Brock's Epic imprint Glacial Pace, while "In the Ever" marks Jennings' debut for Jack Johnson's Brushfire. Those pals are influential, too. Where "Boneclouds" bore

traces of MM's junkyard bluespunk, the new album is long on low-key .l.l-style acoustica. Though Jennings occasionally overloads on campfire cutesiness, most of the time he succeeds in bringing a childlike simplicity to complicated subject matter, as on "I Love You and Buddha Too," where he wonders, "Why do some people say that there is just one way to love you, God?," and "Fighter Girl," in which he asks a lover to "kiss me, keep on kissing me." Charming.-MW

MATES OF STATE

Re-Arrange Us Producers: various

Release Date: May 20

Don't let the title of this married indie-pop duo's fifth full-length fool you. Though it finds Kori Gardner largely opting for piano over her usual organ, "Re-Arrange Us" doesn't exactly present a total overhaul of Mates of State's sound. Gardner and singer/drummer Jason Hammel are still dedicated to churning out cheery uptempo tunes with pounding keys and tightly braided vocal harmonies. The formula isn't quite as fresh here as it has been on previous outings; after a few tracks, the amped-up glee-club vibe can begin to wear on all

but the most devoted of nerves. Yet thanks in part to crisp production by Peter Katis, Spoon's Jim Eno and Chris Walla of Death Cab for Cutie, the Mates make a pretty strong case for creative consistency.-MW

FRENCH KICKS

Swimming

Producer: French Kicks Vagrant

Release Date: May 20 On this pretty downstream drift, the French Kicks seem closer to committing to the dreamy pop sound that once estranged them from their gritty New York brethren. To save themselves from the sneaking accusation that they were fizzling out, the quartet self-produced and mixed "Swimming," and the result is an album notably more laid-back and truer to their wistful personalities than 2006's "Two Thousand." Tracks like "Said So What," "The Way You Arrive" and "All Our Weekends" float on heavily repeated choruses and far-awaysounding vocals. As has become its signature, the band only just escapes tedium by the grace of dynamics, peppering the music with enough military drumbeats and swirling harmonies to offset the droning vocals and give the songs definition. "Swimming" is a step in the right direction, but it's still a little too pale to stand out in a crowd.-LJW

KEITH SWEAT

Just Me

Producers: various

Atco

Release Date: May 13

Twenty-plus years later, does he still make us sweat? That's the appropriate question to ask about "Just Me," Keith Sweat's first set of new material in six years. He knows how to surprise but, ultimately, chooses to do what we know him for best. The album's fresh moment is "Somebody," a love ballad that starts with rapper Chris "F.L.O." Conner declaring, "By popular demand, he's back!." samples Blue Magic's "What's Come Over Me" and finds Sweat singing entirely (and out of character) in falsetto. From there, however. Sweat reverts to the languid tempos, explicit bedroom talk and layered, interwoven vocals that are the New Jack's screed. Some reunions mark the set as well: Sweat hitmaker Teddy Riley co-wrote and produced "The Floor," while former Kut Klose singer Athena Cage, Sweat's duet partner on 1996's "Nobody." takes another turn on "Butterscotch."-GG

DONNA SUMMER

Crayons

Producers: various

Burgundy

Release Date: May 20 Considering that she hasn't

released a new album of original material in 17 years-a music-industry eternity in which many of her fellow vets have turned to singing standards and such—you might expect Donna Summer to reinvent herself as a breathy-voiced chanteuse on "Crayons." No dice. This surprisingly lively set finds the former disco diva teaming with a crew of young collaborators-including Greg Kurstin, Danielle Brisebois, Ziggy Marley, J.R. Rotem and Lester Mendez-for a series of uptempo forays into stomping dance-pop, juke-joint blues-rock, breezy Latin jazz and Africanaccented soul. Standouts include "I'm a Fire" (which recently topped Billboard's Hot Dance Club Play

chart) and "Stamp Your Feet." where Summer

beseeches listeners to "make a big-ass sound" over



an improbable "Hollaback Girl"-like beat.-MW

THEBILLBOARD REVIEWS

SINGLES

CHANTÉ MOORE

Love the Woman Producers: various Peak Records

Release Date: June 17

Best-known for several R&B hits in the '90s (including "Chanté's Got a Man"), Chanté Moore returns on new label Peak Records for her first solo album in eight years. Under the guidance of such vocal-minded producers as Warryn Campbell, Raphael Saadig and longtime mentor George Duke, Moore's soulful and sultry voice still shines. Steering clear of the contemporary quest-star-feature trap. Moore goes it alone to great effect as she switches gears from R&B to jazz and points in between. She's at her most engaging on the heart-rending single "It Ain't Supposed to Be This Way." And while covers can be a dicey proposition, Moore puts her own resonating stamp on Minnie Riperton's "Give Me Time" and Nancy Wilson's signature "Guess Who | Saw Today."-GM

MEREDITH ANDREWS

The Invitation Producers: Jason Ingram, Rusty Varenkamp

Word Records

Release Date: April 29

There are certain voices that just immediately draw you into a song, and Meredith Andrews possesses that kind of compelling instrument. Her voice is pretty, but there's a poignancy in the way she conveys a lyric that is particularly effective here. "You're Not Alone" is a gorgeous ballad that reminds us God is always near, while "New Song We Sing" is an exuberant anthem that should be quickly adopted by churches for corporate worship. This North Carolina native began singing in church at age 6 and currently serves as worship leader at Chicago's 12,000-member Harvest Bible Chapel. She has a gift for writing and delivering songs that encourage and inspire, and this stunning debut signals the arrival of a major new voice in Christian music. -DEP

ORTHY

SCARLETT **JOHANSSON**

Anywhere I Lav My Head Producer: David Sitek

Release Date: May 20

Trapped inside Scarlett Johansson's porcelain skin is the voice of a canary-in a coal mine. A worldly alto pops out of those pouty lips, thus making her choice to release an album of Tom Waits covers a bit less odd. While surprisingly deep, Johansson's pipes don't approach the dirt gargle of Waits himself. But she's an actress, and his songs are some of the best monologues ever set to music. Cuts like "Falling Down" come off like a Cambridge girl doing karaoke at the campus bar. But others achieve poignancy: See "Fannin Street," intrepidly plucked from Waits' 2006 three-CD outtakes collection, or album closer "Who Are You," which doubles Johansson's voice with producer David Sitek's bass, hinting at a Waits duet of acceptance. The whole set is heavily dosed with reverb and electro-swirls, perhaps to cloak Johansson's vocal limitations as much as to add psychedelia.-KM

LEGEND & CREDITS

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

CONTRIBUTORS: Alexandra ahill, Mariel Concepcion, Gary Graff, Jessica Letkemann, Kerr Mason, Gail Mitchell, Jill Menze, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Mikael Wood, 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

KATY PERRY

l Kissed a Girl (3:00)

Producer: Dr. Luke

Writers: K. Perry, L. Gottwald,

M. Martin, C. Dennis Publishers: various

Capitol It would be easy X enough to pass off Katy Perry as a noveltygiven funny as hell January diss-off "Ur So Gay"-but Capitol aligned with a who's who of production/songwriting royalty for album debut "One of the Boys" (June 17), including Max Martin, Dave Stewart, Butch Walker, Cathy Dennis, Greg Wells and Dr. Luke. "I Kissed a Girl"-not the 1995 Jill Sobule hit—is more direct, naughtier and way grittier than her danceable launch single, which may help the mission at radio. Perry comes off as Joan Jett meets Tracey Ullman, with vocal timbre akin to Pink: tough, with a wink and a snarl. There's always a place at the table for artists whose pure intent is to entertain, but such majorlabel dedication shows there must be real meat on these bones.-CT

ROCK

THEORY OF A DEADMAN

Bad Girlfriend (3:25) Producer: Howard Benson Writers: T. Connolly.

C. Connolly, Theory of

a Deadman Publishers: various

Roadrunner

It took Theory of a Deadman a few trial runs before breaking down the door at radio. Bona fide No. 1 rock hit "So Happy" has cleared the way for follow-up "Bad Girlfriend" to make a beeline for the top. The hard-partying lady in question is loaded with enough good-time rock riffage to have staggered to the top on her own accord, though. From the sound of it, this spitfire is a cousin of Nickelback's freewheeling companion on 2004's wonderfully dirty "Figured You Out." TOAD piles on buttshaking beats and stripper-

worthy hooks that will have women shaking it at the bar like the song's subject. much to the delight of the boys getting their Fridaynight drink on. Singer Tyler Connolly spares little tact when he complains, "My girlfriend's a dick magnet" (at least on the album version), but he's not really griping too much-at least until the weekend's over. anyway. Expect repeat rock success.-CLT

RAINE MAIDA

Yellow Brick Road (3:07)

Producer: Raine Maida

Writer: R. Maida

Publishers: Underzenith

Music, Sony/ATV Music Publishing

King Noise Records

Former Our Lady Peace singer Raine Maida steps out on his own with debut solo album "The Hunters Lullaby," exploring modern folk terrain that remains introspective even when he charges it with uptempo beats. Such is the case with Beck-like spoken-word rumination "Yellow Brick Road." Maida cences here about a simpler time when people "kissed the sky, expanded our minds, thought we could fly/We were dreamers and we'd never die,'

RODNEY ATKINS Invisibly Shaken (3:30)

Producers: Ted Hewitt, Rodney

Atkins

Writers: R. Atkins, B. Kirsch Publishers: Mike Curb/Silver

Cholla Music, BMI

Curb

It took a decade for Rodney Atkins' career to ignite. but current album "If You're Going Through Hell" shows the singer/songwriter making up for lost time. So far, the disc has spawned four consecutive No. 1s: the title track, "Watching You," "These Are My People" and "Cleaning This Gun." Atkins now switches gears with a thoughtful ballad about a man who appears to be handling a failed relationship well, when he's actually crumbling beneath his stoic façade. As he sings, "I will never show the toll it's taken, cause I'm invisibly shaken." Atkins skillfully conveys the pain and pride that are all this guy has left. Here's a wholly engaging vocalist, as demonstrated on his upbeat hits, but this fine single shows Atkins is as compelling on a maudlin ballad. That bell you hear is the ring of a probable fifth consecutive chart-topper.-DEP

with a faintly hip-hop attitude. He upholds the organic vibe with a dutiful piano and skipping drum beats that lead the way; an unsentimental violin thread nevertheless conjures nostalgia as it weaves along the bridges. Although Maida asks people to "wise up" and dump the quest for materialism, he can cheerfully snap his fingers as he raises consciousness.-CLT

DANCE

KIMBERLEY LOCKE

Fall (Remixes) (3:33) Producers: Michael Llovd.

Mike Curb

Writers: C. Mills, S. LeMaire,

S Minor

Publishers: various

Remixers: Bimbo Jones. Almighty, Tommy Dorsey,

DJ Ron Slomowicz,

While

50

"American Idol" grad-

many

Scottv K.

Curb/Reprise

uates find empathy at country radio. Kimberley

Locke has stuck to her roots, scoring countless times at AC and, with savvy remixes, equally convincingly at dance. Latest single "Fall" is already top 20 at the former format, and now a bevy of mirror-ball rerubs are primed to again seduce uptempo radio outlets and clubs. Bimbo Jones and Almighty lead the pack with uptempo recreations of the love ballad, ideal for the airwaves, while Scotty K. adds club instruelements. Make no mistake, it's Locke's killer vocal talent that keeps radio coming back-and that is the sign of a true talent: Our Kim can wring the daylights out of anything she sets to music.-CT

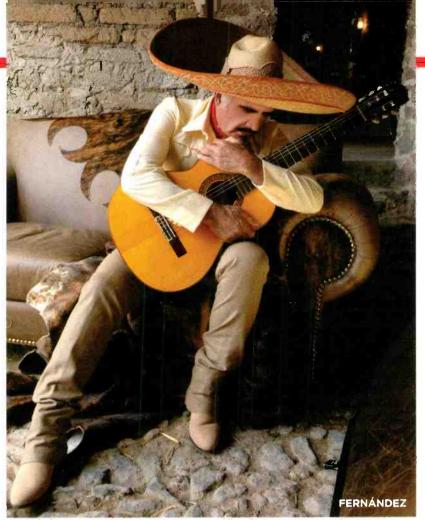
FOO FIGHTERS

Let It Die (4:05)

Producer: Gil Norton Writers: Foo Fighters

Publishers: various Label: RCA

In the 13 years since Foo Fighters' self-titled debut, frontman Dave Grohl has quietly made the transition from celebrated drummer to arena rock heir apparent, taking part in collaborations with John Paul Jones, Brian May and rock'n'roll cheerleader Jack Black. With sixth album "Echoes, Silence, Patience & Grace," Grohl and his fellow Foos again demonstrate reliability as hitmakers. The disc has already produced two modern rock No. 1s; "The Pretender" and "Long Road to Ruin." Third single "Let It Die" is more visceral and frenzied than either, suggesting a band wary of complacency. The song alternates between muted acoustic quitars and an explosive wall of sound, and culminates in screams worthy of Grohl's punk past. The track, which also features Pat Smear on guitar, is one of few safe bets for programmers in the topsy-turvy world of rock.-AC



BY LEILA COBO

Not Fade Away

Fernández Revitalizes Career With 'Para Siempre'

As was widely expected, Luis Miguel's new album, "Cómplices," debuts at No. 1 this week on Billboard's Top Latin Albums chart. And at No. 2, sitting pretty

for the third consecutive week, is Vicente Fernández's "Para Siempre," an album released eight months ago that refuses to fade out

"Para Siempre" debuted at No. 2 on Top Latin Albums in October and has spent only two weeks below the top 10 since then. According to label

Sony BMG Norte, it is the most successful album released by Fernández in the past decade, nearing the 1 million-unit mark worldwide and slightly more than 200,000 in the United States, according to Nielsen SoundScan.

This is no small feat. Fernández, 70, is known as "El Rey" (the King) as much for his rendition of the classic song as for his standing as the world's most iconic, recognizable and top-selling name in mariachi music today. All told, Fernández has seven albums that have sold more than "Para Siempre" in the United States. But "Para Siempre" is a huge anomaly in a depressed market, especially in Mexico.

"The market for regional Mexican music there is totally pirated," Sony BMG VP of A&R/marketing Nir Seroussi says. "He would typically sell 50,000 copies there, but we've now sold half a million. It's a phenomenon.

The album's success is attributed, first and foremost, to a change in sound. Instead of resorting to regular producers and multiple writers, it was writ-

ten and produced in its entirety by Fernández friend and fellow star Ioan Sebastian.

"It connected with a new generation who perhaps didn't really know Vicente," Sony BMG Mexico managing director Miguel Trujillo says. In-

www.americanradiohistory.com

deed, the single "Estos Celos" has been among Sony BMG Norte's top two best-selling ringmasters since the album's release.

And while Fernández's promotion hasn't been extensive—he's not a fan of massive tours-it has included key drivers.

Last fall, Fernández set up his album with a TV special shot at his fabled ranch, which aired in September and again Dec. 25. In addition, the album was embedded in some 50,000 phones in Mexico, a rarity for a regional Mexican set.

Radio-wise, "Estos Celos" notched 10 weeks at No. 1 on the Regional Mexican Airplay chart and nine weeks at No. 3 on Hot Latin Songs, where it still remains after 38 weeks. A second single, "La Derrota," is No. 1 on Regional Mexican and No. 8 on Hot Latin Songs. In addition, the title track was chosen as the theme of Televisa soap opera "Fuego en la Sangre."

The soap began airing in Mexico in January and in the United States at the end of April, giving the album a renewed push. Now, Fernández is in the midst of a 25-plus-date U.S. tour that will include mostly arenas, as well as nine nights at the Gibson Amphitheatre in Los Angeles.

Already, he broke attendance records at the Cow Palace in San Francisco, selling 15,000-plus tickets and besting the record held by the Rolling Stones. At the Stockton (Calif.) Arena, he also set an attendance record, with 11,756 tickets sold. "This album was tailor-made for Vicente," Trujillo says. "And it definitely refreshed his sound."

THE 'HILLS' **ARE ALIVE**

Carolina Liar's Atlantic debut, "Coming to Terms," is off to a fast start thanks to a wide-ranging partnership with MTV. In fact, the pairing has proved so successful that Atlantic moved up the album's release from a never-specified date in June to May 20.

Things got rolling for Carolina Liar, which is led by frontman Chad Wolf, during the March 24 season premiere episode of MTV faux-reality show "The Hills." The band's "Show Me What I'm Looking For" played as the camera showed protagonist Lauren Conrad cruising around on a motorcycle in Paris with a new maybe-lover. Cue nearly 3,000 digital downloads, according to Nielsen SoundScan.

"This is that MTV demographicthis is that sweet spot," Atlantic head of video promotion David Saslow says. "That's still a record-buying audience, or a music-consuming audience."

Afterward, the band's official single,



"I'm Not Over," began springing up on radio, getting added by rock outlets like KROQ Los Angeles and KNDD Seattle. Soon, it had matched the digital sales for "Show Me," and has now shifted 14,000.

MTV VP of creative music integration Joe Cuello was pitched Carolina Liar by Saslow, who brought Wolf into the MTV offices to perform an acoustic set.

It worked. "His live performance was amazing, and his songs were great. That's important to us too, that we support artists that are wellrounded," Cuello says.

Saslow licensed the entire album to the network, rather than just a single. The unorthodox approach paid off, garnering the band five uses on "The Hills." as well as two "credit squeezes"—airings of the video single at the end of an episode.

"We've had seven amazing looks over 10 episodes," Saslow says, noting that the band had another spot on last week's finale.

The numerous exposures are coupled with MTV's drop-down menus, or tickers that flash as the song is played, and MTV.com's detailed scene-byscene identification of the show's music.

"People want to know a song they are hearing, and sometimes it's really challenging to figure that out," Cuello says. "[Here], they can really, really connect with the whole story instead of just liking a song and wondering what it is." -Tricia Romano

'HOLLER BACK' BOYS

The Lost Trailers, a band whose moniker is more than a catchy name, are finally reaping the rewards of years on the road, hard work and an innate sense of what their music should sound like.

"Holler Back," the group's current and highestcharting single to date, is No. 29 this week on Billboard's Hot Country Songs chart.

Group members Ryder Lee and Stokes Nielson met in a church band as teenagers and in high school they convinced drummer Jeff Potter to join the band, then known as Ryder Stokes, Soon, Nielson's younger brother Andrew came onboard, followed by bassist Manny Medina.

The band, whose name is derived from the fact that its equipment trailers had been stolen on three separate occasions, made its debut at Willie Nelson's annual Fourth of July picnic in 2001. Afterward, "we just called every honky-tonk in America and would do shows for 50 bucks or gas money or whatever," Stokes Nielson says. "Looking back on that now, it helped forge a band of brothers."

After two independent albums, the band released "Welcome to the Woods" on Universal Republic in 2004. The set sold 13,000 units, according to Nielsen SoundScan.

Hooking up with producer Blake Chancey (Montgomery Gentry), the Trailers then signed with Nashville-based BNA Records in 2005. Its 2006 self-titled BNA debut sold 16,000 copies but none of the three singles from the set made it out of the lower regions of Hot Country Songs.

Things have changed under the guidance of producer Brett Beavers (Dierks Bentley), who helmed



new album "Holler Back," tentatively due in late summer. "He told us, 'Guys, your recorded music needs to be as powerful as your live performance," " Nielson recalls. "That was the mission of this record, to make that happen."

Nielson says the song "Holler Back," which he cowrote with Tim James, represents real life. "I wanted to write a modern country song that celebrated the

lifestyle that we grew up in and where we grew up-south Georgia for me and eastern North Carolina for Ryder. It was very rural, and the high time on the weekends was to go out in the pecan fields and have a party out in the woods. We would go back to the holler every weekend."

Country KMPS Seattle music director Tony Thomas says that even though the station hasn't played other releases from the Lost Trailers, the new one made sense. " 'Holler Back' has a sense of fun and originality that jumped out at us," he says, "More than ever we need acts who have an identity; and these guys have real personality."

After playing roadhouses and clubs for eight years, the band, which has opened or will open for Carrie Underwood, Trace Adkins, Montgomery Gentry and Kenny Chesney, is experiencing a new high. "We're so used to rolling into the local honky-tonk that it's weird to drive past that honky-tonk and go to the arena," Nielson says. "It's a very surreal feeling." -Ken Tucker

Standing Out From The Crowd

Tribbett Posts Strong Showing On Billboard 200

A few years ago, Tye Tribbett made a decision to forgo a lucrative career supporting artists like Faith Hill, Don Henley and Elton John to answer God's call in the gospel music arena. That decision is paying off, as Tye Tribbett & G.A.'s new Columbia album, "Stand Out," debuts at No. 1 this week on Top Gospel Albums and at No. 16 on the Billboard 200 with 26,000 first-week U.S. sales, according to Nielsen SoundScan. (Tribbett's 2006 "Victory Live!" topped the Gospel Albums chart, but this is his strongest showing yet on the Bill-

Tribbett and his choir, Greater Anointing, first gained national attention in 1998 on "The Prince of Egypt (Inspirational)" soundtrack that accompanied the animated DreamWorks film. "That led to us going on tour with Faith Hill, Don Henley, Luther Vandross and Elton John."

International in Virginia Beach, Va. Plans call for a live DVD of the recording to be released this fall. "The D.C./Baltimore/Virginia area loves our music," Tribbett says. "With the 'Victory' album, we were in that area once every two weeks, and every time we went to Virginia, there was an overwhelming response.

"Stand Out" features a guest appearance by Kim Burrell on "He Has Made Me Glad," and Kierra "Kiki" Sheard lends her vocals to "Look Up." The latter tune started as an interlude on 2004's "Life" album before Tribbett decided to flesh it out for the new project.

Columbia has released two singles simultaneously to gospel radio, "Hold On" and "Stand Out." "We send out doubles instead of singles," Tribbett says with a laugh.

Tribbett has been on a radio tour, visiting stations to promote the new release. Online exposure also played a key part in the debut-week success. "Tye has a very loyal core fan base, so





TOUGH AS NAILS

David Nail, who recorded one album for Mercury Nashville in 2002 and then exited after his producer and head of A&R Keith Stegall departed has returned to the Universal Music Group Nashville (UMGN) fold with a burgeoning hit. Now on MCA Nashville, Nail's first single in six years, "I'm About to Come Alive" is off and running. The song, which was recorded by Train for its 2003 "My Private Nation" album, is No. 49 on Billboard's Hot Country Songs chart after three weeks on the tally.

Country KBEQ Kansas City, Mo., PD Mike Kennedy remembers Nail from his Mercury days. "I was a fan of his the first time around," he says. "Now that he is a



bit more seasoned, I am even more a fan." Country WPCV Lakeland, Fla., music director Jeni Taylor says. "I was interested in his music but never heard anything about

him again, often wondering where he disappeared to over the years.'

As for the song itself, Taylor says, "The subject matter was also very powerful and relatable, which is what we all look for in the perfect song."

Missouri native Nail moved to Nashville after high school and scored the Mercury deal not long after. Frustrated with a lack of success, he returned to Missouri, only to return two years later. Still, success did not come. Nail expressed his frustration to friend and UMGN VP of A&R Brian Wright. " 'I don't know if it's for me anymore,' "Nail says he told Wright. " 'I don't know if there's a place for what I'm doing out there.' "

With Wright's encouragement, Nail sought out producer Frank Liddell (Miranda Lambert) and the two hit it off. Nail began writing for Liddell's publishing company, Carnival Music, and then went into the studio.

Nail ended up back at Universal. "I didn't know a lot of people over there but I made some really strong relationships with a core few," he says. "I couldn't ever imagine going through that process with another group of people. It would have kind of been like cheating on my wife."

His new album, also titled "I'm About to Come Alive," is tentatively scheduled for a late summer release, "When I first found the song, it had a more literal meaning," Nail says of the tune about a man begging his woman to give him one more chance. "It was very much what I was dealing with at the time." Nail says he hopes the song takes on a new meaning, now that his career is finally taking off. -Ken Tucker

OF NOTABLE CHART ACHIEVEMENTS



OCHO, UNO

>>Luis Miguel lands his eighth No. 1 on Top Latin Albums, the most by any artist in that chart's history. He was tied with Marco Antonio Solis and Los Temerarios at seven each. "Complices" starts at No. 10 on the Billboard 200, his-first top 10 on the big chart.

FAST TRACK

>> Leona Lewis zooms 8- in week six on Adult Top 40, the format's quickest top-five rise Adult Contemporary, five weeks for "Bleeding Love' marks that chart's fastest nce Kelly Clarkson in 2002



NAILING IT

>> On the Modern ock chart, the Offspring enters at No. 5 with "Hammerhead." It's the best debut for the band, the 19th top five start in the chart*s history and the highest entry since Linkin Park's "What I've Done" bowed at No. 1 in the April 21, 2007, issue

Billboard

Diamond Cuts First No. 1 Album; Mother's Helpers

Neil Diamond placed 13 top 10s, with 38 of those albums reaching gold, platinum or multiplatinum status. With

that discography and 13 Billboard Hot 100 top 10s, including three No. 1s, it seems astounding that his first chart-topping set didn't arrive until the 42nd year of his career.

His second Rick Rubinproduced collection, "Home Before Dark," achieves that glory, scan-

ning a respectable 146,000 copies, which marks his best opening week in Nielsen SoundScan's 17 years.

The only Diamond set in that period to clock bigger weeks was "The Christmas Album," the first of his two seasonal offerings, which rallied weeks of 167,000 and 174,000 during the holiday weeks of 1992.

One could argue that Rubin's first goround with Diamond, the 2005 set "12 Songs," set the stage for the new album's crowning feat.

As happened when Rubin took on the late-in-life recordings of Johnny Cash, the producer's work with Diamond cast a new spotlight on the veteran singer/composer, as that album bowed at No. 4 with 93,000 sold. That marked only the second Diamond

In 45 prior trips to the Billboard 200, album to reach the top 10 in 23 years, and, until this week, represented his best opening SoundScan frame.

Over The

Counter

This time, Rubin returned to the

board with the added responsibility of being cochairman of Columbia, Diamond's longtime label, but bigger market drivers are in play.

Prior to the album's release, Diamond appeared on episodes of ratings champ "American Idol," including one that was

devoted to his music. With Mariah Carey's recent triumph, two of the last three No. 1 artists included "Idol" in their media rollouts.

He also visited "Jimmy Kimmel Live!" April 29 and was featured on "CBS Sunday Morning" on Mother's Day, the final day of the tracking week. And, speaking of Mother's Day, we figure that gift-giving occasion played a role in the album's robust start and was a likely factor in determining the album's release date.

When music merchants and distributors convened during the recent NARM convention, prominent mention was made of how baby boomers and the AARP crowd have become driving forces in the sale of physical albums. With that in mind, as 67-year-old Diamond takes the reins from Madonna and Carey, the average age of the last three artists to reach No. 1 is 51.3.

Before we get carried away with that, remember that recent chart-topper Leona Lewis, along with members of Danity Kane and DAY26, would drive that average to a more youthful range.

DEAR MOM: A number of spikes on this issue's album charts, several by country acts, were driven by Mother's Day shopping. A pair of Warner Bros. artists are prime beneficiaries.

At No. 8 on the Billboard 200, Josh Groban notches the fifth top 10 album of his career with a live CD/DVD combo inspired by his 2006 set "Awake." The former sells 58,000 copies and renews interest in the original album, which re-enters at No. 87 as its sales almost triple (9,000, up 183%). Two earlier Groban albums make a leap on Top Pop Catalog (31-8, up 91%, and a reentry at No. 25, up 85%). Labelmate Michael Bublé also

grabs a pair of bullets on both lists, jumping 35-22 and 50-35 on the big chart, with rises of 4-2 and 8-5 on Catalog. With the exception of Wal-Mart exclusive "A Taste of Bublé," which grows by 34%, each of his four charting albums post gains of at least 44%

LEFT MY HEART: Favorite music discovered at the NARM meet in San Francisco belonged to jazz bassist/vocalist Esperanza Spalding, whose Heads Up album reaches stores May 20. She played Universal Music Group Distribution's product presentation and might be the first person I've seen singing while playing an upright bass since the Smothers Brothers' Dick Smothers—albeit with a whole other sensibility.



I also dug Anthony David, from India. Arie's Soulbird label, sold through Universal Republic. His rookie set, due June 24, includes a cool cover of Level 42's "Something About You."

>>The Beatles did it. Now Coldplay has done it. Mystery solved in this week's Chart

>>Rihanna has scored three No. 1 hits on the Billboard Hot 100, and all have something In common. None of them were even in the top 30 the week before they advanced to pole position. Chart Beat has details of the rise of Rihanna's latest, "Take a Bow."

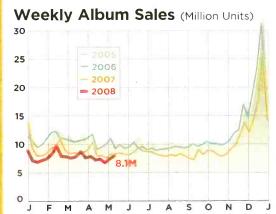
>>Then there's the 177th
No. 1 for the "American Idoi"
franchise, as Clay Alken's new
CD debuts at No. 1 on Top
Internet Albums. Can the Davids, Cook and Archuletas be Nos. 178 and 179?



Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

This Week 8,120,000 1,137,000 19,670,000 7.557.000 1.225.000 19.289.000 Last Week Change -7.2% 2.0% 7.5% 8,510,000 800,000 14,232,000 42.1%

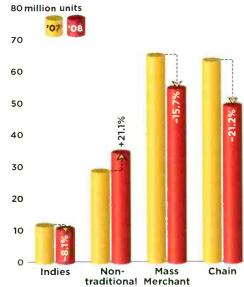


Year-To-Date

OVERALL U	NIT SALES		
Albums	168,553,000	149,941,000	-11.0%
Digital Tracks	310,080,000	399,186,000	28.7%
Store Singles	768,000	577,000	-24.9%
Total	479,401,000	549,704,000	14.7%
Albums w/TEA*	199,561,000	189,859,600	-4.9%
*Includes track equiva to one album sale.	alent album sales (TEA)	with 10 track downloads	s equivalent
ALBUM SAL	ES		
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'07 '08		168.6 r 149.9 millio	
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	100	*	
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'08	LBUM FORMAT 151,256,000	149.9 millio	
OS SALES BY A		149.9 millio	n)
SALES BY A	151,256,000	149.9 millio	-16.4%
SALES BY A	151,256,000 16,798,000	149.9 millio 126,506,000 22,803,000	-16.4% 35.7%

nielsen

Year-To-Date Album Sales By Store Type



MAY 11 HE Billboord 200.

	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT. PEAK POSITIO		WEEK	LAST WEEK 2 WEEK AGO	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
HOT SHOT 1	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC (15.98)	Home Before Dark	1		51	28 21	40	JONAS BROTHERS HOLLYWOOD 000282 (18.98) ⊕ Jonas Brother
NEW 1	TOBY KEITH SHOW OOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits			52	30 -		MANA WARNER LATINA 481788 (17 98) ⊕ Arde El Ciel
1 - 2	MADONNA WARNER BROS 421372 (18 98)	Hard Candy			53	8 -	,	MUDCRUTCH REPRISE 455868/WARNER BROS. (18 98) Mudcrutc
NEW 1	CLAY AIKEN	On My Way Here		THE STATE OF	54	52 40	72	KEYSHIA COLE
2 1 4	S 19/RCA 28089 RMG (18.98) MARIAH CAREY	E=MC2		A performance by the band on	55	36 17	_	R F M
	ISLAND 010272* IDJMG (13 98) LEONA LEWIS			"American Idol"				WARNER BROS 418620* (18.98) MARVIN SAPP
3 2	SYCO J 02554/RMG (18 98) GAVIN DEGRAW	Spirit		last week (may	56	60 67		VERITY (194 % ZDMBA (17 98)
NEW 1	J 06291/RMG (18 98)	Gavin DeGraw		4) pushes a 62% gain for	57	41 5		ATMOSPHERE When Life Gives You Lemons, You Paint That Shit Gol RHYMESAYERS ENTERTAINMENT 0096*/ILG (14 98). ♣
NEW 3	JOSH GROBAN 143/REPRISE 412668 WARNER BROS. (27.98 CD/DVD) €	Awake Live		the album.	58	91 79		MAROON 5 A&MIOCTONE 008917 IGA (18.98) It Won't Be Soon Before Lon
NEW 1	DIERKS BENTLEY CAPITOL NASHVILLE 0907C (18 98) Greate	st Hits // Every Mile A Memory 2003-2008	9		59	NEW	1	ELVIS COSTELLO AND THE IMPOSTERS LOST HIGHWAY 011109* (13 98) MOMOFUK
NEW 1	LUIS MIGUEL WARNER LATINA 503996 (18 98)	Complices	10		60	75 66		CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 7/1197, RMG (18 98) Some Heart
11 9 81	TAYLOR SWIFT	Taylor Swift	3	The band follows in the	61	NEW		BARENAKED LADIES Specific
4 - 2	BIG MACHINE 079012 (18.98) € LYFE JENNINGS	Lyfe Change	#	footstops of		42 25		DANITY KANE Walcome To The Pollhouse
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18 8 6	MCA NASHVILLE 010826/UMGN (13 98)	Troubadour	•	Top Kid Audio	64	70 50		SUGARLAND MERCURY NA WILLE 007411/UMGN (13.98) Enjoy The Rid
16 14 14	JACK JOHNSON BRUSHFIRE 0111180* UMRG (13 98)	Sleep Through The Static		at No. 2.	65	53 34		MILEY CYRUS HOLLYWOOD GOD465 WALT DISNEY (22 98) Hannah Montana 2 (Soundtrack)/Meet Miley Cyru
NEW 1	TYE TRIBBETT & G.A. INTEGRITY/COLUMBIA 16114/SONY MUSIC (15.98)	Stand Out	16		66	71 65		EAGLES ERC 4500 EX (14.98) Long Road Out Of Ede
13 7 19	SOUNDTRACK F0X/RHIN0 410236*/AG (13.98)	Juno	•		67	69 57	40	RIHANNA Good Girl Gong Bo
23 20 25	JORDIN SPARKS	Jordin Sparks	10	(A C C C C C C C C C C C C C C C C C C	68	67 49	26	ROBERT PLANT / ALISON KRAUSS Policing Son
19 22 43	19/JIVE 18752/ZOMBA (18.98) COLBIE CAILLAT							LINIVIN DADY
	UNIVERSAL REPUBLIC 009219/UMRG (10.98) TIM MCGRAW	Coco				64 48	32	Minutes To Midnight NICKELBACK All The Disha Results Minutes To Midnight NICKELBACK
10 – 2	CURB 79086 EX (14.98)	Greatest Hits: Limited Edition	10		70	72 61	190	ROADRUNNER 618300 (18 98) → All The Hight Heason
22 13 5	JAMES OTTO RAYBAW/WARNER BROS. (NASHVILLE) 49907/WRN (13.98	Sunset Man			71	49 27		FLO RIDA POE BOY ATLANTIC 442748/AG (18.98) Mail On Sunda
35 19 54	MICHAEL BUBLE 143 REPRISE 100313 WARNER BROS. (18.98)	Call Me Irresponsible		Mother's Day shopping yields	72	77 –		SARA GROVES SPONGE IND/COLUMBIA 84302, SONY MUSIC (13.98) Tell Me What You Know
15 – 2	CARLY SIMON HEAR 30662/CONCORD (18.98)	This Kind Of Love	15		73	63 33	7	PANIC AT THE DISCO DECAYOANCE/FUELED BY RAMEN 430524/AG (18.98) Pretty.Odd
7 - 2	PORTISHEAD	Third	-	such country	74	82 75	_	RADIOHEAD In Painhou
39 28 29	CARRIE UNDERWOOD	Carnival Ride	2 1	Daicley (No. 41		61 38		TBD 21622* ATO (13.98) COUNTING CROWS Saturday Nights & Sunday Morning
	ARISTA/ARISTA NASHVILLE 11221/RMG/SBN (18.98) SOUNDTRACK			up 76%),				BUCKCHERRY
14 12 23	FOX 82986 RAZOR & TIE (16.98) DAUGHTRY	Alvin And The Chipmunks		pictured, and Rascal Flatts	76	66 51		ELEVEN SEVEN 00001/ATLANTIC (13.98)
29 23 77	RCA 88860 RMG (18 98)	Daughtry	4	(No. 37, up	77	21 -	٤,	AUGUSTANA EPIC 03064* SONY MUSIC (15 98) Can't Love Can't Hu
6 - 2	THE ROOTS DEF JAM 011138* IDJMG (13.98)	Rising Down		85%).	78	55 32		THE RACONTEURS THIRD MAN 456000 WARNER BROS. (18.98) Consolers Of The Lonel
32 24 26	ALICIA KEYS MBK J 11513 ⋅ RMG (18.98) ⊕	As I Am	3		79	31 4		ASHLEE SIMPSON GEFFEN 010231 NGA (13 98) + Bittersweet Worl
5 - 2	DEF LEPPARD BLUDGEON RIFFOLA ISLAND 011004/UME (13.98)	Songs From The Sparkle Lounge			80	73 54	75	ONEREPUBLIC MOSLEY INTERSCOPE 010256/IGA (13.98) Dreaming Out Lou
34 26 10	ALAN JACKSON	Good Time			81)	NEW		FROM FIRST TO LAST
24 97 18	NATASHA BEDINGFIELD	Pocketful Of Sunshine				80 64	The second second	SURETOREINTERSCOPE 010671/IGA (9.98) FERGIE The Dutches
	PHONOGENIC, EPIC 11748-SONY MUSIC (17.98) MILEY CYRUS Hannah Montana/Mile	ey Cyrus: The Best Of Both Worlds Concert						ENDIONE TO ECIAC
.0 .11	HOLLYWOOD 001250/WALT DISNEY (18.98 CD/DVD) ±				-	76 43		UNIVERSAL LATINO 010974 (14 98) 💮
20 15	SLIP-N-SLIDE DEF JAM 009536*/IDJMG (13 98)	Trilla	•		84	81 88	28	SEETHER WIND-UP 13127 (18.98) Finding Beauty In Negative Space
50 – 2	MICHAEL BUBLE 143 REFF. SE 4-2-16 EX WARNER BROS. (6.98)	A Taste Of Buble (EP)	35	The arrival of	85	68 68		THE-DREAM RADIO KILLA/DEF JAM 009872* IDJMG (13.98) Love/Hat
7 29 32	SARA BAREILLES EPIC 94 L1-SDAT MUSIC (11.98)	Little Voice	• 7		86	79 60		PARAMORE FUELED BY HAMEN 159612*AG (13.98) RIOT
8 58 33	GREATEST RASCAL FLATTS GAINER LYRIC STREET 000384/H0LLYW000 (18.98	Still Feels Good	1	Live" CD/DVD set at No. 8	B7	RE-ENTRY	67	JOSH GROBAN 143 REFRISE 44435 WARNER BROS. (18 98) 99 Awak
8 53 24	VICENTE FERNANDEZ	Para Siempre	3	(59 000) side	88	58 47	71	GNARLS BARKLEY The Odd Count
NEW 1	SONY BMG NORIE 14602 (15 98) € TOKIO HOTEL	Scream	20	a 183% increase for his		88 72	Pyr	DOWNTOWN ATLANTIC 450236 'AG (18.98) THREE DAYS GRACE One -
	CHERRYTREE/INTERSCOPE 011127/IGA (9.98) AMY WINEHOUSE		30	older album.			_	SNOOP DOGG
0 30 0	UNIVERSAL REPUBLIC 008428*/UMRG (10 98) PACE BRAD PAISLEY	Back To Black				65 35	9	DOGGYSTYLEIGEFFEN 010835*/IGA (13.98)
3 59 47	SETTER ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	3		91	87 82	112	A&M/OCTONE 650005/IGA (12.98) ⊕
2 - 13	STEVE WINWOOD WINGRAFT COLUMBIA 2220 SONY MUSIC (15.98)	Nine Lives	12	11	92	38 -	-	ESTELLE HOME SCHOOL/ATLANTIC 412860/AG (13.98) Shine
	TRACE ADKINS CAPITOL NASHVILLE #6927 (18 98)	American Man: Greatest Hits Volume II	22		93	102 96		JOHN MAYER AWARE COLUMBIA 27976" SONY MUSIC (18.98) Continuum
7 44 27	GARTH BROOKS PEARL 13 (25 9° D DVD) +	The Ultimate Hits	6	A reissue of	94	92 94		CASTING CROWNS BEACH STREET 10117/REUNION (17.98) The Altar And The Doo
6 37 21	MARY J. BLIGE	Growing Pains	3	the album with	95	97 81	41	SOUNDTRACK Opportunity (17.36)
7 3 3	MATRIARCH GEFFEN \$10313*/IGA (13.98) € FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack)	-	tracks institution	3	51 10	-	PHIL VASSAR Prayer Of A Common Ma
, ,	HBO 715*/SUB POP (15.98) KID ROCK			his take on				UNIVERSAL SOUTH 008907 (11.98) Prayer Of A COMMON MAI
42 31	TOP DOG/ATLANTIC 290556*/AG (18.98)	Rock N Roll Jesus	• 1	Michael Bublé's "Home," spurs		94 70		INTERSCOPE 010271/IGA (19.98) ACTOSS THE UNIVERSE. DEILUXE Edition
3 10	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	- 3	a gain of more	98	27 –		MINDLESS SELF INDULGENCE UER 099 THE END (15.98) №
	BLAKE SHELTON WARNER BROS (NASHVILLE) 44488 WRN (18.98)	Pure BS		than 1,000%.	99	106 101		VARIOUS ARTISTS SONY BMG MUSIC PROVIDENT/WORD-CURB/EMI CMG 10879/PROVIDENT-INTEGRITY (17.89) WOW Hits
2 46 35	KENNY CHESNEY BNA 31457/SBN (18.98)	Jüst Who I Am: Poets & Pirates		1	00	115 126	m	VARIOUS ARTISTS WORD-CURB/EMI CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA (19.98) WOW Gospel 2008
-		MILEY CYRUS 33, 65	ME DOCAM	DE LIDE ENCO		4 FDOM		
	DARD 200 ARTIST INDEX	COLBIE CAILLAT19 MARIAH CAREY5		85 LUPE FIASCO	1	52	FIHST	TO LAST81 JACK JOHNSON 15 MIRANDA LAMBERT106 MANA HILLSONG179 JONAS BROTHERS51 THE LAST SHADDW MARIO PUPPETS111 MAROON 5111 MAROON 5111 MAROON 5111 MAROON 5
NS43 4 I178	AVENGED SEVENFOLD . 164 DIERKS BENTLEY	CASTING CROWNS94 DANITY KANE62 E KENNY CHESNEY50 DAUGHTRY27 E	AGLES			JUAN G	SABRIE SAB RI E	L & LEDISI
		CHILDREN OF 8000M . 194 DAY26		FLD RIDA				KLEY88 ALICIA KEYS29 LEONA LEWIS

Billboard HQT 100

HOT 100 AIRPLAY,

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	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	
	0	1	8	LOLLIPOP 2 WKS LIL WAYNE FEAT. STATIC MAJOR (CASH MONEYJUNIVERSAL MOTOWN)	26	
	2	2	13	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	27	
	3	4	10	BLEEDING LOVE LEONA LEWIS (SYCO J RMG)	28	
	4	3	15	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	29	
	5	5	15	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/OEJA 34/KOCH/EPIC)	30	
	6	6	13	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	31	
	7	7	18	LOVE SONG SARA BAREILLES (EPIC)	32	
	8	8	11	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	33	
	9	9	23	WITH YOU CHRIS BROWN (JIVE/ZDMBA)	34	
	10	14	6	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	35	
	0	12	7	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	36	
	1	13	10	WHAT YOU GOT COLBY 0 ODNIS FEAT ARON (KONLIVE/GEFFEN/INTERSCOPE)	37	
	13	11	8	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	38	
	14	10	30	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	39	
	15	17	12	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	40	
	16	15	17	STOP AND STARE ONEREPUBLIC (MODILEY INTERSCOPE)	41	
	17	19	12	JUST GOT STARTED LOVIN' YOU JAMES 0TT0 (RAYBAW/WARNER BROS (NASHVILLE) WRN)	42	
	18	18	8	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	43	
	19	21	36	NO ONE ALICIA KEYS (MBK/J/RMG)	44	
	20	28	5	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	45	
	21	20	35	APOLOGIZE TIMBALANO FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	46	
	22	26	9	I'M STILL A GUY BRAD PAISLEY (ARISTA NASHVILLE)	47	
	23	16	18	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	48	
	24	22	13	I SAW GOD TODAY GEORGE STRAIT (MICA NASHVILLE)	49	
	25	31	3	LOVE IN THIS CLUB, PART II	50	

THIS	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
26	30	13	LOVE IS A BEAUTIFUL THING PHIL VASSAR (UNIVERSAL SOUTH)
27	29	15	FEELS LIKE TONIGHT DAUGHTRY (RCA RMG)
28	25	12	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)
29	39	3	BYE BYE MARIAH CAREY (ISLANO/IDJMG)
30	27	21	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
31	24	14	YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE)
32	32	9	EVERY DAY RASCAL FLATTS (LYRIC STREET)
33	23	22	DON'T STOP THE MUSIC RIHANNA (SRP-DEF JAM/IDJMG)
34	38	3	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)
35	33	35	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
36	61	2	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
37	34	41	PARALYZER FINGER ELEVEN (WIND UP)
38	53	3	I LUV YOUR GIRL THE-DREAM (RADIO XILLA DEF JAM/IDJMG)
39	35	5	BETTER AS A MEMORY KENNY CHESNEY (BYIA)
40	41	11	LOVE DON'T LIVE HERE LAOY ANTEBELLUM (CAPITOL NASHVILLE)
4	43	7	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)
42	42	6	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
43	47	5	LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)
44	37	6	LAST NAME Carrie underwood (Arista Arista Nashville)
45	3 6	12	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)
46	45	5	SAY JOHN MAYER (AWARE/COLUMBIA)
47	48	6	BACK WHEN I KNEW IT ALL MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
48	51	4	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC, EPIC)
49	50	7	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZOMBA)
			HOME

A		Al	DULT TOP 40	
YHIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	18	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)	1
2	2	38	LOVE SONG SARA BAREILLES (EPIC)	
3	4	27	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)	1
4	3	22	WON'T GO HOME WITHOUT YOU MARDON 5 (A&M/OCTONE/INTERSCOPE)	
6	8	6	BLEEDING LOVE LEONA LEWIS (SYCO/J) RMG)	t
6	5	31	SORRY BUCKCHERRY (ELEVEN SEVEN ATLANTIC RRP)	
0	6	17	STOP AND STARE ONEREPUBLIC (MOSLEY INTERSCOPE)	1
8	7	21	SAY JOHN MAYER (AWARE/COLUMBIA)	
9	10	17	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	1
10	11	13	IN LOVE WITH A GIRL GAVIN DEGRAW (J RMG)	t
11	9	21	THESE HARD TIMES MATCHBOX TWENTY (MELIBMA ATLANTIC)	t
1	13	8	IT'S NOT MY TIME 3 DOORS OOWN (UNIVERSAL REPUBLIC)	t
13	12	42	PARALYZER FINGER ELEVEN (WIND-UP)	
14	14	32	APOLOGIZE TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	t
15	17	7	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19, JIVE/ZOMBA)	
16	16	11	HOLLYWOOD'S NOT AMERICA	1
T	19	11	STAY BEAUTIFUL THE LAST GOODNIGHT (VIRGIN/CAPITOL)	
13	18	14	IF I HAD EYES JACK JOHNSON (BRUSHFIRE UNIVERSAL REPUBLIC)	
10	20	8	NEW SOUL YAEL NAIM (TOT OU TARD ATLANTIC)	1
20	21	9	MERCY DUFFY (MERCURY IDJMG)	
21	23	13	SAY IT AGAIN MARIE DIGBY (HOLLYWOOD)	
22	24	7	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS)	
23	27	4	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC EPIC)	
24	30	3	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	
25	22	15	SEE YOU AGAIN MILEY CYRUS (HOLLYW000)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	H
0	2	18	LOVE SONG SARA BAREILLES (EPIC)	1
2	1	41	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
3	3	18	LOST MICHAEL BUBLE (143/REPRISE)	1
0	5	28	APOLOGIZE TIMBALAND FEAT, ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	1
6	6	20	TEARDROPS ON MY GUITAR TAYLOR SWIFT IBIG MACHINE UNIVERSAL REPUBLIC)	1
6	4	46	BIG GIRLS DON'T CRY FERGIE (WILL LAM A&M/INTERSCOPE)	1
7	8	40	WHO KNEW PINK (LAFACE ZOMBA)	1
0	9	19	TATTOO JORDIN SPARKS (19/JIVE/ZDMBA)	t
9	10	20	NO ONE ALICIA KEYS (MBK J RMG)	t
10	12	5	BLEEDING LOVE LEONA LEWIS (SYDOLU RMG)	
11	11	18	(YOUR LOVE KEEPS LIFTING ME) HIGHER AND HIGHER MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
13	14	15	IN MY ARMS PLUMB (CURB REPRISE)	t
13	16	13	FALLING IN LOVE AT A COFFEE SHOP LANDON PIGG (RGA RMG)	
14	13	14	BUSY BEING FABULOUS EAGLES (ERC.)	t
15	15	11	FEELS LIKE TONIGHT OAUGHTRY (RCA RMG)	
16	18	10	SAY JOHN MAYER (AWARE/COLUMBIA)	
17	17	12	FORGIVE ME CNOTE (JKH ENT)	
13	19	10	FALL KIMBERLEY LOCKE (CURB'REPRISE)	
19	20	5	AWAKE JOSH GROBAN (143/REPRISE)	
20	21	5	IN GOD'S HANDS NELLY FURTADO FEAT, KEITH URBAN (MOSLEY SEFFEM INTERSCOPE)	
21	22	7	WON'T GO HOME WITHOUT YOU MARDON 5 (A&M DOTTO LE INTERSECUE)	
22	24	3	I THOUGHT I'D SEEN EVERYTHING BRYAN ADAMS (BADMAN)	
23	25	5	WHATEVER IT TAKES LIFEHDUSE IGEFFEN INTERSCOPE)	t
24	23	7	FIND YOUR OWN WAY HOME REO SPEEDWAGON/MAILBOAT)	
25	27	2	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	

HOT DIGITAL SONGS.

MEEK	LAST	VEEKS N CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
		1	#1 TAKE A BOW	· ·
		-	BLEEDING LOVE	
2	1	12	LEONA LEWIS (SYCO/J RMG)	
3	2	8	LOLLIPOP LIL WAYNE FEAT STATIC MAJOH (CASH MONLY, UNIVERSAL MOTOWN)	
4	4	12	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC EPIC)	
5	3	7	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BRDS.)	
6	ŀ	1	VIVA LA VIDA COLDPLAY (CAPITOL)	
7	5	18	NO AIR JORDIN SPARKS DUET WITH CHRIS-BROWN (JIVE/ZOMBA)	
8	8	11	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
9	6	13	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)	•
10	7	3	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	
11	10	19	SAY JOHN MAYER (AWARE/COLUMBIA)	
12	12	9	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	
13	9	3	FOREVER CHRIS BROWN (JIVE ZOMBA)	
14	11	7	TOUCH MY BODY MARIAH CAREY (I LAND IDJMG)	
15	19	6	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)	
16	16	6	SHAKE IT METRO STATION (RED INK/RED/COLUMBIA)	
1	42	2	SHUT UP AND LET ME GO THE TING TINGS (COLUMBIA)	
18	-	1	VIOLET HILL COLOPLAY (CAPITOL)	
19	13	3	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
20	14	16	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
21	-	1	IF I NEVER SEE YOUR FACE AGAIN MARDON 5 FEAT. RIHANNA (A&M. DCTONE INTERSCOPE)	
22	18	27	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	3
23	15	23	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)	
24	-	1	MOVE SHAKE DROP DJ LAZ (DIAZ BROTHERS VP/1V1)	
25	20	23	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	23	7	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
0	27	9	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
28	26	5	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	
29	17	27	LOVE SONG SARA BAREILLES (EPIC)	2
30	22	20	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
31	24	7	PARTY PEOPLE NELLY FEAT, FERGIÉ (DERRIY/UNIVERSAL MOTOWN)	
32	37	4	I'M YOURS JASON MRAZ (ATLANTIC)	
33	29	33	OUR SONG TAYLOR SWIFT (BIG MACHINE)	
34	34	4	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)	
35	-	1	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)	
36	41	4	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	
37	58	2	AMERICAN BOY ESTELLE FEAT KANYE WEST (HOME SCHOOL/ATLANTIC)	
38	32	3	MERCY DUFFY (MERCURY IDJMG)	
39	40	7	ALL AROUND ME FLYLEAF (A&M OCTONE INTERSCOPE)	
40	-	1	I KISSED A GIRL KATY PERRY (CAPITOL)	
41	30	24	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	•
42	36	9	BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA)	
43	51	8	YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE)	
44	31	15	WHATEVER IT TAKES LIFEHOUSE (GEFFEN INTERSCOPE)	
45	53	3	CLOSER NE-YO (DEF JAM (DJMG)	
46	49	9	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE DEF JAM/IDJMG)	
47	62	22	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M OCTOVENITERS OF E)	
48	52	6	HOLLYWOOD'S NOT AMERICA FERRAS (CAPITOL)	
49	39	9	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)	
50	35	18	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM)	

HIS	AST	WEEKS ON CHT	TITLE	ERT.
			DON'T STOP BELIEVIN'	0
51	65	42	JOURNEY (LEGACY COLUMBIA)	
52	45	15	NEW SOUL YAEL NAIM (TOT OU TARD/ATLANTIC)	
53	38	22	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/BRP)	
54	46	14	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/RRP)	
55	47	30	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)	
58	54	7	BEAT IT FALL DUT BOY FEAT, JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJMG)	
67	70	3	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)	
58	3 3	9	SHAWTY GET LOOSE LIL MAMA FEAT, CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA)	
59	56	10	SHE GOT IT 2 PISTOLS FEAT. T-PAIN & TAY OIZM (UNIVERSAL REPUBLIC)	
60	43	21	SUPERSTAR LUPE FIASCO FEAT MATTHEW SANTOS (1ST & 15TH/ATLANTIC)	
61	61	44	PARALYZER FINGER ELEVEN (MIND-UP)	
62	25	12	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
63	-	1	GET SILLY V.I.C. (YOUNG MOGUL WARNER BROS.)	
64	57	3	PAPER PLANES M.I.A. (XL/INTERSCOPE)	
65	44	2	SWEET AND LOW AUGUSTANA (EPIC)	
66	-	1	BABA O'RILEY THE WHO (MCA/UME)	
67	66	6	JUST GOT STARTED LOVIN' YOU JAMES OTTO (RAYBAW/WARNER BROS (NASHVILLE)/WRN)	
68	55	41	APOLOGIZE TIMBALAND FEAT. DNEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE	3
69	-	1	LAST NAME CARRIE UNOERWOOD (ARISTA/ARISTA NASHVILLE)	
70	64	35	NO ONE ALICIA KEYS (MBK J RMG)	2
0	74	4	CHECK YES JULIET (RUN BABY RUN) WE THE KINGS IN CURVE)	
72	69	16	ALL-AMERICAN GIRL CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)	
73	60	33	TATTOO JORDIN SPARKS (JIVE/ZOMBA)	
74	21	2	GIVE IT 2 ME MADDNNA (WARNER BROS.)	
75	~	1	EVERY DAY RASCAL FLATTS (LYRIC STREET)	

WEEK	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	4	PORK AND BEANS weezer DGC GEFFEN/INTERSCOPE)	1
2	2	12	RISE ABOVE THIS SEETHER (WIND-UP)	
3	3	6	HANDLEBARS FLOBOTS (UNIVERSAL REPUBLIC)	
4	5	16	FALLING DOWN ATREYU (HOLLYWOOD)	t
6	-	1	HAMMERHEAD THE DESPRING (COLUMBIA)	
6	6	7	SALUTE YOUR SOLUTION THE RACONTEURS (THIRD MAN WARNER BROS.)	1
7	4	28	PSYCHO PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
8	7	10	GIVEN UP LINKIN PARK (WARNER BROS)	1
0	8	8	I WILL POSSESS YOUR HEART DEATH CAB FOR CUTIE (ATLANTIC)	t
10	15	3	DISCIPLINE NINE INCH NAILS (THE NULL CORPORATION/RED)	
0	12	6	LET IT DIE FOO FIGHTERS (ROSWELL/RCA/RMG)	t
12	9	12	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)	1
13	10	7	INSIDE THE FIRE DISTURBED (REPRISE)	t
1	17	2	VIOLET HILL COLOPLAY (CAPITOL)	
15	11	32	BELIEVE THE BHAVERY (ISLAND/IDJMG)	
16	13	41	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)	1
17	14	13	BEAUTIFUL 10 YEARS (UNIVERSAL REPUBLIC)	
13	19	15	SO HAPPY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	1
19	18	13	I'M NOT JESUS APOCALYPTICA FEAT, COREY TAYLOR (20-20 ENT. JIVE/ZOMBA)	
20	20	8	ADDICTED SAVING ABEL EXCEDCO VIRGIN/CAPITOL)	
21	16	15	NINE IN THE AFTERNOON PANIC AT THE GISCO DECAYDANCE/FUELED BY RAMEN/RRP)	1
22	21	21	RIOT THREE DAYS GRACE (JIVE/ZOMBA)	t
23	23	8	LOVE ME DEAD LUDO (REDBIRD ISLAND/IDJMG)	
24	24	12	TIME TO PRETEND MGMT (COLUMBIA)	
25	25	10	THE WESTERN WORLD PENNYWISE (MYSPACE)	

P Billboard

C	ÇÜ		JP 100
2 ×	÷¥.	EKS	TITLE
WEE	LAST	WEEK!	ARTIST (IMPRINT / PROMOTION LABEL) #1 BLEEDING LOVE
1	1	13	7 WKS LEONA LEWIS (SYCO/J/RMG)
2	22	8	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)
100		24	NO AIR Jordin Sparks duet with Chris Brown (19/Jive/Zomba)
4	4	12	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)
5	3	8	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)
6	5	9	LOLLIPOP LIL WAYNE FEAT, STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOMAN
7	6	15	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/KOCH/EPIC)
8	7	16	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
9	10	11	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)
10	8	28	SEE YOU AGAIN MILEY CYRUS (HOLLYWOOD)
1			LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)
112	9	29	LOVE SONG SARA BAREILLES (EPIC)
1935	13	24	STOP AND STARE
10	14	28	DNEREPUBLIC (MOSLEY/INTERSCOPE) LOW
15	11	13	TOUCH MY BODY
16	15	24	MARIAH CAREY (ISLAND/IDJMG) WITH YOU
17	17	26	CHRIS BROWN (JIVE/ZOMBA) DON'T STOP THE MUSIC
0	18	20	RIHANNA (SRP/DEF JAM/IDJMG) REALIZE
	10	20	VIVA LA VIDA
10			COLOPLAY (CAPITOL) SHAKE IT
20	22	9	METRO STATION (RED INK/RED/COLUMBIA) WHAT YOU GOT
21)	25	11	COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
22	19	22	JOHN MAYER (AWARE/COLUMBIA)
23	16	3	FOREVER CHRIS BROWN (JIVE/ZOMBA)
24	21	16	BREAK THE ICE BRITNEY SPEARS (JIVE/ZOMBA)
25	27	13	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG)
26	20	25	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/RRP)
27	24	18	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)
28	26	33	OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
29	3,	18)	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC)
30	28	37	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
31		4	BYE BYE MARIAH CAREY (ISLAND/IDJMG)
12	29	21	WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCOPE)
33	50	10	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)
34	33	18	FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG)
35	73	2	I KISSED A GIRL KATY PERRY (CAPITOL)
36	-	1	IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)
37	62	2	SHUT UP AND LET ME GO
38		1	VIOLET HILL COLORIA (CARITOL)
39	20	3	A MILLI
40	42	7	BUST IT BABY (PART 2)
41	35	19	PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC) INDEPENDENT
42	-	1	WEBBIE, LIL' PHAT & LIL' BOOSIE (TRILL/ASYLUM/ATLANTIC) MOVE SHAKE DROP
43	4(3)		DJ LAZ (DIAZ BROTHERS/VP/TVT) HOLLYWOOD'S NOT AMERICA
44	39	7	PARTY PEOPLE
45	39		MERCY MERCY
			DUFFY (MERCURY/IDJMG) SUPERSTAR
46	37	23	LUPE FIASCO FEAT. MAYTHEW SANTOS (1ST & 15TH/ATLANTIC) LOVE IS GONE
47	46	4	DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA) AMERICAN BOY
48	57	4	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC) THERE'S NOTHIN
49	8.5	101	SEAN KINGSTON FEAT ELAN & JUEIZ SANTANA (BELUGA HEIGHTS/EPIC) SHE GOT IT
50	49	11	2 PISTOLS FEAT. T-PAIN & TAY DIZM (UNIVERSAL REPUBLIC)

-				
	WEEK	WEEK	WEEKS DN CHT	TITLE ARTIST (IMPRINT PROMOTION LABEL)
	(a)	32	14	ELEVATOR
	52	45	10	FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC) BOYFRIEND/GIRLFRIEND
	53	59	5	C-SIDE FEAT. KEYSHIA COLE (1720/UNIVERSAL REPUBLIC) I'M YOURS
	54	56	8	YOUR LOVE IS A LIE
		50		SIMPLE PLAN (LAVA/ATLANTIC/RRP) HANDLEBARS
	55	0.1	5	FLOBOTS (UNIVERSAL REPUBLIC) CLOSER
	56	64	4	NE-YO (DEF JAM/IDJMG) WHEN YOU LOOK ME IN THE EYES
	#	13	16	JONAS BROTHERS (HOLLYWOOD) NO MATTER WHAT
	58		1.	T.I. (GRAND HUSTLE/ATLANTIC) THE ANTHEM
	59	48	18	PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)
	60	58	13	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
	61	51	5	NINE IN THE AFTERNOON PANIC AT THE DISCO (DECAYDANCE, FUELED BY RAMEN/RRP)
	62	68	9	YOU'RE GONNA MISS THIS TRACE ADKINS (CAPITOL NASHVILLE)
	63	63	7	BEAT IT FALL OUT BOY FEAT. JOHN MAYER (FUELED BY RAMEN/ISLAND/IDJING)
	64	70	25	WON'T GO HOME WITHOUT YOU MAROON 5 (A&M/OCTONE/INTERSCOPE)
	65	0	28	PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA)
	66	69	28	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)
	67	78	14	RUN THE SHOW KAT DELUNA FEAT. BUSTA RHYMES (EPIC)
	68	65	15	NEW SOUL
	69	H	10	PICTURE TO BURN
	70	50	10	TAYLOR SWIFT (BIG MACHINE) SHAWTY GET LOOSE
	440	54	29	LIL MAMA FEAT. CHRIS BROWN & T-PAIN (FAMILIAR FACES/JIVE/ZOMBA) SHADOW OF THE DAY
	720			I WILL POSSESS YOUR HEART
	72	77	6	BUZZIN'
	73	88	3	SHWAYZE FEAT. CISCO ADLER (SURETONE/GEFFEN/INTERSCOPE) THAT'S WHAT YOU GET
	74	75	4	PARAMORE (FUELED BY RAMEN/RRP) PAPER PLANES
	75	71	.4	M.I.A. (XL/INTERSCOPE)
	76	93	2	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)
	77	66	2	SWEET AND LOW AUGUSTANA (EPIC)
	78	74	8	JUST GOT STARTED LOVIN' YOU JAMES DTTO (RAYBAW/WARNER BROS. (NASHVILLE)/WRN)
	79	92	2	LAST NAME CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
	80	70.	4	CHECK YES JULIET (RUN BABY RUN) WE THE KINGS (S-CURVE)
	81		11	SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE)
	82	81	4	FALL FOR YOU SECONDHAND SERENADE (GLASSNOTE/ILG)
	83	76	17	ALL-AMERICAN GIRL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
			2	GIVE IT 2 ME MADONNA (WARNER BROS.)
	85		1	EVERY DAY RASCAL FLATTS (LYRIC STREET)
	66	96	2	HOMECOMING KANYE WEST FEAT. CHRIS MARTIN (ROC-A-FELLA/DEF JAM/IOJMG)
	87	83	8	I'M ONLY ME WHEN I'M WITH YOU TAYLOR SWIFT (BIG MACHINE)
	88	-	3	SHE'S A HOTTIE TOBY KEITH (SHOW DOG NASHVILLE)
	89	84	7	I'M STILL A GUY
	90	72	23	WHAT HURTS THE MOST
	91	85	16	LIKE YOU'LL NEVER SEE ME AGAIN
	92	82	11	ALICIA KEYS (MBK/J/RMG) PSYCHO
	93	91		PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE) INSIDE THE FIRE
	94	-	3	LOLLI LOLLI (POP THAT BODY)
	95		3	THREE 6 MARIA FEAT, PROJECT PAT, YOUNG D & SUPERPOWER (HYPNOTIZE MINUS/COLLINBIA) GAME'S PAIN
	\succ		1	THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE) DANGEROUS
	96	9.0		KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE) PORK AND BEANS
	97	86	3	WEEZER (DGC/GEFFEN/INTERSCOPE) YAHHH!
	98	89	16	SOULJA BOY TELL'EM FEAT. ARAB (COLLIPARK/INTERSCOPE) WE MADE IT
	99	47	2	BUSTA RHYMES FEAT. LINKIN PARK (AFTERMATH/INTERSCOPE)
	100	-	3	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E./SRC/JIN/VERSAL MOTOWN)

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POP	100	AIRI	
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EK S	EX	VEEKS N CHT	TITLE	DICT
WEE	LAST	WE	ARTIST (IMPRINT / PROMOTION LABEL)	三品
1	1	12	# BLEEDING LOVE 4 WKS LEONA LEWIS (SYCO/J/RMG)	
2	2	22	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	垃
3	3	2	LOVE IN THIS CLUB USHER FEAT. YOUNG JEEZY (LAFACE/ZOMBA)	
0	5	11	SEXY CAN I RAY J & YUNG BERG (KNOCKDUT/DEJA 34/KOCH/EPIC)	
5	r	25	SEE YOU AGAIN MILEY CYRUS (HOLLYWDOO)	山
6	7	8	4 MINUTES MADONNA FEAT. JUSTIN TIMBERLAKE (WARNER BROS.)	位
7	9	9	DAMAGED DANITY KANE (BAD BOY/ATLANTIC)	企
8	6	19	LOVE SONG SARA BAREILLES (EPIC)	也
9	8	23	STOP AND STARE ONEREPUBLIC (MOSLEY/INTERSCOPE)	
10	12	8	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	山
11	10	28	LOW FLO RIDA FEAT, T-PAIN (POE BOY/ATLANTIC)	
12	11	21	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	山
13	16	8	LOLLIPOP LIL WAYNE FEAT STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
14	13	13	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	
15	18	12-	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	位
14	16	23	SORRY BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	か
17	17	15	BREAK THE ICE BRITNEY SPEARS (JIVE/ZDMBA)	
18	15	25	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/IDJMG)	仚
O	19	12	ALL AROUND ME FLYLEAF (A&M/OCTONE/INTERSCOPE)	
20	21	7	LEAVIN' JESSE MCCARTNEY (HOLLYWOOD)	
21	20	11	REALIZE COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
22	25	5	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
23	26	7	SHAKE IT	
24	23	27	METRO STATION (RED INK/RED/COLUMBIA) NEVER TOO LATE THREE DAYS CRASS (MINE/7/04/BA)	ф
25	24	9	THREE DAYS GRACE (JIVE/ZOMBA) OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	中

31	BYE BYE MARIAH CAREY (ISLAND/IDJMG) IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG) WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCDPE) KILLA CHERISH FEAT, YUNG JOC (SHO'NUFF/CAPITOL) FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) FOREVER CHRIS BROWN (JIVE/ZOMBA) IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) LOVE IS GONE DAVID GUETTA & CHRIS WILLIS (GUM/PERFECTO/ULTRA)	盟 由 由 由 由
30 8 28 13 22 14 27 18 34 4 35 4	IN LOVE WITH A GIRL GAVIN DEGRAW (J/RMG) WHATEVER IT TAKES LIFEMOUSE (GEFFEN/INTERSCDPE) KILLA CHERISH FEAT, YUNG JOC (SHO'NUFF/CAPITOL) FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) FOREVER CHRIS BROWN (JIVE/ZOMBA) IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) LOVE IS GONE	曲 曲
28 13 22 14 27 18 34 4 35 4	GAVIN DEGRAW (J/RMG) WHATEVER IT TAKES LIFEHOUSE (GEFFEN/INTERSCDPE) KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL) FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) FOREVER CHRIS BROWN (JIVE/ZOMBA) IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) LOVE IS GONE	血血血
22 14 27 18 34 4 35 4 36 3	LIFEHOUSE (GEFFEN/INTERSCDPE) KILLA CHERISH FEAT, YUNG JOC (SHO'NUFF/CAPITOL) FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) FOREVER CHRIS BROWN (JIVE/ZOMBA) IT'S NOT MY TIME 3 000RS 00WN (UNIVERSAL REPUBLIC) LOVE IS GONE	ů.
18 27 18 34 4 4 35 4 36 3	CHERISH FEAT, YUNG JOC (SHO'NUFF/CAPITOL) FEELS LIKE TONIGHT DAUGHTRY (RCA/RMG) FOREVER CHRIS BROWN (JIVEZOMBA) IT'S NOT MY TIME 3 000RS 00WN (UNIVERSAL REPUBLIC) LOVE IS GONE	
34 4 35 4 36 3	DAUGHTRY (RCA/RMG) FOREVER CHAIS BROWN (JIVE/ZOMBA) IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) LOVE IS GONE	
35 4	CHRIS BROWN (JIVE/ZOMBA) IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) LOVE IS GONE	ŵ
36 3	IT'S NOT MY TIME 3 DOORS DOWN (UNIVERSAL REPUBLIC) LOVE IS GONE	业
38 5		
	JOHN MAYER (AWARE/COLUMBIA)	山
11 4	THERE'S NOTHIN	山
18 2	I KISSED A GIRL	
32 11	INDEPENDENT	
10 6	YOUR LOVE IS A LIE	山
33 15	SUPERSTAR	
1	SUMMERTIME	
12 10	HOLLYWOOD'S NOT AMERICA	山
14 16	THE ANTHEM PITBULL FEAT. LIL JON (FAMOUS ARTISTS/TVT)	
19 27	CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA)	
13 10	BOYFRIEND/GIRLFRIEND	
- 3	BUZZIN'	
39 16	WHEN YOU LOOK ME IN THE EYES	
- 1	MERCY	
17 26	PIECE OF ME	
50 2	SHE GOT IT	
37 6	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)	
1 3 1 1	8 2 11 1 0 5 5 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 4 THERE'S NOTHIN SEAN KINGSTON FEXT, ELAM A JUEZ SANTAMA (BELUGA HEIGHTSEPPC) 8 2 I KISSED A GIRL KATY PERRY (CAPITOL) 2 11 INDEPENDENT WEBBIE LIL'PHAT & LIL'BOOSIÉ (TRILL'ASYLUM'ATLANTIC) 5 YOUR LOVE IS A LIE SIMPLE PLAN (LAVA/ATLANTIC/RRP) 3 15 LUPE FRASCO FEAT MAITHEW SANTOS (IST & ISTH/ATLANTIC) SUMMERTIME NEW KIDS ON THE BLOCK (INTERSCOPE) 4 16 PHERAS (CAPITOL) 4 16 THE ANTHEM PITBUL FEAT. LIL JON (FAMOUS ARTISTS/TVT) 9 27 CALABRIA 2008 ENUR FEAT. NATASJA (ULTRA) 8 BOYFRIEND/GIRLFRIEND C.SIDE FEAT. KEYSHIA CODE (TYZOUNIVERSAL REPUBLIC) 4 BUZZIN' SINWAYZE FEAT CUSCO ADLER (SURTIONE/GEFFENNITERSCOPE) 4 JONAS BROTHERS (HOLLTYWOOD) 4 MERCY 7 26 PIECE OF ME BRITNEY SPEARS (JIVE/ZOMBA) 5 SHE GOT IT 2 PISTOLS FEAT. TPAIN & TAY DIZM (UNIVERSAL REPUBLIC) 6 ELEVATOR

IGLES SALE

			TO CALLETON CONTROL OF THE CONTROL O
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	-	1	# WATER CURSES ANIMAL COLLECTIVE (DOMINO)
2	1	2	4 MINUTES MADONNA FEAT, JUSTIN TIMBERLAKE (WARNER BROS.)
3		4,	RINGER FOUR TET (DOMINO)
4	22	5	THE LIFE PRODIGY (AAO/VOX)
-			TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)
	ï	7	SHINE ANNA NALICK (EPIC)
7	5	1	NOTHING WITHOUT YOU CARNEY (INTERSCOPE)
8	10	62	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
9	4		NEVER WANTED TO DANCE MINOLESS SELF INDULGENCE (UCR/THE END)
10	30	7	WAITING DELYN (SAB)
11	9	6	WE FLY AG (WRECKLESS ENTERTAINMENT)
12	7	9	PAPER PLANES M.I.A. (XL/INTERSCOPE)
12	6	5	DON'T YOU EVAH SPOON (MERGE)
14	11	23	DOWN 4 WHATEVA LONESOME THUG LADY (OHIO SOUNDLAB)
15	CAL	6	HEY SHAWTY KING B FEAT. D.S.K. (GET IT HOW U LIVE/GUACAMOLE)
16	7	25	THE RASCALS HAVE RETURNED TREVOR HALL (WHITE BALLOON/INTERSCOPE)
17		1	TOUCH THE HEM OF HIS GARMEN' SOUL TEMPO (SOUL TEMPO/REBEL HILL)
18	8	14	WHAT TIME IS IT HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
19	112	61	LET ME SEE SOMETHING A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT
20	13	14	CONQUEST THE WHITE STRIPES (THIRO MAN/WARNER BROS.)
21	14	90	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
22	-1	1	LIKE ME BLU MANDELLA (MAGIC MAN/K.E.S.)
23	17		I WANT TO KNOW YOU FOREVER PETRELLA (ON GARDEN MOUND/TMG/STREET PRIDE)
24	24	4	RINGTONE ENVY (V5)
			FOUNDATIONS

☆ HITPREDICTOR



DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ψ indicates New Release. ARTIST/Title/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

15 21 Pocketful Of Sunshine EPIC (66.7) T Realize UNIVERSAL REPUBLIC (71.9)

Bye Bye IDJMG (67.4)

In Love With A Girl RMG (66.3) 26 27 It's Not My Time UNIVERSAL REPUBLIC (71.0)
JOHN MAYER Say COLUMBIA (69.7) 32 34 A There's Nothin EPIC (69.2) PLAN Your Love is A Lie RRP (67.6)
Hollywood's Not America CAPITOL (65.0)
DRE That's What You Get RRP (67.9)

ADULT TOP 40

Realize UNIVERSAL REPUBLIC (68.9) W In Love With A Girl RMG (68.7) It's Not My Time UNIVERSAL REPUBLIC (75.3) 12 19 34 TS NOT MY THIS DIRVERSAL REPUBLIC (75.3)

YAEL NAIM New Soul ATLANTIC (65.9)

A AUGUSTANA Sweet And Low EPIC (65.6)

SARA BAREILLES Bottle II UP EPIC (65.8)

TO SIMPLE PLAN Your Love Is A Lie RRP (69.5)

DELTA GOODREM IN This Life DECCA (65.0)

THE SPILL CANVAS All Over You REPRISE (67.8) TO SARA BAREILLES Bottle II Up EPIC (67.7)

ADULT CONTEMPORARY

TAYLOR SWIFT
Feardrops On My Guitar UNIVERSAL REPUBLIC (78.4)
JORDIN SPARK S TATIOO ZOMBA (68.4)
LEONA LEWIS Bleeding LOVE RMG (70.5)
PLUMB In MY Arms CURRARPRISE (71.4) Whatever It Takes GEFFEN (70.0)

23

MODERN ROCK

RK Given Up WARNER BROS. (70.8) I WIII POSSESS YOUR HEART ATLANTIC (65.0)
FOO FIGHTERS Let It Die RMG (72.2)
THEORY OF A DEADMAN SO HAPPY RRP (70.9)

25 15 35 FOUNDATIONS
KATE NASH (FICTION/GEF

FEN/INTERSCOPE)

VEEK	AST	GO	WEEKS IN CHT	ARTIST WARNING & NUMBER / DISTRIBUTING LABEL (FRICE)	Title	SERT.	4030
	2	1	4	MARIAH CAREY awks ISLAND 010272*/IDJMG (13.98)	E=MC2	-	
2	1		2 %	_YFE JENNINGS	Lyfe Change		1
			10	COLUMBIA 07966/SONY MUSIC (11.98) RICK ROSS	Trilla		Ä
1	8	11	25	3LIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98) MARVIN SAPP	Thirsty		i
			2	VERITY 09433/Z0MBA (17.98) THE ROOTS	Rising Down		i
	3			DEF JAM 011138/IDJMG (13.98) MARY J. BLIGE			
	7	5	21	MATRIARCH/GEFFEN 010313*/IGA (13.98) € KEYSHIA COLE	Growing Pains		
4	9	7	33	CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You		
)	HU	SHOT BUT	1	MINT CONDITION CAGED BIRD 3636/IMAGE (18.98)	E-Life	Sin .	
	15	17	26	ALICIA KEYS MBK/J 11513*/RMG (18.98) €	As I Am	3	
ú	16	4	17	RAHEEM DEVAUGHN JIVE 19080/ZDMBA (17.98)	Love Behind The Melody		
d	1-	9	22	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate		į
2	12	6	6	TRINA	Still Da Baddest		
3	23	23	37	SLIP-N-SLIDE 72008 (18.98) GREATEST LEDISI	Lost & Found		
1	6			GAINER VERVE 008909/VG (10.98) ESTELLE	Shine		
				HOME SCHOOL/ATLANTIC 412860/AG (13.98) SNOOP DOGG			
5	14	1	9	DOGGYSTYLE/GEFFEN 010835*/IGA (13.98)	Ego Trippin	3	
8	26	26	27	CHRIS BROWN JIVE 12049/ZOMBA (18.98) ⊕	Exclusive		
	15	14	No. of the last	DANITY KANE BAD BOY 444604/AG (18.98)	Welcome To The Dollhouse	•	
3	24	22	21	JAHEIM OIVINE MILL/ATLANTIC 377532/AG (18.98)	The Makings Of A Man		
9	23	19	11	ERYKAH BADU UNIVERSAL MOTOWN 010800*/UMRG (13.38)	New Amerykah: Part One (4th World War)		
)	21	18	9	VARIOUS ARTISTS SONY BMG/EMI/UNIVERSAL/ZOMBA 22781/SONY BMG STRATE	CUC MADRIETING CROUP (18 98) NOW 27		
	20	21	M	SHAWTY LO	Units In The City		
	29	25		D4L 331708/ASYLUM (18.98) JANET	Discipline		
4				ISLAND 010735*/IDJMG (13.98) ⊕ FLO RIDA			
	19	12	8	POE BOY/ATLANTIC 442748/AG (18.98) RAY J	Mail On Sunday		
	15	10	E	DEJA 34/KNOCKOUT/EPIC 5041/KOCH (17.98)	.All I Feel		
	17	15		DAY26 BAD BOY 444540/AG (18.98)	DAY26		
6	5	-		LIL MAMA FAMILIAR FACES/JIVE 12331/ZOMBA (17.98) €	VYP: Voice Of The Young People		
7	30	29	:	ROCKO ROCKY ROAD/ISLAND URBAN 010773*/IDJMG (11.98)	Self-Made	22	
3	25	27	21	LUPE FIASCO	Lupe Fiasco's The Cool	•	
	38	31		1ST & 15TH/ATLANTIC 368316*/AG (18.98) CECE WINANS	Thy Kingdom Come		
	-	80	22	PACE JILL SCOTT	, ,	4	
u	49	42	3 3	PACE JILL SCOTT SETTER HIDDEN BEACH 00050 (18.98) ⊕ ĀMY WINEHOUSE			
1	S SUMM	30		UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	4	
2	44	40	47	CHRISETTE MICHELE DEF JAM 008774/I0JMG (10.98)	I Am		
3	22	3	3		H.N.I.C. Pt. 2	B	
4	40	41	21	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA (18.98)	The Fight Of My Life		
5	39	32	49	RIHANNA	Good Girl Gone Bad	-	
	36	28	3	BIZZY BONE	A Song For You		
3	4	24	11	WEBBIE	Savage Life 2	П	
	31			SCARFACE	The Bost Of Scarface		
		16		J PRINCE/RAP-A-LOT 4 LIFE 99351/RAP-A-LOT (12.98)	The Deat Of Scariate		
	27	35	3	MARIO			
•	27 37	33	3 22	MARIO 3RD STREET/J 21569/RMG (18.98)	Go		
	27 37		3 22 3	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lit RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) ⊕			
,)	27 37 34	33		MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lift RHYMESAVERS ENTERTAINMENT 0096/ILG (14.98) ⊕ GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98)	Go		
	27 37 34	13	3	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) ⊕ GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple	2	
)	27 37 34 35	33 13 34	3 B	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lift RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) ⊕ GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation		
7	27 37 34 35 48 42	33 13 34	3 8 35	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lit RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster		
7) 1 3	27 37 34 35 48 42	13 34 43	3 8 35 28	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lift RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROC4-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROC4-FELLA/DEF JAM 010229*/IDJMG (13.98) THEY SONGZ SONG BOOK/ATLANTIC 135740/AG (15.98) MJG	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight		
7	27 37 34 35 48 42 46 33	13 34 43 26	3 8 35 28 32 2	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lit RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) ⊕ GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight	-	
7	27 37 34 35 48 42 46 33 43	13 34 43 26 - 38	3 8 35 28 32 2 40	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE When Lit RHYMESAYERS ENTERTAINMENT 0096/LIG (14.98) ⊕ GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament	-	
7 0 1 2 3 4	27 37 34 35 48 42 46 33 43	13 34 43 26 - 38 48	3 8 35 28 32 2	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATES SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MTS 29,RBC (13.98)	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best	-	
7 2 3 4 5 7	27 37 34 35 48 42 46 33 43	13 34 43 26 - 38	3 8 35 28 32 2 40	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATES/SUP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MIS 29,RBC (13.98) J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98)	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best	-	
7 0 1 2 3 4 5	27 37 34 35 48 42 46 33 43	13 34 43 26 - 38 48 39	3 8 35 28 32 2 40	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MTS 29,RBC (13.98) J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98) BRIAN CULBERTSON GRP 010927/VG (13.98)	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best Back Of My Lac' Bringing Back The Funk	-	
9 0 1 2 3 4 5 8 9	27 37 34 35 48 42 46 33 43 56 50	13 34 43 26 - 38 48 39	3 8 35 28 32 2 40 6	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BBOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATESISLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MTS 29/RBC (13.98) J. HOLIDAY MUSIC LIRE 11805*/CAPITOL (12.98) BRIAN CULBERTSON	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best Back Of My Lac' Bringing Back The Funk	-	
7 9 0 1 2 3 4 5 6 7 8	27 37 34 35 48 42 46 33 43 56 50 18	33 13 34 43 36 - 38 48 39	3 8 35 28 32 2 40 6	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROC-A-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GARES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MIS 29/RBC (13.98) J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98) BRIAN CULBERTSON GRP 010927/VG (13.98) TECH N9NE PRESENTS KRIZZ KALIKO STRANGE 45/RBC (18.98) JOHN LEGEND	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best Back Of My Lac' Bringing Back The Funk Vitiligo		
7 9 0 1 2 3 4 5 8 9	27 37 34 35 48 42 46 33 56 50 18 N	33 13 34 43 26 - 38 48 39 -	3 8 35 28 32 2 40 6 3	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATES SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MTS 29/RBC (13.98) J. HOLIDAY MUSIC LIRE 11805*/CAPITOL (12.98) BRIAN CULBERTSON GRP 010927/VG (13.98) TECH N9NE PRESENTS KRIZZ KALIKO STRANGE 45/RBC (18.98) JOHN LEGEND 6.0.0.0 // COCULMBIA 21.265 EX/SONY MUSIC (14.98) SHEEK LOUCH	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best Back Of My Lac' Bringing Back The Funk Vitiligo		
9 0 1 2 3 4 5 6 7 8 9 0 1 2	27 37 34 35 48 42 46 33 56 50 18 N 55 52	33 34 43 36 - 38 48 39 - EW	3 8 35 28 32 2 40 6 3	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONG Z SONG BOOK/ATLANTIC 135740/AG (16.98) MJG REAL TALK 48 (17.98) PLIES BIG GATES SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MTS 293/RBC (13.98) J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98) BRIAN CULBERTSON GRP 010927/VG (13.98) TECH N9NE PRESENTS KRIZZ KALIKO STRANGE 45/RBC (18.98) JOHN LEGEND GO.O.D./COLUMBIA 21265 EX/SONY MUSIC (14.98) SHEEK LOUCH D-BLOCK \$595/KOCH (17.98) SOUIL JAB BOY TELL'EM	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best Back Of My Lac' Bringing Back The Funk Vitiligo Live From Philadelphia Silverback Gorilla		
7 9 0 1 2 3 4 5 8 9	27 37 34 35 48 42 46 33 56 50 18 N 55 52	33 34 43 36 - 38 48 39 - EW	3 8 35 28 32 2 40 6 3 2 1 17 8	MARIO 3RD STREET/J 21569/RMG (18.98) ATMOSPHERE RHYMESAYERS ENTERTAINMENT 0096/ILG (14.98) GNARLS BARKLEY DOWNTOWN/ATLANTIC 450236*/AG (18.98) KANYE WEST ROCA-FELLA/DEF JAM 009541*/IDJMG (13.98) JAY-Z ROCA-FELLA/DEF JAM 010229*/IDJMG (13.98) TREY SONGZ SONG BBOOK/ATLANTIC 135740/AG (15.98) MJG REAL TALK 48 (17.98) PLIES BIG GATESISLIP-N-SLIDE/ATLANTIC 185340/AG (18.98) VARIOUS ARTISTS MTS 29/RBC (13.98) J. HOLIDAY MUSIC LINE 11805*/CAPITOL (12.98) BRIAN CULBERTSON GRP 010927/VG (13.98) TECH N9NE PRESENTS KRIZZ KALIKO STRANGE 45/RBC (19.98) JOHN LEGEND 6.0.0.D/COLUMBIA 21565 EX/SONY MUSIC (14.98) SHEEK LOUCH D-BLOCK 5595/KOCH (17.98)	Go fe Gives You Lemons, You Paint That Shit Gold The Odd Couple Graduation American Gangster Trey Day MJG: Pimp Tight The Real Testament We The Best Back Of My Lac' Bringing Back The Funk Vitiligo Live From Philadelphia Silverback Gorilla souljaboytellem.com		

CERT.	Title	ARTIST MPRINT & NUMBER POISTRIBUTING LABEL (RECE	Z WEEK.	LAST	WEEK
	HARLEMs American Gangster	47 12 JIM JONES KOCH 5073 (17.98)	47	57	56
	A-Town Secret Weapon	_ 2 BABY D BIG 00MP 5065/K0CH (17.98)	_	53	67
	Trust Me	CRAIG DAVID		NE	58
	The Formula	- 2 9TH WONDER & BUCKSHOT	Ţ	47	59
	The Elephant in The Room	46 9 FAT JOE TERROR SQUAD 14619/IMPERIAL (18.98)	46	54	60
	5*Stunna	50 22 BIRDMAN CASH MONEY/UNIVERSAL MOTOWN 010351/UMRG (13.98)	50	58	61
•	Because Of You	56 54 NE-YO DEF JAM 008697*/IDJMG (13.98)	56	41	62
	Soul Speak	MICHAEL MCDONALD	73	78	63
	BERNER Drought Season	3 THE JACKA OF THE MOBB FIGAZ AND BERN ONE 4454 (16.98)	Ē	67	64
•	Sean Kingston	51 41 SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	51	59	65
	Doin' It Big	O DALL	52	61	66
	The Opaque Brotherhood	49 DARK LOTUS PSYCHOPATHIC 4603 (12.98)	49	60	67
	The Best Of 2Pac - Part 1: Thug	65 23 2PAC AMARU/DEATH ROW/INTERSCOPE 010072/UME (11.98)	65	65	68
	Undeniable	53 6 AZ NEW ERA/QUIET MONEY 5027/KOCH (17.98)	53	63	69
	Back To The Traphouse	64 22 GUCCI MANE CZAR SO ICEY/ASYLUM/ATLANTIC 313516/AG (18.98)	64	71	70
	Motown: A Journey Through Hitsville USA	80 26 BOYZ II MEN DECCA 009444 (17.98)	80	69	ii)
	Real Definitions	59 4 PLIES STARZ 63167 (14.98)	59	66	72
	MBA 10765/CAPITOL (18:98) NOW 26	VARIOUS ARTISTS	60	72	73
	Funk This	79 33 CHAKA KHAN BURGUNDY 09022/SONY BMG (17.98)	79	73	74
	Wines & Spirits	DAHSAAN DATTERSON	TRY	RE-EI	75

REGGAE ALBUMS STEPHEN MARLEY Mind Control ELEPHANT MAN Let's Get Physical REBEL SOULJAHZ Nothing To Hide COLLIE BUDDZ MORGAN HERITAGE Mission In Progress VARIOUS ARTISTS Ragga Ragga Ragga 2008! KY-MANI MARLEY VARIOUS ARTISTS Reggae Gold 2007: Treasure Of The Caribbean LOS CAFRES Barrilete/Hombre Simple REBELUTION 12 13 J BOOG 11 42 MAVADO Gangsta For Life / The Symphony Of David Brooks 13 25 VARIOUS ARTISTS Strictly The Best 38 14 63 MATISYAHU ONE HAVEN/OR/EDIO

MINT CONDITION MINTS RETURN

Mint Condition lands its first top 10 since "Life Aquarium" in 1999, as its seventh studio release

including Alicia Keys (13-9, up 25%). Ledisi earns the Greatest Gainer

"E-Life," arrives at No. 8 on Top R&B/Hip-Hop Albums. The group's opening also grants indie label Image its best view of the chart, surpassing the No. 9 bow of Tamia's "Between Friends"

NT CONDITION

(28-13) while Jill Scott grabs the Pacesetter award (49-30, up 69%). Next week's chart will

Meanwhile, the giftgiving spirit of Mother's

welcome new sets from Foxy Brown, Cherish, Keith Sweat and a hits package from 8Ball & MJG. -Raphael George

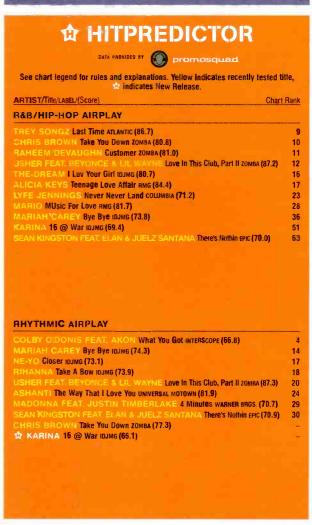
R&B/HIP-HOP Billboard

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	WIT
0	1	9	SWKS LIL WAYNE FEAT. STATIC MAJDR (CASH MONEY/UNIVERSAL MOTOWN)	26	29		NEVER WOULD HAVE MADE IT MARVIN SAPP (VERITY/ZOMBA)	8
0	5	13	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	27	26	36	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)	
3	2	12	THE WAY THAT I LOVE YOU ASHANTI (THE INC /UNIVERSAL MOTOWN)	28	3		MUSIC FOR LOVE MARIO (3RD STREET/J/RMG)	tr
4	4	14	LOVE IN THIS CLUB USHER FEAT, YOUNG JEEZY (LAFACE/ZOMBA)	29	24	207	DEY KNOW SHAWTY LO (D4L/ASYLUM)	
(0)		10	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	30	30	25	HONEY ERYKAH BADU (UNIVERSAL MOTOWN)	
6	7	10	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	31	28	25	UMMA DO ME ROCKO (ROCKY ROAO/ISLAND URBAN/IOJMG)	
7	6	16	THE BOSS RICK ROSS FEAT, T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	32	32	15	SOMETIMES ANGIE STONE (STAX/CMG)	
8	18	5	HEAVEN SENT KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	33	45		FOOLISH SHAWTY LO (D4L/ASYLUM)	
9			LAST TIME TREY SONGZ (SONG BOOK/ATLANTIC)	54	31		THE RIVER NOEL GOURDIN (EPIC)	11
10	16	7	TAKE YOU DOWN CHRIS BROWN (JIVE/ZOMBA)	35	55	19	MY LOVE JILL SCOTT (HIDDEN BEACH)	
11	4	17	CUSTOMER RAHEEM DEVAUGHN (JIVE/ZDMBA)	36	46	7	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	ф
12		3	LOVE IN THIS CLUB, PART II USHER FEAT, BEYONGE & LIL WAYNE (LAFACE/ZOMBA)	37		2	A MILLI LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
13	10	15	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	100		30	INDEPENDENT WEBBIE, LIC PHAT & LIC BOOSIE (TRILL/ASYLUM/ATLANTIC)	
14	9	28	I REMEMBER KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	39	37	23	WORK THAT MANY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	ŵ
15	8	17	SEXY CAN I RAY J & YUNG BERG (KNOCKOUT/DEJA 34/EPIC/KOCH)	40	38	24	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	か
	22	7	I LUV YOUR GIRL THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	0	64	4	GIRLS AROUND THE WORLD LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	
17	23	11	TEENAGE LOVE AFFAIR ALICIA KEYS (MBK/J/RMG)	42	38	19	GO ON GIRL NE-YO (DEF JAM/IDJMG)	☆
18	14	29	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBK/J/RMG)	43	254	9	STAY DOWN MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	位
19	19	31	NEVER JAHEIM (DIVINE MILL/ATLANTIC)	44	41	5	CLOSER NE-Y0 (DEF JAM/IDJMG)	ŵ
20	15	32	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)	45	39	21	SENSUAL SEDUCTION SNOOP DOGG (DOGGYSTYLE/GEFFEN/INTERSCOPE)	0.790
21		6	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)	46	43	1	NO MATTER WHAT TI. (GRAND HUSTLE/ATLANTIC)	
22	17	33	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	47	SE.	5	I'VE CHANGED JAHEIM FEAT. KEYSHIA COLE (DIVINE MILL/ATLANTIC)	
23		17	NEVER NEVER LAND LYFE JENNINGS (COLUMBIA)	42	1	38	NO ONE ALICIA KEYS (MBK/J/RMG)	क्र
24	20	23	FALSETTO THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	49	71	2	LOOKIN BOY HOT STYLZ FEAT YUNG JOC (SWAGG TEAM/BLOCK/JIVE/ZOMBA)	
25	21	37	CRYING OUT FOR ME MARIO (3RD STREET/J/RMG)	50	48	34	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	

20	- "	3	
@		HO	
A		R	ÀP SONGS
. *	_ ×	EEKS	TITLE
WEE	LAST	WEE ON O	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	LOLLIPOP GWKS LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
2	2	15	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)
5	3	9	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
4	4	16	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)
5	8	4	GET SILLY V.I.C. (YOUNG MOGUL/WARNER BROS.)
6	6	150	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)
7	7	28	INDEPENDENT WEBBIE, LIL PHAT & LIL BOOSIE (TRILL/ASYLUM/ATLANTIC)
10	5	3	DEY KNOW SHAWTY LO (D4L/ASYLUM)
9	9	8	FINER THINGS DJ FELLI FEL FEAT. NE-YO. FABOLOUS, KANYE WEST & JERMAINE OUPRI (SO SO DEF/IDJMG)
10	13	15	GET LIKE ME DAVID BANNER FEAT. CHRIS BROWN (B.I.G. F.A.C.E / SRC/UNIVERSAL MOTOWN)
11	11	16	I KNOW JAY-Z FEAT. PHARRELL (ROC-A-FELLA/OEF JAM/IOJMG)
12	10	20	UMMA DO ME ROCKO (ROCKY ROAD/ISLAND URBAN/IDJMG)
13	17		DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
14	15		LIFE OF DA PARTY SNOOP OOGG FEAT. TOO SHORT & MISTAH F.A.B. (DOGGYSTYLE/GEFFEN/INTERSCOPE)
15	10		A MILLI LIL WAYNE (CASH MDNEY/UNIVERSAL MDTOWN)
16	13	6	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MÖTOWN)
17	24	.2	NO MATTER WHAT T.I. (GRAND HUSTLE/ATLANTIC)
18	21	3	FOOLISH SHAWTY LO (D4L/ASYLUM)
19			GAME'S PAIN THE GAME FEAT. KEYSHIA COLE (GEFFEN/INTERSCOPE)
20			SAY YEAH WIZ KHALIFA (ROSTRUM/WARNER BROS.)
21			THAT'S GANGSTA BUN B FEAT. SEAN KINGSTON (RAP-A-LOT 4 LIFE/ASYLUM)
22			PUT ON YOUNG JEEZY FEAT. KANYE WEST (CORPORATE THUGZ/DEF JAM/IDJMG)
23	18	12	ELEVATOR FLO RIDA FEAT. TIMBALAND (POE BOY/ATLANTIC)
24		2	DON'T STOP BABY BASH FEAT. KEITH SWEAT (ARISTA/RMG)
25	20		DROP & GIMME 50 MIKE JONES FEAT. HURRICANE CHRIS (ICE AGE/SWISHAHOUSE/ASYLUM/WARNER BROS.)
THE REAL PROPERTY.	-	-	

A	F	RI-	TYTHINIC AIRPLAY	
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	8	** LOLLIPOP SWKS LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	仚
2	2	13	LOVE IN THIS CLUB USHER FEAT. YDUNG JEEZY (LAFACE/ZOMBA)	並
3	3	16	SEXY CAN I RAY J & YUNG BERG (KNDCKOUT/DEJA 34/EPIC/KOCH)	
4	5	11	WHAT YOU GOT COLBY O'DONIS FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	ŵ
2	4	13	NO AIR JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	÷
6	7	10	THE BOSS RICK ROSS FEAT. T-PAIN (SLIP-N-SLIDE/DEF JAM/IDJMG)	
7	3	10	BLEEDING LOVE LEDNA LEWIS (SYCO/J/RMG)	
8	100	7	BUST IT BABY (PART 2) PLIES FEAT. NE-YO (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
	6	13	TOUCH MY BODY MARIAH CAREY (ISLAND/IDJMG)	故
10	9	9	DAMAGED DANITY KANE (BAD BDY/ATLANTIC)	ŵ
11		17	SHE GOT IT 2 PISTOLS (UNIVERSAL REPUBLIC)	廿
12	14	3	FINER THINGS DJ FELLI FEL FEAT. NE-YO, FABOLOUS, KANYE WEST & JERMAINE DUPRI (SO SO DEF/IDJM)	G)
U	12	35	LOW FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	
14	16	Q.	BYE BYE MARIAH CAREY (ISLAND/IDJMG)	1
15		23	WITH YOU CHRIS BROWN (JIVE/ZOMBA)	如
*	114	23	INDEPENDENT WEBBIE, LIL' PHAT & LIL' BODSIE: (TRILL/ASYLUM/ATLANTIC)	-
17	11	45	CLOSER NE-YO (DEF JAM/IDJMG)	命
18		4	TAKE A BOW RIHANNA (SRP/DEF JAM/IDJMG)	位
19			GET LIKE ME David Banner Feat. Chris Brown (B.I.G. FA.C.E./SRC/UNIVERSAL MDTOWN)	
20	34		LOVE IN THIS CLUB, PART II USHER FEAT. BEYONCE & LIL WAYNE (LAFACE/ZOMBA)	か
21	27	3	DANGEROUS KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	
22	24	6	PARTY PEOPLE NELLY FEAT. FERGIE (DERRTY/UNIVERSAL MOTOWN)	
22		+	KILLA CHERISH FEAT. YUNG JOC (SHO'NUFF/CAPITOL)	歃
24	29	4	THE WAY THAT I LOVE YOU ASHANTI (THE INC./UNIVERSAL MOTOWN)	位
25	25		SAY YEAH wiz khalifa (ROSTRUM/WARNER BROS.)	ŵ
	100		THE COURSE WAS BUILDING BUILDING	1 925

© A		ΑI	DULT R&B
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	27	#1 I REMEMBER 7WKS KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
2	-3	33	WOMAN RAHEEM DEVAUGHN (JIVE/ZOMBA)
3	2	30	NEVER JAHEIM (DIVINE MILL/ATLANTIC)
4	4	27	LIKE YOU'LL NEVER SEE ME AGAIN ALICIA KEYS (MBR/J/RMG)
10	ō	31	JUST FINE
	8	25	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) HONEY ERYKAH BADU (UNIVERSAL MOTOWN)
7		21	NEVER WOULD HAVE MADE IT
В	7	13	MARUN SAPP (VERTY/ZOMBA) TOUCH MY BODY MARIAH CAREY (ISLAND/IO)MG)
9	11	21	SUFFOCATE J. HOLIDAY (MUSIC LINE/CAPITOL)
10	12	29	MY LOVE JILL SCOTT (HIDDEN BEACH)
11	9	16	SUGA SUGA SUGA KEITH SWEAT FEAT. PAISLEY BETTIS (KEIA/ATCD/RHINO)
12	8	17	SOMETIMES ANGIE STONE (STAX/CMG)
13	'n	15	NEVER NEVER LAND LYFE JENNINGS (CDLUMBIA)
14			THE RIVER NOEL GOURDIN (EPIC)
15	16	20	WORK THAT MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
116	15	15	SUPA SEXXY
17			CHARLIE WILSON FEAT. T-PAIN (JIVE/ZOMBA) IN THE MORNING LEGISLANGE ACTIVIDATE CONTROL OF THE MORNING CONTROL OF THE MORNIN
18		10	LEDISI (VERVE FORECAST/VERVE) TEENAGE LOVE AFFAIR
19			ALICIA KEYS (MBKJ/JFMG) I'M CHEATIN' DWELE (KOCH)
-	18	6	STAY WITH ME (BY THE SEA) AL GREEN FEAT, JOHN LEGEND (BLUE NOTE/CAPITOL)
21	19		I'VE CHANGED JAHEM FAIT KEYSHIA COLE (DIVINE MILL/ATLANTIC)
22	22		THE WAY THAT I LOVE YOU ASHANTI (THE INC /UNIVERSAL MOTOWN)
23	24	12	FREE MARQUS MILLER FEAT. CORINNE BAILEY RAE.(3 DEUCES/CMG)
24	21	16	LET GO LALAH HATHAWAY (STAX/CMG)
25	25		LOVE IS YOU CHRISETTE MCHELE (DEF JAM/IDJMG)
100	à4	- 4	and a second sec



NOULT RBB AND RHYTHMIC AIRPLAY: 72 adult R8B stations and 76 rhythmic stations are letcronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week © 2008 lielsen Business Media, Inc. and Nielsen SoundScan, Inc, HOT RAP SONGS: 82 R8B/Hip-Hop and 76 hythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 lays a week. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. INTPREDICTOR: © 2008, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Billboard COUNTRY

© HOT A COUNTRY SONGS

2 5 6 17 PM STILL A GUY	A		ام	U	UNIKT SUNGS		
TMS TILL A GUY FROGERS (K LOVELAGE BANGLEVL THILLER) 3 6 12 LOVE IS A BEAUTIFUL THILLER) 4 ASSAR MASHRULE BY PICTURE TO BURN 5 2 1 1 I SAW GOD TODAY FROGERS (K LOVELAGE BANGLEVL THILLER) 5 2 1 1 I SAW GOD TODAY FROGERS (K LOVELAGE BANGLEVL THILLER) 5 2 1 1 I SAW GOD TODAY FROGERS (K LOVELAGE BANGLEVL THILLER) 5 2 1 1 I SAW GOD TODAY FROGERS (K LOVELAGE BANGLEVL THILLER) FROWN OF STRAIT (RCLAWSON M CRISWELL, W MIRBY) FROW THE STRAIN (S STRAIT (RCLAWSON M CRISWELL, W MIRBY) FROW THE STRAIN (RCLAWSON M CRISWELL, W MIRBY) FROW THE STRAIN (RCLAWSON M CRISWELL, W MIRBY) FROGERS (K LINMELERA SORE) FROM SORE (K LINMELERA SORE K LINMELERA SORE	WEEK	LAST	2 WEEKS	WEEKS ON CHT		IMPRINT & NUMBER / PROMOTION LABEL	CERT.
De ABISAR MASHMULÉ LOVE IS A BEAUTIFULT THING Phil Vassar M WINGHT PVASSAR (J. STEELE C. WISEMAN) A PICTURE TO BURN N CHAPMAN (I SWIFTL ROSE) B I SAW GOD TODAY N CHAPMAN (I SWIFTL ROSE) A TAYLOR SWIFT N CHAPMAN (I SWIFTL ROSE) B I SAW GOD TODAY REGORD M. GENERAL SOUTH A STAMULE, SITRAIT (I CLANSON IN CRISWELL, WINGBY) B I SAW GOD TODAY REGORD M. GENERAL RATTS (J. STEELE.A. MORENO) B I VOU'RE GONNA MISS THIS FROGERS I THAILERA GORLY B ROGERS I CHAULERA A GORLY PWORLEY SHAW (I DAYNOOD C. KELLEYH SCOTT) B ETTER AS A MEMORY PWORLEY SHAW (I DAYNOOD C. KELLEYH SCOTT) B ETTER AS A MEMORY B CANNON, COURSENEY (S. RAUSSEL, GOODMAN) D 10 9 LAST NAME B CANNON, COURSENEY (S. RAUSSEL, GOODMAN) LAST NAME B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) D 10 9 LAST NAME B CANNON, COURSENEY (S. RAUSSEL, GOODMAN) LAST NAME B CANNON, COURSENEY (S. RAUSSEL, GOODMAN) D 10 9 LAST NAME B CANNON, COURSENEY (S. RAUSSEL, GOODMAN) D 20 CULUMB B COMMAN (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B SAWON COURSENEY (S. REMSOLL, COURSEN C. C. CAPTOL NASHVILLE B CHARLER FOR SHAW (I DAYNOOD C. KELLEYH SCOTT) B SAWON COURSEN C.	1	1	2	30			1
3 6 26 LOVE IS A BEAUTIFUL THING Phil Vassar WINDERFANS DOUTH WINDERFANS DOUTH PASSAR () STEELE C. WISEMAN) @ UNIVERSAL SOUTH PICTURE TO BURN Gaylor Swift Gaylor	2	5	6	12			1 2
3 4 1 PICTURE TO BURN N CHAPMAN (ISWIFL ROSE) 5 2 1 1 1 SAW GOD TODAY N CHAPMAN (ISWIFL ROSE) 6 2 1 1 1 SAW GOD TODAY LEVERY DAY TEROWN S, STRAIT (R.CLAWSON M. CRISWELL, W. MRBY) 7 7 12 EVERY DAY D-HUFRARSCAL FLATTS (J.STEELE A. MOREND) 6 17 12 EVERY DAY D-HUFRARSCAL FLATTS (J.STEELE A. MOREND) 7 18 2 EVERY DAY D-HUFRARSCAL FLATTS (J.STEELE A. MOREND) 7 19 CHYRIC STRAET 7 12 EVERY DAY D-HUFRARSCAL FLATTS (J.STEELE A. MOREND) 8 2 LOVE DON'T LIVE HERE D-MORE EVER SHAW (D. HARWGOD) C. KELLEYH, SCOTT) 9 10 9 BETTER AS A MEMORY REND (CAPTOL MASHWILLE D-MORE EVER SHAW (D. HARWGOD) C. KELLEYH, SCOTT) 9 10 9 BETTER AS A MEMORY REND (CAPTOL MASHWILLE D-MORE D-MASHWILLE D-MORE (D. MISHWILLE D-MORE (D. MISHWILLE D-MORE (D. MISHWILLE D-MASHWILLE D-MASH	3	6			LOVE IS A BEAUTIFUL THING	Phil Vassar	3 6
N CHAPMAN (TSWIFLE, ROSE) 1 I SAW GOD TODAY	N		4	18	PICTURE TO BURN	Taylor Swift	
	5				I SAW GOD TODAY	George Strait	
1		7	7		EVERY DAY	Rascal Flatts	
4 3 3 6 RABGERS IL TMILLERA, GORLEY)	_						
BETTER AS A MEMORY O 10 9 LAST NAME BETTIER AS A MEMORY BIT (1 UNDERWOOD, LLAIRD,H.LINDSEY) O 11 11 11 11 11 12 BACK WHEN I KNEW IT ALL BICHANCEY (G.HANINA,PO'DONNELLT,WILLMON) D 11 11 11 11 12 BACK WHEN I KNEW IT ALL BICHANCEY (G.HANINA,PO'DONNELLT,WILLMON) D 12 12 13 13 HOME BROWAN (M. BUBLE, A.CHANG, A.FOSTER GILLES) BROO		4	3	23	E.ROGERS (L. T.MILLER, A. GORLEY)	● CAPITOL NASHVILLE	
B CANNOW K CHESNEY (S CARUSOELL GOODMAN) 1 11 11 11 11 BACK WHEN I KNEW IT ALL B CHANCEY (G HANNAN, PO'DONNELLT WILLMON) 2 12 13 15 HOME B H	8	8	8	32	P.WORLEY, V.SHAW (D.HAYWOOD, C.KELLEY, H.SCOTT)	● CAPITOL NASHVILLE	3
M. BRIGHT (C. UNDERWOOD, L. LAIRD. H. LINDSEY)	9	9	10				
B. CHANCEY (G.HANNAN, PO'DONNELLT.WILLMON) HOME B. ROWAN (M. BUBLE, A. CHANG, A. FOSTER GILLES) B. BOWAN (M. BUBLE, A. CHANG, A. CHANG, A. FOSTER GILLES) B. BOWAN (M. BUBLE, A. CHANG, A.	0	10	9				9
13 13 15 HOME BIOWAN (M. BUBLE.A. CHANG.A.FOSTER GILLES) BIAKE Shelton 10 B. ROWAN (M. BUBLE.A. CHANG.A.FOSTER GILLES) WARRIER BROS./WRN 1 1 TRYING TO STOP YOUR LEAVING Dierks Bentley © CAPITOL NASHVILLE 1 1 1 1 1 1 1 1 1	1	11	11			Montgomery Gentry ● COLUMBIA	1
TRYING TO STOP YOUR LEAVING BEAVERS, UBEAVERS, BEAVERS, BACK, BILLED BIS TOWN & LIFE BIS DOWN & LIFE BIS DEVEN BEAVERS, BEAVERS, BEAVERS, BEAVERS, BACK, BIS DOWN & BACK TITLED BIS DOWN & B	2	12	13		HOME	Blake Shelton	1
4 14 14 1 STRONGER WOMAN J.KILCHER.J.RICH (J.KILCHER.M.GREEN) SHE'S A HOTTIE TODY Keith T.KEITH (I.KEITH, EPINSON) SHOW DOG NASHVILLE REAL JACKSON Alan Jackson Alan Jackson ARISTA NASHVILLE ROGERS (C. STAPLETON, JSPILLMAN) TODY KEITH ANOTHER TRY FROGERS (C. STAPLETON, JSPILLMAN) B 17 1 IT AIN'T NO CRIME M.W.RIGHTE ROWAN (T SHAPIRO, T.MARTIN, M.NESLER) B 20 19 1 KRISTOFFERSON TIM MCGraw B GULINGRE, T.MGGRAW, D SMITH (A. SMITH, R.NIELSEN) B GULINGRE, T.MGGRAW, D SMITH (A. SMITH, R.NIELSEN) C USB WE WEREN'T CRAZY JOSH GRACIN, TLOPACINSKI, B.PINSON) J.STEELE (K. ANDERSON, TIJCHOLS, J. SELLERS) B VERY OTHER WEEKEND REDAMES (J. GRACIN, TLOPACINSKI, B.PINSON) J. STEELE (K. ANDERSON, TIJCHOLS, J. SELLERS) B VERY OTHER WEEKEND REDAM MCENTIRE, B BROWN (C. HARRINGTON, S. EWING) D MCA NASHVILLE B 17 1 IT SILL MISS YOU J. STEELE (K. ANDERSON, TIJCHOLS, J. SELLERS) D MCA NASHVILLE B 27 26 17 SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, M. LINDSEY, J. M. SHANKS) D GEMMAN (J. M. CARROLL, J. COLLINS, R. RIJTHERFORD) J. STEELE (K. ANDERSON, T. MAREN) J. SHANKS (S. EVANS, M. EVANS, M. LINDSEY, J. M. SHANKS) D ARISTA NASHVILLE D CARNANILLE B 27 26 17 SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, M. LINDSEY, J. M. SHANKS) D ARISTA NASHVILLE D BNA LIFE IN A NORTHERN TOWN Sugarland Feat. Little Big Town & Jake Own	3	13	12	18	TRYING TO STOP YOUR LEAVING	Dierks Bentley	1
SHE'S A HOTTIE TRETH (TRETH (TRETH BPINSON) 19 21 5 CAMER RESTEST GOOD TIME RESTEST GOOD TIME RESTEST RESTEST GOOD TIME RESTEST RESTESS RESTE	4	14	14		STRONGER WOMAN	Jewel	1
Second Color	3	16	17		SHE'S A HOTTIE	Toby Kelth	1
ANOTHER TRY ERGERS (C STAPLETON, J. SPILLMAN) 17 1 IT AIN'T NO CRIME M. WRIGHT, BROWN (I SHAPIRO, I.MARTIN, M. NESLER) 18 17 1 IT AIN'T NO CRIME M. WRIGHT, BROWN (I SHAPIRO, I.MARTIN, M. NESLER) 19 20 19 1 KRISTOFFERSON BALLIMORE, T.MCGRAW, D. SMITH (A. SMITH, R. NIELSEN) BOULDER FLIDDELL M. WRUCKE (M. LAMBERT, H. LITTLE) 10 22 20 55 B. JAMES (J. GRACIN, T. LOPACINSKI, B. PINSON) 11 STILL MISS YOU J. STELLE (K. ANDERSON, T. LOPACINSKI, B. PINSON) 12 23 23 35 I STILL MISS YOU J. STELLE (K. ANDERSON, T. LOPACINSKI, B. PINSON) 13 24 24 15 EVERY OTHER WEEKEND ROBERT, BROWN (C. HARNINGTON, S. EWING) 14 26 27 8 LEARNING HOW TO BEND BLANKER, BROWN (C. HARNINGTON, S. EWING) 15 1 STILL MISS YOU J. STELLE (K. ANDERSON, T. LOPACINSKI, B. PINSON) 16 30 28 15 I CAN SLEEP WHEN I'M DEAD J. GARY AIIAN J. M. WRIGHT, G. ALLAN, M. WARREN, J. LEBLANC) 17 37 48 3 PUT A GIRL IN IT J. BROWN, R. CARPOLL, J. COLLINS, R. RUTHERFORD) 18 20 21 22 32 32 32 32 32 32 32 32 32 32 32 32	6		21	5	GREATEST GOOD TIME	Alan Jackson	1
RIGHT STATE TO CRIME Joe Nichols J	7	18	18	12	ANOTHER TRY Jo	sh Turner Featuring Trisha Yearwood	1
M.WRIGHTE ROWAN (I SHAPIRO.T.MARTIN,M.NESLER) 9 20 19 1 KRISTOFFERSON B.GALLIMORE.T.MCGRAW,D SMITH (A SMITH.R.NIELSEN) CO 21 22 19 MIR GUNPOWDER & LEAD DOWER FLIDDELL.M.WRUCKE (M.LAMBERT.H.LITTLE) COLUMBIA DOWER FLIDDELL.M.WRUCKE (M.LAMBERT.H.LITTLE) COLUMBIA DOWER FLIDDELL.M.WRUCKE (M.LAMBERT.H.LITTLE) COLUMBIA DISTILL MISS YOU COLUMBIA DISTILL MISS YO	4						
BALLIMORE, IMMORRAW, D SMITH (A. SMITH, C. SMI							
22 20 50 B.JAMES (J.GRACIN, TLOPACINSKIB, PINSON) 23 24 24 15 EVERY OTHER WEEKEND 24 26 27 B. MCENTIRE, BROWN (C. HARNINGTON, S. EWING) 25 25 25 19 THIS IS ME YOU'RE TALKING TO 30 28 15 I CAN SLEEP WHEN I'M DEAD 30 28 15 I CAN SLEEP WHEN I'M DEAD 31 24 24 25 THIS IS ME YOU'RE TALKING TO 32 37 48 3 PUT A GIRL IN IT 33 48 3 PUT A GIRL IN IT 34 26 77 SOME THINGS NOVER CHANNING (R.AKINS, D.DAVIDSDN, B.HAYSLIP) 35 26 77 SOME THINGS NEVER CHANGE 36 27 26 77 SOME THINGS NEVER CHANGE 37 48 3 PUT A GIRL IN IT 38 27 26 77 SOME THINGS NEVER CHANGE 39 29 34 12 BEAVERS (S. RIELSON T.JAMES) 40 BISA NORTHERN TOWN SUgarland Feat. Little Big Town & Jake Owen	-			-			
B JAMES (J. GRACIN, TLOPACINSKI, B.PINSON) B JAMES (J. GRACIN, TLOPACINSKI, B.PINSON) C LYRIC STREET I STILL MISS YOU J. STEELE (K. ANDERSON, T.NICHOLS, J. SELLERS) B JAMES (J. GRACIN, TLOPACINSKI, B.PINSON) C COLUMBIA C COLUMB	20	21	22	19	POWER FLIDDELL.M. WRUCKE (M.LAMBERT, H.LITTLE)	● COLUMBIA	2
J.STEELE (K.AMDERSON T.NICHOLS. J. SELLERS) B. COLLUMBIA EVERY OTHER WEEKEND Reba MCENTIRE, T. BROWN (C. HARRINGTON, S. EWING) CARY Allan M. WRIGHT G. ALLAN (G. HLAN, M. WARREN, J.LEBLANC) THIS IS ME YOU'RE TALKING TO G. FUNDIS (K. ROCHELLE, T. L. JAMES) CO. BIG MACHINE TO ARISTA MASHVILLE TO BE ARISTA MASHVILLE TO ARISTA MASHVILLE TO BE ARISTA MASHVILLE TO ARISTA MASHVILLE TO BE ARISTA MASHVILLE	1)	22	20			LYRIC STREET	2
24 26 27 3 M. WRIGHT GALLAN WARREN, JLEBLANC) 25 25 19 19 THIS IS ME YOU'RE TALKING TO GENDOM (GALMAN WARREN, JLEBLANC) 26 30 28 15 I CAN SLEEP WHEN I'M DEAD JASON MICHAEL CARROLL, J. COLLINS, R. RUTHERFORD) 27 37 48 3 PUT A GIRL IN IT BROWN, R. DUNN, K. BRODKS (R. AKINS, D. DAVIDSON, B. HAYSLIP) 28 27 26 17 SOME THINGS NEVER CHANGE SARE EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS) 29 29 34 12 HOLLER BACK The LOST TRAILERS OWN I. J. SHELD ST. J. SHELD S	2	23	23				2
28 27 3 LEARNING HOW TO BEND M. WRIGHTG ALLAN (G ALLAN, M WARREN, JLEBLANC) THIS IS ME YOU'RE TALKING TO GENDRIS (K. ROCKHELE, T.L.JAMES) TO BE GINDRIS (K. ROCKHELE, T.L.JAMES) TISHA YEARWOOD GO BIG MACHINE ARISTA MASHVILLE D. GERMAN (J.M. CARROLL, J. COLLINS, R. RUTHERFORD) TO BROOKS & DUNN TO BROWN, R. DUNN, K. BRODKS (R. AKINS, D. DAVIDSON, B. HAVSLIP) TO BE GINDRIS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS) TO BE GINDRIS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS) TO BE GIVEN SOME THE BACK THE LOST TrailerS OB BNA LIFE IN A NORTHERN TOWN Sugarland Feat. Little Big Town & Jake Owen	3	24	24				2
THIS IS ME YOU'RE TALKING TO G FUNDIS (K. ROCKELLE, T.L. JAMES) TISHA YEARWOOD G FUNDIS (K. ROCKELLE, T.L. JAMES) TO SET THE COST TARGET TO SET THE TARGET	4)	26	27		LEARNING HOW TO BEND	Gary Allan	2
1 CAN SLEEP WHEN I'M DEAD Jason Michael Carroll D. GEHMAN (J.M. CARROLL, J.COLLINS.R. RUTHERFORD) 1 GEHMAN (J.M. CARROLL, J.COLLINS.R. RUTHERFORD) 2 ARISTA MASHVILLE 3 TARROWN, R. DUNN. K. BRODKS (R. AKINS, D. DAVIDSON, B. HAYSLIP) 4 BY THEROWN, R. DUNN. K. BRODKS (R. AKINS, D. DAVIDSON, B. HAYSLIP) 5 OME THINGS NEVER CHANGE SARE EVANS 7 J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS) 6 BY CARROLL, T. B. BEAVERS (S. RIELSON T. JAMES) 6 BY CARROLL, T. B. BEAVERS (S. RIELSON T. JAMES) 7 CARROLL, C.	5	25		19	THIS IS ME YOU'RE TALKING TO	Trisha Yearwood	2
PUT A GIRL IN IT THORNWI, R. DUNIN, K. BRODKS (R. AKINS, D. DAVIDSON, B. HAYSLIP) BY ONE THINGS NEVER CHANGE SARE EVANS SOME THINGS NEVER CHANGE SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS) POR CA The Lost Trailers BRAVERS (S. MILLSON, T. JAMES) LIFE IN A NORTHERN TOWN Sugarland Feat. Little Big Town & Jake Owen	26	30	28		I CAN SLEEP WHEN I'M DEAD	Jason Michael Carroll	2
SOME THINGS NEVER CHANGE J. SHANKS (S. EVANS, M. EVANS, H. LINDSEY, J. M. SHANKS) PO 29 30 12 BEAVERS (S. NELSON T. JAMES) LIFE IN A NORTHERN TOWN Sugarland Feat. Little Big Town & Jake Owen	7	37	48		PUT A GIRL IN IT	Brooks & Dunn	2
P9 29 30 12 HOLLER BACK The Lost Trailers B BEAVERS (S. MIELSON.T.JAMES) D 32 33 LIFE IN A NORTHERN TOWN Sugarland Feat. Little Big Town & Jake Owen	28	27	26		SOME THINGS NEVER CHANGE	Sara Evans	2
LIFE IN A NORTHERN TOWN Sugarland Feat. Little Big Town & Jake Owen	29		34		HOLLER BACK	The Lost Trailers	2
MERCURY MERCURY	30	32	33		LIFE IN A NORTHERN TOWN Sugarlar	nd Feat. Little Big Town & Jake Owen	3







	THIS WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK
	31	28	29	16	IF YOU DIDN'T LOVE ME W.KIRKPATRICK (G.LEVOX.W.MOBLEY, J.SELLERS)	Phil Stacey ● LYRIC STREET		28
	32	31	31		THAT SONG IN MY HEAD	Julianne Hough		29
	33	33	35		D.MALLOY (J COLLINS W MOBLEY.T.MARTIN) JOHNNY & JUNE	● MERCURY Heidi Newfield		33
	34	36	36		TBROWN (H.NEWFIELD, D BRYANT, S. SMITH) DO YOU BELIEVE ME NOW	Jimmy Wayne		34
	35	34	32		J.WEST,D.PAHANISH (J. WEST.D.PAHANISH,T.JÜHNSÜN) TIL I WAS A DADDY TOO	▼ VALORY Tracy Lawrence		32
	(1)7772			22	T.LAWRENCE, J. KING, FANDERSON (L.BOONE, T.LAWRENCE, P.NELSON) COUNTRY MAN	● ROCKY COMFORT/CO5 Luke Bryan		34
	36	35	34		J.STEVENS (L. BRYAN, J. P.MATTHEWS, G. GRIFFIN) GOOD FRIEND AND A GLASS OF WINE	CAPITOL NASHVILLE LeAnn Rimes		
	37	39	38		D.HUFF (L.RIMES.O.BROWN,B.DALY) MIDNIGHT SUN	ASYLUM-CURB Garth Brooks		37
	38	38	37		A REYNOLDS (J.L.NIEMAN, R.BROWN, G.BROOKS)	PEARL/BIG MACHINE		36
	39	41	40	11	ROCKS IN YOUR SHOES J.STOVER (E.WEST,D.BERG,A.TATE)	Emily West ● CAPITOL NASHVILLE		39
	40	40	39		I'M DONE J.FLOWERS,J.D.MESSINA (J.D.MESSINA, J.FLOWERS, M.POWELL)	Jo Dee Messina O CURB		30
	41	44	44		ALL I EVER WANTED M.POWELL,D.HUFF (C.WICKS,M.POWELL,A,WILSON)	Chuck Wicks • RCA		
	42	45	47		DON'T THINK I DON'T THINK ABOUT IT	Darius Rucker O CAPITOL NASHVILLE		42
	43	42	41		YOU CAN LET GO S.HENDRICKS (C. BATTEN, K. BLAZY, R. L. FEEK)	Crystal Shawanda		41
	44	47	54	1	RELENTLESS M.KNOX (J.P.WHITE, J.LEBLANC)	Jason Aldean • BROKEN BOW		44
	45	43	42		IN COLOR	Jamey Johnson		42
	46	46	43		THE KENT HARDLEY PLAYBOYS (J.JOHNSON, L.T.MILLER. J.OTTO) INVISIBLY SHAKEN	Rodney Atkins		43
	47	48	49		THEWITT, RATKINS (RATKINS, B. KIRSCH) HIS KIND OF MONEY (MY KIND OF LOVE)	Eric Church		12
	48	49	46		J.JOYCE (E.CHURCH, C.BEATHARD, S.MINOR) WHEN IT RAINS	CAPITOL NASHVILLE Eli Young Band		46
					J.J. LESTER,E HERBST (J.YOUNG) I'M ABOUT TO COME ALIVE	REPUBLIC SOUTH/UNIVERSAL SOUTH David Nail		49
	49	50	59		FLIDDELL.M.WRUCKE (PMONAHAN.J.STAFFORD.S.UNOERWOOD,C.COLI LET ME LOVE YOU	N,R.HOTCHKISS,C.BENNETT) MCA NASHVI Lo∩estar	LLE	
	50	55	50	6	LONESTAR J. NIEBANK (C. WISEMAN, O. MATKOSKY) 1'LL WALK	● LONESTAR/CO5 Bucky Covington		50
	51	56	60	3	M.A.MILLER,D.OLIVER (B.A.WILSON,L.L.FOWLER)	LYRIC STREET		51
	62	53	7	П	CRAZY DAYS B.ALLEN,K.FOLLESE (A.GREGORY,L.BRICE,K.JACOBS,J.LEATHERS)	Adam Gregory NSA/MIDAS/NEW REVOLUTION		52
>	53	HOT	SHOT	1	NO LOVE SONGS S.HENDRICKS.C. CAGLE (G.G.TEREN III, C.WISEMAN)	Chris Cagle		53
	54	H	EW	1	LOVE REMEMBERS P.O'DONNELL, C. MORGAN, P.O'DONNELL)	Craig Morgan BNA		54
	55	52	51	A	BEST MISTAKE I EVER MADE B.CHANCEY (K.FOWLER.B POUNDS)	Kevin Fowler © EQUITY		51
	56	54	52		HOW YOU LIVE (TURN UP THE MUSIC) B.BANNISTER (C.MORGAN)	Point Of Grace word-curb/warner bros./wrn		2
	67	58	55	g		a Roberts Featuring Toby Keith • SHOW DOG NASHVILLE		55
	68	H	EW		NO AIR N. CHAPMAN (J.E.FAUNTLERDY II, E.R. GRIGGS. H. J. MASON, JR., S.L. RUSS	Rissi Palmer		
	59	RE-E	NTRY		CRY LONELY	Cross Canadian Ragweed		59
	60	51			M MCCLURE.CROSS CANADIAN RAGWEED (C.KNIGHT,G.NICHDLSON) SHE LIKES IT IN THE MORNING	● UNIVERSAL SDUTH Clay Walker		43
	30	JI	70		k STEGALL (C WALKER,M.J.GREENE)		No.	Jake .

☆ HITPREDICTOR

DATA PROVIDED BY



ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score) Chart	Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY	Onar Chank	DIERKS BENTLLY Trying To Stop Your Leaving CAPITOL NASHVILLE (88.2)	13	GAETY ALLIAN Learning How To Bend MCA MASHVILLE (80.6)	24
BRAD PRISLEY I'M Still A Guy ARISTA NASHVILLE (91.8)	2	TOBY KEITH She's A Hottle show dog Nashville (85.8)	15	TRISHA YEAR WOOD This Is Me You're Talking To BIG MACHINE (85.8)	2
HIL VASSAR Love Is A Beautiful Thing UNIVERSAL SOUTH (75.8)	3	JOSH TURNER FEAT, THISH & YEARWOOD Another Try MCA NASHVILLE (79.2)	17	SARA EVANS Some Things Never Change RCA (85.0)	2
PASCAL FLATTS Every Day LYRIC STREET (91.4)	6	TIM MCGRAW Kristofferson CURB (89.0)	19	JIMMY WAYNE Do You Believe Me Now VALORY (81.5)	3
(ENNY CHESNEY Better As A Memory BNA (84.8)	9	MIRANDA LAMBERT Gunpowder & Lead COLUMBIA (81.5)	20	JO DEE MESSINA I'm Done CURE (83.3)	4
CARRIE UNDERWOOD Last Name ARISTA NASHVILLE (93.9)	10	JOSH GRACIN We Weren't Crazy LYRIC STREET (80.5)	21	DARIUS RUCKER Don't Think I Don't Think About It CAPITOL NASHVILLE (88.1	.1) 4
MONTGOMERY GENTRY Back When I Knew It All COLUMBIA (86.2)	11	KEITH ANDERSON I Still Miss You COLUMBIA (75.0)	22	ERIC CHURCH His Kind Of Money CAPTIOL NASHVILLE (88.1)	4
BLAKE SHELTON Home WARNER BROS. (81.5)	12	REBA MCENTIRE Every Other Weekend MCA NASHVILLE (85.3)	23		

Don't miss another important

RadioandRecords.com

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

LAMBERT TAKES AIM WITH 'GUNPOWDER'

With a pair of chart-toppers on Top Country Albums and three Academy of Country Music Awards nominations under her belt, feisty Texan Miranda Lambert also boasts Airpower honors for "Gunpowder & Lead" on Hot Country Songs (21-20). The third single from "Crazy Ex-Girlfriend" (No. 21 on Top Country Albums) draws 8.8 million impressions at all but one of the 108 stations monitored by Nielsen BDS for this chart and marks Lambert's seventh charted



song. Although critically and commercially well-received, none of Lambert's singles have yet gained enough airplay consensus to crack the radio chart's top 10. Her highest so far is a No. 14 peak with "Famous in a Small Town," nominated in the ACM single of the year category. "Crazy Ex-Girlfriend" has an album of the year nod, and the female vocalist nominee is set to play the May 18 show, which will air on CBS.

MAY 24 ATT Billboard

HOT LATIN SONGS...

-		10	_		324 - 23,12	7	-
×	×	WEEKS	SE	TITLE	Artist	TIO	
NEE NEE	LAST	W Z	WEEKS ON CH	PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	200	
			_	TE QUIERO	Flex	-	1
1	1	1	27	6 WKS DOMINGUEZ (F.DANILO GOMEZ)	EMI TELEVISA	1	
2	2	2		SI NO TE HUBIERAS IDO	Mana	1	
-	2	2		F.OLVERA (M A SOLIS)	WARNER LATINA		
3	3	3		DONDE ESTAN CORAZON C.PAUCAR E IGLESIAS (E IGLE SIAS C SORDKIN)	Enrique Iglesias UNIVERSAL LATINO	1	
4	4	4		GOTAS DE AGUA DULCE	Juanes	1	
-	-	4		G SANTALLALLA LLATES (J.E ARISTIZABAL)	UNIVERSAL LATINO		
5	7	6		ME ENAMORA G SANTAOLALLA JUANES (J.E.ARISTIZABAL)	Juanes UNIVERSAL LATINO	1	
				CADA QUE	Belanova		
6	6	12		NOT LIBTED (NOT LISTED)	UNIVERSAL LATINO	6	
	9	5		TE LLORE	Conjunto Primavera	2	
	-	J		C PRIMAVERA (R.BARBA)	FONOVISA		
8	10	11		LA DERROTA J.SEBASTIAN (J.SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	8	4
				AHORA ES	Wisin & Yandel		
9	5	7		NOT LISTED U. L. MORERA LUNA, L. VEGUILLA MALAVE, E.F. PADILLA, V. MARTINEZ)	MACHETE	5	
10	8	16		HASTA EL DIA DE HOY	Los Dareyes De La Sierra	8	
	в	10		D.CASTRO (G RAMIREZ FLORES)	DISA	O	
O	30	27	15	GREATEST SIN TU AMOR GAINER O.URBINA JR., R. URBINA, R. AVITIA (J. LUGARDO DEL TORO, O. SANCE	Alacranes Musical	9	4
	-	-	_		HEZ) UNIVISION Arrolladora Banda El Limon	MAP .	1
12	16	13		R. CAMACHO II CHAVEZ ESPINOZA PAZ)	DISA EDIMONSA	3	
13	11	8		PEGADITO	Tommy Torres	8	
W		u		TIOHRES D WARNER, L LEVIN (T.TORRES)	WARNER LATINA	O	
14	14	20		TOMAME O DEJAME A LIZARRAGA J	Banda El Recodo	8	
				EL VASO DERRAMA	El Potro De Sinaloa		
15	15	14		EL POTRO DE SINALDA (I CHAVEZ ESPINOZA PAZ)	MACHETE	12	
16	13	15		ESTOS CELOS	Vicente Fernandez	3	
10	10	10		J SEBASTIAN I A CARULNAS (J.SEBASTIAN)	SONY BMG NORTE	J	
177	24	-		YO NO SE PERDONARTE L FONSI, N SCHAJRIS (L FONSI, N.SCHAJRIS, C. BRANT)	Victor Manuelle	17	
				A PUNTO DE LLORAR	Los Rieleros Del Norte	=	
18	25	45		NOT LISTED (M.X.MUNOZ.G.FLORES)	FONOVISA	18	
10	22	23		TE AMO L	os Horoscopos De Durango	19	
W	44	20		A TERRAZAS V TERRAZAS (M A SOLIS)	UNIVISION	13	
20	18	22		POR QUIEN ME DEJAS Los Creadorez Del Pasito Dura A.RAMIREZ CORRAL (C SANCHEZ)	anguense De Alfredo Ramirez	9	
				AMANTES ESCONDIDOS	German Montero		
21	17	17		LE PAYAN (W.CANTILLO)	UNIVISION	17	
0	29	38		SI TU TE ATREVES	Luis Miguel	22	
0	23	30		L.MIGUEL M ALE MANDRO (M.ALEJANDRO)	WARNER LATINA	44	
23	21	30		YO QUIERO M DOMM TEMAN (M DOMM, E.GRENCI)	Camila SONY BMG NORTE	12	
0	34	32		INOLVIDABLE	Jenni Rivera	24	
0	34	32		NOT LISTED (I CHAVEZ ESPINOZA PAZ)	FONOVISA	24	
25	27	39		DONDE ESTAN ESOS AMIGOS	El Chaval	25	
			100	NOT LISTED (NOT LISTED)	MAS		

Mexican star continues rise

Mexican star continues rise with his 48th Hot Latin Songs entry, pulled from one of his biggest albums (see story, page 63). Title is No. 1 on Regional Mexican Airplay.

Adds in Houston and Dallas send song flying up the chart on a 59% audience gain, almost matching its No. 9 peak from a month and



mariah Carey posts a healthy debut at No. 40 with her fourth title to appear on Hot Latin Songs.

PRODUCER (SONGWRITER) Tony Dize 26 26 26 26 Yuridia 16 27 20 21 AMIGA POR FAVOR 23 33 25 Pedro Fernandez 25 ENREDAME Fonseca 29 29 31 48 TU ADIOS NO MATA Intocable 10 30 23 10 Los Tigres Del Norte 31 37 24 RUMBO AL SUR F. VALDEZ LEAL.R. ORTEGA CONTRERAS) Lupillo Rivera 32 DE QUE ME PRESUMES SIN PERDON 36 37 Alejandro Fernandez 34 35 40 LA VECINA 36 28 18 NOT LISTED LA HIVETING SOLL

LLEGASTE TU

ONLY DETEN LEEDUARDO HUERTA UECKE, T.JOY HUERTA UECKE) Jesse & Joy WARNER LATINA 32 36 32 34 SOY IGUAL QUE TU
DOUBLE A.NALES (R ORITZ, J MARTINEZ, O.RIVERA)
TE AMO Alexis & Fido 13 37 RE-ENTRY Aliados De La Sierra 38 38 SUFRIRAS

CARDAL SUNIOR* (J.R.MARTINEZ,S.SALINAS) 39 46 -TOUCH MY BODY

STEWART TNASH M CAREY (M CAREY, C. A. STEWART, TNASH, C. JOHNSON) Mariah Carey NO ME DIGAS QUE NO FLOR DE LAS FLORES Cardenales De Nuevo Leon Y Dinora 39 42 39 сомо уо Juan Luis Guerra Y 440 43 43 47 -Frank Reyes M P JVN J & N AMOR DESPERDICIADO Los Inquietos Del Norte AMOR MORTAL 45 45 41 DESPUES DE TI Ednita Nazario 46 Enur Featuring Natasja 28 CALABRIA 2008 47 41 31 Grupo Montez De Durango COMO EN LOS BUENOS TIEMPOS 48 50 36 NO TE VAYAS 49 48 -PERDONO Y OLVIDO Pepe Aguilar

D TOP LATIN ALBUMS

				THE PROPERTY OF THE PARTY OF TH		
THIS	LAST	2 WEEKS AGO	WEEKS ON CHI	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
0	HOT DE	SHOT But	1	LUIS MIGUEL Complices WARNER LATINA 503996 (18.98)		1
2	2	2	34	GREATEST VICENTE FERNANDEZ Para Siempre SONY BMG NORTE 14602 (15.98) ⊕		2
3	1	0.60		MANA Arde El Cielo WARNER LATINA 481788 (17 98) ⊕		1
4	3	1		ENRIQUE IGLESIAS 95/08 UNIVERSAL LATINO 010974 (14 98) ■	2	1
6	4	3		FLEX ASTERISCO/SDAD 15221/EMI TELEVISA (13.98) Te Quiero		1
6	5	4		JUAN GABRIEL & ANA GABRIEL SONY BMG NORTE 24734 (14 98)		3
0	6	5		MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98) La Mejor Coleccion		2
0	7	6		WISIN & YANDEL Wisin Vs. Yandel: Los Extraterrestres MACHETE 010293 (16.98)	2	1
0	8	9		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405/SONY BMG NORTE (16.98)		1
10	9	7		CAMILA Todo Cambio SONY BMG NORTE 78272 (14.98) ⊕	0	1
0	10	10		JUANES La Vida Es Un Ratico UNIVERSAL LATINO 010159 (17.98)		1
12	11	11		AVENTURA Kings Of Bachata: Sold Out At Madison Square Garden DISC/DS 605/PREMIUM LATIN 17634/S0RY BMG NORTE (16.98) ⊕		3
13	H	EW		CUISILLOS Vive Y Dejame Vivir		13
1	13	13		JUAN GABRIEL & ANA GABRIEL Los Gabriel Simplemente Amigos 0ISCOS 605 17459 CONY BMG NORTE (14.98)		9
15	32	24		LUPILLO RIVERA Tiro De Gracia ASL 730081 MACHETE (12 98)		15
16	16	20		GRUPO NUEVA VIDA Mejores Cantos Religiosos MULTIMUSIC 11533 (6.98)		15
17	17	25		PEDRO FERNANDEZ Dime Mi Amor		17
18	12	8		TONY DIZE La Melodia De La Calle WY 010736 MACHETE (14.98)		8
19	15	14		LOS TIGRES DEL NORTE Raices		1
20	14	12		A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ Planeta Kumbia EMI 1ELEVISA 08677 (14.98)		4
21	21	19	T3	AKWID La Novela	0	10
22	18	17		LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12.98) Puros Exitos Chacas		14
23	71	-	12	PACE EDNITA NAZARIO Real SETTER SONY BMG NORTE 11621 (14.98)		1
24	20	22	2	LA FACTORIA Nueva Metas UNIVERSAL LATINO 008062 (12.98)		20
25	22	21		VARIOUS ARTISTS Bachata # 1s		6

-	WEEK	LAST	Z WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
	26	19	16	- 10	K-PAZ DE LA SIERRA En Vivo Desde El Auditorio Nac DISA 726617/UG (14.98 CD/DVD) ⊕	Ī	1
	27	25	-		MJ Mi Sentimiento		25
3	28	27	26		K-PAZ DE LA SIERRA Capaz De Todo Por Ti		1
	29	23	27		DUELO Historias De Valientes	Ī	19
1	30	29	23		GRUPO MONTEZ DE DURANGO Vida Mafiosa		23
4	31	NE	W		VARIOUS ARTISTS Para TiMadre Querida FONOVISA 353552 FONODISA (10 98)		31
1	32	28	28	73	AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ++	2	2
i	33	24	15		DIANA REYES Insatisfecha DBC 8700 (11.98)		2
Ì	34	26	18		EL TRONO DE MEXICO Cruzando Fronteras		9
1	35	30	32		CAIFANES/JAGUARES De Caifanes A Jaguares SONY BMG NOR1E 22877 (14.98)		30
1	36	34	34		LA ARROLLADORA BANDA EL LIMON Y Que Quede Claro DISA 721127 UG (12 98)		9
1	37	38	39		ALACRANES MUSICAL Ahora Y Siempre	2	1
1	38	56	61		ANDREA BOCELLI Lo Mejor De Andrea Bocelli: Vivere SUIJAR SIENTE 653534 UNIVERSAL LATINO (18.98)		5
(39	65	40		TOMMY TORRES Tarde O Temprano WARNER LATINA 456444 (15 98)		17
Ī	40	31	29		LOS HOROSCOPOS DE DURANGO Ayer Hoy Y Siempre UNIVISION 311271 UG [12 M3]	0	8
	41	35	31		LOS TUCANES DE TIJUANA 20 Aniversario UNIVISION 311175/UG (13.98)		12
-	42	40	41		ALEJANDRO FERNANDEZ 15 Anos De Exitos¹ DISCOS 605 17948/SONY BMG NORTE (16.98) ⊕		7
	43	39			JOSE ALFREDO JIMENEZ Y Sigue Siendo El Rey Sus Duetos DISCOS 605 28976/SONY BMG NORTE (12.98)		39
1	44	67	~		MARC ANTHONY El Cantante (Soundtrack) SONY BMG NORTE 11824 (16 98)		1
	45	37	30		CONJUNTO PRIMAVERA FONOVISA 3534 17 UG (12 98) Que Ganas De Volver		1
K	46	42	35		LOS TEMERARIOS Recuerdos Del Alma AFG SIGMA FONOVISA 352162 UG (12.98)		1
(47	43	45		LOS BUKIS 30 Recuerdos inolvidables F0N0VISA 353-83 UG (10 98)		12
1	48	RE-E	NTRY		GILBERTO SANTA ROSA Contraste SONY BMG NORTE 12033 (16 98)		12
(49	58	75		SIN BANDERA Hasta Ahora DISCo5 € 65 1 7791/SONY BMG NORTE (16.98) €		18
	50	36	38		VARIOUS ARTISTS 30 Corridos: Muy Perrones FONOVISA 353170 UG (10.98)		24

Ti	2 WEEKS AGO WEEKS ON CHT	WEEK WEEK	HS
La Llave De Mi Coraz	70		51
Coleccion: 30 Grandes Cancion	59	61 5	52
25 Aniversario: Edicion Limita	49	51 4	53
Sobrenatu	_ 58	69	54
Fuego Nue	43	46 4	55
as: Puros Comdos Y Ranche	33	33 3	56
Canta Autor Del Pueb	NTRY	RE-ENT	67
andes Exitos Original	53	47 5	58
SIERRA Con Ban	69	72 6	59
Sentimien	65		60
Dijo Ayer: Special Editi	67	68 6	61
Haciendo Histo	71		62
os: Sonidero Hits Vol	47		63
La Historia De La Arrollado	37		64
IEDO RAMIREZ Listos Montados Y Arma	36	41 3	65
Fantasia Pe	-13	52 -	66
Mejor Coleccion: De Corric	42 30	54 4	67
Los Mejores Corrid	52	48 5	68
Mi Vida Lo	NTRY	RE-ENT	69
A 15 Autenticos Exit	46	60 4	70
La Santisima Muer	- 5	45 -	71
A Mi L	56	75 5	72
gaditas: Lo Nuevo Y Lo Mejor 20 RTE (13.98)	NTRY	RE-ENT	73
10 Exitos De O	44	44 4	74
Destilando Am	w H	NEW	75

Billboard DANC

LATIN AIRPLAY

POP,

THER	LAST	
1	1	SI NO TE HUBIERAS IDO MANA (WARNER LATINA)
2	2	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
3	5	CADA QUE BELANOVA (UNIVERSAL LATINO)
4	4	TE QUIERO FLEX (EMI TELEVISA)
4	3	GOTAS DE AGUA DULCE JUANES (UNIVERSAL LATINO)
6	6	ME ENAMORA JUANES (UNIVERSAL LATINO)
3	7	PEGADITO TOMMY TORRES (WARNER LATINA)
	9	ALGUIEN SOY YO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
9	11	SI TU TE ATREVES LUIS MIGUEL (WARNER LATINA)
10	10	AHORA ENTENDI YURIDIA (SONY BMG NORTE)
0	12	YO QUIERO CAMILA (SONY BMG NORTE)
12	16	ENREDAME FONSECA (EMI TELEVISA)
13	13	NO PUEDO OLVIDARLA MARCO ANTONIO SOLIS (FONOVISA)
14	14	LLEGASTE TU JESSE & JOY (WARNER LATINA)
-		

TROPICAL

15 ERES
ALEJANDRO FERNANCEZ (SONY BMG NORTE)

WEEK	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	DONDE ESTAN ESOS AMIGOS EL CHAVAL (MAS)
2	3	TE QUIERO FLEX (EMI TELEVISA)
3	4	SIN PERDON HECTOR ACOSTA (VENEMUSIC)
4	14	PA'LANTE WILLY CHIRINO (LATHIUM)
5	10	YO NO SE PERDONARTE VICTOR MANUELLE (KIYAVI/VM)
6	5	AMOR DESPERDICIADO FRANK REYES (M.P./JVN/J & N)
7	2	CONTEO REGRESIVO GILBERTO SANTA ROSA (SONY BMG NORTE)
8	6	EL DIA DE TU SUERTE (HOY) N'KLABE (NU LIFE/MACHETE)
9	8	DONDE ESTAN CORAZON ENRIQUE IGLESIAS (UNIVERSAL LATINO)
10	7	AHORA ES WISIN & YANDEL (MACHETE)
5.0	9	ME VAS A PERDER ANDY ANDY (EMI TELEVISA)
12	13	QUIERO DECIRTE QUE TE AMO DLG (LA CALLE/UNIVISION)
13	16	LA VECINA ANGEL & KHRIZ (VI/MACHETE)
14	12	ELLA MENEA NG2 (SONY BMG NORTE)
15	11	EL MILAGRO DE TU AMOR KEVIN CEBALLO (M.P./JVN/J & N)

REGIONAL MEXICAN.

EE N	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	LA DERROTA VICENTE FERNANDEZ (SONY BMG NORTE)
2	1	HASTA EL DIA DE HOY LOS DAREYES DE LA SIERRA (OISA)
3	15	SIN TU AMOR ALACRANES MUSICAL (UNIVISION)
4	6	SOBRE MIS PIES LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
5	5	TE LLORE CONJUNTO PRIMAVERA (FONOVISA)
6	3	TOMAME O DEJAME BANDA EL RECODO (FONOVISA)
7	4	EL VASO DERRAMA EL POTRO DE SINALOA (MACHETE)
8	12	A PUNTO DE LLORAR LOS RIELEROS DEL NORTE (FONOVISA)
9	10	TE AMO LOS HOROSCOPOS DE DURANGO (UNIVISION)
10	8	POR QUIEN ME DEJAS LOS CRIEADOREZ DEL PASITO DURANGUENSE DE ALFREDO NAMIREZ (DISAEDIMONSA)
11	7	AMANTES ESCONDIDOS GERMAN MONTERO (UNIVISION)
12	9	SI TE AGARRAN LAS GANAS (CIERRA LOS OJOS EL CHAPO DE SINALOA (DISA)
13	16	INOLVIDABLE JENNI RIVERA (FONOVISA)
14	14	UN BUEN PERDEDOR K-PAZ WITH FRANCO DE VITA (DISA/EDIMONSA)
15	17	TE QUIERO MUCHO PATRULLA 81 (DISA)

LATIN ALBUMS

ı			POP _{TM}
	THIS	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
I	0	-	LUIS MIGUEL COMPLICES (WARNER LATINA)
	23	1	MANA ARDE EL CIELO (WARNER LATINA)
	33	2	ENRIQUE IGLESIAS 95/08 (UNIVERSAL LATINO)
1	4	3	MARCO ANTONIO SOLIS LA MEJOR COLECCIDN (FONOVISA/UG)
		4	CAMILA TODO CAMBIO (SONY BMG NORTE)
	6	5	JUANES LA VIDA ES UN RATICO (UNIVERSAL LATINO)
	7	6	JUAN GABRIEL & ANA GABRIEL LOS GABRIEL SIMPLEMENTE AMIGOS (DISCOS 605/SONY 8MG NORT
	8	8	GRUPO NUEVA VIDA MEJORES CANTOS RELIGIOSOS (MULTIMUSIC)
ĺ	.9	7	A.B. QUINTANILLA HI PRESENTS KUMBIA ALL STAR. PLANETA KUMBIA (EMI TELEVISA)
Ì	10	15	EDNITA NAZARIO REAL (SONY BMG NORTE)
ı	0	9	CAIFANES/JAGUARES DE CAIFANES A JAGUARES (SONY BMG NORTE)
	12	12	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE (SUGAR/SIENTE/UNIVERSAL LATIN)
ı	13	14	TOMMY TORRES TARGE O TEMPRANO (WARNER LATINA)
ı	1	10	ALEJANDRO FERNANDEZ 15 ANOS DE EXITOS (OISCOS 605/SONY BMG NORTE)
	115	13	SIN BANDERA HASTA AHDRA (DISCOS 605/SONY RMG NORTE)

TROPICAL

THIS	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
0	1	AVENTURA KAKOS DE BACHATA: SOLO DUT AT MACISCH SOUARE GARDEN (DISCOS GOSPPRIMUM LATINSCHY BING NORTE)
2	2	VARIOUS ARTISTS BACHATA # 15 (LA CALLE/UG)
3	3	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
4	6	MARC ANTHONY EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
5	10	GILBERTO SANTA ROSA CONTRASTE (SONY BMG NORTE)
6	7	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI TELEVISA)
7	5	XTREME HACIENDO HISTORIA (LA CALLE/UG)
8	9	VARIOUS ARTISTS 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
	8	GLORIA ESTEFAN 90 MILLAS (BURGUNDY/SONY BMG NORTE)
10	4	ALACRANES MUSICAL & XTREME URBANDS UNIDOS (LA CALLE/UG)
11	12	VARIOUS ARTISTS BACHATAHITS 2008 (J & NISONY BMG NORTE)
12	Į.	MANNY MANUEL TENGO TANTO (UNIVERSAL LATINO)
1000		DLC

REGIONAL MEXICAN

13 VARIOUS ARTISTS
BACHATA: SIMPLY THE BEST (MACHETE)

14 EL CHAVAL
YA ME CANSE (MAS)

MEEK	LAST	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)		
0	1	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)		
3	2	JUAN GABRIEL & ANA GABRIEL LOS GABRIELCANTAN A MEXICO (SONY BMG NORTE)		
3	3	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)		
4	-	CUISILLOS VIVE Y DEJAME VIVIR (MUSART/BALBDA)		
0	14	LUPILLO RIVERA TIRO DE GRACIA (ASL. MACHETE)		
6	5	PEDRO FERNANDEZ DIME MI AMOR (MACHETE)		
7	4	LOS TIGRES DEL NORTE RAICES (FONOVISA/UG)		
8	6	LOS CUATES DE SINALOA PUROS EXITOS CHACAS (SONY BMG NORTE)		
9	7	K-PAZ DE LA SIERRA EN VIVO DESDE EL AUDITORIO NAC (DISA/UG)		
10	11	K-PAZ DE LA SIERRA CAPAZ DE TODO POR TI (DISA/UG)		
	8	DUELO HISTORIAS DE VALIENTES (UNIVISION/UG)		
12	12	GRUPO MONTEZ DE DURANGO VIDA MAFIDSA (OISA/UG)		
13	-	VARIOUS ARTISTS PARA TIMADRE QUERIOA (FONOVISA/FONODISA)		
14	9	DIANA REYES INSATISFECHA (DBC)		
15	10	EL TRONO DE MEXICO CRUZANDO FRONTERAS (DBC)		

SHOT DANCE CLUB PLAY...

TES VEEK	AST	WEEKS IN CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	5	4 MINUTES 2 WKS MADONNA FEAT, JUSTIN TIMBERLAKE WARNER BROS.
2	3	7	POCKETFUL OF SUNSHINE
3	2	10	WANNA BE STARTIN' SOMETHIN' 2008 MICHAEL JACKSON WITH AKON LEGACY EPIC
8	6	8	DANCE LIKE THERE'S NO TOMORROW PAULA ABDUL & RANDY JACKSON DREAM MERCHANT 21/CMG
5		5	BREAK THE ICE BRITHEY SPEARS JIVE/ZOMBA
6	4	12	DAYLIGHT KELLY ROWLAND FEAT. TRAVIS MCCOY MUSIC WORLD/COLUMBIA
7	10	•	LEAVIN' JESSE MCCARTNEY HOLLYWOOD
8	5	8	TOUCH MY BODY MARIAH CAREY ISLAND/IDJMG
9	14	6	DISCO LIES MOBY MUTE
10	8	12	THE LONGEST ROAD MORGAN PAGE FEATURING LISSIE NETTWERK
11	13	8	THIS IS NOT REAL LOVE GEORGE MICHAEL & MUTYA EPIC
12	11	9	ME Tamia Silver Label/Plus 1/Image/Tommy Boy
13	15	6	BLEEDING LOVE LEONA LEWIS SYCO/J/RMG
(941)	9	13	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
15	18	4	WHAT'S DONE IS DONE TRACY YOUNG FEATURING CEEVOX FEROSH
16	12	13	BREAK YOU RALPH FALCON FEATURING THE WEATHER GIRLS NERVOUS
17	27	A	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCOPE
18	22	6	TURN IT UP MARK PICCHIOTTI PRESENTS BASSTOY BLUEPLATE
19	24	7	THE RIGHT LIFE SEAL WARNER BROS.
20	23	18	RELAX, TAKE IT EASY MIKA CASABLANCA/UNIVERSAL REPUBLIC
21	17	13	LOVELIGHT ROBBIE WILLIAMS EMI
=1	20	13	BREAKAWAY DJ BILL BENNETT & INAYA DAY BIG RHYTHM STUDIOS
23	28	6	THE B-52S ASTRALWERKS/CAPITOL
24	19	11	DROP THAT BEAT TWISTED DEE HAMMER
25	25	12	EVERYBODY UP ALTAR FEATURING JEANIE TRACY SILVER LABEL/TOMMY BOY
8 a	لللاد	12	
State Car	APL LAN		

TITLE ARTIST IMPRINT / PROMOTION LABEL WORK IT DI KILO CARRILLO MUSIC A&E SULE FEATURING MIMS ASTRALWERKS/CAPITOL A&E COLOFRAPP MUTE SAME OLD FUCKING STORY CYNOLAUPER EPIC TOWN BOOK WITH U JICK JANKE IT ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY BOUND STAND THE ONES A TOUCH OF CLASS/PEACE BISOUIT THE ONES A TOUCH OF CLASS/PEACE BISOUT THE ONES A TOUCH OF CLASS. THE OWE TO TOUCH OF COLUMN BOUCH OF CLASS. THE OWE TO TOUCH OF COLUMN BOUCH OF CLASS. THE	TIM				
27 31 5 ALL I SEE 28 29 10 A&E COLORRAPP MUTE 29 INTESTITY SAME OLD FUCKING STORY CYNDI LAUPER PRIC 30 36 3 PORT STORY CYNDI LAUPER PRIC 30 36 3 PORT STORY CYNDI LAUPER PRIC 30 36 3 PORT STORY CYNDI LAUPER PRIC 31 35 4 SHAKE IT 31 35 4 SHAKE IT 32 32 10 DRUM NATION 32 32 10 DRUM NATION 33 34 6 I FEEL UPSIDE DOWN THE ORES A TOUCH OF CLASS/PEACE BISQUIT 34 40 2 STAND BY ME MIR. TIMOTHY FEATURING INAYA DAY SILVER LABEL/TOMMY BOY 35 16 13 SENSUAL SEDUCTION 36 21 11 DIM A FIRE ONNA SUMMER BURGUNDY 37 38 3 CRAZY CHANTAL CHAMANOY NINEMUSE 38 41 4 STAIL CHAMANOY NINEMUSE 39 41 4 STAIL CHAMANOY NINEMUSE 40 42 3 LOVE REVOLUTION LEE GENESIS BEFIGER PLATTERS/MUSIC PLANT 41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE GIRLS VIRGIN 44 45 2 I GOT AWAY RANDY FREISS HASP 45 NEW GREAT DJ THE TIME TIMES COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY KILL 100 LPRESS 2 SILVER LABEL/TOMMY BOY WHERE THE MUSIC TAKES YOU		THIS WEEK	LAST	WEEKS ON CHT	
27 31 5 ALL I SEE		26	30	9	
29 INTERIOR SAME OLD FUCKING STORY COYNOLAUPER EPIC 30 36 3 POWER ROCK WITH U JANET ISLAND/IDJUMG 31 35 4 SHAKE IT ANANE FEAT TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY 32 32 10 DRUM NATION MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE 33 34 6 THE ONES A TOUCH OF CLASS/PEACE BISQUIT 34 40 2 STAND BY ME 35 16 13 SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE 36 21 11 I'M A FIRE OONNA SUMMER BURGUNDY 37 38 3 CRAZY CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL STAIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC 37 1 FOOL (IF YOU THINK IT'S OVER) MEMSIS RISING CURR REPRISE 40 42 3 LOVE REVOLUTION LEE GENESIS BEFFOER PLATTERS/MUSIC PLANT 41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN 44 45 2 I GOT AWAY BRADY FREISS HASP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY HANDLE ME NEW HANDLE ME OND THE MUSIC TAKES YOU		27	31	5	ALL I SEE
29 NOT STOT CAND INC. 29 NOT STOT CAND INC. 30 36 3 POWER PIC. 30 36 3 POWER PIC. 31 35 4 SHAKE IT 31 35 4 SHAKE IT 32 32 10 DRUM NATION 32 32 10 MININGHI SOCIETY FEAT. LULA SOUNDGROOVE 33 34 6 I FEEL UPSIDE DOWN THE ONES A TOUCH OF CLASS/PEACE BISQUIT 34 40 2 STAND BY ME 35 16 13 SENSUAL SEDUCTION 36 21 11 I'M A FIRE 37 38 3 CRAZY CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL 37 13 8 3 CRAZY CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL 37 16 10 STAIL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL 39 16 17 FOOL (IF YOU THINK IT'S OVER) NEMESIS RISING CURB. REPRISE 40 42 3 LOVE REVOLUTION 41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SKS SILVER LABEL/TOMMY BOY 48 NEW HANDLE ME 60 NEW WHERE THE MUSIC TAKES YOU		28	29	10	
31 35 4 SHAKE IT ANART ISLAND/IDUMS 31 35 4 SHAKE IT ANART EAT TONY TOUCH & MR VEGAS SILVER LABEL/TOMMY BOY 32 32 10 DRUM NATION MIDNIGHT SOCIETY FEAT LULA SOUNDGROOVE 33 34 6 IFEEL UPSIDE DOWN 34 40 2 STAND BY ME 35 16 13 SEDUCTION 36 21 11 I'M A FIRE ONNA SUMMER BURGUNDY 37 38 3 CRAZY 38 16 13 SENSUAL SEDUCTION 38 30 CRAZY 39 41 4 EVERYTHING IS BEAUTIFUL 37 18 SEVENUAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL 39 11 FOOL (IF YOU THINK IT'S OVER) 39 12 LOVE REVOLUTION 39 LEGENESIS BERGER PLATTERS/MUSIC PLANT 40 42 3 LOVE REVOLUTION 41 48 2 SET U FREE PLATTERS/MUSIC PLANT 42 26 14 IF 43 46 2 SPICE UP YOUR LIFE 2008 44 45 2 I GOT AWAY 45 ANDY FRESS HMSP 45 NEW GREAT DJ 46 17 THE TIME TIMES COLUMBIA 47 48 3 AMNESTY 48 ANDY FRESS HMSP 49 NEW HANDLE ME NEW HANDLE ME NEW HANDLE ME NEW HANDLE ME NEW WHERE THE MUSIC TAKES YOU		29	HOT	SHOT BUT	SAME OLD FUCKING STORY CYNOI LAUPER EPIC
31 35 4 SHAKE IT ANANE FEAT. TONY TOUCH & MR. VEGAS SILVER LABEL/TOMMY BOY 32 32 10 DRUM NATION MIDNIGHT SOCIETY FEAT. LULA SOUNDGROOVE 33 34 6 I FEEL UPSIDE DOWN THE ONES A TOUCH OF CLASS/PEACE BISQUIT 34 40 2 STAND BY ME MR. TIMOTHY FEATURING IMAYA OAY SILVER LABEL/TOMMY BOY 35 16 13 SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE 17M A FIRE ONNA SUMMER BURGUNDY 37 38 3 CRAZY CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL STATIC REVENSER FEATURING TALBELL D-DUB/SOLMATIC 37 11 FOOL (IF YOU THINK IT'S OVER) MEMESIS BISING CURB REPRISE 40 42 3 LOVE REVOLUTION LEE GENESIS BERGER PLATTERS/MUSIC PLANT 41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE GIRLS VIRGIN 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY KILL 100 MEW WHERE THE MUSIC TAKES YOU		30	36	3	
33 34 6 1 FEEL UPSIDE DOWN 1 FEEL UPSIDE DOWN 34 40 2 STAND BY ME MID. TITLE ONES A TOUCH OF CLASS/PEACE BISQUIT 34 40 2 STAND BY ME MID. TIMOTHY FEATURING INAYA DAY SELVER LABEL/TOMMY BOY 35 16 13 SENSUAL SEDUCTION 36 21 11 I'M A FIRE 00NNA SUMMER BURGUNDY 2 CRAZY 37 38 3 CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL 37 THE FOOL (IF YOU THINK IT'S OVER) 38 MEMBERS RISING CHAR REPRISE 40 42 3 LOVE REVOLUTION 40 42 1 LOVE REVOLUTION 41 48 2 SET U FREE 41 COLETTE OM 42 3 LOVE REVOLUTION 43 46 2 SPICE UP YOUR LIFE 2008 44 45 2 IGT AWAY 45 RANDY FREISS HISD 45 NEW GREAT DJ 46 1 GOT AWAY 47 44 3 AMNESTY 58 SELVER LABEL/TOMMY BOY 59 NEW HAND LE MEST THE MONEY 50 NEW HAND LE MASS SULVER LABEL/TOMMY BOY 50 NEW HAND LE MEST THE MUSIC TAKES YOU 50 NEW WHERE THE MUSIC TAKES YOU		31	35	4	
34 40 2 STAND BY ME 34 40 2 STAND BY ME 35 36 13 SENSUAL SEDUCTION SNOOP DOGG DOGGYSTYLE/GEFFEN/INTERSCOPE 36 21 11 M A FIRE DONA SUMMER BURGUNDY 37 38 3 CRAZY CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL STATIC REVENGER FEATURING TAJ BELL D-DUB/SOLMATIC 37 11 FOOL (IF YOU THINK IT'S OVER) 40 42 3 LOVE REVOLUTION 41 48 2 SET U FREE PLATTERS/MUSIC PLANT 41 48 2 SET U FREE PLATTERS/MUSIC PLANT 42 45 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 44 45 2 I GOT AWAY 45 NEW GREAT DJ 46 39 9 I CAN HEAR THE MONEY 47 44 3 AMNESTY 48 48 SELVER LABEL/TOMMY BOY 49 NEW HANDLE ME 49 NEW HANDLE ME 49 NEW WHERE THE MUSIC TAKES YOU 49 NEW WHERE THE MUSIC TAKES YOU		32	32	10	
34 40 2 STAND BY ME MR. TIMOTHY FEATURING IMAYA DAY SELVER LABEL/TOMMY BOY		33	34	6	
35		34	40	2	STAND BY ME
38		35	16	13	SENSUAL SEDUCTION
37 38 3 CHANTAL CHAMANOY NINEMUSE 38 41 4 EVERYTHING IS BEAUTIFUL STATIC REVENDER FEATURING TAJ BELL D-DUB/SOLMATIC 37 1 FOOL (IF YOU THINK IT'S OVER) NEMESIS RISING CURB. REPRISE 40 42 3 LOVE REVOLUTION 41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 LENN DAUMAN 47 44 3 AMNESTY SK8 SILVER LABELTOMMY BOY KILL 100 X-PRESS 2 SILVER LABELTOMMY BOY 48 NEW HANDLE ME 49 NEW WHERE THE MUSIC TAKES YOU		36	21	11	
38 41 4 EVERYTHING IS BEAUTIFUL STATIC REVENDER FEATURING TABBELL D-DUB/SOLMATIC 37 11 FOOL (IF YOU THINK IT'S OVER) NEMESIS RISING CURB REPRISE 40 42 3 LOVE REVOLUTION LEE GENESIS BERIGER PLATTERS/MUSIC PLANT 41 48 2 SET U FREE PLANTE SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY 48 NEW KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME 50 NEW WHERE THE MUSIC TAKES YOU		37	38	3	
37 11 FOOL (IF YOU THINK IT'S OVER) MEMESIS RISING CURR REPRISE 40 42 3 LOVE REVOLUTION LEE GENESIS BERIGER PLATERS/MUSIC PLANT 41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN 44 45 2 RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 LENNA DAUMAN 47 44 3 AMNESTY SKS SILVER LABEL/TOMMY BOY 48 NEW HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU		38	41	4	EVERYTHING IS BEAUTIFUL
41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 26 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 50 16 1 GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SKS SILVER LABEL/TOMMY BOY 48 NEW HANDLE ME ROBYN KONICHWA/CHERRYTREE/INTERSCOPE 50 NEW WHERE THE MUSIC TAKES YOU			37	10	FOOL (IF YOU THINK IT'S OVER)
41 48 2 SET U FREE PLANET SOUL STRICTLY RHYTHM 42 25 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME HANDL		40	42	3	
42 25 14 IF COLETTE OM 43 46 2 SPICE UP YOUR LIFE 2008 5PICE UP YOUR LIFE 2008 5PICE GIRLS VIRGIN 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SKS SILVER LABEL/TOMMY BOY 48 NEW HANDLE ME		41	48	2	SET U FREE
43 46 2 SPICE UP YOUR LIFE 2008 SPICE GIRLS VIRGIN 44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME HOSDYN CONJICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU		42	26	14	IF
44 45 2 I GOT AWAY RANDY FREISS HMSP 45 NEW GREAT DJ THE TING TINGS COLUMBIA 46 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SKS SILVER LABEL/TOMMY BOY 48 NEW KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE 50 NEW WHERE THE MUSIC TAKES YOU		43	46	2	SPICE UP YOUR LIFE 2008
THE TING TINGS COLUMBIA 48 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SK8 SILVER LABEL/TOMMY BOY 48 NEW KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU		44	45	2	
48 39 9 I CAN HEAR THE MONEY LENNA DAUMAN 47 44 3 AMNESTY SKS SILVER LABEL/TOMMY BOY 48 NEW KILL 100 X-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU		45	NI	W	
44 3 SK8 SILVER LABEL/TOMMY BOY 48 NEW KILL 100 x-PRESS 2 SILVER LABEL/TOMMY BOY 49 NEW HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU	ì	48	39	9	I CAN HEAR THE MONEY
49 NEW HANDLE ME OBBYN KONICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU		47	44	3	
HANDLE ME ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE WHERE THE MUSIC TAKES YOU		48	H	EW	
WHERE THE MUSIC TAKES YOU		49	N	EW	HANDLE ME
THE GOLD SHEET SHE	v	50	NI	EW	WHERE THE MUSIC TAKES YOU
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THIS WEEK	AST	VEEKS IN CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	ERT.
	25	50	#1 GNARLS BARKLEY	- 4
1	1	8	7 WKS THE ODD COUPLE DOWNTOWN/ATLANTIC 450236*/AG	
2	2	2	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWN TOWN	
3	5	34	METRO STATION METRO STATION RED INT. 10521/COLUMBIA	The Party
4	3	5	NINE INCH NAILS GHOSTS I-IV THE NULL CORPORATION 26*	
5	HE	w	ARMIN VAN BUUREN	
6	7	36	M.I.A. KALA XL/INTERSCOPE 009659*/IGA	
7	6	15	HANNAH MONTANA HANNAH MONTANA 2: NON-STOP DANCE PARTY WALT DISNEY 001 106	L
8	4	6	MOBY LAST NIGHT MUTE 9383*	
9	10	16	VARIOUS ARTISTS ULTRA.OANCE 09 ULTRA 1636	
10	9	5	CUT /// COPY IN GHOST COLOURS MODULAR 050	
11	11	4	M83 SATURDAYS = YOUTH MUTE 9384	
12	13	18	DJ SKRIBBLE TOTAL DANCE 2008 THRIVEDANCE 90780/THRIVE	
13	8	2	PUSCIFER V IS FOR VIAGRA: THE REMIXES PUSCIFER 9	
14	12	5	JASON NEVINS THRIVEMIX PRESENTS. DANCE ANTHEMS 2 THRIVEDANCE 90782/THRIVE	
15	14	6	KYLIE MINOGUE x astralwerks/Capitol 14780	
16	16	3	VARIOUS ARTISTS ULTRA.TRANCE 08 ULTRA 1669	
77	15	21	VARIOUS ARTISTS. HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY WALT DISNEY 001089	
18	17	8	CRYSTAL CASTLES CRYSTAL CASTLES LIES 200962/LAST GANG	
19	19	10	CASCADA PERFECT DAY ROBBINS 75079	2
20	H	W	MATMOS SUPREME BALLOON MATADOR 799*	
21	NE	EW	DIESELBOY SUBSTANCE D SYSTEM 8024	
22	21	23	DAFT PUNK ALIVE 2007 VIRGIN 09841	
23	18	44	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE	
24	N	W	THE BIRTHDAY MASSACRE LODKING GLASS METROPOLIS 80545	
25	ME	w	LOUIE DEVITO N.Y.C. UNDERGROUND PARTY VOL. 8 ULTRA 1671	
405 O	92.3	100	THE PROPERTY OF STREET	200

d	49		EW	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
	50	NI	EW	WHERE THE MUSIC TAKES YOU ARI GOLD GOLD 18/CENTAUR
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1				to the ward of the section of the section of
ı	A	,	HO	
ı	A		2/	ANCE AIRPLAY
ì			SE	TITLE
١	NEW TEN	LAS	WEE	ARTIST IMPRINT & NUMBER / PROMOTION LABEL
	0	1	8	#1 BLEEDING LOVE swks Leona Lewis SYCO/J/RMG
ı	2	2	8	4 MINUTES
	18779			MADONNA FEATURING JUSTIN TIMBERLAKE WARNER BR POCKETFUL OF SUNSHINE
I		7	5	NATASHA BEDINGFIELD PHONOGENIC, EPIC
ı		3	15	I CAN'T HELP MYSELF BELLATRAX FEATURING SOPHIA MAY NERVOUS
	5	8	4	DAMAGED
	_			NOW YOU'RE GONE
		4	14	BASSHUNTER FEAT. DJ MENTAL THEO'S BAZZHEADS ULTF
		5	28	LET ME THINK ABOUT IT IDA CORR LIFTEO/KICK/OISCO:WAX/WARNER BROS.
	8	11	5	BREAK THE ICE
	Visit	_	12	BRITNEY SPEARS JIVE/ZOMBA HANDLE ME
		6	13	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE
		9	27	ANTHEM FILO & PERI FEATURING ERIC LUMIERE ULTRA
1	60	18	4	TOCA'S MIRACLE 2008 FRAGMA ULTRA
1	12	10	9	TOUCH MY BODY
	15	10	3	MARIAH CAREY ISLANO/IDJMG DISCO LIES
	13	13	4	MOBY MUTE
	14	12	11	LOVE SWEET SOUND GROOVE ARMADA FEAT. CANDI STATON STRICTLY RHYTH
I	15	14	9	DEEP AT NIGHT
ı		-		ERCOLA VS. HEIKKI L. NERVOUS ROCK WITH U
	16	19	3	JANET ISLAND/IDJMG
ı	12	16	11	RUN THE SHOW KAT DELUNA FEATURING BUSTA RHYMES EPIC
	18	17	7	SEE YOU AGAIN
	10		CSM	MILEY CYRUS HOLLYWOOD JUST DANCE
	19		EW	LADY GAGA FEAT COLBY O'DONIS STREAMLINE/KONLIVE/INTERSCO
	20	21	14	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
	21	N	EW	FIX ME VELVET ROBBINS
	22	23	2	LIKE A STAR
		-		KIM SOZZI ULTRA CLOSER
	23	24	2	NE-YD DEF JAM/IDJMG
	24	22	16	LOVE HAS GONE DAVE ARMSTRONG & REOROCHE ULTRA
	25	N	EW	NO AIR
				JORDIN SPARKS DUET WITH CHRIS BROWN 19/JIVE/ZOMBA

MAY HITS OF WORLD Billboard

SINGLES SINGLES SINGLES (SOUNOSCAN JAPAN) MAY 14, 2008 1 NEW SUMMER TIME (FIRST LTD VERSION) NEWS JOHNNY'S ENTERTAINMENT NEW AUJA TIMEZ EPIC NEW SUMMER TIME NEWS JOHNNY'S ENTERTAINMENT SHIUCHISIN (CD/DVD) SHIUCHISIN (CD/DVD) SHIUCHISIN PONY CANYON NEW DAIA MONDO KUREPASU/ITEZA GOGO KU JI SHERYL NOME FILMAY'N JVC NEW MOTHER (FIRST LTD VERSION) SEAMO BMG NEW URAGIRI GOMEN THE THREE PONY CANYON B 5 TRIANGULAR MAYA SAKAMOTO JVC NEW CHANGES BASE BALL BEAR EMI 10 NEW DEAR MAMA

10	NEW	LGYANKEES HUDSON
		FRANCE
		SINGLES
WEEK	LAST	(SNEP/IFOP/Tite-Live) MAY 14, 2008
1	1	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
2	3	C'EST CHELOU zaho Capitol
4	6	NO STRESS LAURENT WOLF FT. ERIC CARTER COLUMBIA
5	5	MERCY DUFFY A&M
6	NEW	NOW YOU'RE GONE BASSHUNTER & DJ MENTAL THEO'S BAZZHEADZ WARNER
7	4	HE, BILOUTE! MONTE L'SON! HEIN! CHTI DJ NORD-WAY
8	7	TANT BESOIN DE TOI MARC ANTOINE HOSTILE
9	12	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC
10	8	MI CHUI CH'TI, ET TI?

		ITALY
		DIGITAL SONGS
THIS	LAST	(FIMI/NIELSEN) MAY 12, 200
1	1	A TE JOVANOTTI UNIVERSAL
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
4	3	MERCY DUFFY A&M
5	4	IL MONDO CHE VORREI VASCO ROSSI CAPITOL
6	7	WORK KELLY ROWLAND COLUMBIA
7	6	NEW SOUL YAEL NAIM TOT OU TARD/WARNER
8	12	CHASING PAVEMENTS ADELE XL
9	13	BETTER IN TIME LEONA LEWIS SYCO
10	9	APOLOGIZE TIMBALANO FT. ONEREPUBLIC MOSLEY/BLACKGROUNO/INTERSCOPE

		SWEDEN #
		SINGLES
THIS	LAST	(GLF) MAY 9, 2008
1	1	JENNIE LET ME LOVE YOU E.M.D. ARIOLA
2	58	LOVE IN STEREO OLA MMS
3	2	4 MINUTES MADDNNA FT. JUSTIN TIMBERLAKE WARNER BROS.
4	4	I'M YOURS JASON MRAZ ELEKTRA
5	3	MERCY DUFFY A&M
		ALBUMS
1	2	DUFFY ROCKFERRY A&M
2	1	MADONNA HARD CANDY WARNER BROS.
3	3	CHARLOTTE PERRELLI HERD UNIVERSAL
4	6	CHRISTER SJOGREN JUBILEUM 40 AR MED CHRISTER SJOGREN NMG
5	4	SANNA NIELSEN Stronger Lionheart

U	UNITED KINGDOM >=				
	SINGLES				
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) MAY 11, 2008			
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.			
2	3	WEARING MY ROLEX WILEY ASYLUM			
3	2	BLACK & GOLD SAM SPARRO ISLAND			
4	8	HEARTBREAKER WILL.I.AM FT. CHERYL COLE INTERSCOPE			
5	4	LOVE IN THIS CLUB USHER FT. YOUNG JEZZY LAFACE/ZOMBA			
6	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC			
7	6	CRY FOR YOU SEPTEMBER HARD2BEAT			
8	NEW	VIOLET HILL COLDPLAY PARLOPHONE			
9	7	LOW FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC			
10	46	IN MY ARMS KYLIE MINOGUE PARLOPHONE			

	AUSTRALIA 💏				
	SINGLES				
THIS	LAST	(ARIA) MAY 11, 2008			
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.			
2	2	SWEET ABOUT ME GABRIELLA CILMI MUSHROOM			
3	3	LOW FLO RIDA FEAT. T-PAIN JIVE/ZOMBA			
4	4	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC			
5	12	PSYCHO TEDDY PSYCHO TEDDY SONY BMG			
6	5	DREAM CATCH ME NEWTON FAULKNER ICH + ICH			
7	NEW	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC			
8	10	BETTER IN TIME LEONA LEWIS SYCO			
9	7	WITH YOU Chris Brown Jive/Zomba			
10	11	PERFECT VANESSA AMORDSI UNIVERSAL			

		SPAIN
		SINGLES
THIS	LAST	(PROMUSICAE/MEDIA) MAY 14, 2008
1	NEW	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS:
2	NEW	CASANOVA Gisela vale
3	1	ESTA NO SERA OTRA CANCION LA HABITACION ROJA MUSHROOM PILLOW
4	2	BE MINE THE CAST OF HIGH SCHOOL EMI
5	5	DEJA DE LLORAR MANGO DE 02 0R0
6	3	THE AGE OF THE UNDERSTATEMENT THE LAST SHADOW PUPPETS DOMINO
7	4	EUROPA MONICA NARANJO SONY BMG
8	14	THE RHYTHM OF THE NIGHT (PART ONE) MIGUEL PICASSO BLANCO Y NEURO
9	17	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
10	NEW	MORUMBI TOCADISCO MOSTIKO

		IRELAND III
		SINGLES
WEEK	LAST	(IRMÁ/CHART TRACK) MAY 9, 200
1	1	GALWAY GIRL MUNDY & SHARON SHANNON CAMCOR
2	2	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
3	3	LOW FLO RIDA FEAT. T-PAIN POE BOY/ATLANTIC
4	6	LOVE IN THIS CLUB USHER FT. YOUNG JEZZY LAFACE/ZOMBA
5	7	BLACK & GOLD SAM SPARRO ISLAND
		ALBUMS
1	2	CHRISTIE HENNESSY THE TWO OF US UNIVERSAL
2	NEW	SHARON SHANNON THE GALWAY GIRL - THE BEST OF DAISY DISCS
3	NEW	MARIO ROSENSTOCK GIFT GRUB: DAT'S LIFE! EMI
4	1	MADONNA HARD CANDY WARNER BROS.
5	3	MARY BLACK

	GERMANY SINGLES				
THIS	LAST WEEK	(MEDIA CONTROL) MAY 14, 2008			
1	NEW	SUMMER LOVE MARK MEDLOCK SONY BMG			
2	1	4 MINUTES MADDINA FT. JUSTIN TIMBERLAKE WARNER BROS.			
3	2	MERCY DUFFY A&M			
4	3	SO SOLL ES BLEIBEN			
Ē	4	VALERIE MARK RONSON FT. AMY WINEHOUSE COLUMBIA			
6	5	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC			
7	9	BEGGIN MADCON BONNIER			
8	17	I'M LONELY SCOOTER EDEL			
9	6	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE			
10	7	BLEEDING LOVE LEONA LEWIS SYCO			

		CANADA 💌
	BIL	LBOARD CANADIAN HOT 100
WEEK	LAST	(NIELSEN BDS/SOUNDSCAN) MAY 24, 2008
1	70	TAKE A BOW RIHANNA SRP DEF JAM/UNIVERSAL
2	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS./WARNER
3	2	BLEEDING LOVE LEONA LEWIS SYCO/J/SONY BMG
4	NEW	VIVA LA VIDA COLDPLAY PARLOPHONE/EMI
5	3	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD PHONOGENIC/EPIC/SONY BMG
6	78	VIOLET HILL COLDPLAY PARLOPHONE/EMI
	4	NO AIR Jordin Sparks Duet with Chris Brown 19/Jive/Sony BMG
8	6	LOVE IN THIS CLUB USHER FT. YOUNG JEEZY LAFACE/SONY BMG
9	5	SEE YOU AGAIN MILEY CYRUS HOLLYWOOD/UNIVERSAL
10	7	LOVE SONG SARA BAREILLES EPIC/SONY RMG

		China
		BRAZIL •
THIS	AST /EEK	(SUCESSO MAGAZINE) MAY 14, 2008
1	1	VARIOUS ARTISTS DUAS CARAS - NACIONAL SOM LIVRE
2	4	LEONARDO CORACAO BANDIDO UNIVERSAL
3	7	ANA CAROLINA MULTISHOW AO VIVO ANA CARDLINA - DOIS SONY BMG
4	6	VARIOUS ARTISTS OS MELHORES CANTICOS DE FE SOM LIVRE
5	2	IVETE SANGALO PERFIL SOM LIVRE/UNIVERSAL
6	5	MADONNA HARD CANDY WARNER BROS.
7	15	DANIEL DIFICIL NAD FALAR DE AMOR WARNER
8	3	IVETE SANGALO IVETE NO MARACANA MULTISHOW AO VIVO(PAC) UNIVERSAL
9	NEW	ALINE BARROS O MELHOR DA MUSICA GOSPEL LGK/EMI
10	9	VARIOUS ARTISTS 20 SUPER SUCESSOS DO CINEMA POLYCOR

,,,	9	20 SUPER SUCESSOS DO CINEMA POLYDOR
		FLANDERS 💌
		SINGLES
THIS	LAST	(ULTRATOP/GFK) MAY 14, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
2	2	THE ARCHITECT DEUS ISLAND
3	4	MERCY DUFFY A&M
4	5	DISCO LIES MOBY MUTE
5	NEW	SHUT YOUR MOUTH KATHERINE MOSTIKO
		ALBUMS
*	2	LAURA LYNN/FRANS BAUER OUETTEN ARS
2	1	DEUS VANTAGE POINT ISLAND
3	4	PORTISHEAD THIRD ISLAND
4	3	COUNTING CROWS HARO CANDY POLYDOR
5	5	ARSENAL LOTUK PLAY OUT

D	IG	EURO SoundScar SITAL SONGS
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 24
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	2	MERCY
		DUFFY A&M AMERICAN BOY
3	3	ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC
4	NEW	VIOLET HILL COLDPLAY PARLOPHONE
5	NEW	VIVA LA VIDA COLOPLAY PARLOPHONE
6	4	BLACK AND GOLD
7	9	SAM SPARROW ISLAND HEARTBREAKER
		LOVE IN THIS CLUB
8	7	USHER FT. YOUNG JEEZY LAFACE/ZOMBA
9	5	WEARING MY ROLEX WILEY ASYLUMIWARNER
10	6	LOW FLO RIDA FT. T-PAIN POE BOY/ATLANTIC
11	8	CRY FOR YOU SEPTEMBER CATCHY TUNES/FAMILY TREE
12	10	VALERIE
		MARK RONSON FT. AMY WINEHOUSE ALLIDO/GOLUMBIA STOP AND STARE
13	11	ONEREPUBLIC MOSLEY INTERSCOPE
14	NEW	IN MY ARMS KYLIE MINOGUE PARLOPHONE
15	13	PROPANE NIGHTMARES PENDULUM WARNER
16	15	FASCINATION ALPHABEAT COPENHAGEN
17	12	TOUCH MY BODY
IR.		PARTY PEOPLE
18	NEW	NELLY FT. FERGIE DERRTY/UNIVERSAL MOTOWN BETTER IN TIME
19	RE	LEONA LEWIS SYCO
20	18	SO SOLL ES BLEIBEN ICH + ICH POLYDOR

-	BELGIUM					
		DIGITAL SONGS				
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 24, 200				
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.				
2	NEW	VIVA LA VIDA COLDPLAY PARLOPHONE				
3	4	NO STRESS LAURENT WOLF FT. ERIC CARTER DARKNESS WOLF PROJECT/COLUMBIA				
4	2	MERCY DUFFY A&M				
5	7	AMERICAN BOY ESTELLE FT. KANYE WEST HOME SCHOOL/ATLANTIC				
6	3	THE ARCHITECT DEUS UNIVERSAL				
7	5	DISCO LIES MOBY MUTE				
8	8	CHASING PAVEMENTS ADELE XL				
9	6	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC				
10	RE	DELIRIOUS DAVID GUETTA FT. TARA MCDONALD GUM/VIRGIN				

		ALBUMS	
THIS	LAST	(CAPIF)	MAY 9, 2008
1	NEW	TEENANGELS TEENAGLES II SONY BMG	
2	NEW	MADONNA HARD CANDY WARNER BROS.	
3	1	JONAS BROTHERS JONAS BROTHERS HOLLYWOOD	
4	NEW	JONAS BROTHERS THE BONUS JONAS EDITION UNIVERSAL	
5	NEW	MANA ARDE EL CIELO CD/DVD WARNER	
6	8	SARAH BRIGHTMAN SYMPHONY EMI	
7	2	SERRAT/SABINA DOS PAJAROS DE UN TIRO (CD & DVD) SONY BMO	
8	NEW	MOBY LAST NIGHT MUTE	
9	NEW	THE ROLLING STONES SHINE A LIGHT POLYDOR	
10	7	LOS PIOJOS CIVILAZACION DBN	

Billboard ALBUVS 24 2008

EUROCHARTS

	ī	SINGLE SALES
THIS	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 14, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.
2	2	MERCY DUFFY A&M
3	3	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
4	4	TIRED OF BEING SORRY ENRIQUE IGLESIAS INTERSCOPE
5	NEW	SUMMER LOVE MARK MEDLOCK SONY BMG
6	5	BLACK & GOLD SAM SPARRO ISLAN()
7	9	WEARING MY ROLEX WILEY ASYLUM
8	16	NO STRESS LAURENT WOLF FT, ERIC CARTER COLUMBIA
9	10	C'EST CHELOU ZAHO CAPITOL
10	7	LOW FLO RIDA FEAT, T-PAIN POE BOY/ATLANTIC
11	25	HEARTBREAKER WILL I. AM FT. CHERYL COLE INTERSCOPE
12	11	LOVE IN THIS CLUB USHER FT. YOUNG JEZZY LAFACE/ZOMBA
13	6	BLEEDING LOVE LEDNA LEWIS SYCO
14	8	VALERIE

15 19 IN MY ARMS
KYLIE MINOGUE PARLOPE

		ALBUMS
THIS	LAST	MAY 14, 2008
1	1	MADONNA HARO CANDY WARNER BROS.
2	2	DUFFY ROCKFERRY A&M
3	4	AMY WINEHOUSE BACK TO BLACK ISLAND
4	3	PORTISHEAD THIRO ISLAND
5	NEW	SCOOTER JUMPING ALL OVER THE WORLD SHEFFIELD TUNES
6	7	LEONA LEWIS SPIRIT SYCO
7	5	R.E.M. ACCELERATE WARNER BROS.
8	9	AMY MACDONALD THIS IS THE LIFE VERTIGO.
9	17	ICH + ICH VOM SELBEN STERN POLYDOR
10	6	THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT DOMINO
11	8	THE KOOKS KONK VIRGIN
12	18	SAM SPARRO SAM SPARRO ISLAND
13	11	UDO LINDENBERG STARK WIE ZWEI WARNER
14	15	FRANCIS CABREL DES ROSES ET DES ORTIES COLUMBIA
15	14	ADELE 19 XL

		RADIO AIRPLAY niclsen Music Control
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL MAY 14, 2008
1	1	4 MINUTES MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS
2	2	MERCY DUFFY A&M
3	6	LOVE SONG Sara Bareilles sony BMG
4	4	AMERICAN BOY ESTELLE FT. KAYNE WEST HOME SCHOOL/ATLANTIC
5	5	WITH YOU Chris Brown Jive/Zomba-
6	3	STOP AND STARE ONEREPUBLIC MOSLEY/INTERSCOPE
7	10	LOVE IN THIS CLUB USHER FT, YOUNG JEEZY LAFACE/ZOMBA
8	7	BLEEDING LOVE LEONA LEWIS SYCO
9	8	I'LL BE WAITING LENNY KRAVITZ VIRGIN
10	11	VIOLET HILL COLDPLAY PARLOPHONE
11	12	IN MY ARMS KYLIE MINOGUE PARLOPHONE
12	9	TOUCH MY BODY MARIAH CAREY ISLAND
13	26	RUN THE SHOW KAT DELUNA FT. BUSTA RHYMES EPIC
14	22	BETTER IN TIME LEONA LEWIS SYCO
15	16	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC

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	4	Ų,		į
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
0	1	54	#1 MICHAEL BUBLE 49 WKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
2	2	2	MICHAEL BUBLE A TASTE OF BUBLE (EP) 143/REPRISE 462716 EX/WARNER BROS.	
-3	4	33	CHRIS BOTTI ITALIA COLUMBIA 07606/SONY MUSIC ⊕	
4	5	4	VARIOUS ARTISTS JAZZ SIGNATURES: GREAT PERFORMANCES BY JAZZ MASTERS UNIVERSAL SPECIAL PRODUCTS (0598) (DXSTARBUCKS	
5	3	11	MELODY GARDOT WORRISOME HEART VERVE 010468/VG	
6	6	4	DIANNE REEVES WHEN YOU KNOW BLUE NOTE 89658/BLG	
7	7	34	DIANA KRALL THE VERY BEST OF DIANA KRALL VERVE 009412/VG ●	
8	10	52	PINK MARTINI HEY EUGENEI HEINZ 3*	
9	9	33	QUEEN LATIFAH TRAVLIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
10	NE	W	BRIAN BLADE FELLOWSHIP SEASON OF CHANGES VERVE 010596/VG	
11	14	33	TONY BENNETT TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPMLEGACY/COLUMBIA 15/32D/SONY BING	
12	NE	W	KELLI O'HARA WONDER IN THE WORLD GHOSTLIGHT/SH-K-BOOM 83309/RAZOR & TIE	
13	8	4	VARIOUS ARTISTS MILES FROM INDIA: A CELEBRATION OF THE MUSIC OF MILES DAVIS FOUR QUARTERS 1808	
14	11	6	IRVIN MAYFIELD AND ELLIS MARSALIS LOVE SONGS, BALLAOS AND STANDARDS BASIN STREET 405	
15	24	14	FRANK SINATRA VDICE IN TIME (1939-1952) LEGACY/COLUMBIA 96692/SONY BMG	
16	16	11	VARIOUS ARTISTS	
17	12	7	UPRIGHT, GRAHD AND ALL RIGHT MASTERS OF JAZZ PAWO UNIVERSAL MUSIC SPECIAL MARKETS 008144 EXSTARBLICKS BRAD MEHLDAU TRIO	
18	RE-E	NTRY	TONY BENNETT	
19)	RE-E		TONY BENNETT SONY BMG CUSTOM MARKETING GROUP 53745/MADACY HARRY CONNICK, JR.	
20	20	13	OH. MY NOLA COLUMBIA 88851/SONY MUSIC THE PUPPINI SISTERS	
21	NE	-	THE RISE AND FALL OF RUBY WOD VERVE 010416/VG MARCIN WASILEWSKI TRIO	
22	18	16	JANUARY ECM 010818/UNIVERSAL CLASSICS GROUP WYNTON MARSALIS STANDAROS & BALLAOS LEGACY COLUMBIA 10428/SONY BMG	
23	RE-EI	NTRY	TERENCE BLANCHARD	
24	NE	w	A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA) SLUE NOTE 91532/BLG TAYLOR EIGSTI LETT COME TO VOIL COMP. 1477 20329/COMP.ORD	
25	NE	w	LET IT COME TO YOU CONCORD JAZZ 30330/CONCORD SCOTT HAMILTON ROSS THE TOMYS CONCORD 1477 30338/CONCORD	
			ACROSS THE TRACKS CONCORD JAZZ 30388/CONCORD	

				A Sept
		ro		- 2
		C	LASSICAL,	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	3	5	HILARY HAHN/SWEDISH RADIO SYMPHONY ORCHESTRA (SALONEN) 4 WKS SCHOENBERG: VIOLIN CONCERTOS DG 010858/UNIVERSAL CLASSICS GROUP	
2	1	3	ROLANDO VILLAZON CIELO E MAR DG 010871/UNIVERSAL CLASSICS GROUP	
350	2	5	ANDRE RIEU ANDRE RIEU IN WONDERLAND DENON 17698/SLG	
4	5	15	JUAN DIEGO FLOREZ/ACCADEMIA NAZIONALE DI SANTA CECILIA (ABBADO) VOCE OTTALIA: ARIAS FOR RUBINI DECCA O10302/UNIVERSAL CLASSICS GROUP	
5	16	70	YO-YO MA APPASSIONATO SDNY CLASSICAL 02668/SONY BMG MASTERWORKS	
6	4	14	LANG LANG THE MAGIC OF LANG LANG DG 010774 UNIVERSAL CLASSICS GROUP	
0	12	9	JONAS KAUFMANN/PRAGUE PHILHARMONIC ORCHESTRA (ARMILIATO) ROMANTIC ARIAS DECCA 010837 UNIVERSAL CLASSICE GROUP	
8	7	35	SOUNDTRACK NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
0	NE	W	WILLIAM KAPELL KAPELL REDISCOVERED, THE AUSTRALIAN BROADCASTS RCA RED SEAL 68560/SONY BMG MASTERWORKS	
10	6	2	INGRID FLITER Chopin: Recital Emi Classics 14899/BLG	
11	8	36	ANDRE RIEU RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG ⊕	
12	10	14	NATALIE DESSAY ITALIAN OPERA ARIAS VIRGIN CLASSICS 14365/BLG	
13	RE-E	NTRY	ANDRE RIEU MASTERPIECES PHILIPS 009134 UNIVERSAL CLASSICS GROUP	
14	18	17	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) MACK WILBERG REQUIEM MORMON TABERNACLE CHOIR 4996465	
15	24	3	WENDY SUTTER PHILIP GLASS; SONGS AND PDEMS FOR SOLO CELLO ORANGE MOUNTAIN 0037	
16	RE-E	NTRY	CECILIA BARTOLI MARIA DECCA 009989 UNIVERSAL CLASSICS GROUP ⊕	
17	9	5	CHICAGO SYMPHONY ORCHESTRA (HAITINK) MAHLER: 6 CSD RESOUND 901804/HARMONIA MUNDI	
18	13	9	PIERRE-LAURENT AIMARD BACH: THE ART OF FUGUE DG 010765 UNIVERSAL CLASSICS GROUP	
19	20	39	YO-YD MA'THE SILK ROAD ENSEMBLE; CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDOYA) NEW IMPOSSIBILITIES SONY CLASSICAL 10319 SONY BMG MASTERWORKS	
20	RE-E	NTRY	ROLANDO VILLAZON & ANNA NETREBKO DUETS DG 008845/UNIVERSAL CLASSICS GROUP TO THE CONTROL OF TH	
21	14	10	DAVID RUSSELL AIR ON A G STRING: BAROQUE MASTERPIECES TELARC 80693	
22	11	3	RAFAL BLECHACZ CHOPIN: THE COMPLETE PRELIDES DG 010870/UNIVERSAL CLASSICS GROUP	
23	21	4	STEVE REICH OANIEL VARIATIONS NONESUCH 406780/WARNER BROS.	
24	RE-E	NTRY	SIMONE DINNERSTEIN BACH: GOLOBERG VARIATIONS TELARC 80692	c.
25	RE-E	NTRY	JOSHUA BELL Corigliano: The Red Violin Concerto Sony Classical 88060/Sony BMG Masterworks	
-				

		G.	ONTEMPORARY JAZZ.	
EX	AST	WEEKS ON CHT	ARTIST	ERT
ES			TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL BRIAN CULBERTSON	2
1	1	2	2WKS BRINGING BACK THE FUNK GRP 010927/VG	
3	2	33	HERBIE HANCOCK RIVER: THE JONI LETTERS VERVE 009791/VG	
3	3	14	KENNY G RHYTHM & ROMANCE STARBUCKS 30670/CONCORO €	
4	NI	EW	MINDI ABAIR STARS PEAK 30637/CONCORD	
0	7	2	EARL KLUGH THE SPICE OF LIFE 861 4500/KOCH	
	5	10	MARCUS MILLER MARCUS 1 DEUCES CONCORD JAZZ 30264/CONCORD	T
7	6	11	LIZZ WRIGHT THE ORCHARD VERVE FORECAST 010292/VG	
8	8	14	PAUL HARDCASTLE HARDCASTLE 5 TRIFFIN N' RHYTHM 24	Ī
9	9	Y	VICTOR WOOTEN PALMYSTERY VIXUX 3135 HEADS UP	
10	10	15	PAT METHENY WITH CHRISTIAN MCBRIDE & ANTONIO SANCHEZ DAY TRIP NONESUCH 376828/WARNER BROS.	
11	13	8	THE SAX PACK THE SAX PACK SHANACHIE 5159	
12	4	2	VARIOUS ARTISTS SWEET, SMOOTH & SEXY: THE ULTIMATE COLLECTION OF SAX FOR LOVERS!! SHANACHIE 5158	
13	17	15	AL JARREAU LOVE SONGS REPRISE/WARNER BROS. 401532/RHINO	
0	23	39	NAJEE RISING SUN HEADS UP 3129	
15	RE-E	NTRY	STANTON MOORE TRIO EMPHASISI (ON PARENTHESIS) TELARC 83681	
16	18	31	VARIOUS ARTISTS THE WEATHER CHANNEL PRESENTS: THE BEST OF SMOOTH JAZZ MIDAS 90230	
17	12	10	JESSY J Tequila moon peak 30499/CONCORD	
18	16	10	BOB BALDWIN NEWURBANJAZZ.COM NUGROOVE 2001	
19	22	10	ANGELLA CHRISTIE THE BREATH OF LIFE ACSM 231004/TASEIS	
20	24	67	DAVE KOZ AT THE MOVIES CAPITOL 11405	
21	NE	W	HAROLD RAYFORD ALWAYS THERE TYSCOT 984167	
22	21	13	MACEO PARKER ROOTS & GROOVES HEADS UP 3134	
23	20	3	CHRIS STANDRING LOVE AND PARAGRAPHS ULTIMATE VIBE 001	1
24	19	54	NORMAN BROWN STAY WITH ME FEAK 30213 CONCORD	
25	25	37	RICK BRAUN & RICHARD ELLIOT RNR ARTIZEN	
	T TO			E

			N W N ANTILEW	
		ro		
(Č	LASSICAL CROSSOVER	tw
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	NI	W	#1 JOSH GROBAN 1WK AWAKE LIVE 143 REPRISE 412668/WARNER BROS. ⊕	
2	3	79	JOSH GROBAN AWAKE 143 REPRISE 44435/WARNER BROS. ◆	2
3	1	15	ANDREA BOCELLI VIVERE: LIVE IN TUSCANY SUGAR DECCA 010665/UNIVERSAL CLASSICS GROUP	
4	2	28	ANDREA BOCELLI THE BEST OF ANDREA BOCELLI VIVERE SUGAR/DECCA 009988/UNIVERSAL CLASSICS GROUP ◆	
0	5	В	MORMON TABERNACLE CHOIR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP WILBERG) CALLED TO SERVE MORMON TABERNACLE CHOIR 5004111	
6	4	16	SARAH BRIGHTMAN SYMPHONY MANHATIAN -5078/BLG	
0	6	34	PAUL POTTS ONE CHANCE SYDD COLUMBIA 15517/SONY MUSIC	
8	7	27	ANDREA BOCELLI LO MEJOR DE ANDREA BOCELLI: VIVERE SUGAR/SIENTE 653534/UNIVERSAL LATINO	
9	8	77	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIĆ	
10	9	51	SOUNDTRACK LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG	
11	14	32	JOSH GROBAN NDEL 143 REPRISE 231548 WARNER BROS. ₹	4
12	20	66	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MUDRIMON TABERNACLE CHOIR 4973811	
13	12	9	ROYAL PHILHARMONIC ORCHESTRA ORIGINAL AMERICAN CLASSICS: THE MOST BEAUTIFUL LOVE SONGS DIRECT SOURCE SPECIAL PRODUCTS 9194	4
14	17	6	AHN TRIO Lullaby for my favorite insomniac RCA RED SEAL 27208/SONY BMG MASTERWORKS	
15	11	10	THREE GRACES THREE GRACES DECCA 009914	
16	18	4	RYANDAN RYANDAN DECCA 010849/UNIVERSAL CLASSICS GROUP	
17	13	7	MIKE OLDFIELD MUSIC OF THE SPHERES DECCA 010925/UNIVERSAL CLASSICS GROUP	
18	19	3 3	THE BRIAN SETZER ORCHESTRA WOLFGANG'S BIG NIGHT OUT SURFDOG 211388/WARNER BROS.	2
9	16	13	THE ROYAL SCOTS DRAGOON GUARDS SPIRIT OF THE GLEN UCJ 597/FONTANA INTERTATIONAL	
20	21	6	VARIOUS ARTISTS ANDREW LLOYO WEBBER: A CLASSICAL TRIBUTE DECCA 010909/UNIVERSAL CLASSICS GROUP	8
1	15	27	SISSEL NORTHERN LIGHTS DENON 17861/SLG	
22	22	60	HAYLEY WESTENRA CELTIC TREASURE DECCA 003560/UNIVERSAL CLASSICS GROUP	
23	RE-E	HTRY	VARIOUS ARTISTS STRING QUARTET TRIBUTE TO JOSH GROBAN TRIBUTE SOUNDS 60161	
24	RE-E	KTRY	NATHAN GUNN JUST BEFORE SUNRISE SONY CLASSICAL 06510/SONY BMG MASTERWORKS	
25	23	10	GRAND VALLEY STATE UNIVERSITY NEW MUSIC ENSEMBLE STEVE REICH: MUSIC FOR 18 MUSICIANS INNOVA 678	
	-			- 336

CHARTS LEGEND

ALBUM CHARTS

ol of U.S. music merchants by Nielsen SoundScan from a national subset of core stores that specialize in those genres Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award indicates the title with the chart's biggest percentage growth.

MEATSEEKER Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ® after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ® DualDisc available CD/DVD combo available. Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exception are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billiboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are peen on the Pop 100 for more than 30 weeks and rank below No. 30. Littles 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. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10

SINGLES SALES CHARTS
The top selling singles complied from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.

Singles with the greatest sales gains

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

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous

AWARD CERTIFIES

© Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum).
© RIAA certification for net shipment of 10 million units (Diamond).
Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino).

Certification of 400,000 units (Multi-Platino).

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million pald downloads (Platinum). Numeral within platinum symbol Indicates song's multiplatinum level.

RIAA certification for net shipment of 500,000 singles (Gold)

MUSIC VIDEO SALES CHARTS

■ RIAA gold certification for net shipment of 25,000 units for video singles.

RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

 RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum. sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.

IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles

MAY ALBUNS

	1		OD CATALOG	
	4		OP CATALOG.	į,
HIS	AST	WEEKS ON CHT	ARTIST	
THE WE	ME		TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) VARIOUS ARTISTS	2
1	1	22	4 WKS I CAN ONLY IMAGINE: PLATINUM EDITION INO 20228/TIME LIFE (19.98)	•
2	4	170	GREATEST MICHAEL BUBLE GAINER IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	E
3	2	246	MICHAEL JACKSON	4
-11			BOB MARLEY AND THE WAILERS	
4	3	943	LEGEND: THE BEST DF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904 /JME ($13.98/8.98$) $\textcircled{\oplus}$	4
5	8	195	MICHAEL BUBLE MICHAEL BUBLE 143 REPRISE 48376/WARNER BROS. (18.98)	Į
6	6	757	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY BMG (18.98/12.98)	4
7	5	16	GUNS N' ROSES	
-			GREATEST HITS GEFFEN 001714/IGA (16.98) JOSH GROBAN	ı
8	31	199	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) €	
	7	59	MICHAEL JACKSON NUMBER ONES MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	I
10	29	110	RASCAL FLATTS ME AND MY GANG LYRIC STREET 165075/HOLLYWOOD (18.98)	1
m	16	67	ORIGINAL BROADWAY CAST RECORDING	i i
		1000	JERSEY BOYS RHINO 73271 (18.98) BON JOVI	ı
LF.	10	272	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	
13	12	390	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	
14	13	586	CREEDENCE CLEARWATER REVIVAL	1
			CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98) LIL WAYNE	1
15	14	63	THA CARTER II CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	ALC: N
16	24	251	CELINE DION ALL THE WAYA DECADE OF SONG 550 MUSIC/EPIC 63760/SONY MUSIC (12.98 EQ/18.98)	
17	9	478	DEF LEPPARD VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	ı
18	20	191	ELVIS PRESLEY	
			ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98) JIMI HENDRIX	ı
19	11	256	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/JUME (18.98/12.98)	
20	26	159	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)	1
21	22	702	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	ì
22	19	157	JACK JOHNSON	
Ψ.	13	131	IN BETWEEN DREAMS JACK JOHNSON/BRUSHIPRE/UNIVERSAL REPUBLIC 004149*/JUMRG (13.98) TOM PETTY AND THE HEARTBREAKERS	100
23	18	638	GREATEST HITS MCA 110813/UME (18.98/12.98)	
24	23	730	QUEEN GREATEST HITS HOLLYWOOD 1,61265 (18.98/11.98)	1
25	RE-E	NTRY	JOSH GROBAN	
26	01	100	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. (18.98) LYNYRD SKYNYRD	
20	41	165	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98) AC/DC	
27	30	826	BACK IN BLACK LEGACY/EPIC 80207*/SONY BMG (18 98) (1)	-
28	25	42	POISON THE BEST OF POISON: 20 YEARS OF ROCK CAPITOL 49510 (18.98) ↔	1
29	28	87	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA (18.98) ⊕	1
20	17	12	NEIL DIAMOND	
30	17	13	THE ESSENTIAL NEIL DIAMOND LEGACY/COLUMBIA 85681/SDNY BMG (24.98/17.98)	87
31	27	227	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	
32	32	143	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ⊕	1
33	34	1606	PINK FLOYD	3
			DARK SIDE OF THE MOON CAPITDL 46001* (18.98/10.98) KENNY CHESNEY	-8
34	37	260	GREATEST HITS BNA 67976/SBN. (18.98/12.98)	-
35	15	422	MADONNA THE IMMACULATE COLLECTION SIRE 26440*/WARNER BROS. (18.98/13.98)	4
36	36	840	METALLICA	14
37	25	312	METALLICA ELEKTRA 61113*/AG (18.98/11.98) LINKIN PARK	ī
			[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98) RASCAL FLATTS	
38)	RE-E	NTRY	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	ľ
39	RE-E	NTRY	CHRIS TOMLIN SEE THE MORNING SIXSTEPS 62828/SPARROW (17.98) €	8
40	RE-E	NTRY	TIM MCGRAW	ı
	38	94	GREATEST HITS VOL 2: REFLECTEO CURB 78891 (18.98) USHER	
_ 3	_		CONFESSIONS LAFACE 63982/ZOMBA (18.98/12.98)	
42	RE-E	NTRY	FRANK SINATRA CLASSIC SINATRA: HIS GREAT PERFORMANCES 19531960 CAPITOL 23502 (17.98/11.98)	1
43	33	81	SOUNDTRACK HANNAH MONTANA WALT DISNEY 861698 (18.98)	1
44	39	119	LIONEL RICHIE	1
			THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98) BROOKS & DUNN	
45	45	222	THE GREATEST HITS COLLECTION ARISTA NASHVILLE 18852/SBN (18.98/12.98)	
46	42	518	CAROLE KING TAPESTRY ODE:EPIC 65050/SONY MUSIC (19.98/7.98)	4
47	43	18	LUTHER VANDROSS THE ULTIMATE LUTHER VANDROSS LEGACY. EPICU 97700/SONY MUSIC/SONY MUSIC/RIMG (18.98)	
4	50	83	DISTURBED	
4.	00	00	TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18.98) € ERIC CLAPTON	
				ш
49	44	128	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98) SHERYL CROW	

TOP POP CATALOG: Catalog Albums are I8-month-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catal titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital downlo services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations.

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	4)	GITAL			
THIS	LAST	WEEKS ON CHT	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	BB 200 RANKING	CENT
1	NE	W	GAVIN DEGRAW J/RMG	Gavin DeGraw	7	
2	1	2	MADONNA WARNER BROS.	Hard Candy	3	
3	NE	w	CLAY AIKEN \$/19/RCA /RMG	On My Way Here	4	
4	5	5	LEONA LEWIS SYCO/J /RMG	Spirit	6	
31	11		NEIL DIAMOND COLUMBIA /SONY MUSIC	Home Before Dark	1	
6	7	20	SOUNDTRACK FOX/RHINO /AG	Juno	17	•
1	NE	w	DIERKS BENTLEY Greatest His	ts // Every Mile A Memory 2003-2008	9	
Pi	2	2	THE ROOTS DEF JAM /IDJMG	Rising Down	28	
30	RE-E	STRY	SOUNDTRACK ATLANTIC /AG	P.S. I Love You	101	
10	9	4	MARIAH CAREY	E=MC2	5	
	4	2	AUGUSTANA EPIC /SONY MUSIC	Can't Love Can't Hurt	77	
12	NE	w	TOBY KEITH SHOW DOG NASHVILLE /UME	35 Biggest Hits	2	
13	3	2	PORTISHEAD GOI DISCS/MERCURY /IDJMG	Third	24	
14	22	14	JACK JOHNSON BRUSHFIRE /UMRG	Sleep Through The Static	15	
15	NE	w	BARENAKED LADIES DESPERATION/REPRISE /WARNER BRO	Snacktime!	61	

0		roi N	TERNET.		GI.	T I
THIS		WEEKS ON CHT	ARTIST IMPRINT & NUMBER/ DISTRIBUTING LABEL	Title	BB 200 RANKING	CERT
1	100		CLAY AIKEN S/19/RCA 28089/RMG	On My Way Here	4	
2	NI	W	NEIL DIAMOND COLUMBIA 15465/SONY MUSIC	Home Before Dark	1	
3	Ni	W	JOSH GROBAN 143/REPRISE 412668/WARNER BROS. ⊕	Awake Live	8	
4	1	2	MADONNA WARNER BROS, 421372	Hard Candy	3	
5	N	W	TOBY KEITH SHOW DOG NASHVILLE 010334/UME	35 Biggest Hits	2	
6		И	DIERKS BENTLEY Greatest Hits // Every Mile CAPITOL NASHVILLE 09070	e A Memory 2003-2008	9	
7	NE	W	BARENAKED LADIES DESPERATION/REPRISE 533699/WARNER BROS.	Snacktime!	61	
8	3	2	PORTISHEAD GO! DISCS/MERCURY 011141*/IDJMG	Third	24	
9	N	W	LUIS MIGUEL WARNER LATINA 503996	Complices	10	
10	5	2	STEVE WINWOOD WINGRAFT COLUMBIA 22250/SONY MUSIC	Nine Lives	42	
11	8	5	LEONA LEWIS SYCO J D2554 RMG	Spirit	6	
12	2	2	MUDCRUTCH REPRISE 455868 WARNER BROS.	Mudcrutch	53	
13	9	4	MARIAH CAREY ISLAND 010272*/IDJMG	E=MC2	5	
14	12	2	9TH WONDER & BUCKSHOT	The Formula	G-	
15	10		R.E.M. WARNER BROS. 418620* ⊕	Accelerate	55	
	200	100	WARNER BROS. 418620* ⊕	S 14	00	

		roi	D AUDIO FROM: .biz
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	9	HANNAH MONTANA MILEY CYRUS: THE BEST OF BOTH WORLDS CONCERT WKS MILEY CYRUS (HOLLYWOOD/WALT DISNEY)
2	4	1	SNACKTIME! BARENAKED LADIES (DESPERATION/REPRISE/WARNER BROS.)
3	2	46	HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS TV SOUNOTRACK/MILEY CYRUS (HOLLYWOOD/WALT DISNEY)
4	3	4	I DON'T WANT TO GO TO SCHOOL (TV SOUNDTRACK) THE NAKED BROTHERS BAND (NICKELODEON/COLUMBIA/SONY MUSIC)
5	5	16	RADIO DISNEY JAMS 10 VARIOUS ARTISTS (WALT DISNEY)
	6	39	HIGH SCHOOL MUSICAL 2 TV SOUNOTRACK (WALT DISNEY)
3	7	81	HANNAH MONTANA TV SOUNOTRACK (WALT DISNEY)
8	8	12	KIDZ BOP 13 KIDZ BOP KIDS (RAZOR & TIE)
9	9	15	HANNAH MONTANA 2: NON-STOP DANCE PARTY HANNAH MONTANA (WALT DISNEY)
10	10	209	BABY EINSTEIN: LULLABY CLASSICS THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)
11	ti	122	HIGH SCHOOL MUSICAL TV SOUNDTRACK (WALT DISNEY)
12	4	2	HERE WE GO AGAIN PURENRG (FERVENT WORD CURB WARNER BROS.)
iii i	12	16	THE BACKYARDIGANS: BORN TO PLAY TV SOUNDTRACK (NICKELODEON/SONY BMG)
14	13	20	HIGH SCHOOL MUSICAL 2: NON-STOP DANCE PARTY VARIOUS ARTISTS (WALT DISNEY)
15	16	14	HERE COME THE 123S WITH THEY MIGHT BE GIANTS THEY MIGHT BE GIANTS (IDLEWILD/DISNEYSOUND/WALT DISNEY)

Billocard LAUNCH PAD 24 2008

HEATSEEKERS.			Š.	100		The state of the s
ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title Title	anic.	WEEK	WEEK WEEKS	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Titl
HOT SHOT #1 THE LAST SHADOW PUPPETS DOMINO 181* (13.98)	The Age Of The Understatement	g _{ma}	26	12 3	ELBOW FICTION/GEFFEN 011063/IGA (9.98)	The Seldom Seen Ki
4 9 GREATEST SAVING ABEL SKIDDCO 06053/VIRGIN (12.98)	Saving Abel Know a	t (and	27	26 2	MJ MACHETE 011151 (10.98)	Mi Sentimient
5 25 METRO STATION RED INK 10521/COLUMBIA (12.98)	Metro Station Kyra Se		28	27	HILARY MCRAE STONE ROAD 30517/HEAR (11.98)	Through These Wa
3 16 MGMT COLUMBIA 19512*(SONY MUSIC (11.98)	Oracular Spectacular bow wi		29	NEW	JUSTIN NOZUKA GLASSNOTE 0102 (11.98)	Но
ARMIN VAN BUUREN ULTRA 1666 (17 98)	Imagine	The second second	30	18 5	JASON NEVINS THRIVEDANCE 90782 THRIVE (18.98)	ThriveMix Presents: Dance Anthems
NEW CHRIS SLIGH BRASH 0042 (13.98)	Running Back To You	(1	NEW	GREELEY ESTATES SCIENCE 49863 (11 98)	Go West Young Man, Let The Evil Go Ea
NEW NO AGE SUB POP 772* (13 98)	Nouns No Age	uh	32	43 29	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD) €	Pa
11 3 TOKYO POLICE CLUB SADDLE CREEK 116* (13 98)	Elephant Shell Pop de	yields 🧃	33	NEW	MILLENCOLIN EPITAPH 82057 (13.98)	Machine
2 2 9TH WONDER & BUCKSHOT	The Formula first ink		34	31 11	LUDO REDBIRD/ISLAND 009497/IDJMG (9.98)	You're Awful, I Love Y
9 41 FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist for the	of	35	21 4	JAMES MCMURTRY LIGHTNING ROD 9502 (16.98)	Just Us Ki
10 6 FLOBOTS FLOBOTS/UNIVERSAL REPUBLIC 15179/UMRG (13.98)	Fight With Tools Pean S		16	NEW	RUSSIAN CIRCLES SUICIDE SQUEEZE 070° (14.98)	Stati
8 24 WE THE KINGS S-CURVE 52001 (8.98)	We The Kings		37	34 7	NEEDTOBREATHE ATLANTIC 236924/AG (13.98)	The He
NEW CUISILLOS MUSART 5050/BALBOA (15.98)	Vive Y Dejame Vivir		*	30 6	FERRAS CAPITOL 68706 (12 98)	Aliens & Rainbo
14 72 DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98) ⊕	Inhuman Rampage		39	32 3	LYRICS BORN ANTI 86904* EPITAPH (16.98)	Everywhere At On
THE CAB OECAYDANGE 442364/FUELED BY RAMEN (13 98)	Whisper War		10	36	FIREFLIGHT FLICKER 10866 (13.98)	Unbreakat
HAYES CARLL LOST HIGHWAY 010452* (9.98)	Trouble In Mind	7)		37 12	JO JO JORGE FALCON TITANIO 1031 (5 98)	Los Mejores 99 Chistes Vol
19 18 GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	P	12	25 2	BABY D BIG OOMP 5065/KOCH (17.98)	A-Town Secret Weap
MINDI ABAIR PEAK 30637/CONCORD (18.98)	Stars New Jer		13	38 12	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever A
15 CUT /// COPY MODULAR 050 (10.98)	In Ghost Colours singer's	out 💮	14	29 15	AIRBOURNE ROADRUNNER 617963 (13.98)	Runnin' Wi
16 4 M83 MUTE 9384 (15 98)	Saturdays=Youth starts w		15	NEW	CHARLOTTE SOMETIMES GEFFEN 011134/IGA (9.98)	Waves & The Both Of
17 6 THE SWORD KEMADO 071* (12.98)	Gods Of The Earth Sold. Sh	on	16	27 8	THE KILLS DOMINO 164* (13.98)	Midnight Boo
13 3 TIFFANY EVANS COLUMBIA 91004/SONY MUSIC (12.98)	Tiffany Evans Vars War	ed tour	17	RE-ENTRY	TOMMY TORRES WARNER LATINA 456444 (15 98)	Tarde O Tempra
7 2 JAMIE LIDELL WARP 160 (15 98)	Jim through		18	RE-ENTRY	A DAY TO REMEMBER VICTORY 337 (13 98)	For Those Who Have Hea
22 L3 LOS CUATES DE SINALOA SONY BMG NORTE 22541 (12 98) +	Puros Exitos Chacas	(19	AE-ENTRY	DRIVE BY RIOT SQUAD 20013 (9.98)	Delicate Situati
23 7 LA FACTORIA UNIVERSAL LATINO 008062 (12.98)	Nueva Metas		50	48 16	CONDEE LEBOUE	Dan In Real Life (Soundtrac

TASTEMAKERS. TITLE IMPRINTANUMBER/DISTRIBUTING, LABEL PORTISHEAD THIRD COLUMN 2 2 MADONNA HARD CANDY WARR NEIL DIAMOND IAM 011138/IDJMG ATMOSPHERE = INS, YOU PAINT THAT SHIT GOLD RHYMESAYE ELVIS COSTELLO AND THE IMPOSTERS MUDCRUTCH 455868/WARNER BR FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP 11 4 MARIAH CAREY STEVE WINWOOD WBIA 22250/SONY MUSIC THE RACONTEURS CONSOLERS OF THE LONELY THIRD MARI 456060*/WARNER BROS THE BLACK KEYS ATTACK & RELEASE NONESUCH 292476*/WARNER BRO 14 5 2 TESTAMENT FORMATION OF DAMNATION NUCLEAR BLAST 2005 THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT DCMINO 181

BREAKING & ENTERING

After a shooting nearly killed José Darey Castro, his band Dareyes de la Sierra regroups and scores its first ink on Top Latin Albums with "Con Banda"

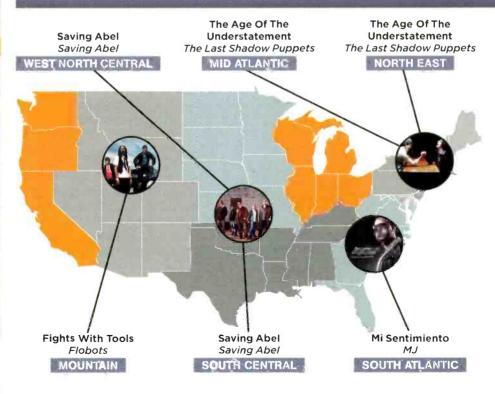
(No. 59). Visit billboard.com/breaking to find out more about Castro, the band and its new release.



Go to billboard.com/breaking to discover developing artists makin their inaugural chart runs each we



REGIONAL HEATSEEKER *1s



PRÖĞRESS REPORT

The singer notches her third single on Hot Country Songs as her cover of the Jordin Sparks/Chris Brown hit "No Air" debuts at No. 58. Perhaps "Air" turns the tide for Palmer, as neither of her two previous entries charted higher than No. 54.

The Last Shadow Puppets

Armin Van Buuren

No Age

Cuisillos Vive Y Dejame Vivir

Tokyo Police Club Elephant Shell

Metro Station

Fight With Tools

9th Wonder & Buckshot

Jamie Lidell

Saving Abel

The Last Shadow Puppets
The Age Of The Understatement

Tokyo Police Club

Metro Station

No Age

Oracular Spectacular

Five Finger Death Punch

Armin Van Buuren

Dragonforce Inhuman Rampa

SINGLES & TRACKS

Billoogra

SONG INDEX

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and R8H (Hot R&B/Hip-Hop Songs).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

16 @ WAR (Songs Of Peer, ASCAP/March 9th Publish-ing, ASCAP/2082 Music Publishing, ASCAP/WB Music

VI. HBH 51 Webo Girl Publishing, ASCAP/WB Music, Webo Girl Publishing, ASCAP/Danjahandz Muzik, VI. Music, SESAC/Tennman Tunes, Wasic - Z Tunes, ASCAP), HL/WBM.

AMANTES ESCONDIDOS (J & N. ASCAP) LT 21

AMERICAN BOY (will Lam Music RMI/Cham Div AMERICAN BOY (will am Music BM/Vcherry River, BM/Chrysalis Songs, BM/Vclease Gimme My Publish Ing, BM/EMI Blackwood, BM/Varry Leron Music, BM/Speir Music, BM/Vcopyright Control), CLM/HL,

28 AMNESIA (SHortman Syndrome, SESAC/Tashira Publish ing, ASCAP, S.H., Publishing, ASCAP) RBH 83 AMOR DESPEROICIADO (Not Usted) UT 44 AMOR MORTAL (Music, And Whisky, ASCAP) UT 45 IND ASSAS SIDE PUBLISHING ASCAP) HISH BS AMOR OESPEROUGADO (NOT LISTED) LT 44 AMOR MORTAL (MUSIC AM WINSKY ASCAP) LT 45 TE AMO (CINSTRE ASSCAP) LT 19 ANOTHER TRY (EMI April, ASCAP/Sea Gayle Music, ASCAP) LINGUISTER MUSIC COPPORITION ASCAP/Songs C

S 17 od, BM(/EMI Denmark, BMI/Ediciones Musicales MVO/EMI Columbia, ASCAP/Fondo Musical, ASCAP/EMI April, ASCAP/Pi bull's Legacy Publishing, BMI/Universal Music - Care RMII, Hil. PD 50

APOLOGIZE (Virginia Beach, ASCAP/Midnight Miracle
Music, ASCAP/Sphy/ATV Turies, ASCAP), HL, H100.33

В

BACK WHEN I KNEW IT ALL (Chobe, BMI/Little Bisco Music, BMI/Immokalee Music, BMI/Daphil Music,

BEAT IT (Miac Music BM) WB BEST MISTAKE I EVER MADE BETTER AS A MEMORY (Gravitron, SESAC/Carnival
Music Group, SESAC Midwest Midnight, BMI/Carnival

Music Group BMIX CS 9, H100 60

BLEEDING LOVE (Write 2 Live, ASCAP/Kobalt Music August 1 of A CAP/Seven Peaks Music, ASCAP/Jamb

POP 60, RBH 7
BOYFRIEND GIRLFRIEND (Power Pen Publishing,

BREAK THE ICE (W.B.M. Music, SESAC/Danjahandz

CADA QUE... (Not Listed) LT 6 CALABRIA 2008 (EMI Denmark, BMI/EMI Blackwood,

POP 80 Aass Confusion, ASCAP/EMI April, Land Music Publishing, ASCAP/Mar-ublishing, ASCAP/Booszshi Publishi

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orgs of Universal, Bivily († 46 ed) LT 43 Janet Peanut, BMI/Murrah Music Cor-Andi, ASCAP/Sondinhter Music

CRAZY DAYS (Mike Curb Music, BMI/Sweet Hysteria

), HL, CS 59 ersal Music - Z Songs, BMI/Ahmads

Musical BMI) LI 32

DESPUES DE TI (Nana Maluca, SESAC/Alvani Music.

SESAL Mark Portmann, BMI) LT 46 SESS-C Mark Portmann BMI) LT 48
DEY KNOW 104. XL Music, ASCAP/Gangsta Groopy,
SESAL Extentic SESACEMI April ASCAP), HL, RBH 29
OIAMOND GIRL, NextSeedton Publishing, ASCAP/Motlota Music, ASCAP ASPEN, Songs, ASCAP) RBH 90
DID YDU WRONG, Not Listed) HBH 81

ASCAPWarner Chaptell, SGAE, HLWBM, LT DONGE ESTAN ESOS AMIGOS (Not Listen) TO BWILDERSON MISOS (Not Listen) TO

The Woman ASCAP (CG Alliance, ASCAP) CS 42

O YOU BELIEVE ME NOW (Sony/ATV Tree, BMI/Song
For MY Good Girl BMI/Totally Wrighteous Music,
BMI/The Bigger They Are, SESAC/S 1 Songs, SESAC),

EUBENER (

CS 37 fri-Angels Music. GO ON GIBL

BMI) HL/WBM RBH 42 GOTAS DE AGUA DULCE (Peermusic III, BMI/Songs Of

BMI), HLWBM, RBH 73 GRATEFUL (B-Healer) GRIPPIN' 778-

HAIR RRAINER

HASTA EL DIA DE HOY (Maximo Aguirre, BMI/Pacific HEAVEN SENT (She Wrote II, ASCAP/Universal Music MGB Sonos, ASCAP/J, Vibe Publishing, ASCAP/Lex P

1100 66; PUP 43 he Last Man Standing, SOCAN/Warner Chap N/han Zahn Music, BMI/Senv/ATV Sonns

CAN SLEEP WHEN I'M DEAD

nort 04 Ti Rich You'll Be My Bitch, P/Kasz Money Publish:

Vincent And Associates, BMM, CS 51
LLUY YOUR GIRL (2082 Music Publishing, ASCAP/WB
Music ASCAP/Songs Of Peer, ASCAP/March 9th Pub-lishing, ASCAPI WBM, HT00 61, RBH 16
IM ABOUTTO COME ALIVE (EMI April, ASCAP/Blue

WITH YOU (Sony/ATV Tree.

S 2, H100 39, POP 89 Goo Eyed, ASCAP) H100 71, POP 53 MI Blackwood, BMI/Big Gassed Hitlies, ongs Of Sea Gayle, BMI/Noah's Little Boa to Music Publishing, BMI/Lucky Thumb.

BMI) CS 45 INDEPENDENT (Tirll Productions, ASCAP/WB Music, ASCAP) WBM H100 50; POP 41: RBH 38 IN LDVE WITH A GIRL (G. DeGraw Music, BM/Warner Tarrerrane Publishing, BMI), WBM, H100 24: POP 25

other Culture ASCAP/WB Music,

INVISIBLY SHAKEN (Mike Curb Music, BMI/Silver Chol-

Songs BMIFuloi waturi, pomyrasuranamus, BMIFuloi Waturi, pongs Oliviversal, BMIFuloi Songs Oliviversal, BMIFuloi Songs BMI, HL, WBM, H100 26; POP 29

TVE CHANGED Divine Will Music, ASCAP/WBM Jusic, ASCAP/Waturie Soul Music, ASCAP/Jasane Diarra Music, ASCAP/Jasane

The Song, ASCAP/Shove IT Up Your Songs, B Beat Songs, ASCAP) HL, H100 80; POP 72

VII) CS 33 C**CE BOX** (Alonzo Mathis Publishing Designee, W(Walik-Mekhi Music, BMV/Granny Man Publishing, W/Basement Funk South, BMV/Drumma Boy, SCAP/Drum Squad, ASCAP/Young Drumma, ASCAP)

SAC/Providestion And Answer 100 90 69, R8H 9 Realiato ASCAP/HustleVille, ASCAP) LT 35

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LET ME LOVE YOU (Mrs. Lumpkins Poodle, ASCAP/Big
Loud Bucks, BM/U/Iniversal Music – MGB Songs,
ASCAP/Karles Music, ASCAP/Kobalt Music Publishing.

ASCAPI HL/WBM CS 50 LIFE IN A NORTHERN TOWN (Warner-Tamerlane Publisbing BMD WBM. CS 30 LIFE OF DA PARTY (My Own Chit Music. BMVEMI Blackwood. BMVElijah Molina Publishing. SESAC/T. Shaw BM Notting Hill. ASCAP/Faeva Affa. ASCAP). HI

RBH 54

LIKE YOU'LL NEVER SEE ME AGAIN (Lellow Produc

Music, BM/Dasement Funk South, BMI/Monager Pro-ouctions, ASCAP, Anonymous Publishing, BM/Dumity Johnson Publishing Designes, BM/Paymond Jones, ASCAP, RBH 49 LOUTE, Plans Main Music, BM/Cathead Biscuit Music, BM/CM, Music, BMI/EMI Blackwood, BMI/Young Jeezy Music, Inc., BMI, H, BBH 48.

Music Inc. BMI). HL RBH 84 LOVE DON'T LIVE HERE (Warner-Tamerlane Publishing, BMI/DWH-twood BMI/RADIOBULLETSPublishing, BMI/Hillary Deavis, SESAC/Shaw Eruiff, SESAC/Mulli-songs, SESAC/Universal Tunes, SESAC), HL/WBM, CS

ASCAP/Songs Of Universal, BM/My Diet Stants innur-iow, BM/Toung Jeezy Music Inc. BM/EM/EM Blackwood. BM/SonyATV Songs. BM/BSV yegy Music BM/SonyATV Songs. ASCAP 11 10 Finetramment. ASCAP) - HUWBM. HI GUS FOP 4 - BBH 4 -ASCAP - HUWBM. HI GUS FOP 4 - BBH 4 -LOVE IN THIS CLUB. PART III (EMI Apil. ASCAP/UR-W Masse ASCAP/EMP LIN 1005 ABH 12 - LOVE IS A BEAUTIFUL THING SONG Paulic BM/My LIPS Work. BM/Luriwesal Music - MGB Songs. ASCAP/Almo Music. ASCAP). HLWBM. CS 3 HVM1 ASCAP - BM/STAN - BM/ST

LOVE REMEMBERS (Magic Mustang, BMI/Tripple Shoes BMI/Trimokalee Music BMI/Tripple BMI)

CS 54
LOVE SONG (Tiny Bear Music, ASCAP/Sony/ATV Tunes, ASCAP) HI H100 11 POP 12

MERCY (EMI, PRS/Universal-Island, PRS/EMI Blackwood BMI), HL/WBM, H100 66, POP 45

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NEVER TOO LATE (EMI April Canada, SOCAV/3 Days
Graim SOCAV/EMI April, ASCAP, Noodles For Everyone

SOCAN) HL POP 30 NEVER WOULD HAVE MADE IT (Maryin L Sapp Music 3H 26 ACEM/WB Music. NEW SOUL I

/Universal Music - MGB Sonos, ASCAP/EMI Apri

Shirt industries. ASCAP/B NO MATTER WHAT (Crow

NOT A STAIN ON ME (T-Town Music, BMI) RBH 97 NO TE VAYAS (CAPURI, ASCAP) IT 49

(Chaka Khan, ASCAP/Spint Two, SCAP/Flyte Tyme Tunes, ement Tunez, BMI/Jibranda Music eapplis Guys Music, ASCAP/Natur-A, SCAP), H. RBH 77 V Tree, BMI/Taylor Swift Music, 2012 29 OUR SONG OUT HERE GRINDING (Not Listed) RBH 92

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP),

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PERDONO Y GUNDO. Galo Frio Music. BM/II 50
PENDITAME Universe. Musica Linca BM/II 50
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PICTURE TO BURN SWO/ATV line. BM/II 30
PICTURE TO BURN SWO/ATV line. BM/II 30
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Woodsteller Lincastourn Sergies UK. PS Music DIII Woodstel

RELENTLESS (EMI April, ASCAP/Chief Black Cloud.

ASCAP House Of Fame, ASCAP), HI CS 44 H100 95
THE RIVER (Divine Mill Music, ASCAP/WB Music, ASCAP/Larly And A Tramp, ASCAP/Noel Gourdin Pub.

de C. Y.L.T.31 RUN THE SHOW (AIO Entertainment, BMI/DeLunatunes Publishing, BMI/Sony/ATV Songs, BMI/J. Sewell Pub-lishing, ASCAP/TIZians Music. BMI/RedOne Produc-tions, BMI), HL, POP 67

dolea Lane Music Publishing, BMI/Antonina Songs, Music. ASCAP/In Bocca Al Lupo

BMI. Shawly recu sorius. Room / Indiana BMI/Draw HL. RBH 45 SEXY CAN I (Stop Trying To Copy My Music, BMI/Draw First Publishing, ASCAP/Arctor S. Carraway Publishing, ASCAP) H100 6 POP 7 RBH 15 Williamarcal Music - Z Songs.

SHAKE IT Selection Music, ASCAP/EMI April, ASCAP). HL. 1100/30. POP 20 SHAWTY GET LOOSE (Familiar Mindz, ASCAP/Universa Music, Z Songs, BM Nappypub Music, BMI),

HILLI 5 POP 88
SHUT UP AND LET ME GO (WB Music, ASCAP/Play-writer Music, PRS Sang/ATV Tunes, ASCAP, Sony/ATV

witer Music FRS SonyATV Tunes, ASCAP, Sony/A Music Dr. Pps. Hu WBM, H100 55, POP 37 SI NO TE HUBIERAS IDO (Marco, ASCAP) LT 2 SIN PERDON "GUNYATV DISCOS, ASCAP) LT 33 SIN TU AMOR JAMILE ARGA (ESAC), LT 1 SI TU TE ATREVES (Universal Music - MGB Songs, ASCAP) LT 2 ASCAP/LT 22 SMALL TOWN SOUTHERN MAN (EMI April. ASCAP/Tri. Appeals Music. ASCAP), HL, H100 92

STAY DOWN (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/W.B.M. Music, SESAC/Songs In

H100 93 SUFFOCATE (Songs Of Peer, ASCAP/March 9th Publish inc. ASCAP/Morningsidetral), ASCAP/2082 Music Pub.

SUPERSTAR (Hey Lu Chill Music, BMI/ Music, BMI/Songs Of Universal, BMI/1: lishing, ASCAP/Mr. Lopez Music, ASCA Music Corporation, ASCAP), HL, POP 4

ersal, BMI/Culture BMI/First Avenue

A COURT Music, ASCAP) L TE QUIERO Editorial San And THATS GANGSTA (2 Trill Enterprises, ASCAP/Eyes Above Water, ASCAP/Bheightsmusic, ASCAP/Sony/ATV

ic ASCAP/Primavera

CAP/But Fathe

POP 49 RBH 63
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BMVSonv/ATV Tree BMI) HL US 57 THIS IS ME YOU'RE TALKING TO (Sonv/ATV Tree BANGAL Mighty Dog Music, BMI/Ballad Boy, BMVStill BMI/SLL ASCAPI CS 35
TOMAME O DEJAME (SGAE, ASCAP/Universal Musica

ASCAP) LI 14
TOMORROW (Rock BDB. BMI/Young Drumma, ASCAP) RBH J.1
TOUCH MY BODY (Rye Songs, BMJ/Songs Of Universa BMJ/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music,

TRYING TO STOP YOUR LEAVING (Cake Taker

EL VASO DERRAMA (Arpa, BMI) LT 15 VIOLET HILL (Universal Music - MGB Songs, ASCAP),

THE WAY THAT I LDVE YOU (Pookietoots, ASCAP/Iniversal Music, Corporation, ASCAP/Notting Hill Music.

WHAT YOU GOT (Byefall Music, ASCAP/Sony/ATV Har-mony ASCAP/Sonv/ATV Songs, BMI), HL, H100 17: WHENEVER YOU'RE AROUND (Blue'S Baby, ASCAPAL

WON'T GO HOME WITHOUT YOU (Universal Music Careers BMI/February Twenty Second BMI/Valentine

94 Mary J. Blige. ASCAP/Universal Music SCAP/Universal Music - Z Tunes S Dot Publishing. BMI/Hitco Music, BMI),

Timber SE AC Nana Maluca, SES/ YO QUIERO (Sony/ATV Latin. BMI/E

UT 23
YOU CAN LET GO (! Want To Hold Your Songs.
BMVWords To Music, BMV/Dimensional Music Of 1091
ASCAP/A Sling And A Prayer, ASCAP/Cherry Lane,

ASCAP) HL CS 7 H1UU 35, PUP b YOU'RE THE ONLY ONE (India B. Mi

CHARTS LEGEND on Page 80 Data for week of MAY 24, 2008

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LEGAL NOTICE

Abbreviated Notice of Sale of Assets of Death Row Records, Inc. and Marion "Suge" Knight. (Case Nos. 2:06-bk-11205-VZ and 2:06-bk-11187 VZ) Pending in the United States Bankruptcy Court, Central District of California

PLEASE TAKE NOTICE that on June 24, 2008, beginning at 1:30 p.m, in the Chapter 11 cases ("Cases") of Death Row Records, Inc. and Marion "Suge" Knight, Jr. (the "Estates"), an auction of substantially all of the recorded music business and music publishing business related assets, including all of the Estates' right, title and interest in and to all trademarks, service marks, copyrights, inventory, accounts receivable pertaining to the Knight Estate's music publishing business assets after the closing, videos, masters, compositions, digital recording rights, merchandising rights, agreements, licenses, and other contracts ("Assets"), shall be conducted before the Honorable Vincent P. Zurzolo in Courtroom 1368, Roybal Federal Building and Courthouse, 225 East Temple Street, Los Angeles, CA 90012.

A hearing to approve the sale of the Assets shall be held on June 24, 2008, beginning at 1:30 p.m. before the Honorable Vincent P. Zurzolo in Courtroom 1368, Roybal Federal Building and Courthouse, 225 East Temple Street, Los Angeles, CA 90012. Pursuant to 11 U.S.C. § 363(f), the sale of the Assets shall be free and clear of all liens, claims, encumbrances, and interests, including distribution agreements and the rights thereunder and in respect thereof (including any purported rights under Section 365(n) of the Bankruptcy Code). The deadline to respond or object to the proposed sale is June 3, 2008. Any responses or objections shall be served via email, facsimile, overnight mail, or personal delivery on counsel for the Trustees, Ashleigh A. Danker, Esq. of Kaye Scholer LLP and Eric P. Israel, Esq. of Danning, Gill, Diamond & Kollitz, LLP.

The sale of the Assets shall be in accordance with that certain Sale Procedures Order ("Procedures Order") entered by the Bankruptcy Court on or about May 6, 2008 and as set forth in the sale motion ("Sale Motion"), to be filed in each of the Cases. The Sale Motion and Procedures Order set forth specific sale and bidding procedures, time limitations and requirements respecting eligibility of parties to make "Qualified Bids." Only parties which shall have made Qualified Bids shall be eligible to participate in the auction as a bidder, and all bidders shall be required to fully comply with the Procedures Order. The deadline to become a Qualified Bidder is June 10, 2008.

Copies of the Procedures Order, the full Notice of Sale, and the Sale Motion to be filed in the Cases may be obtained by contacting either: (i) Ashleigh A. Danker, Esq., counsel to the Chapter 11 Trustee in the Death Row Records, Inc. Case, at (310) 788-1235, or by email at: adanker@kayescholer.com; or (ii) Eric P. Israel, Esq., counsel to the Chapter 11 Trustee in the Marion "Suge" Knight, Jr. Case, at (310) 277-0077, or by email at: eisrael@dgdk.com.

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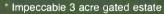
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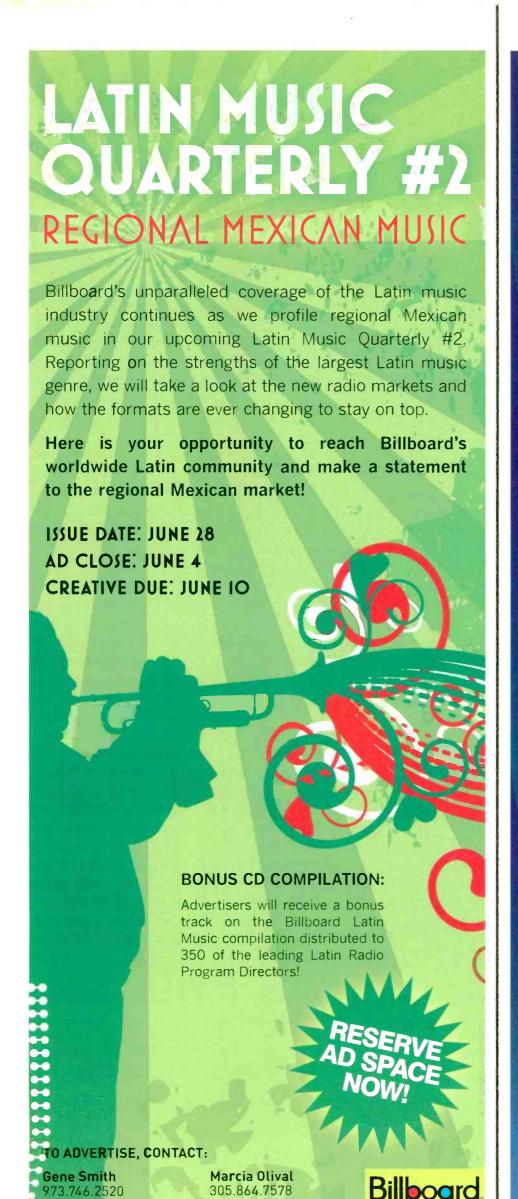
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RECORD COMPANIES: Warner Music Group ups Will Tanous to executive VP/chief communications officer. He was senior VP of corporate communications.

Universal Music Greater China names Sunny Chang managing director. He served in the same role at Universal Music Taiwan

Provident Label Group ups Jody Gray to retail and international marketing coordinator. She was sales and marketing assistant.

Sony BMG Music Entertainment U.K. and Ireland appoints Paul Curran COO. He was executive director at Eel

Arista Nashville names Tyler Waugh regional promotion manager. He was associate director of Southeast regional promotion at RCA Music Group in Atlanta.









PUBLISHING: Universal Music Publishing Group elevates Carolyn Edwards to copyright supervisor. She was senior coordinator for copyright.

TOURING: Nederlander Concerts names Jamie Loeb VP of marketing. She was senior director of national tour market-

AEG promotes Dan Beckerman to COO and Ted Fikre to chief legal and development officer. Beckerman was executive VP/CFO, and Fikre was executive VP/general counsel.

Christian Bachman and Jakob Sørensen, two of the four owners of Copenhagen Records, will oversee booking operations for the label's new booking agency, Copenhagen Music. Additionally, Niels Lindgren, a former booker at DKB Motor, becomes managing director of the new business.

Live Nation China appoints Hung Tik senior VP. He was managing director in Hong Kong and China for Universal Music.

International Creative Management names Carol Goll head of global branded entertainment. She oversaw brand marketing at Mercedes-Benz USA

-Edited by Mitchell Peters

GOODWORKS

BILL GRAHAM FOUNDATION HEADS EAST

In memory of the legendary concert promoter who helped revolutionize the modern-day live entertainment business, the Bill Graham Memorial Foundation is holding its first East Coast benefit concert May 27 at the Fillmore New York at Irving Plaza. "For the last five or six years, we've been doing a benefit concert on [Graham's] birthday in January at the Fillmore in San Francisco," foundation president Bob Barsotti says. "We've taken this opportunity to expand." In collaboration with Live Nation, the concert will feature performances from Dark Star Orchestra, Moonalice, Spin Doctors, Blues Traveler's John Popper and Chan Kinchla, among others. Tickets are currently available for \$65 via livenation.com.

Along with musical performances, the night will feature stories from longtime Grateful Dead road member Steve Parish, along with a few nostalgic words from Graham's sons, David and Alex. A concert poster signed by the Grateful Dead and Dave Matthews Band from 1995 will be available through silent auction. The event is expected to raise \$15,000-\$20,000, according to Barsotti, who worked at San Francisco-based Bill Graham Presents for 30 years. "I started working for [Graham] at 16, and he became my second dad," Barsotti says of Graham, who died in a helicopter crash in 1991. "He was quite the character.'





Grammy Award-winning producer/composer/song-writer Nate "Danja" Hills took home top honors when he was named songwriter of the year at SESAC's 12th annual New York Music Awards held May 8 at Manhattan's Chelsea Piers. The award recognized his array of hits in the past year, including smashes by Nelly Furtado, Justin Timberlake, Timbaland and 50 Cent. Hills also received the song of the year award for "Say It Right," recorded by Furtado. SESAC publisher of the year honors went to WBM Music for the sixth consecutive year, and the SESAC Legacy Award went to songwriter/musician/bandleader Paul

ABOVE LEFT: From left: SESAC co-chairman Freddie Gershon, Paul Shaffer and SESAC co-chairman Ira Smith.

ABOVE RIGHT: From left: SESAC associate VP **Tim Fink**, songwriter **Liz Rose** ("Tear Guitar") and SESAC VP **Trevor Gale**.



Shani Gonzales, SESAC Snani Gonzales, SESAC president/COO Pat Collins, Warner/Chappell Music executive VP Ann Sweeney, SESAC VP Linda Lorence Critelli and Warner/Chappell Music senior of urban music Chris Hicks





Mötley Crüe's **Nikki Sixx**, pictured with girlfriend/tattoo artist **Kat Von D**, was recently honored at Covenant House California's ninth annual Awards Gala held at the Beverly Hilton Hotel. He presented a \$250,000 check to the charity based on a portion of the proceeds from his New York Times best seller "The Heroin Diaries: A Year in the Life of a Shattered Rock Star." PHOTO: COURTESY OF LEE SALEM

INSIDE TRACK

FUTURE 'PERFECT'

Built to Spill fans are already drooling at the prospect of the band's fall run of shows performing its 1997 album "Perfect From Now On" in its entirety, including a visit to the My Bloody Valentine-curated All Tomorrow's Parties event in upstate New York. But there may be more to celebrate in the coming months. The Doug Martsch-led group has begun recording its seventh album, and a source in the know says the material so far is sounding "amazing" and like "some of the most melodic" music of the band's career. The reason? Martsch is collaborating closely with the other members of the band, particularly guitarists Jim Roth and





ASCAP FILM & TELEVISION MUSIC AWARDS

MUSIC AWARDS

ASCAP held its 23rd annual Film & Television Music Awards May 6 at the Beverly Hilton in Los Angeles. Academy Award-winning lyricists Alan and Marilyn Bergman were honored with the ASCAP Founders Award in recognition of their half-century contribution to the Great American Songbook. Among those paying tribute to the Bergmans were Barbra Streisand, Quincy Jones, Siedah Garrett, Larry Gelbart, Norman Jewison, Norman Lear, Marc Shaiman and Lari White. Awards were also handed out to the composers of the top box-office film music and the most-performed TV music of 2007. Photos: Courtesy OF LESTER COHEN/WIREIMAGE.COM except where noted

ABOVE RIGHT: From left: ASCAP senior director of film/TV music Sue Devine. Drake Bell of 'Drake & Josh' and ASCAP senior director of film/TV music Mike Todd.

LEFT CENTER: "Survivor: China and Fiji" composer David Vanacore, left, and daughter Emily with ASCAP CEO John LoFrumento.

RIGHT CENTER: From left: ASCAP director of film/TV music Mike Todd, composers Sean Callery and Mark Snow and ASCAP executive VP/director of membership



ABOVE LEFT: "Dancing With the Stars" composers Josh Phillips, left, and Dan McGrath. Photo: Courtesy of Jeffrey Mayer/Wireimage.com

ABOVE CENTER: Composer **Marc Shaiman** performs as part of the tribute to the Bergmans. Shaiman also collected an award for the music to "Hairspray," co-written with Scott Wittman.

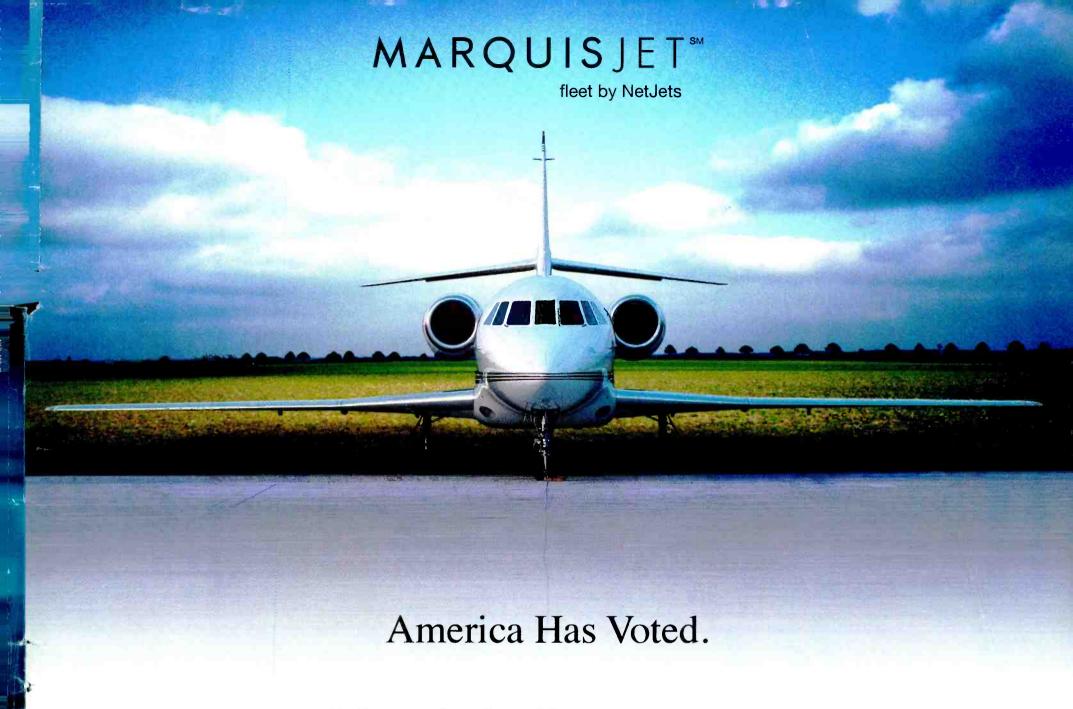
ABOVE RIGHT: From left: ASCAP executive VP/director of membership Todd Brabec, ASCAP senior VP of film/TV music Nancy Knutsen and "Live Free or Die Hard" composer Marco Beltrami.

EDITED BY KRISTINA TUNZI

BELOW: From left: Larry Gelbart, Norman Lear, Quincy Jones, Alan Bergman, Barbra Streisand, Marilyn Bergman, Lari White and Norman Jewison.



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