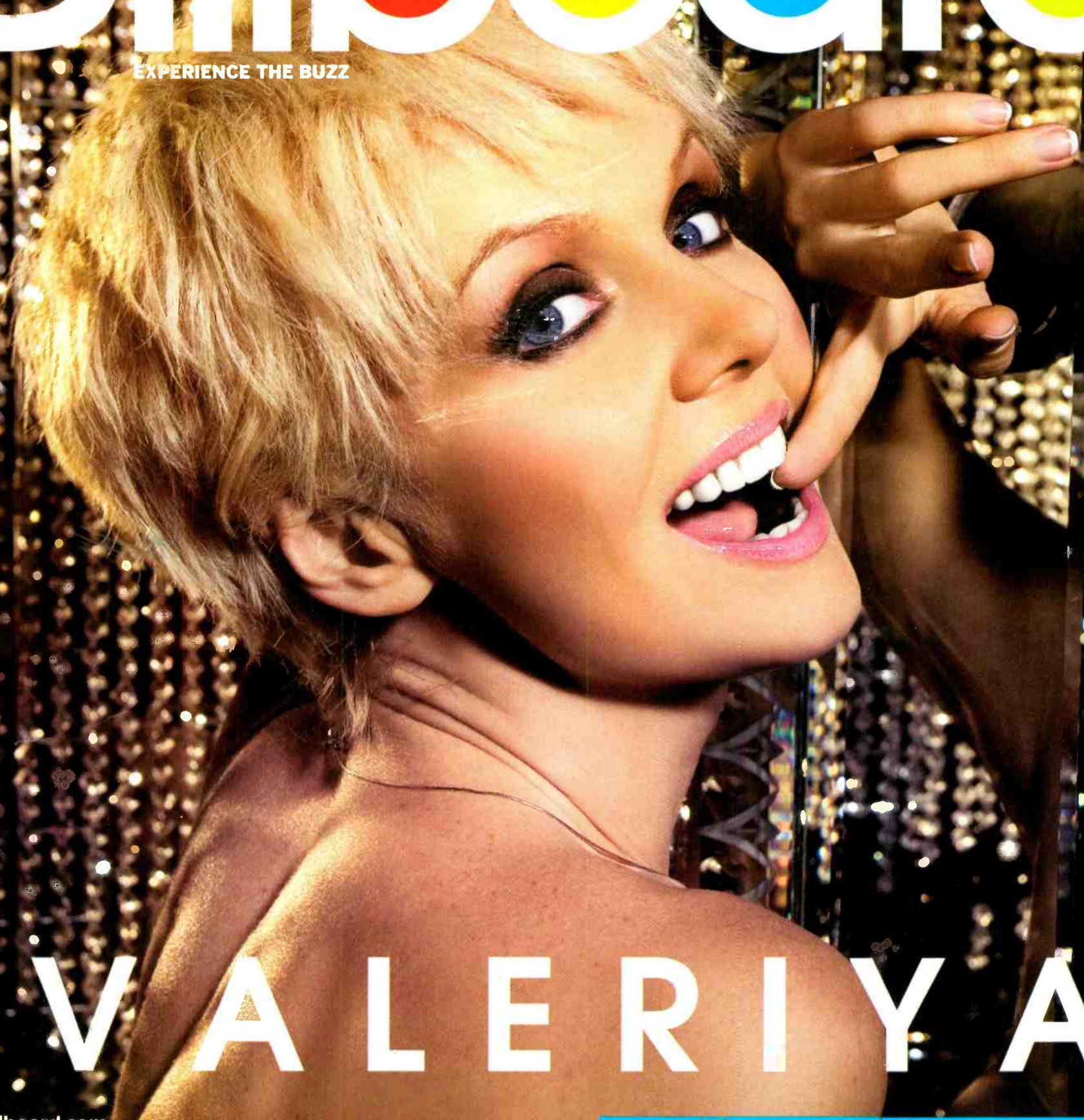


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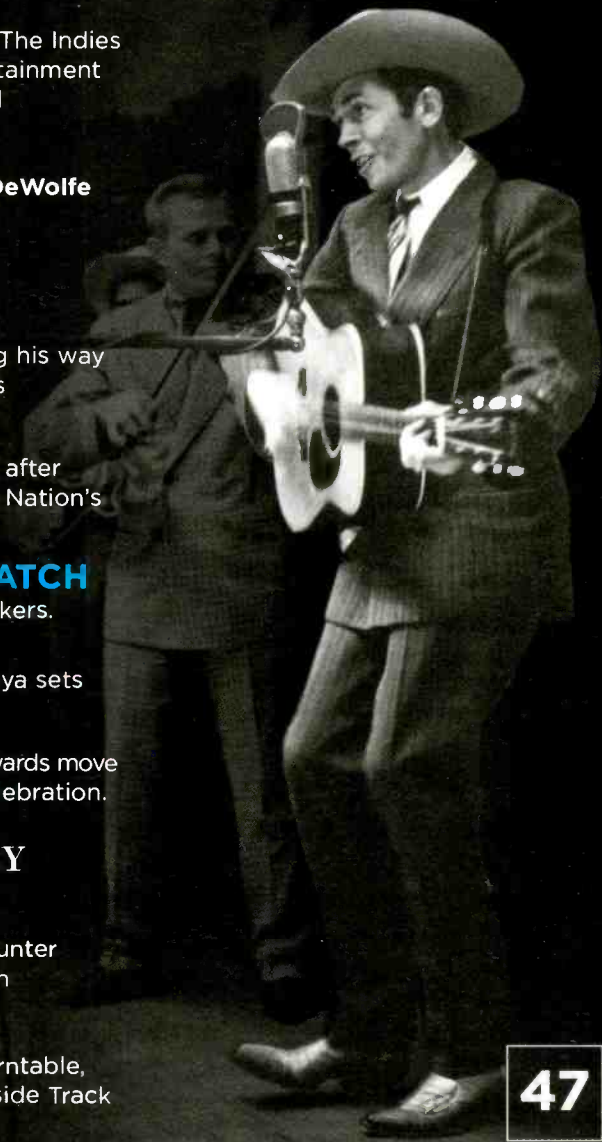
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ON THE COVER: John Legend photograph by Vincent Peters.

360 DEGREES OF BILLBOARD

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THE HOT 100 AT 50 Celebrate the 50th anniversary of the Billboard Hot 100 at billboard.com/hot100, where you can explore the All-Time Hot 100 and additional exclusive charts spotlighting Hot 100 milestones.

The Promise Of Sound Exchange

The Collecting Organization Fires Back At The Orchard

BY JOHN SIMSON

For nearly 75 years, recording artists and record companies were never compensated when their sound recordings were played on all types of radio in the United States, unlike most other countries around the world. In 1995, that changed when the Digital Performance Right in Sound Recordings was passed. It was a giant step for artists and labels. Today, 13 years later, digital streaming of music has become an important new revenue source for recording artists and record labels, but one that also provides an opening for opportunists who want to exploit this new revenue stream.

Such digital services as satellite radio, webcasters, simulcasters and cable music services pay royalties to artists and labels—both indies and the majors—for the use of sound recordings. In 2001, to facilitate the reporting, collection and distribution of digital royalties, SoundExchange was created as a nonprofit collection organization by those who share in these royalties—artists and labels.

SoundExchange has tracked more than 2 billion plays and paid out more than \$150 million to tens of thousands of artists and thousands of labels, while accruing the lowest administration fee of any comparable collection agency worldwide (less than 6% in 2007).

SoundExchange's unprecedented efficiency means that as webcasting and other services continue their explosive growth, SoundExchange will ensure that artists and labels receive maximum payouts and accurate reporting. That's just as it should be, since it's only fair that the creators of music should be appropriately compensated for their work.

Because there are new laws and regulations that govern this relatively new process, SoundExchange is moving forward in a responsible, guarded manner to assure that the interests of artists and labels are fully protected.

A few weeks ago in these pages, in an extremely misleading opinion piece, the CEO of the Orchard—a for-profit enterprise that charges a commission to labels for receiving their royalties from SoundExchange—accused SoundExchange of not paying the Orchard royalties for labels it claimed to represent. SoundExchange has one responsibility:



SIMSON

to protect the interests of artists and copyright owners, period. SoundExchange generally pays royalties to record labels and recording artists directly, but we cooperated with the Orchard's request to make payment through the organization in hopes of reaching out to more labels. Though we lack the space here to expound on the details, the fact is that SoundExchange was doing its job by ensuring that the Orchard complied with the law and the agreement it signed with SoundExchange, which it had not done at the time of its "editorial." For example, the Orchard failed to provide the legally required tax documents, thus preventing SoundExchange from paying royalties owed to many labels.

Another grossly misleading statement from the Orchard designed to create a negative perception was the claim that we collected \$140 million last year but distributed less than \$40 million. Anyone familiar with collection procedures knows that there is a lag time between collections and distributions. Accounting rules require that SoundExchange "book" collections in 2007 even though they weren't even received until early

2008. In fact, in April 2008, we distributed approximately \$50 million, the largest distribution ever in SoundExchange's brief history.

The Orchard even deceptively complained about receiving royalties from tracks for which it doesn't own the rights when the Orchard knows full well SoundExchange must rely upon data received from the services when allocating royalties. Improper payments naturally occur, and we dedicate significant resources to correcting these errors. It is the Orchard's duty to inform SoundExchange of such errors reported by the services.

It was never our intention to debate these issues here, and indeed this matter is being addressed directly between SoundExchange and the Orchard. But the Orchard's public statements required a response and provided us with this opportunity to emphasize what is all too often lost in the rush to exploit sound recordings: There are dedicated, hard-working people behind the creation of music, and their rights must be carefully protected. While we recognize the value that companies like the Orchard bring to independent labels, we must exercise extreme caution when entering complex deals that require us to pay someone other than the copyright owner.

As SoundExchange leads the way through this uncharted and sometimes challenging terrain, we will continue to put artists and copyright owners first. We will continue to execute our responsibilities in a deliberate and prudent manner and will continue to evolve state-of-the-art collections and reporting systems. We will continue to hold those who seek financial gain by exploiting the works of artists and labels to the highest ethical and legal standards. And, apparently, we'll continue to absorb a few cheap shots along the way. It goes with the uncharted terrain.

John Simson is executive director of SoundExchange.

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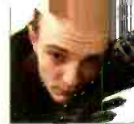
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>>> STEVEN TYLER SUES BLOGGERS

Aerosmith frontman Steven Tyler sued unknown bloggers who the singer said impersonated him on the Web, writing about the death of his mother and other "intimate details" from his life. In a lawsuit filed in Los Angeles, Tyler, 60, accuses the bloggers of public disclosure of private facts, making false statements and misappropriation of likeness. In the lawsuit filed he also said he believes the same group was responsible for similar postings in 2007.

>>> JAY-Z, STARGATE FORM LABEL, PUB CO.

Jay-Z and Norwegian songwriting/production duo Stargate have joined forces under the StarRoc banner, which will feature a record label and publishing company under Jay-Z's Roc Nation venture with Live Nation. According to the principals, "the focus is to find new talent and develop artists through mutually beneficial global partnerships, which include music distribution, publishing, touring and merchandising."

>>> ARJONA SIGNS WITH WARNER MUSIC LATINA

After spending the majority of his career signed to Sony, and later, Sony BMG, Guatemalan singer/songwriter Ricardo Arjona has signed a long-term recording deal with Warner Music Latina. The deal was closed this month, and Arjona will release his new studio set, "Quinto Piso," Nov. 18. The first single, "Como Duele," will be sent to radio Sept. 29.

UP FRONT



DIGITAL BY ANTONY BRUNO

SINGING A NEW TUNE

MySpace, Majors Make Adjustments For Joint Venture

As the dust settles from the Sept. 25 launch of MySpace's highly anticipated and somewhat controversial new music service, the broader implications of the initiative are becoming clearer.

A joint venture of the News Corp. subsidiary and Universal Music Group (UMG), Sony BMG Music Entertainment, Warner Music Group, EMI Music and Sony/ATV Music Publishing, MySpace Music Service (billboard.biz, Sept. 24) represents a turning point for the recording industry and MySpace itself.

For the major labels, MySpace Music is the culmination of more than 18 months of experimentation in new business models and a launching pad for their digital music strategies for the future. While detractors continue to level criticisms against them for their alleged role in hindering the digital music market with complicated licensing demands and other limitations, the majors have largely reassessed their ap-

proach to the Internet, spurred by the continued slide in physical music sales.

During the year-and-a-half leading up to the launch, the majors have signed unprecedented deals opening the door to ad-supported free streaming, digital rights management (DRM)-free music sales and reduced licensing costs in return for revenue share and/or company equity.

All these elements are present in the MySpace Music deal. As such, the service represents less of an experiment and more of a template for future agreements.

"It highlights the shift in our business to bring business models to the market that meet where the demand is for our music," UMG's eLabs division executive VP Rio Caraeff says. "It's the single largest thing we've done to change the

way we do business around the way the customer wants to experience music."

Caraeff says to expect further flexibility in digital music deals in the near future. Among other things, this means including access to the Universal catalog in software development kits that give developers the ability to create new applications with built-in music licensing.

"You'll see more from us going forward in this area," he says. "The notion of creating and enabling more innovation around music than would normally occur under our prior modes of doing business is very important to us. We recognize that the ways we can think of music are not the only ways music can be used online. We would like to see tens of thousands of instances of music being used in creative ways in

interesting apps online with less friction and less hassle."

For MySpace, the service represents a significant expansion from a simple social networking site billed as "a place for friends" to a content-driven service billed as "a place for music," using its core community features as its foundation.

"The whole consumption patterns for both music and video have changed a great deal in the last five years," MySpace co-founder/CEO Chris DeWolfe says (see Q&A, page 22). "We wanted to put together a music service consistent with those changing patterns and layer a business model around it."

The social networking giant has long served two masters—the artists with profiles on the

service and the music fans with the same. There are more than 5 million bands with MySpace profiles, and while MySpace doesn't provide a specific breakdown, the vast majority are independent or unsigned artists.

And MySpace's first foray into digital music sales was very much an indie-led effort. The company two years ago partnered with digital registry firm Snocap to add a DRM-free "MyStores" sales widget to artist profiles. Despite signing content deals with individual artists and larger indie aggregators like Independent Online Distribution Alliance and the Orchard, sales from the initiative proved disappointing. Rival imeem now owns Snocap, which still offers the MyStores service.

But in launching a music service meant in part to take on Apple's iTunes store, particularly one aspiring to generate advertising revenue based on free music streams and traffic to artist pages, MySpace has opted to focus on the content its members use most.

That means major labels. And while major-label acts represent the minority of artists on MySpace, they account

>>> continued on p8

RELATED STORIES

"Getting Paid," page 8

"Amazon, Everywhere," page 10

Q&A: MySpace CEO Chris DeWolfe, page 22

>>> REVENUE UP 30% FOR TICKETMASTER

For the three months ended June 30, Ticketmaster reported total revenue of \$382.3 million, up 30% over the prior year, according to a 10-Q quarterly report the ticketing company filed. During the three-month period, Ticketmaster's domestic revenue was up 31% (\$261.5 million) over last year. The increase is due to a 9% increase in average revenue per ticket and a 5% increase in the number of tickets sold, according to the Securities and Exchange Commission filing. Ticketmaster partly attributes the domestic rise in ticket sales to the 2008 acquisitions of ticketing companies TicketsNow and Paciolan.

>>> AT&T DIALS IN IGLESIAS, AVENTURA

AT&T is teaming with Enrique Iglesias and Aventura on their joint tour to provide exclusive content online, via mobile and at AT&T stores. A series of AT&T in-stores will precede the remaining dates on the Iglesias/Aventura tour, which wraps Oct. 5 at the Izod Center in East Rutherford, N.J. Handset purchasers at the in-stores can receive two free concert tickets, and games will be set up with such prizes as tour T-shirts and Iglesias CD/DVDs, among other promotions.

>>> ATLANTIC, SCREAM STAR UNVEIL JOINT VENTURE

Atlantic Records has entered into a joint venture with Scream Star Entertainment, a multidimensional artist development and entertainment brand headed by chairman and industry veteran Michael Mauldin. The first artist signed to the Scream Star Records imprint is 16-year-old R&B singer Jeremy "Maleek" Leggett. The signing is in association with Wyclef Jean's Carnival House Records.

>>> continued from p7

for the majority of content the company's broader membership seeks out, in terms of music streamed and artist profiles visited, although MySpace doesn't provide specific figures.

Not surprisingly, independent labels and the digital aggregators that represent them are somewhat miffed that they weren't invited to take part in the joint venture alongside their major-label competitors. However, that didn't stop the Orchard and major-owned indie distributors (Warner's Alternative Distribution Alliance, Sony's RED, Universal's Fontana and EMI's Caroline) from licensing the catalog of their label clients to the service at launch. Negotiations

between MySpace and other indie labels remain ongoing. While an equity stake in the joint venture is completely off the table, the terms under discussion focus on the indies' share of ad revenue from streaming and purchased music and videos.

The majors in the joint venture, meanwhile, will profit not only from a cut of the same ad and sales revenue, but also in the underlying revenue the venture receives, even from content contributed by other labels.

Charles Caldas, CEO of indie music licensing group Merlin, criticized this arrangement, arguing that it allows major labels to profit from the use of

indie music at MySpace Music without giving indies the ability to profit from the venture as equity partners.

"Without an equitable participation by independents, that creates a situation that is both unhealthy and dangerous," Caldas says, acknowledging that Merlin is nonetheless in licensing talks with MySpace Music.

By contrast, Orchard CEO Greg Scholl downplayed the immediate importance of securing an equity stake in MySpace Music.

"The opportunity to create an ancillary and noncannibalistic revenue stream and ignite growth in the sector is, on balance, more important to

our clients than holding out for an equity stake of uncertain future value that will likely never come to pass," Scholl says. "So [we] chose proactive engagement . . . We will continue to press our case for equity or profit sharing for the independent sector, but in the meantime, [we will] ensure our clients prosper from the value MySpace Music creates."

Time will tell whether this new major-label focus will have better results. But for better or for worse, neither MySpace nor the majors plan to do things the old way anymore. ■■■

Additional reporting by Cortney Harding.

Getting Paid

How New Biz Models Compensate Labels, Publishers

The launch of MySpace Music is only one in a series of recent business initiatives by the recording industry to find new ways of generating revenue from recorded music.

SanDisk has unveiled its new slotMusic format, which will feature albums from all four major labels on microSD memory cards. Nokia and Sony Ericsson are preparing to offer music subscription services in Europe that will be available on select cell phones. And on Sept. 23, music publishers, labels and digital music services announced a landmark agreement on mechanical royalty rates for ad-supported streaming music and subscription services.

Here's a look at the royalty agreement and how labels and publishers will be compensated.

ROYALTY AGREEMENT ON AD-SUPPORTED STREAMING SERVICES AND SUBSCRIPTION SERVICES

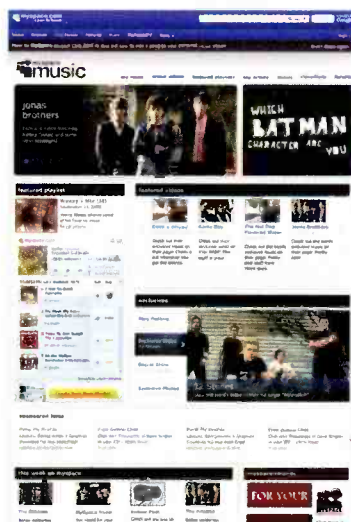
The National Music Publishers' Assn. (NMPA), RIAA, Digital Media Assn., Nashville Songwriters Assn. International and the Songwriters Guild of America have agreed to a mechanical royalty rate structure under which interactive music streaming services and downloads with digital rights management restrictions will generally pay publishers 10.5% of revenue, retroactive to Jan. 1, 2008, and 8.5% for the preceding six years back to Dec. 31, 2001, less any amount owed for composition performance royalties. The actual rates paid are also subject to complex formulas that set minimum payment floors for each class of music service.

The agreement also allows for promotional interactive streaming on artist, label and retail Web sites to continue without mechanical royalty payments. Composition performance royalties, which are already being collected by performance rights organizations, are unaffected by the agreement.

U.S. Copyright Royalty Board (CRB) judges are expected to rule on the proposed rates by Oct. 2. The judges are also expected to set mechanical royalty rates for physical

product, paid music downloads and ringtones by that date.

"This historic agreement is the foundation for a new generation of music distribution," NMPA president/CEO David Israelite said in a statement. "This agreement provides a flexible structure to support innovative business models in the digital music marketplace that will benefit music fans, creators and online services."



MYSPACE MUSIC

Record labels that license their music to MySpace Music will receive a cut of the advertising revenue generated as a result of one of their songs or music videos being streamed. My-

Space Music's initial brand sponsors are McDonald's, Sony Pictures, State Farm and Toyota.

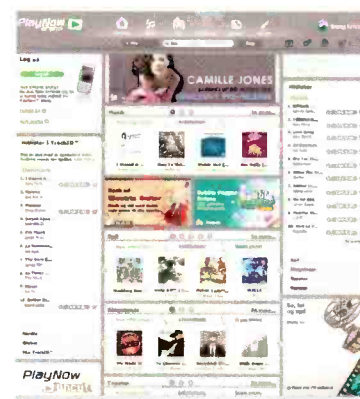
Labels will also get their standard cut for any of their songs purchased as an MP3 download via Amazon or a ringtone bought via Jamster. And they would also receive a cut of the revenue generated from sales of concert tickets and merchandise that will be available on the site in the future. Neither Amazon nor the labels would break out the precise formulas used to calculate these revenues.

As part-owners of the MySpace Music joint venture, Universal Music Group, Sony BMG Music Entertainment, Warner Music Group, EMI Music and Sony/ATV Music Publishing will also receive a percentage of the service's overall profits.

Publishers will be paid royalties for each interactive stream and digital download. In the case of streaming, the proposed formula calls for the revenue pool to subtract costs in obtaining advertisers, with the resulting pool paying out 10.5% for mechanical royalties less composition performance royalties. As for permanent downloads, publishers will receive whatever rate is set by the CRB judges.

SANDISK'S SLOTMUSIC

Sources say the list price for a slotMusic microSD card is expected to be \$14.98, with the labels pocketing about \$7 of that. Sources say retailers will earn a 35% margin on each card, implying a wholesale cost of \$10, which would leave SanDisk \$3 per disc. Sources also suggest that a slotMusic album card packaged with a hand-held music player would allow the labels to pocket \$8-\$9 per unit. The mechanical royalty rate for the slotMusic card is expected to be the same as for a CD, which is scheduled to be determined by the CRB judges by Oct. 2.



NOKIA'S COMES WITH MUSIC, SONY ERICSSON'S PLAYNOW PLUS

Under Nokia's Come With Music service, scheduled to launch in October in the United Kingdom, the cost of a one-year music subscription will be included in the purchase price of select Nokia phones. The subscription allows anyone buying a Comes With Music phone to download an unlimited number of songs at no extra charge. Labels receive a share of that upfront cost based on their market share. Nokia struck separate deals with music publishers but would not disclose the terms.

Sony Ericsson said recently that it will launch a music download subscription service called PlayNow Plus in Sweden through local wireless carrier Telenor in the fourth quarter of this year, with further roll-outs in other European territories expected to begin in early 2009. PlayNow Plus is based on the existing MusicStation service from U.K. mobile services company Omnipone. PlayNow Plus subscribers will pay a monthly fee for unlimited music downloading. Labels will collect a per-subscriber monthly minimum fee, as well as a per-download fee. Publisher compensation information wasn't immediately available.

—Ed Christman and Antony Bruno

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DIGITAL BY ANTONY BRUNO

Amazon, Everywhere

Web Retail Giant Cuts Deals But Remains Far Behind Apple

In less than a year, Amazon's MP3 digital music store has emerged as a real player for brands and businesses looking to add digital music to their products or marketing efforts.

First, it signed up Pepsi-Cola in January to offer redeemable "Pepsi Stuff" codes good for music downloads and other gear sold at Amazon, much like Apple's iTunes store did in 2004 in a similar campaign with Pepsi. Then it teamed with Rockstar Games in March to let players of "Grand Theft Auto IV" tag songs in the game's soundtrack to buy later at Amazon's MP3 store.

Now, Amazon's music download business has taken two important leaps forward—emerging as the digital music sales provider behind the new MySpace Music service (billboard.biz, Sept. 24), as well as the mobile music vendor for Google's new Android mobile phone platform (billboard.biz, Sept. 23).

That's quite a track record for a music service that didn't secure the cooperation of all four major labels until January. At the same time, it's clear that Amazon has a long way to go before it has any hope of posing a serious threat to iTunes. Amazon representatives didn't respond to interview requests.

During the first half of 2008, Amazon's MP3 store became the second-largest U.S. retailer of a la carte music downloads, surpassing RealNetworks' Rhapsody, Wal-Mart and Napster, according to a consumer study by NPD Group.

But it remains far behind Apple. Piper Jaffray financial analyst Gene Munster

recently told Fortune magazine that he projects Amazon will sell about 130 million song downloads by the end of 2008, a fraction of the 2.4 billion song downloads that he expects iTunes to sell in the same time frame. Munster said he expects Amazon's song download unit sales to surge 60% in 2009 to 208 million. A key to reaching that figure will be striking more deals along the lines of those with MySpace Music and Android.

Add to that the fact that Amazon doesn't have a wildly popular music player associated with its MP3 store to drive awareness and demand the way iTunes has the iPod and the online retailer's challenges in digital music become even clearer.

But Amazon isn't lacking in competitive advantages of its own. It's no secret that the recording industry is hoping to foster the development of new music services to compete with iTunes in order to reduce Apple's dominance and lever-

age over digital music sales. That's largely why labels have agreed to supply Amazon with digital rights management (DRM)-free music files, while for the most part Apple is stuck selling restrictive formats.

Meanwhile, business partners like MySpace, Pepsi and Rockstar, which couldn't care less whether one online music retailer prevails over another, prefer Amazon as a partner for several reasons.

First is the fact that all Amazon music downloads are DRM-free, making them compatible with all music players. While there is little evidence that consumers make music purchasing decisions based on whether a song download comes with DRM restrictions, brands looking to offer their customers digital music want to ensure the tracks obtained under their banner will work with any device, including the iPod.

Second, Amazon has unparalleled e-commerce reach. More than 81 mil-



T-Mobile's G1: 'Google phone'

lion people have Amazon accounts with credit card information and other data needed to make one-click music purchases. By comparison, iTunes has 65 million accounts with the same capability.

Third, Amazon's affiliate program provides referring partners with 20% of the revenue from any song purchase, up to \$1.50 per transaction, a far more generous share than the 5% split that iTunes offers.

Finally, there is Amazon's Web Services developer program, designed to integrate its commerce features with a given site without requiring users to navigate to Amazon's site, and all the elements of an open digital music retail platform are there.

"Amazon knows that trying to get everybody to go to one Web site is not the way the Internet works," Universal Music Group's eLabs digital division executive VP Rio Caraeff says. "Integrating your service into other people's devices and services allow you to expand more rapidly."

Caraeff says that Amazon's open platform should help it become a significant music vendor.

"When you take the benefits of open MP3 formats and the [application programming interfaces] that Amazon has exposed and the way they incentivize people through their affiliate models, those are all good ingredients to drive rapid expansion," he says.

>>> CMA HONORS GALANTE

Sony BMG Nashville chairman and longtime Country Music Assn. board member Joe Galante has been honored with the CMA President's Award, which is given annually at the discretion of the president of the board. Board president and Lyric Street Records president Randy Goodman made the presentation at a board meeting and praised Galante's leadership, creative thinking and dedication.

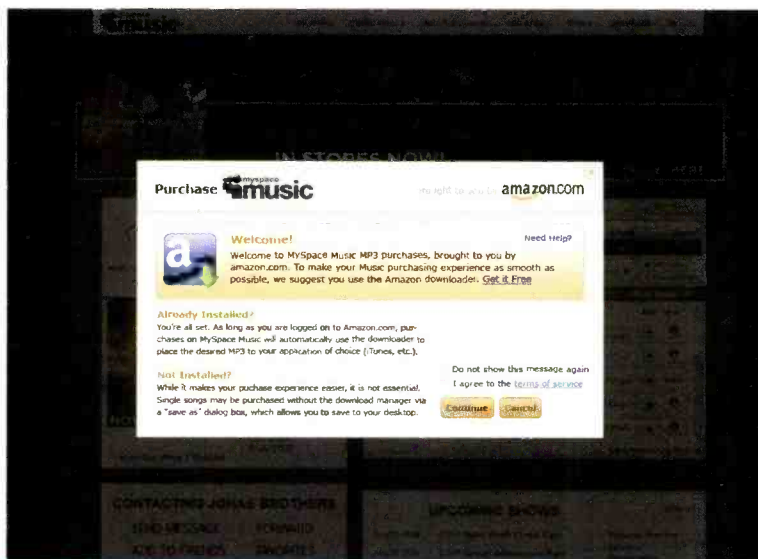
>>> PUMPKINS READY 20TH-ANNIVERSARY TOUR

The Smashing Pumpkins will celebrate their 20th anniversary with a fall tour featuring unique set lists. The trek begins Nov. 1 in Cleveland and wraps Dec. 2-3 in Los Angeles. During multiple-night engagements, for which special ticket bundles will be available, the band vows to not repeat any song on the set lists. The first night of such runs is dubbed "Black Sunshine," while the second is called "White Crosses."

>>> MTV ACQUIRES SOCIAL PROJECT

MTV Networks has bought Social Project, the company it partnered with to build its Flux social media network. MTV incorporated the Flux network across the company's various properties to give fans the ability to join online social communities related to their favorite shows, artists and other common interests. The Flux Publisher Network consists of more than 35 MTV Web sites, including MTV.com.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Jonathan Cohen, Mariel Concepcion, Hillary Crosley, Gail Mitchell, Mitchell Peters, Ken Tucker and Reuters.



HOME FRONT

360 DEGREES OF BILLBOARD

NEW GLOBAL NEWS EDITOR

Andre Paine has been named Billboard's global news editor. He will be based in London and will report to Billboard international bureau chief Mark Sutherland.

Paine will coordinate Billboard's international news coverage across its print and digital media platforms, reporting on the U.K. music business and commissioning stories from Billboard's extensive network of international correspondents.

Paine has been writing for Billboard since 2006, regularly deputizing on the global news desk and writing features on such acts as the Ting Tings, Duffy and Paul Weller.

The South London native has been covering music since 1998. He has held news roles at Melody Maker and NME, where he was news editor from 2000 to 2002. He has interviewed personalities ranging from Oasis' Noel Gallagher to Eminem's mother and gave early exposure to Coldplay and the Libertines. In an

early online posting, Radiohead's Ed O'Brien once offered Paine a "handbags-at-dawn duel" after he spent several days trailing the band around Oxford in the year before the release of "Kid A."

Since 2002, Paine has been a reporter, critic and columnist for the London Evening Standard. He was also part of the on-air music news team at award-winning digital radio network BBC 6 Music.

He lives in Kennington, South London, and is a regular on the capital's live music scene, where his fa-

vorite recent gigs have been by Sigur Rós, Massive Attack and Grace Jones.

NEW AUSTRALIAN CORRESPONDENT

Lars Brandle has been named Billboard's Australian correspondent. He will be based in Brisbane and will report to Billboard international bureau chief Mark Sutherland.

A native of Australia, Brandle recently returned home after eight years in Billboard's London office, where he served as international editor of Billboard Bulletin before becoming global news editor. He will cover all aspects of Australia's growing music industry. He takes over from Christie Eliezer, effective Oct. 1. Eliezer will remain a freelance contributor to Billboard, reporting to Brandle.

Before joining Billboard, Brandle was part of the editorial team at the Financial Times' electronic publishing division in London.

A sports fanatic, Brandle lives in Brisbane with his wife and daughter. He can be reached at lars.brandle@gmail.com.





photo credit: universal / motown archives

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R&B BY MARIEL CONCEPCION and GAIL MITCHELL

Taking Control

Janet Jackson Leaves Her Label—What's Next?

Janet Jackson's break with Island Def Jam (billboard.biz, Sept. 22) didn't exactly come as a shock given her recent public unhappiness with the label's handling of her IDJ debut album, "Discipline."

Still, the split raises an interesting possibility: Rather than seeking another major-label deal, might Jackson attempt to strike out on her own? A Sept. 19 statement from her publicist seemed to suggest that such a move was under consideration, saying that "Janet will have autonomy over her career, without the restrictions of a label system."

Jackson's manager Kenneth Crear says the artist has been approached by "numerous record companies and private investors," although he won't identify the suitors.

"There are so many different ways we can go about this," Crear says. "She's one of the very few artists who has such an open playing field still. We still have 360 options, we have [Las] Vegas, just many different models we may want to experiment with."

Jackson is currently on the road with her Rock Witchu tour, which is being handled by Live Nation. Might she consider a broader, multirights deal with the company, à la Madonna or Jay-Z? After all, her record as a proven hitmaker and strong touring draw with superstar branding appeal would seem to make her a natural fit. "We're not reaching out to anyone, people are reaching out to us," Crear says, adding that once the tour is over, "we hope to have a strategic move in place." Live Nation executives declined to comment.

What other options does Jackson have? We asked some industry experts for their ideas.

CHRIS CASTLE, MUSIC INDUSTRY ATTORNEY: "She's had kind of a rough go of it with her last several albums, so it's not a great position to be coming in with. However, she's certainly got a brand. I'm not slamming Island Records as I'm sure they did



JACKSON

the best they could. But if you have someone who will take the kind of care you'd need to really support a three-dimensional artist, someone willing to work it from the ground up and on the ground like a Live Nation, that might be better brand management than signing with a record company."

HARVE PIERRE, BAD BOY RECORDS PRESIDENT: "Right now, I think Janet should take a little time to adjust to the whole business form. Being the music icon that she is, she can do whatever she wants to, whether it's indie, major, putting out her own record. So many young girls have grown up listening to Janet, watching

her, most people even wanted to be her. I definitely don't think she should discuss retirement. It's a name that holds weight, just even touring off her catalog and her music can keep her busy for years to come."

MANNY HALLEY, IMANI ENTERTAINMENT GROUP CEO: "Although Janet has always been an 'event,' times are changing rapidly and so many other variables are now at play. Her Web presence, although beautiful, must stimulate fans to be much more interactive faster. Fans are curious, and to capitalize on that entire experience you have to be forward thinking. Without a record, Janet sells out on tour, so we can only imagine what she can do with a machine that has intuitive people that recognize her raw talent and cultivate it."

HARVEY LEEDS, HEADQUARTERS MEDIA CEO: "She just needs to get back to the street and play a lot of smaller venues. Imagine if Janet Jackson played some small venues and did surprise shows—it would be the hottest ticket in the world. She needs to do the unobvious but smart sponsorship tie-in. Imagine if Janet Jackson did the Smart Car . . . [She'd be] aligning herself with something that is completely the antithesis of Pepsi and Coca-Cola."

STEVE ROTH, ROCKET SCIENCE VP OF SALES AND MARKETING: "She really needs to have a really big, crossover hit single. I guess I foresee that being more of a ballad, something that her fan base that goes back 25 years can relate to and find relevant. She's built herself up to the point where she could conceivably do it without a major label. There's enough independent elements she can rely on, independent labels and marketing and distribution companies where she doesn't need [a major label]. She can do all those things independently and on her own terms. I think she could maintain some street cred with the right producers and put some tracks out digitally . . . build a story digitally well before an album comes out."

Additional reporting by Ayala Ben-Yehuda and Ray Waddell.

ADVERTISING BY KAMAU HIGH

Agency Of Record

Sony BMG In-House Ad Biz Snares Clients

New York advertising agency Arcade Creative Group has been on a roll of late, inking deals during the last several months with Coca-Cola's Fanta, JCPenney and Ralph Lauren.

The surprising owner of this upstart agency? Sony BMG Music Entertainment.

Arcade, which quietly opened for business in April at Sony BMG's offices in midtown Manhattan, is an outgrowth of the major label's Creative Group, which provides graphic design, photography, Web design, video production and media buying services to all of Sony's U.S.-based labels. In 2006, the Creative Group, which was previously a free-standing department, was brought under the control of

Sony BMG's Commercial Music Group, which is responsible for business development and strategy for the company, according to Commercial Music Group president John Ingrassia.

"In doing that, we talked about the talent and the expertise that exists in this group and thought, 'Why don't we take that expertise and offer it to third parties?'" Ingrassia says.

By creating its own in-house agency, Sony sets up an entity that can not only give first consideration to its own vast catalog of recorded music but may also one day compete for ad accounts at some of its sister subsidiaries. For example, Sony's PlayStation account, which is currently handled by Deutsch L.A., is valued at \$150

million annually.

"We would love to work with the other Sony companies," Ingrassia says. "To have them as a client would be incredible and we intend to try to work with them. We didn't say, 'Wow, we should start an agency because we have all these sister companies.' But it is another way for us to work with them."

Arcade has about a dozen staffers, as well as access to 60 other employees in other parts of the company.

Arcade's first TV ad—for JCPenney's Ralph Lauren-designed American Living apparel line—aired in early September, using the song "Have You Ever" by Columbia Records artist Brandi Carlile. That was followed by the Sept. 21 Primetime Emmy Awards telecast, which



INGRASSIA (above) and OWETT



marked the debut of an Arcade ad for Ralph Lauren's new fragrance Notorious. The 60-second spot, directed by Hong

Kong filmmaker Wong Kar-Wai and starring French model Laetitia Casta, uses a Miles Davis recording of "The Maids of Cadiz" from the jazz legend's 1957 Columbia album "Miles Ahead."

Arcade's most recent account win came Sept. 15, when the agency learned it had beaten out several undisclosed rivals to win Coca-Cola's U.S. Fanta account. Arcade's first work for Fanta, comprising TV, events and online elements, is expected to bow in fall 2009.

Representatives for Coca-Cola, JCPenney and Ralph Lauren didn't respond to interview requests.

"We're just looking for a seat at the table right now," says Adam Owett, executive VP of Sony BMG's Creative Group and former global creative director for Grey Worldwide. "The catalog is a great asset but it's not how we get in the door. If music is an es-

sential part of a brand's DNA, we have the ability to look at our own assets, other company's assets or even create our own to meet their needs."

Sony's move comes at a time when the music business and advertising industry are seeking new revenue streams that increasingly overlap with each other. In July, ad agency Euro RSCG acquired a majority stake in a startup record label launched in January called the:Hours, providing it access to the:Hours' music for use in commercials it creates (Billboard, July 19). "There are people who understand the world of marketing and brands and people who understand music," Euro RSCG global CEO David Jones says. "There are very few people who understand them both."

What does Jones make of Sony's move into advertising? "We should get together and compare notes," he says.

6 QUESTIONS

with MICHAEL GOLDSTONE

by CORTNEY HARDING

Laid-back and chatty, Michael Goldstone is awfully modest for a man who has signed some of the biggest acts of the modern rock era. Known to pretty much everyone as "Goldie," he got his start at MCA but hit it big at Epic in the early '90s, signing Pearl Jam and Rage Against the Machine and helping create the soundtrack to Cameron Crowe's chronicle of grunge-era Seattle, "Singles." More recently, he headed up Sire Records before deciding last spring to jump ship and form his own label under the umbrella of management company Q Prime. Billboard broke the story in May, but as Goldie explains, he's had a productive summer.

1 What's happened since we last reported on the formation of the label?

Well, we gave the label a name, Mom and Pop, which is obviously pretty important. I wanted something warm and inclusive and spoke to the family environment we're trying to create. I also wanted something with "pop" in the name, because I was such a fan of Sub Pop [laughs]. But Q Prime has a reputation for being a family company, and I wanted to keep it consistent with that. We're also dealing with RED for distribution, and we've signed Josh Radin, who was previously on Columbia. Sara Quin from Tegan & Sara brought me a band called An Horse, and we're working on building them.

2 Can you describe some of the deals you've struck so far?

The Josh Radin deal is a recorded-music deal. For An Horse, the deal is much more dimensional. We provide the presence of a management company, but there is a lot of flexibility in terms of what next steps the band can take. This is really us seeing how we all work together, but we want to make sure the deal doesn't become an albatross around their necks, or that we spend two years working them and then they go sign with someone else.

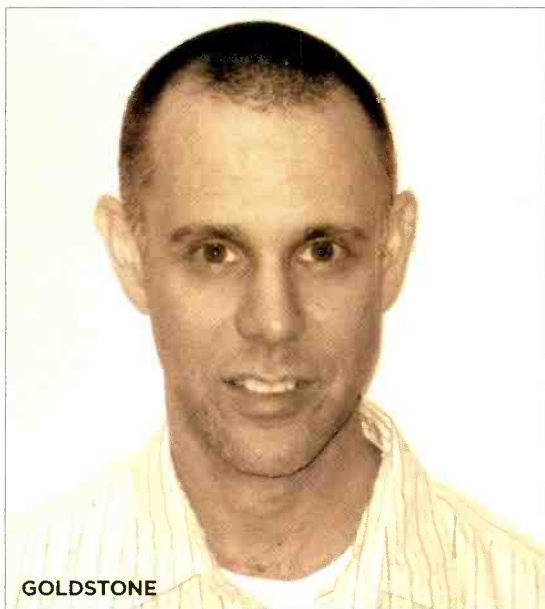
3 Having spent many years in the major-label system, what are some of the main differences you're noticing being at Q Prime?

The biggest difference is that the process moves so much more quickly here than at a major. Whenever I wanted to do anything at a major, it would get passed through levels of bureaucracy and take far too long. At Q Prime, I feel like I am empowered to make things happen. The deals can be more tailored, too. I feel like what we are doing is creating collaborations and partnerships. With An Horse, we can help build the band but acknowledge how resourceful they are on their own.

4 What are your thoughts on the state of the A&R biz in general, given your history?

Many labels now are supplementing their A&R staffs with consultants and taking on international releases rather than signing new acts. You're also seeing a trend where you look at a label like Fueled by Ramen, which really has its own cottage industry in

their genre, and other labels won't try to sign bands that fit in the genre because they all go to one label. What has really changed is that a band that sells 100,000 copies on an indie can sign to a major and sell the same number of copies on the major label. It's not a great business model to assume a band will sell more just because they are on a bigger label. Some artists are just niche artists and they'll never be blockbusters.



GOLDSTONE

5 What systems and procedures do you have in place to handle potential conflicts of interest between the management side and the label side?

There absolutely has to be a separation of church and state between the management company and the label. I want the managers of the bands we sign to feel like working with Q Prime does not make them vulnerable but is an asset to their acts. And there will be plenty of artists that come in for the management side that would not be a good fit for the label, and we respect that. I look at what Red Light and ATO have done as a great example of making the model work.

6 What sort of other nontraditional partnerships are you planning on entering?

We're investigating publishing relationships right now, but it's too early in the process to name names. We're also not staffing up for a reason. We want bands to have the ability to say, "We want this viral marketing company" or "We want this publicist" and be able to deal with people who are specialized, rather than have in-house people working bands they might not be best suited to work.

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DANCE BY KERRI MASON

INTO THE MAINSTREAM

Dance Music Events Drawing Brand Interest

Lifestyle brands have long been wary of sponsoring dance music events and tours, due to their perceived association with drug use and fly-by-night organizers. But in the last six months, something has changed.

In addition to the usual liquor, tobacco and energy-drink sponsors, big brands like Coca-Cola, Puma and Glaceau VitaminWater have come knocking on the doors of DJs and their managers, booking agents, promoters and record labels, offering partnerships, co-branding opportunities and even cash sponsorships.

And while many point to the recent success of such acts as Daft Punk and Justice as a reason for the dance genre's acceptability among mainstream consumer brands, others see a different one: Dance is finally up to the challenge.

"Brands want to spend money with companies they can trust," says Jen Schiffer of New York-based nightlife consultancy Flawless Media. "And dance has learned how to behave better."

Consider the case of the Detroit Electronic Music Festival. It began in 2000 as a free Memorial Day weekend event, drawing an estimated 1 million people to Motown's Hart Plaza to celebrate the city's techno history. But the festival stumbled the following year when it added a gate fee and changed hands nearly every year thereafter, resulting in an organizational mess that was hemorrhaging money.

"Sponsors were completely unresponsive in 2006 because of the his-

tory," says Jason Huvaere, festival director for Paxahau, which took the festival's reins in 2006. "In a sense, we didn't have that, 'Oh, it's the first year, I'm kind of scared.' We had an, 'Absolutely no, that event is tainted.'"

But during the next two years, Huvaere changed the festival's course by adding turnstiles for accurate attendance numbers, improving the quality of the concessions and responding to such fan requests as adding more commercial artists like Moby to the bill. Paxahau also spent more on digital marketing, fashioning an interactive MySpace page with a countdown feature and employing two separate PR firms, one for a grass-roots, dance-oriented outreach and one for more mainstream outlets. Total attendance shot up 80% during the festival's three days, from 45,000 in 2007 to 80,000 in 2008, Huvaere says. Stage sponsors this year included Scion and VitaminWater.

"Everyone was talking about next year while they were still on-site," Huvaere says. "It was a positive reverse."

Also back for more is A/X Armani Exchange, a longtime supporter of electronic music, which upped its game in April with a presenting sponsorship of



Puma is a presenting sponsor of DEADMAU5'S fall world tour, while A/X Armani Exchange backed DJ TIËSTO'S (inset) summer tour.

Dutch DJ Tiësto's 40-date In Search of Sunrise: Summer 2008 North American tour. The program included retail exclusives, such as a special edition of Tiësto's "In Search of Sunrise 7" (Black Hole) compilation, which accounted for 25% of the comp's total sales, or 10,000 units, according to Tiësto's booking agency AM Only.

"The DJ talent we have worked with have all been amazing and we have had great success with each relationship, because they have all understood that DJ/electronic music is a business," A/X VP of brand image Patrick Doddy says.

Elsewhere, Puma said in August that it will be a presenting sponsor of Deadmau5's fall world tour, in a

deal brokered by the William Morris Agency. WMA created a joint venture in August with British DJ Pete Tong to sign, develop and represent electronic acts and to program dance music events (see story, below).

Also adding to dance's business arsenal are new ways to measure the audience on the Internet. Ultra Records president Patrick Moxey used his artists' YouTube views to convince Coca-Cola that they were the right fit for its We8 Beijing Summer Olympics campaign, a multiplatform program that included eight original free-to-download songs using Coca-Cola tones, unique collectible bottle designs, a print campaign and worldwide media outreach. "We were able to tell Coke that the songs had been shared on [peer-to-peer networks] over 1 million times," he says. "That's a big stat."

With dance entities matching their sponsors in professionalism and accountability, the genre's branding value is finally able to marinate. "Dance is the only high-end general-admission culture," Schiffer says. "It's not an age group. It's people who never grow old. And for sponsors, it's participating in the good, upbeat part of their lives." ...

STEP IT UP William Morris Eyes Electronic Market

The recent launch of William Morris Electronic (billboard.biz, Aug. 11), a joint venture between the William Morris Agency and British DJ Pete Tong, comes at a time when boutique dance/electronic agencies are disappearing, losing artists and agents to bigger companies with growing influence and clout within the genre, like AM Only and the Windish Agency. The expansion of these larger players in the dance market bodes well for the ability of live dance/electronic events to chase after sponsorship dollars.

"We're a corporate agency with corporate relationships and corporate clients equipped to have those conversations with [potential sponsors]," says Joel Zimmerman, U.S. head of William Morris Electronic.



Zimmerman, founder of New York electronic-focused booking firm Division One, says new acts like WMA client LCD Soundsystem have helped draw more attention to electronic touring.

"This has made the landscape much more competitive and has raised the standards for artists, agents, buyers, labels and managers," he says. "Compared to the overall touring business, it has a dynamic that many areas do not with regard to volume. Many electronic acts never stop touring. Album cycles play less of a role."

While William Morris Electronic will be keeping an eye out for new acts to sign, its primary focus will be on seeking new opportunities for its existing roster, which includes Paul van Dyk, Soulwax, Thievery Corporation, Basement Jaxx, Deadmau5, Fat-

boy Slim, DJ Shadow, Goldfrapp, Groove Armada and the Crystal Method.

"The artists that are with us need to feel the attention and see the growth," he says. "We have a lot of established artists and some developing artists that we believe in. We want to make them as established as our big guys, so we're coming up with innovative ideas to program festivals and be smarter about how the artists are put out there."

How aggressive will William Morris be in creating new live music properties?

"We've got a strong enough roster to where we can go to a venue and say, 'Look, we want to put together a miniature festival lineup with you,'" Zimmerman says. "We've got enough talent to fill a 15,000-capacity room. There are promoters looking to create new events." —Mitchell Peters and Kerri Mason

Not Fade Away

Indie Stores Sound Off On Exclusives And Other Annoyances

The stores that rock America met Sept. 17-21 in Baltimore for the Noise in the Basement Creative Conference.

Officially the 11-chain, 96-store Music Monitor Network's (MMN) annual convention, the confab really serves as a gathering for most of the coolest record stores in the United States, including members of the Coalition of Independent Music Stores, the Alliance of Independent Media Stores (AIMS) and the Southeast Coalition of Urban Retailers (SECUR), as well as J&R Music World of New York; Vintage Vinyl Records of Fords, N.J.; Newbury Comics; and the Value Music Group of Indie Stores. Billboard estimates that about 270 stores with nearly \$500 million in annual revenue were represented at the convention.

The Pretenders, the Hold Steady, Nappy Roots, Rachael Yamagata and many others performed at record-label product presentations during the day and club showcases at night. But amid all the great music, Noise in the Basement attendees also wrestled with some hot-button issues.

EXCLUSIVES: MMN president **Michael Kurtz** said that all retailers need more transparency when labels are giving exclusives to big boxes. For instance, if indie retailers had known ahead of time that **Judas Priest's** "Nostradamus" was going to be available exclusively at Best Buy, they would have altered their buying and marketing plans, Kurtz said.

Label and distribution executives said they would try to be more sensitive regarding exclusives, but they claimed that sometimes they didn't have prior knowledge of some exclusives because deals are often cut by artists' managers. They also acknowledged that superstar exclusives are probably here to stay.

Sony BMG Music Entertainment executive VP of sales **Jennifer Schaidler** said that in return for such exclusives, retailers provide "an unbelievable amount of marketing" behind the release, often spending far more than the label itself would if it distributed a record conventionally.

On the other hand, the practice of providing multiple retailers, each with their own exclusive tracks, may soon be winding down. "The one-off bonus track has worn out its welcome," Schaidler said.

DELUXE VERSIONS: Labels and merchants found some common ground when discussing deluxe versions of albums. Putting out such a release with new bonus materials after a regular version has been out for a while can spur the core fan base to buy the album again, but it alienates them too, retailers said. Retailers told labels that regular and deluxe versions of albums should come out on the same date so that consumers can make an informed purchasing decision. "Lil Wayne was fair because the fans got to choose which one to buy" because both versions of "Tha Carter III" came out on the official street date, says **Michele Seawright**, owner of North Georgia Compact Disc in Norcross, Ga., and head of SECUR.

Bryan Burkert, owner of the Sound Garden in Baltimore, suggested that a deluxe version should perhaps come out ahead of the regular version. Sony BMG's Schaidler seemed to find some merit in that idea, pointing out that there could be a window where dedicated

fans get a high-end version of the album, with casual listeners getting a regular version later.

VINYL: WEA senior director of configuration development **Billy Fields** said he is working hard to get vinyl out by the CD street date, "which isn't easy because of production issues" at vinyl plants. Fields said he wants to put out

deluxe and regular versions of vinyl too, just like CDs. He added that the company is looking to get catalog records back out in vinyl that should have always remained available in the format.

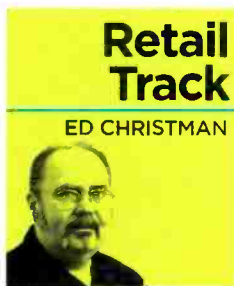
Retailers complained that labels should do a better job in packaging vinyl so that it doesn't get broken in transit. Also, Newbury Comics CEO **Mike Dreese**

said that when labels decide how to allocate their vinyl dollars, he thinks that it would be wiser for them to improve vinyl packaging than to opt for higher-grade vinyl.

RECORD STORE DAY: The second annual Record Store Day is expected to be held in April 2009 and will be more global than this year's event. Kurtz said he plans to travel to Japan to meet with indie store owners to help them get Record Store Day off the ground, while Bull Moose VP of marketing **Chris Brown** said he plans to go to the United Kingdom to meet with merchants there.

Kurtz and other indie retail leaders acknowledged that they had overlooked urban music retailers this year and want to ensure they rectify that next year. WEA VP of urban sales **Ray Arceneaux** acknowledged that the labels were aware of the issue and assured merchants that labels are committed to making it happen on the urban end as well.

Eric Levin, owner of Criminal Records in Atlanta and AIMS leader, noted that some labels took a wait-and-see approach on Record Store Day this year. But after the media coverage that this year's event generated, "nobody is skeptical anymore," Universal Music Group Distribution president/CEO **Jim Urie** said. "I can't imagine there is a record label that won't be a part of it next year." ■■■



Retail Track

ED CHRISTMAN

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MIKE MacGREGOR (far left) plays bass for **NORTHERN**; inset: MacGregor (right) recorded a Macy's TV spot with **ACTIVE PASSIVE**.

Northern Exposure

Indie Band Moonlights With Commercial Venture

Los Angeles-based indie band **Northern** spent the last three years doing all the usual things. "We recorded and self-released two demos, played all over Southern California, updated our blog, all of it," bassist **Mike MacGregor** says. It's no surprise, then, that the band decided it wanted to pursue licensing opportunities; while synchs are often overrated as a path to stardom, they can provide income and industry connections.

But rather than attempt to place Northern's expansive Brit-influenced pop, MacGregor decided to take a slightly different approach. "I'd always had the idea to do music for commercials, and I reached out to **Jonathan Hafter**, who works on synch licensing," he says. "He told me he had a company that needed an upbeat cover version of the **Los Lobos** song 'Come On, Let's Go,' and I called a friend and we recorded it. We also needed a name for the project, so we came up with **Active Passive** at the last second and sent it in."

The Active Passive version of the song was then placed in an ad promoting a Labor Day sale at Macy's. Under the terms of the deal, Macy's paid the fees to license the track for one week and then returned the master to Active Passive. MacGregor says he plans on relicensing the track and hopes to offer it for sale on iTunes at some point. He also says that he was compensated, although he won't reveal the exact numbers. "We got less than we would have gotten for a typical commercial because it only ran for a week, but I'm not complaining," he says with a laugh. MacGregor adds that he is using the money from the commercial to help fund the recording of a full-length Northern album.

He's also planning to continue recording covers with Active Passive. "I've done versions of 'My Way' and 'I Walk the Line' and sent those off recently," he says. "In terms of using the music in the ads to build Northern's career, I'd like to set up Google searches for any future ads that will direct people to Northern's page and use Active Passive's MySpace [page] to do the same thing. Northern will always be my main project, and I want to use Active Passive to help



build it as much as possible."

Surprisingly, MacGregor says he knows only one other musician who has created a separate band for commercial ventures. And **Ken Barlage**, co-founder of Byrd Barlage, the advertising creative firm behind the Macy's spots, says he hasn't seen any other bands do what Active Passive has done.

Barlage speculates that one reason so few indie bands create commercial side projects is that they let their artistry get in the way. "Mike really gets it; he knows how to put together a song in a way that will cater to the target market," he says. "That's not an easy thing to do."

Hafter, the licensing agent at Big Sounds International who helped broker the deal, agrees. "When advertisers send me requests, they say things like, 'It has to sound like **Coldplay** or **U2**,'" he says. "It's hard, because very few indie rockers can write like arena rockers and get out of their comfort zone."

"Another reason bands don't think about doing songs for commercials that are unrelated to their primary band is the misconception that still exists about synchs being such great exposure," Hafter says. "It's really part of the salesmanship on the part of music supervisors to get new artists to give music away. Honestly, 90% of acts see no impact, and you almost never see a ripple with an ad card."

"Active Passive are thinking about this in the right way," he continues. "They are using the opportunity to create a narrative and to benefit their creative work."

Asked if he feels there are any downsides to using Active Passive to subsidize Northern, MacGregor replies that he can't think of any. "Back in the day, maybe you would have gotten some negative feedback about selling out," he says. "But I haven't really heard anything bad. It's mostly been a good opportunity for me to try something new and put the income back into Northern. I think everyone involved has benefited." ■■■

The Indies

CORTNEY HARDING



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DIGITAL BY ANTONY BRUNO

Zune In Tune

Microsoft Bets On Music Discovery To Battle Apple

A funny thing happened in September when Apple and Microsoft introduced new music discovery features for their respective music services: Microsoft got the better press. After two years of taking a beating from critics and Apple fans alike, reviewers like the New York Times' David Pogue are scoring this round for Microsoft.

"The Zune blows the iPod off the map in music discovery and downloading," Pogue wrote Sept. 17.

This is the kind of recognition that Microsoft was hoping for when it first took on the challenge of entering an Apple-dominated digital music space. Its strategy then, as it is now, was to focus its energies on the greatest weakness of the iTunes/iPod juggernaut—music discovery. Its efforts out of the gate, though, were clumsy at best. The device was uninspired and ugly. The Zune user-to-user "squirting" feature was ridiculed for its restrictive digital rights management and the fact that there were too few Zune owners to take advantage of it. And the device's Wi-Fi "differentiator" didn't allow for over-the-air purchases.

But in the almost two years since its release, Microsoft added the ability to tag songs for later download from the built-in FM radio, music recommendations based on user listening habits gleaned from either the Zune staff or a predictive algorithm, a Zune Social community that matches members with similar musical tastes and the ability to download music

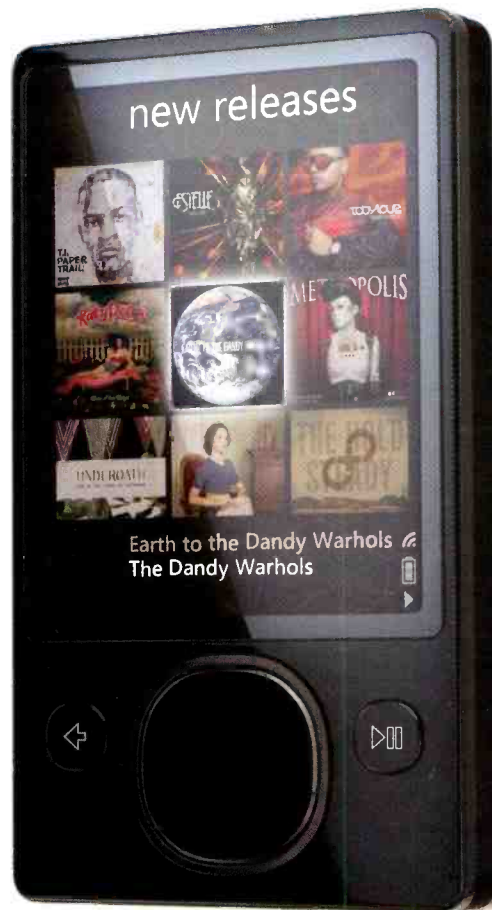
straight to the device via a Wi-Fi connection.

On the surface, the music-discovery strategy makes sense. According to Jupiter Research, radio remains the top source of music discovery for U.S. adults, at 63%, with recommendations from friends a distant second at 26%. The new Zune features address both.

In fact, Microsoft is so confident in the Zune's new discovery capabilities that they will soon be the central message in an upcoming holiday ad blitz, overshadowing the device itself.

"We've never marketed the client software as a stand-alone piece [but] it is something that we're starting to do this year," Microsoft GM of global marketing for entertainment Chris Stephenson says. "We're definitely at a place where we can market the software by itself."

But so far, this differentiation has yet to result in significant market share. The Zune holds second place in hard drive-based device sales at 11% and is third among flash-based devices at about 4%, according to estimates from Microsoft and industry analysts. As a music service, about 3.5 million people have downloaded the Zune desktop software, with 2 million of them also registered with the Zune Social community (not to be confused with Zune Pass subscribers, the numbers for which Microsoft does not disclose). iTunes, meanwhile, has been downloaded more than 600 million times and has 65 million-plus registered accounts.



What's more, the best parts of the Zune discovery features require a \$15 monthly Zune Pass subscription, a model the mass market has so far resisted. Yet Microsoft remains a firm believer, saying music fans will subscribe to a solid music discovery experience, if not for the music itself.

"We've been in subscription from day one," Stephenson says, "and we've maintained all along that we're going to stay in this space. But we are going to create a differentiation which will make people realize that subscription is really important. Music is a commodity and you can't compete with free. There's got to be a value-added layer for the consumer."

To be sure, Microsoft has proved itself a resilient adversary with the thick skin, deep pockets and infinite patience needed to stick with what at first appeared to be a losing strategy when entering a market late in the game. When Microsoft introduced the original Xbox in 2001 to establish a toehold in the videogame console market, Sony Computer Entertainment's PlayStation 2 (PS2) had a year's head start in sales and held a whopping 70% market share.

While the original Xbox console broke ground as the first to include a hard drive

and built-in Internet port, it was ridiculed for its bulky controllers and boxy design. After a year, it succeeded in capturing only 12% of the market.

Then Microsoft introduced the Xbox Live multiplayer platform, replaced its controllers with more ergonomically friendly ones and scored some exclusive games that added momentum to the effort. The month before the next-generation Xbox 360 came out, the PS2 remained in first place, but with a reduced 56.3% market share to the Xbox's 24.8%, according to figures from NPD Group.

Whether it can do the same in the digital music space remains a question. Stephenson hinted at a possible ad-supported subscription strategy on the horizon, as well as a long-promised deeper integration with the popular Xbox service. (Thirty-five percent of Zune users also own an Xbox.)

Today, the focus of the digital music market remains the device—namely the iPod—and attempting to compete against that directly is folly. Microsoft is betting that the focus will soon turn to the music—how it is discovered, acquired and shared.

By that criteria, the Zune has scored a blow. But the fight is far from over.

MUSIC STREAMS TO GO

Slacker unveiled its next-generation personal radio player, the Slacker G2. The device streams personalized playlists from the service when in a Wi-Fi location and also caches streams for listening when outside of coverage. Users can choose from more than 100 preprogrammed stations and customize them as they wish. Users can choose from a free, ad-supported service or a paid monthly subscription.

The 4 GB version costs \$200 and the 8 GB runs for \$250. Both are available now. —AB



BITS & BRIEFS

GRILLED PORK

The site administrator behind the Oink file-sharing group, which was shut down after a series of international raids last year, has finally been charged. Alan Ellis was charged Sept. 10 with conspiracy to defraud and was scheduled to appear in a U.K. magistrates court Sept. 24 with five others arrested in the raids. He faces possible jail time and a fine. Meanwhile, Daniel Dove, former administrator of Elite Torrents, was sentenced to 18 months in prison and three years probation, as well as a \$20,000 fine for his role in the private file-sharing network.

APPLE ALLERGY

A group of entertainment, technology and retail companies have joined forces to create an interoperable digital media environment, primarily for movies, called the Digital Entertainment Content Ecosystem. Content members include Warner Bros. Entertainment, NBC Universal and Paramount Pictures; retailer Best Buy; and tech firms Toshiba, Sony, Hewlett-Packard, Intel, Cisco

and Microsoft. Noticeably absent is Apple, which operates the most popular download store for music, movies and TV. The group's goal is to set interoperable digital rights management standards for the distribution of digital content and to avoid repeating the experience of the digital music market, which Apple's iPod and iTunes dominate through an ecosystem based on Apple's noninteroperable DRM standard Fairplay.

DIGITAL NOMINEES

The BT Digital Music Awards nominations were announced, with Kylie Minogue, Radiohead, Coldplay, Leona Lewis and British Sea Power contending for artist of the year. The awards seek to honor acts innovating the most in digital entertainment. Minogue was tapped for her recent online fan community, which is up for a best innovation award. Other nominated acts include Bloc Party, the Ting Tings and the Futureheads for such honors as best music site and best blog. The awards will take place Oct. 1 in London.

HOT RINGMASTERS™ SEP 27 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	6	#1 3 WKS	WHATEVER YOU LIKE T.I.
2	2	8	CAN'T BELIEVE IT	T-PAIN FEATURING LIL WAYNE
3	3	9	PAPER PLANES	M.I.A.
4	4	5	MY LIFE	THE GAME FEATURING LIL WAYNE
5	14	2	SO WHAT	PINK
6	5	10	MRS. OFFICER	LIL WAYNE FEATURING BOBBY VALENTINO
7	6	18	I KISSED A GIRL	KATY PERRY
8	15	7	DISTURBIA	RIHANNA
9	9	5	I'M YOURS	JASON MRAZ
10	8	15	PUT ON	YOUNG JEEZY FEATURING KANYE WEST



Pink earns her first top five as "So What" leaps 14-5 in its second week on the list. "What" scores the largest percentage increase on the chart (up 80%) as it moves 31,000 downloads.

11	12	16	BARTENDER SONG	REHAB
12	24	3	MISS INDEPENDENT	NE-YO
13	13	14	GOT MONEY	LIL WAYNE FEATURING T-PAIN
14	7	11	THE BUSINESS	YUNG BERG FEATURING CASHA
15	17	9	IN THE AYER	FLO RIDA FEATURING WILLI AM
16	11	13	PLEASE EXCUSE MY HANDS	PLIES FEATURING JAMIE FOXX & THE-DREAM
17	16	25	LOLLIPOP	LIL WAYNE FEATURING STATIC MAJOR
18	10	19	LOLLI LOLLI (POP THAT BODY)	THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER
19	19	14	ALL I WANT TO DO	SUGARLAND
20	31	14	ADDICTED	SAVING ABEL

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



Bigger Can Be Better

Diamond, Vlasic On The Appeal Of Larger Agencies

Marty Diamond thinks independent boutique agencies can still compete in today's marketplace.

"That's exemplified by High Road Touring and Billions Corp.," Diamond says. "Those are really formidable businesses, and there are a bunch of other ones. And certainly they've made their own strategic moves."

But Diamond sold Little Big Man in 2005 to Paradigm Talent Agency, where he is now head of East Coast music. And he says it was the right move.

"I love it," he says. "I have day-to-day contact with every department head, from TV, to film, to talent, to lit, voice-overs, you name it. I couldn't ask for a better experience."

Amid the continuing consolidation of booking agencies, the prospect of working at a larger agency is becoming ever more appealing for many independent agents.

One of the latest to make the move was Marsha Vlasic, who sold her Marsha Vlasic Organization to International Creative Management in early September. Though Vlasic used to work at ICM, she had become known as an independent spirit in the agency world.

So why move to a major?

"I've done it successfully alone for 11 years and I just felt like with consolidation and everything happening, I didn't want to be that lone soldier on the battlefield, alone," Vlasic says, adding that she doesn't expect to change the way she operates. "ICM respects and recognizes the success that I've had with the way I did it. There should be no reason why I can't continue that way."

ICM president Chris Silbermann agrees with that assessment.

"Great agents always have that balance between fiercely independent and entrepreneurial and also working within a culture and a construct," he says. "Maybe she saw in us somewhere she could grow and keep that independent spirit and entrepreneurialism while accessing a lot of the stuff we've been doing, like international, branding and tour sponsorships."

Silbermann says he's bullish on the live business and wants to grow it at ICM. "It's a great time in the live business right now," he says. "Nothing's foolproof, but if you work it as a team and are really smart about the risks you take, I think it's a great area."

With one-promoter deals and multirights pacts increasingly prevalent, Vlasic agrees that the role of the agent has changed. "There are agents that aren't as involved in the day-to-day marketing, the day-to-day on-sales, pre-sales and other things," she says. "But when it comes to Neil Young being a Live Nation tour, I'm as involved in his day-to-day as if I'm booking every minute of it by myself. Because, in the long run, if something gets screwed up, [Young manager] Elliot Roberts looks at me, not them."

ICM's acquisition of Vlasic's business gets it Young, Ben Folds, Elvis Costello, Iggy Pop, Lou Reed, Moby, Muse, Ozzy Osbourne,



Regina Spektor, the Strokes, Van Morrison and others.

Vlasic says her immediate objective is to build a contemporary rock department for ICM. How? "I guess I start looking for people," she says. Aggressively? "I've never been a real poacher. That's not my style."

Meanwhile, Paradigm recently signed on

Matt Galle and Andrew Ellis, both principals in Ellis Industries, who bring to Paradigm a lengthy list of clients, including My Chemical Romance, Dashboard Confessional, Taking Back Sunday, Brand New, Boys Like Girls, Alkaline Trio, Metro Station, Hellogoodbye, Circa Survive, Thrice, New Found Glory and Say Anything.

Paradigm's Diamond says that Galle and Ellis are talented agents with great clients who will fit in well with Paradigm New York's office culture.

It has been about two years since Diamond himself made the move to Paradigm, ping-pong table and all. "I couldn't ask for a better experience, and I think Andrew and Matt will feel the same way," he says.

'I didn't want to be that lone soldier on the battlefield.'

—MARSHA VLASIC, ICM

Diamond says moving to a larger agency offered key advantages. "When I did my deal, there was a point in time where my roster had blossomed and it became very obvious that artists have different skill sets, and there was a need to be able to provide not only new services but to create other palettes for artists to draw from," he says. "In the two years of my deal, I don't have a lot of artists come in and say, 'I want to be an actor,' or 'I have an idea for a book.' It's more about people coming up with different ways of doing things. The roster [had] gotten to a place where it made sense to have other tools in the toolbox."

Asked about Galle's and Ellis' ping-pong skills, Diamond says he's sure they play, but adds that Paradigm agent Larry Webman is the one to rate their skills. "I'm terrible," Diamond says. "The person in the office that's got game is Larry."

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,016,143 \$133/\$89	ALL POINTS WEST MUSIC & ARTS FESTIVAL Liberty State Park, Jersey City, N.J., Aug. 8-10	75,268 90,000 three days	AEG Live
2	\$2,596,618 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, Sept. 16-17, 20-21	17,081 four sellouts	Concerts West/AEG Live
3	\$2,415,335 \$226/\$156/\$96/ \$66	JIMMY BUFFETT Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 23	14,591 sellout	Live Nation
4	\$1,860,356 (\$2,000,254 Canadian) \$138.58/\$73.47	ELTON JOHN Pengrowth Saddledome, Calgary, Sept. 12	16,789 sellout	Live Nation
5	\$1,778,756 (\$1,902,311 Canadian) \$139.32/\$73.87	ELTON JOHN Rexall Place, Edmonton, Alberta, Sept. 13	16,208 sellout	Live Nation
6	\$1,566,218 (\$1,659,639 Canadian) \$140.61/\$74.55	ELTON JOHN Credit Union Centre, Saskatoon, Saskatchewan, Sept. 15	12,966 sellout	Live Nation
7	\$1,347,875 \$500/\$300/\$150/ \$75	UNFORGETTABLE TOUR FEATURING STARS OF BOLLYWOOD Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 9	12,282 sellout	Poojanka Entertainment
8	\$1,168,720 (\$1,239,615 Canadian) \$113.14/\$51.85	NEIL DIAMOND General Motors Place, Vancouver, Sept. 20	13,845 sellout	Concerts West/AEG Live
9	\$1,102,422 (\$1,169,295 Canadian) \$113.14/\$51.85	NEIL DIAMOND Rexall Place, Edmonton, Alberta, Sept. 16	12,999 sellout	Concerts West/AEG Live
10	\$1,086,616 (\$1,152,530 Canadian) \$113.14/\$51.85	NEIL DIAMOND Pengrowth Saddledome, Calgary, Sept. 18	13,396 sellout	Concerts West/AEG Live
11	\$927,098 (\$987,830 Canadian) \$234.63/\$46.69	JANET JACKSON, HEDSPIN General Motors Place, Vancouver, Sept. 10	8,941 11,074	Live Nation
12	\$917,589 (\$973,250 Canadian) \$113.14/\$51.85	NEIL DIAMOND MTS Centre, Winnipeg, Manitoba, Sept. 14	11,056 sellout	Concerts West/AEG Live
13	\$841,778 \$49.50/\$39.50	JACK JOHNSON, ROGUE WAVE, CULVER CITY DUB COLLECTIVE UCLA Intramural Field, Los Angeles, Aug. 31	17,180 sellout	Niederlander Concerts
14	\$840,004 \$70/\$60/\$39.50	DAVE MATTHEWS BAND, INGRID MICHAELSON Columbus Crew Stadium, Columbus, Ohio, July 29	12,414 13,799	AEG Live
15	\$818,715 \$125/\$65	MARCO ANTONIO SOLÍS, OLGA TAÑÓN Madison Square Garden, New York, Sept. 6	9,442 11,953	Live Nation, Cardenas Marketing Network
16	\$698,178 \$79.50/\$18.75	JONAS BROTHERS, DEMI LOVATO, BIG ROB, THE VERONICAS Cruzan Amphitheatre, West Palm Beach, Fla., Sept. 5	19,157 sellout	Live Nation
17	\$696,375 \$68.50/\$39.50	AMERICAN IDOLS LIVE BOK Center, Tulsa, Okla., Sept. 13	12,177 sellout	AEG Live
18	\$634,322 \$74/\$63/\$41	JILL SCOTT, THE ROOTS, CHUCK BROWN, ESTELLE Merrilweather Post Pavilion, Columbia, Md., Aug. 2	12,237 15,000	I.M.P.
19	\$633,315 \$68.50/\$42.50	AMERICAN IDOLS LIVE Verizon Center, Washington, D.C., Aug. 14	10,441 11,672	AEG Live
20	\$632,550 \$131/\$91/\$65.50/ \$29.50	JOURNEY, HEART, CHEAP TRICK Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 10	16,288 18,557	Live Nation
21	\$630,917 \$75.50/\$24.75	RASCAL FLATTS, TAYLOR SWIFT Cruzan Amphitheatre, West Palm Beach, Fla., Aug. 17	13,232 19,036	Live Nation
22	\$630,773 \$79.50/\$24.75	RASCAL FLATTS, TAYLOR SWIFT Toyota Pavilion at Montage Mountain, Scranton, Pa., Aug. 23	12,622 17,270	Live Nation
23	\$630,139 (\$663,772 Canadian) \$65.98/\$43.19	OASIS, MATT COSTA, RYAN ADAMS Pengrowth Saddledome, Calgary, Aug. 30	11,563 sellout	Live Nation
24	\$627,239 \$68.50/\$39.50	AMERICAN IDOLS LIVE Arena at Gwinnett Center, Duluth, Ga., Aug. 18	10,016 sellout	AEG Live
25	\$623,539 \$197/\$27	MAROON 5, COUNTING CROWS, AUGUSTANA DTE Energy Music Center, Clarkston, Mich., Aug. 29	13,253 15,595	Live Nation, Palace Sports & Entertainment
26	\$622,590 \$82.50/\$31	JONAS BROTHERS, DEMI LOVATO, BIG ROB Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 8	13,959 13,982	Live Nation
27	\$619,476 \$95/\$24.75	MÖTLEY CRÜE, BUCKCHERRY, PAPA ROACH, SIXX:A.M., TRAPT White River Amphitheatre, Auburn, Wash., Aug. 8	14,266 19,532	Live Nation
28	\$618,814 \$59.50/\$35.50	JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Aug. 2	16,374 sellout	Live Nation, in-house
29	\$617,300 \$27.25	VANS WARPED TOUR First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 2	23,733 sellout	Live Nation, Jam Productions
30	\$611,680 \$149.25/\$25.25	KID ROCK, LYNRYD SKYNYRD, REV RUN, BACKDOOR SLAM PNC Bank Arts Center, Holmdel, N.J., Aug. 30	16,489 sellout	Live Nation
31	\$609,532 (\$649,461 Canadian) \$80.24/\$37.07	SANTANA, SALVADOR SANTANA BAND Pengrowth Saddledome, Calgary, Sept. 10	9,022 11,684	Live Nation
32	\$607,238 (\$648,815 Canadian) \$70.19/\$36.97	BACKSTREET BOYS, GIRLICIOUS General Motors Place, Vancouver, Sept. 4	10,350 sellout	Live Nation
33	\$606,599 (\$634,930 Canadian) \$81.68/\$56.85	CHRIS ROCK, MARIO JOYNER Orpheum Theatre, Vancouver, Aug. 24-26	8,277 three sellouts	Live Nation
34	\$605,483 \$68.50/\$39.50	AMERICAN IDOLS LIVE St. Pete Times Forum, Tampa, Fla., Aug. 21	9,810 13,192	AEG Live
35	\$605,374 (\$631,955 Canadian) \$71.85/\$10.64	BACKSTREET BOYS, GIRLICIOUS Molson Amphitheatre, Toronto, Aug. 7	13,453 sellout	Live Nation



ALEJANDRA ALBERTI, a 2007 Latin Grammy Award best new artist nominee, has used her MySpace page and Terra.com to reach fans.



SOLÍS

Come Together

Music, Tech To Intersect At Regional Mexican Summit

Regional Mexican music's top acts will meet the digital world's most important players Oct. 6-8 at the third annual Billboard Regional Mexican Music Summit in Los Angeles.

In response to interest by the regional Mexican industry in advancing online and mobile exposure and sales, executives from such companies as YouTube, MySpace, hi5, Terra, the Orchard, Thumbplay, SendMe Mobile, PlayPhone, AR Solutions and the Independent Online Distribution Alliance will weigh in on how to get in on these increasingly vital revenue streams.

In addition to a rare sitdown interview with superstar Marco Antonio Solís on the eve of his latest album release, the conference lineup features veteran acts and new faces.

Conjunto Primavera lead singer Tony Melendez will discuss attracting new audiences with two newer groups—Sony duo Los Cuates de Sinaloa and independent act Los Inquietos del Norte—on the “Macho or Sensitive? The Men of Regional Mexican” panel, sponsored by ASCAP.

Hit songwriters Akwid, Espinoza Paz, Mario Quintero from Los Tucanes de Tijuana, Roberto Tapia, Armando Bañuelos, Ismael Gallegos and Oswaldo Villarreal will dissect their techniques on BMI's “How I Wrote That Song” panel.

The conference will wrap Oct. 8 with the star-studded Noche Premiosa at the Nokia Theatre, where a who's who of acts will take the stage, including Conjunto Primavera, Intocable, Banda el Recodo, Alacranes Musical, Los Tucanes de Tijuana, Los Rieleros del Norte, German Montero, Graciela Beltran and Pablo Montero. Promoters' association Promotores Unidos will present awards for artistic and touring achievement at the event, which is presented by the association, Billboard and AEG Live.

For a full conference schedule, go to regionalmexican-musicsummit.com.

—Ayala Ben-Yehuda

PROMOTING A NATIONAL TOUR

North Hollywood, Calif., indie label Nacional Records was excited that its band **the Pinker Tones** was the only Latin act on the 2008 Vans Warped tour, on which they played 45 dates. “We knew they had pockets of fans in every corner of the country, but also knew this would be the first time they would be playing to many of those fans,” Nacional president **Tomás Cookman** says.

To capitalize on the Tones' heightened visibility during the tour, Nacional launched an online tour diary that band members updated three to four times per week. One band member blogged in English, while another blogged in Spanish. A third band member who was a photographer, updated the audiovisual content. The blog, which was linked to the Barcelona band's MySpace page, chronicled the group's experience as a Spanish band touring America. Nacional also launched a weekly contest where fans vied for concert tickets by adding the group to their top eight MySpace friends and adding a Pinker Tones song to their profile.

“By recognizing the fans online and awarding them with concert tickets, we seamlessly multiplied and reinforced the Pinker Tones' fan base,” says **Jennifer Sarkissian** of Nacional's promotion department.

BREATHING NEW LIFE INTO A YEAR-OLD ALBUM

Vicente Fernández's “Para Siempre” has sold more than 350,000 copies in the United States since its release in September 2007, according to Nielsen SoundScan. As part

of Sony BMG's final promotional push for the album, the label began discounting the set for online customers to commemorate Hispanic Heritage Month, which began Sept. 15. In addition, iTunes featured the album in a banner display on its main page and promoted it on iTunes Latino. The result? “Para Siempre” sold fewer than 1,000 digital units during the week ended Sept. 21, but that was still good enough for a more than 500% gain from the prior week and made it the top-selling Latin digital album of the week, according to Nielsen SoundScan.

Latin Notas

LEILA COBO



PROMOTING AN INDIE ACT ON THE WEB

Alejandra Alberti, a 2007 Latin Grammy Award best new artist nominee, is on an indie label with an indie budget. As such, publicist **Christina Castrillón** says, the Internet is an “indispensable” tool. Most recently, Alberti debuted her new video, “Blanco Fatal,” Sept. 16 on Terra.com, garnering close to 1,000 hits.

“All our marketing efforts were then concentrated on driving traffic to her MySpace [page],” Castrillón says. Since the Terra debut, 8,300 people have visited her MySpace site. To date, Alberti has logged more than 243,000 visits to her MySpace page—a modest tally by mainstream pop standards but encouraging for an indie Latin artist.

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

Digital Designs

Trying Out New Strategies To Sell Latin Music

Discussions of online and mobile strategies will feature prominently at the Billboard Regional Mexican Music Summit (see story, right). In preparation for the conference, we asked industry experts to provide us with examples of successful digital initiatives that have produced tangible results. The following examples show that savvy digital marketing and promotion can work, even on a shoestring budget.

LAUNCHING A NEW ARTIST

When singer/songwriter **Crisantes** released his self-titled debut album independently in 2006, iTunes made his single “Nuevo Mundo” the iTunes Latino Single of the Week. Then iTunes Latino and AOL Latino simultaneously promoted Crisantes for a week. “The

album, which debuted almost a year earlier, jumped to No. 14 on iTunes' Top Latin Albums chart in only three days, selling more that week than ever before,” his publicist **Rondine Alcalá** says. “Crisantes' MySpace page received hundreds of hits and prompted the creation of two fan clubs soon after.”

Little Labels Grow

Indies Prosper In Argentine Music Scene

BUENOS AIRES—Independent record labels are becoming increasingly important in the Argentine music scene, contributing to the sustained growth of the local market.

In contrast to the decline in music sales occurring in most other markets around the world, music sales in Argentina have risen steadily in recent years, according to the country's Chamber of Record and Video Producers (CAPIF). Through the first six months of 2008, physical album sales totaled 7.7 million units, up from 7.5 million during the same period last year. Digital music sales, which according to the IFPI accounted for 3% of overall Argentina music sales in 2007, jumped 121% during the first half of 2008 from a year earlier, CAPIF says.

Within the growing Argentine market, indie la-

bel accounted for about one-fifth of total music sales in the first half of 2008, holding steady from first-half 2007, according to CAPIF.

CAPIF did not break out indie sales before 2007 because too few indie labels reported their sales to the trade group. Today, CAPIF monitors sales from 29 indies and the four majors.

The Ministry of Economic Development of the City of Buenos Aires estimates that there are more than 100 active labels operating in the city alone.

The upturn in the fortunes of local indie labels ironically was fueled by the Argentine financial crisis of 2001, when the peso plunged in value against the U.S. dollar. As major labels scaled back their operations in Argentina,



DANTE

small- and medium-size labels jumped at the opportunity to fill the gap. In one such move, indie PopArt Discos signed alternative artist Dante, who had previously recorded for Universal Music.

Indies have sought opportunities in niche markets and have signed artists to flexible deals. Eccentric local label Los Anos Luz, for example, offers record deals that include artist management, public relations and tour promotion.

“Small companies add a new value to the concept of brand,” Union of Independent Labels president Victor Ponieman says. “People now relate them to ‘good music.’”

Ponieman is also the director of the independent Random Records, which works locally with such acts as Brazil's Carlinhos Brown or Paris-based electronic combo Gotan Project. “The shift in the business made the multinational labels lose their bearing,” Ponieman says. “They were used to working with money. We worked with creativity. That's why we found better pathways in this time of change.”

—Valeria Agis

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



GLOBAL BY CHRISTIE ELIEZER

SAVAGE LOVE

Australasian Rappers Buoyed By Chart Success

MELBOURNE—New Zealand rapper Savage's Billboard Hot 100 success could help boost a new troop of Australasian rappers into the spotlight. Championed by stations across the American Midwest and South, Savage's "Swing" (Dawn Raid/Universal Republic), featuring Soulja Boy, broke into the top 50.

At rhythmic-leaning top 40 station KHTT Tulsa, Okla., OM/director of programming Tod Tucker says he knew "Swing" would be "a mass-appeal record" from first hearing—and he's "absolutely" keeping an ear cocked for similar sounds from Australasia.

That's encouraging for the hip-hop scene thriving among the independent labels of Auckland, New Zealand, or the Australian cities of Adelaide and Melbourne.

Australia and New Zealand remain predominantly pop/rock markets. On the Australian Recording Industry Assn.'s 2007 year-end top 100 albums chart, for example, Timbaland, Akon and Kanye West were the only major U.S. hip-hop names. However, the 2006 multiplatinum success (Billboard, July 22, 2006) of Hilltop Hoods (Obese) opened the chart doors for other local hip-hop acts like Bliss n Eso (Illusive Sounds), TZU (Liberation) and the Herd (Elefant Traks).

Since then, "mainstream radio's recognition for Australian hip-hop has grown dramatically," the Hoods' manager P.J. Murton says.

"We [now] play significantly more local hip-hop," top 40 station Nova/Adelaide DJ Hayden Else says. "Listeners respond to the acts singing about Australian experiences—not the American gangsta lifestyle."

Here, Billboard examines the key scenes in the genre's growth:

AUCKLAND

The so-called City of Sails, draped between two natural harbors, is also a city of rap. New Zealand's capital supports around 100 hip-hop crews; dedicated radio stations Mai FM, Flava and Niu FM; quarterly national hip-hop magazine Back2basics; and key clubs Chocolate City, Shake and Hennessey.

Pacific islanders and indigenous Maoris make up slightly more than 25% of Auckland's 1.4 million citizens. Like fellow local chart-toppers Scribe (Mushroom/Warner), Che Fu (Sony BMG) and Nesian Mystik (Bounce), Savage emerged from the "urban pasifika" scene, which incorporates traditional rhythms and instrumentation into U.S.-style hip-hop.

"Urban pasifika will be the next

major global sound," says Andy Murnane, CEO of Savage's label Dawn Raid, which recently firmed a U.S. marketing/distribution deal with Universal Republic's Federal Distribution. The labels' key acts include Auckland rapper Mareko, whose "White Sunday 2: The Book of Mark" appeared in New Zealand in April.

Auckland's MTC label, home to rapper Tyree, is also eyeing the U.S. market and will relocate rapper Young Sid to New York in November while investigating stateside distribution.

Leading New Zealand DJ Sir Vere, who edits Back2basics, suggests that some of the records coming out of Auckland are "getting to the point where [they're] world class."

MELBOURNE

The city may be second to Sydney in population, but Melbourne's hip-hop scene easily outperforms its noisy neighbor 450 miles to the northeast.

"Melbourne audiences embrace their local culture more, which is why hip-hop is so advanced in this city," says Matt Gudinski, managing director of hip-hop label Illusive Sounds and publisher of the genre's national bimonthly magazine *Acclaim*. In the '80s, Melbourne was "one of the strongest graffiti-art cities in the world," adds MC Pegz, owner of Melbourne specialist label Obese Records. "A lot of the music's initial success came from graffiti artists turning into producers and MCs."

The city hosts an estimated 100 crews, performing at clubs renowned for genre-busting jam sessions. That encourages many local acts to incorporate elements of other genres. The nine-piece LABJACD, for example, draws heavily on Latin styles; others favor jazz or Asian music. Leading Melbourne acts include Muph & Plutonic (Obese), Tzu (Illusive Sounds) and True Live (Inertia).

Locally, the music is exposed on such college radio shows as "Top Billin'" (RRR), "100% Phat" (Kiss FM) and "Jammin'" (PBS).



MC PEGZ

ADELAIDE

Surrounded by vineyards, this slow-paced southern city is home to the National Wine Center of Australia—but local boys Hilltop Hoods have also helped Adelaide develop a superior vintage of hip-hop talent.

The act did that through its national breakthrough and by providing upcoming acts financial assistance and recording time. Hoods' manager Murton says Adelaide's small size means its 50 hip-hop acts readily collaborate.

Kirk Wray, who hosts college station 3D Radio's "Premium Blend" show, praises the scene's "sense of solidarity," which he says "gives Adelaide hip-hop a very Australian sound that sounds like nothing from abroad."

That sound, often featuring exaggerated Australian accents on top of heavy sampling, is exemplified by Terra Firma's current album "Music to Live By" (Symbiotic Audio/Shogun) and Funkoars' forthcoming "The Hangover" (Peepshow/Shogun).

Key Adelaide hip-hop clubs include Rhino Room, Earth, Unibar and Fowlers Live, with capacities ranging from 180 to 520. Local shows like Radio Adelaide's "Hip Hop Mania" and Fresh FM's "SyN-eRgy" also expose as-yet-unsigned acts, currently including Crossbred Mongrels, K21, Jimblah, Social Change, Crackhouse and Butterthief.



HILLTOP HOODS

Additional reporting by Gail Mitchell in Los Angeles.

GLOBAL NEWSLINE

>>>LIFETIME AWARD FOR AZNAVOUR

Veteran French singer/songwriter Charles Aznavour will receive a lifetime achievement award at the 2009 MIDEM international music market Jan. 19 in Cannes. MIDEM runs Jan. 18-21. The 84-year-old artist has written more than 800 songs, and his works have been interpreted by artists including Fred Astaire, Ray Charles, Elvis Costello, Liza Minnelli and Nina Simone. His acting career includes more than 60 films. Aznavour is currently on a farewell tour of Latin America. The EMI recording artist will also release a new album, "Duos," later this year featuring duets of some of his best-known songs with an international lineup of collaborators including Placido Domingo, Bryan Ferry, Elton John and Sting. —Andre Paine

>>>'HEAVENLY' FEST FOR U.K.

Festival Republic, the U.K. promoter behind the Leeds and Reading festivals, is part of a group planning a new outdoor event for 2009 called Heavenly Planet. The organizer is Heavenly Planet U.K. Festivals, a three-way enterprise created by Festival Republic, local authority the Reading Borough Council and Thomas Brooman, former artistic director of annual world music festival WOMAD. Although still awaiting local-authority approval, the organizers are confident the new festival—which Billboard understands will lean toward world music—will get the go-ahead for its scheduled launch dates of July 10-11. It will have a 15,000-capacity and should the event become a success, Heavenly Planet U.K. Festivals hopes to extend it to three days. —Juliana Koranteng

>>>ROYALTY RATES RISE AT FRENCH RADIO

Many French public radio stations are facing an increase in the license fees they pay for performance rights to labels and artists. The fees will be increased in some cases beginning Jan. 1, a government-led commission has ruled. Since 1987, the rate has been set at 4.45% of stations' broadcast income; the new system introduces progressive rates from 4% to 7%, in accordance with stations' revenue. It will progressively be applied starting in January and be fully applicable in January 2012. The new revenue scheme applied is similar to the one decided Oct. 15, 2007, for privately held stations. —Aymeric Pichevin

>>>NEW WAR CHILD ALBUM

U.K.-based charity War Child will partner with EMI's Parlophone label on covers album "Heroes." The set will be released Nov. 24 in the United Kingdom by Parlophone and raise funds for the charity, which works to protect children in war zones including Iraq and Afghanistan. The album features Duffy's version of Paul McCartney & Wings' "Live and Let Die," U.K. dance act Hot Chip's reworking of Joy Division's "Transmission" and Beck's cover of Bob Dylan's "Leopard-Skin Pill-Box Hat." The full track listing has not yet been confirmed. War Child's first music project, "Help," was released in September 1995 by Go Disc Records, with contributions from McCartney, Oasis, Blur and Radiohead. —Andre Paine

>>>DOUGLAS TAKES HELM AT ERA

The council of U.K. trade body the Entertainment Retailers Assn. has elected Zavvi managing director Simon Douglas as its chairman for the next year, taking over from independent retailer Paul Quirk. Ben Drury, managing director of digital download store 7digital, will continue for a second year as deputy chairman; Graham Lambdon of distributor EUK remains treasurer. Douglas led last year's management buyout of Virgin Megastores, rebranding the chain as Zavvi in September 2007. ERA represents U.K. retailers and wholesalers of recorded music, video, DVDs and games and its 200 members operate around 5,000 stores. —Andre Paine

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GLOBAL BY DIANE COETZER

Emerging Market

Nigeria's Music Scene Gets A Boost Thanks To MTV, Mobile

JOHANNESBURG—With an estimated population of 140 million in a country twice the size of California, Nigeria has always been a creative hotbed of music. Now, there are signs that the country could become a much-needed additional legit music market on the continent—at least for touring and mobile music.

The country that brought us Afrobeat pioneer Femi Kuti now has a healthy live scene that is attracting international heavyweights, while many believe the symbolic award of November's inaugural MTV Africa Music Awards (MAMAs) to the city of Abuja will put the market firmly on the music map.

MTV Networks Africa senior VP/managing director Alex Okosi cites Nigeria's "great music heritage and vibrant and exciting youth culture" as reasons for the decision.

"Strategically, Nigeria is also very important to MTV and to our sponsors," he says.

Although a number of international acts have performed in Nigeria through the years, the ThisDay festivals—promoted by ThisDay Entertainment Group and ThisDay Style magazine, both part of ThisDay Newspaper Group—offer the biggest platform for international talent. Its 2008 edition saw Rihanna, Jay-Z, Usher and John Legend play the ThisDay Africa Rising Festival in Lagos and Abuja in July. Organizers say attendance doubled from 25,000 in 2006 to 50,000 this year.

"Big-name acts can command huge fees [for concerts]," says Solomon Sonyaiya, owner of Lagos-based artist management



Above: JAY-Z and RIHANNA at the ThisDay festival in Abuja, Nigeria; right: JOHN LEGEND (left) with event founder NDUKA OBAIGBENA.



company Afrozilla, "sometimes as much as three times what they would get in the States."

The local recorded-music market, however, remains blighted by a piracy rate estimated to be in excess of 90% for physical product. With limited legitimate retail outlets, none of the majors have offices in Nigeria and, while Sony BMG and South Africa's biggest indie Gallo have looked at budget CD releases in the territory, the relatively high rate of mobile penetration and mobile companies' willingness to invest in the region mean that most believe mobile music is the best way forward.

"Low home PC ownership coupled with poor bandwidth and no iTunes makes Africa quite different," says Keith Lister, man-

aging director of Johannesburg-based Sony BMG Africa. "But Nigeria is the continent's most populous country so it cannot be ignored—and mobile is the most likely route for us to take."

Kuwait-based mobile operator Zain Group sponsors the MAMAs and says it has invested \$5 billion in creating infrastructure since 2006. It claims to have 15 million customers in Nigeria.

"It is part of our corporate philosophy to sponsor music across Africa," says Bahrain-based Mwambu Wanendeya, Zain's communications director for Africa, citing sponsored concerts by African and international artists in Nigeria, the Congo, Tanzania and Uganda.

In February, Zain launched CentralStation—an online community platform that will add a MySpace-like upload interface and mobile music downloads by the end of September.

"We are using music to attract the youth market and build loyalty," Wanendeya says.

But as more Western artists and companies eye the region, insiders warn that the live market is not without its problems.

Sonyaiya cautions that there are just a handful of legit promoters, while infrastructure is also an issue. ThisDay festival founder Nduka

Obaigbena reports chartering a plane to bring show gear from the United Kingdom to Lagos after failing to find the right equipment in Africa. Similarly, Okosi confirms the MAMAs set will be built in Italy and freighted to Nigeria.

Security can also be an issue—especially in Lagos.

"International acts are always well protected," Sonyaiya says. "But the audience is vulnerable to being attacked by thugs when they leave the venue," although increased security and more expensive ticket prices have deterred troublemakers recently. ■■■

GLOBAL BY CHRISTIE LEO

Ringback In Changes

Labels Seek Greater Share Of Ringback Revenue

KUALA LUMPUR, Malaysia—With sales of ringback tones surging across southeast Asia (Billboard, Sept. 13), major labels are seeking a bigger slice of the format's revenue.

With U.S. technology consultancy MultiMedia Intelligence projecting that ringback sales in Asia alone will hit \$1.5 billion this year, the majors want to move away from the current business model where mobile compa-



MONTEIRO

nies pay a one-time fee to labels for ringback tones on a per-song basis. Instead, they are seeking revenue-sharing deals on the monthly subscriptions paid by consumers. Such monthly fees—set by operators and generally costing subscribers between 50 cents and \$1.50 per month—are retained

in full by wireless carriers.

In countries where such a revenue-sharing model is already in place, the labels are seeking a more equitable split between rights owners and carriers. Their proposed rate is a 60-40 split in the mobile companies' favor, in place of current rates of 70-30 or 80-20 splits.

"We only want what's fair and that benefits the music industry collectively," says Sandy Monteiro, Kuala Lumpur-based Universal Music Southeast Asia VP of digital and chairman of local labels body the Recording Industry Assn. of Malaysia (RIM).

The labels had agreed to less favorable ringback deals in the past to encourage carriers to make the necessary investments needed to accommodate the format, industry sources say.

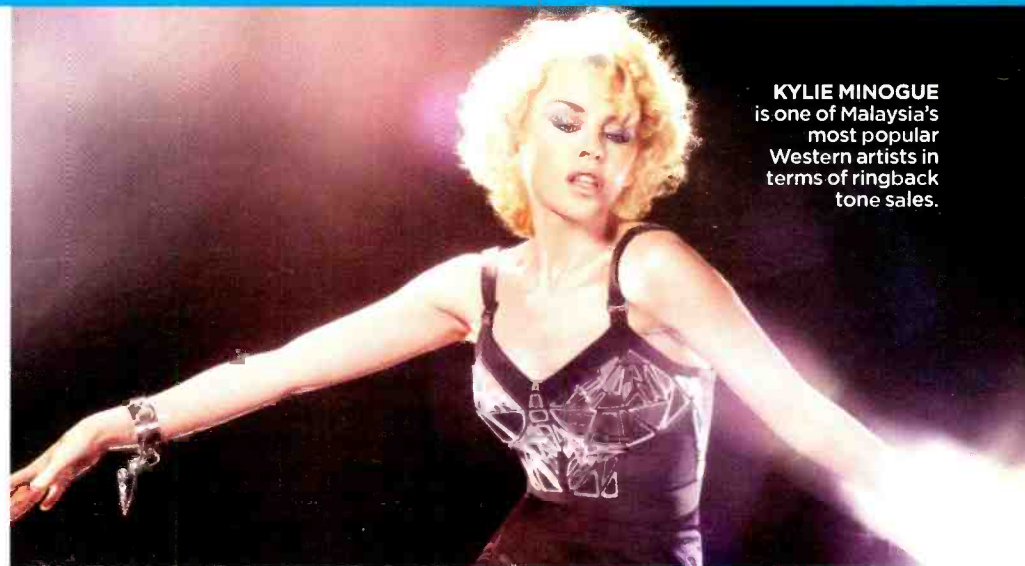
But evening things up has be-

come a more pressing priority as piracy hits sales of other mobile formats. Unlike ringtones and song downloads, ringbacks are largely pirate-proof.

In Malaysia, the labels say they have scored a notable victory in persuading Maxis, the country's No. 1 mobile company, to move to a revenue-sharing model on a 60-40 split. The labels say their 40% share is divided among themselves, artists, composers and publishers.

Monteiro says DiGi, Malaysia's No. 3 mobile company, will also soon roll out ringbacks on a revenue-share model, although No. 2 operator Celcom is still paying a one-off fee for each song. All three companies refused to comment, although a DiGi representative confirms negotiations are in the final stages.

"Mobile companies have to come to terms with paying a fair fee for intellectual property," Kuala Lumpur-based Sony BMG Malaysia managing



KYLIE MINOGUE is one of Malaysia's most popular Western artists in terms of ringback tone sales.

director Adrian Lim says. "It's only a matter of time before we start working together on a level playing field."

A one-time fee "is simply unacceptable," says Chan Miew Lan, GM of Malaysian authors' society Music Authors Copyright Protection. "Even with the revenue-share model, mobile companies need to understand that they cannot retain a hefty chunk, because we created and own the product. Without content, they have nothing to sell."

In other countries where the revenue-share model is already in operation, reducing

the mobile companies' share may prove more problematic, insiders predict, particularly in markets like Indonesia, India and Thailand, where international product is less in demand. RIM say such artists as Leona Lewis, Gwen Stefani, Kylie Minogue and Avril Lavigne are among the best-selling ringback acts in Malaysia this year.

Nonetheless, Tim Smith, manager of business incubation at Tokyo-based investment company AC Capital, says the revenue-share model will benefit carriers as it enables them to load lots of con-

tent at reduced financial risk.

"Labels typically have a few songs that do really well and a lot that don't," he says.

The majors are negotiating on an individual basis with the carriers, but Monteiro warns mobile companies that resist the new deals will feel their collective power when contracts run out.

"We have to negotiate all new contracts with mobile companies on the same terms," he says. "We cannot have double standards." ■■■

Additional reporting by Steve McClure in Tokyo.

MYSPACE
CO-FOUNDER/CEO

Chris DeWolfe

As MySpace finally pulls the wraps off its new music service, the head of the social-networking giant talks about its relations with labels and the online ad market.



With the launch of the MySpace Music service, MySpace co-founder/CEO Chris DeWolfe must now walk a very delicate line. In fact, make that several.

On the one hand, he's enlisted the help of all four major record labels by offering an equity stake in the music joint venture to acquire their content and their marketing and promotional prowess. On the other hand, he needs to placate an independent artist and label community that helped establish MySpace as a music destination.

DeWolfe must keep one eye focused on providing the promotional tools and services required to keep MySpace a useful site for artists to call home, while keeping another fixed on the content and usability needs that music fans demand in order to remain MySpace members.

Through it all, he must find a way to attract relevant advertising and sponsorship dollars to provide the revenue that keeps his label partners happy while not alienating users.

It's a juggling act that DeWolfe has begun at a time when competitors like Facebook are challenging MySpace's dominance of online social networking. MySpace now places second in registered members worldwide behind Facebook, although it remains the U.S. leader.

Together with an overall downturn in Internet advertising spending—the cornerstone of MySpace's revenue—the MySpace Music model has a lot riding on its shoulders. Billboard checked in with DeWolfe on the eve of the launch to learn more about how he plans to carry that load.

MySpace Music is rather unique in that it has offered the major labels an equity stake in the joint venture formed to bring the service to market. How much of it do they control?

We're not disclosing any percentages or deal points. Each music company has a representative on the board of directors and influence on the future of the company.

So how are independent labels and their representative groups involved?

The whole idea behind MySpace from the beginning was to create a place for bands to reach out to fans they ordinarily wouldn't have been able to get a hold of. MySpace became this amazing promotional platform where they could reach 120 million people all over the world and we would pick up the cost of the streaming. So we helped create this ecosystem to help them make a living where ordinarily they may not be able to. With MySpace Music, we're going to provide them tools to further that ecosystem and give them the same tools that anyone else has on the site.

But will indie labels also have an equity stake in the joint venture?

We're not disclosing the deal points with labels. But what I can say is that an independent artist will have the ability to participate in virtually every revenue stream. So they'll be able to sell downloads, sell tickets, sell merchandise. It's a one-stop shop for them, and we're picking up the cost of the streaming and driving traffic. We fully support the indie community.

Why did you feel you needed to launch without a full catalog of major and independent content?

[Ed. note: MySpace finalized deals with EMI and the Orchard on the eve of the service's launch; their music will be added over time.]

We have the majority of music that's in any kind of a major music catalog out there. We've been developing features for the last six or seven months. We've completed the development timeline, and our users have been asking us for this product for a long time. We want to get it out there. We also have major launch partners in Toyota, McDonald's, [Sony Pictures] and

State Farm Insurance. The critical mass is definitely there.

So how much input into the strategy and direction of MySpace Music will labels have?

It's a very consultative approach. They're experts in the music industry. They're absolutely essential to build any quality music service. They understand music. They understand the promotion of music. They understand A&R. They understand how to package and the presentation layer. They understand the sizzle.

We're more of a technology company. . . . MySpace is all about community. We have a core competency in both advertising and promotional sales, which music companies don't traditionally have. We have 300 people in our sales and creative departments and 240 people who do nothing but specialize in monetization technology. MySpace Music is starting with 120 million users, 35 million of which go to the music service on a regular basis.

So MySpace would present to the labels new technologies and

features, along with the monetization play, and then ask them to recommend what content and different packages they could apply to them?

Exactly. So can we give Green Day flipcams to take behind-the-scenes footage? Or can artist X interview artist Y since they'll be in the same city at the same time? Can we create a scripted reality show of the new group they just put together? Can we do a digital awards show? Can we do our own tour?

While there's downloadable songs at launch and plans to add ticket and merch sales, it seems the core of this model is focused on monetizing streaming music through ads.

It's too soon to tell the exact percentages. The idea is that it's going to be a 360-degree model from both a monetization perspective and a user perspective.

But the perception is that this is being driven by ad sales, and there's a lot of concern about whether the licensing rates for per-song streaming is copacetic

with the [cost-per-thousand] rates needed to drive ad revenue. How do you propose to thread that needle?

We've spent months developing this business model and spent years building our sales infrastructure. Every major brand wants to associate themselves with some sort of music. We feel a big part of the future of advertising is brand integration within the content, and that's something MySpace has always done very well.

Yet how do you intend to deal with trends like the fact that Internet ad click-through rates are falling and that social networks get so small a share of what's being spent?

It took Yahoo 10 years to get to the billion-dollar mark in revenue. Fox Interactive Media, of which MySpace is the largest part, is pretty close to that number already and we've only been in business for four-and-a-half years. So we're quite pleased with our performance.

The second thing is that the whole way agencies and brands look at MySpace is very different than what it was two or three years ago. Then, they put us in the social media or networking space, for which they reserved maybe 10% of their digital dollars and gave MySpace the lion's share of that. But now MySpace is being seen more along the lines of a portal, because we're getting in the U.S. about 76 million unique users a month. So with 40 [million]-50 million coming to the site on a daily basis and compare that to some of the largest TV shows, which get only 25 [million]-30 million, it's a great value to advertise on MySpace. It's impactful and measurable, and you get the reach. . . .

'We feel a big part of the future of advertising is brand integration within the content, and that's something MySpace has always done very well.'



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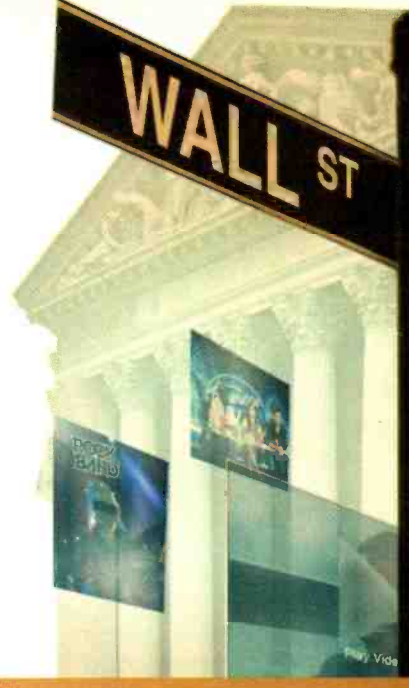
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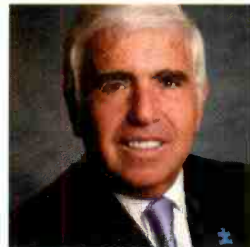
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IN ASSOCIATION WITH...



SITTING ON A fluffy blue couch in the New York offices of Columbia Records, John Legend is surrounded by walls displaying framed portraits of Frank Sinatra and Billie Holiday. It's seemingly an appropriate setting for Legend, whose 2004 debut, "Get Lifted," was a collection of urban-tinged midtempo songs, and whose "Once Again" in 2006 featured '60s-inspired tracks with lush instrumentation.

But as he spoons out Celestial Seasonings tea from a small white cup, Legend, sporting a V-neck T-shirt, dark jeans and high-top sneakers, looks anything but retro. And the music on "Evolver," his album slated to drop Oct. 28, is anything but nostalgic.

"This album doesn't sound like me," he says. "The tempo is faster than I've done before. It will be different for people, because 'Evolver' has a bit more instrumentation than I've used before. But it's not like you won't recognize the artist—it's still me."

After collectively selling more than 3 million records in the United States, according to Nielsen SoundScan, Legend's banking that fans will embrace his new sound—and his label and management team are making the singer accessible across numerous platforms to retain their allegiance. For "Evolver," Columbia is structuring a campaign that embraces Legend's skills as a live performer and his international appeal, as well as a bolstered Web presence and an innovative pact with iTunes to keep the audience engaged.

From its bouncy introduction, it's clear that Legend's first single, "Green Light," which features André 3000, isn't his traditional style. The track boasts a galactic spin with electronic keys and shooting-star-like sound effects over a quick two-step drum beat. It was co-written with Rick Nowels and produced by Malay and former Sony urban executive VP of A&R Kawan "KP" Prather. After the song leaked online in June, the video premiered on MTV's "FNMTV" in August—causing Legend to question the monthlong lapse between the leak and the push to mainstream TV.

"Why'd it take so long?" Legend asks, smiling. "Ask my label."

Legend and his manager, Gary Gersh of the Artists Organization, say that the pop direction of "Green Light" made some in Columbia's halls nervous that the single might alienate his core urban AC audience. (When asked directly about the label's apprehension, Columbia VP of strategic and product marketing Quincy Jackson says that "it was important that the first single be a song that was released worldwide [simultaneously]. 'Green Light' impacted urban and rhythm radio formats on Aug. 19 and the video premiered on 'FNMTV' on Aug. 22, which worked out well.")

But Gersh says resistance from a label is par for the course when an artist takes a new direction.

"It never fazed us that we got that reaction," Gersh says. "When you hear something new that sounds outside of an artist's zone, you can have two reactions. One: 'Oh, my God, this'll scare everyone off,' or two: 'This is a natural evolution of where this artist is going.' Some believed in 'Green Light' wholeheartedly; some took a while. We decided to believe it in, Sony believes in us, and I think it will bear out for them in a big way."

The track is Nos. 44 and 39 on Billboard's Hot 100 and Hot R&B/Hip-Hop Songs charts, respectively. New York's WQHT (Hot 97) began playing "Green Light" in July. "It's dope with a great melody and it's very catchy," WQHT PD Ebro Darden says. "Both John and André 3000 are core for our listeners. Why would anyone wait?"

Other "Evolver" tracks include "No Other Love," featuring Legend's Homeschool Records' artist Estelle (see story, page 26), in which Legend tries his hand at a midtempo reggae track about loyalty. "Cross the Line" opens with ticks from an 808 under Legend's smooth tenor just before a booming bass and squashed, fuzzy keys conclude the song. On the Phar-

**'SOONER OR
LATER I HAD
TO GO R.
KELLY ON
MY FANS...
WITHOUT
GOING ALL
THE WAY.'**

—JOHN LEGEND

HE'S GETTING THE BIG

OT

After Crooning
His Way Into The
Hearts Of Millions,
JOHN LEGEND Goes
Uptempo On 'Evolver'
By Hillary Crosley

Photograph
By Nabil Elderkin

A



rell Williams-produced “It’s Over Now,” featuring Kanye West, synthy keys run as Legend asks a woman to leave. On “This Time,” Legend sings a cappella for a portion of the song and then utilizes only an acoustic piano and strings.

“Good Morning” is Legend’s favorite “Evolver” cut—an instrumental of the track opens the album and the full cut closes the CD—and has Legend begging a lover for one last roll in the hay before starting her morning commute. The singer is toying with releasing “Good Morning” to urban AC radio while “Green Light” grows in the crossover and urban arenas. “My songs are always about love and devotion,” Legend says. “‘Good Morning’ is about sex more explicitly than I’ve written about before. Sooner or later I had to go R. Kelly on my fans . . . without going all the way.”

For all the songs on the new album, Columbia and Gersh have a plan to push Legend’s music internationally. “Get Lifted” moved 2.1 million copies and “Once Again” 1.2 million in the United States. In the United Kingdom, his debut went platinum and sold 403,000, while “Once Again” moved 107,400, for U.K. gold, according to the Official Charts Co.

“John is in an incredible position as an artist,” Gersh says. “He’s built a strong live following as a great performer. John’s music can travel all over the world and from the beginning we’ve believed in looking at his career in a global sense.”

Sony senior director of international marketing Karen Demeusy says the label has deemed Legend a “global priority” with a corresponding budget given only to the label’s A-level artists like Beyoncé and Bruce Springsteen. In particular, Demeusy plans to increase Legend’s visibility in the United Kingdom and surrounding territories with appearances and listening sessions.

“We’re setting up a series of ‘Evolver’ playback events for Germany, Holland and the U.K. right now along with Japan, Asia—and then back to Europe for countries like France and Spain,” Demeusy says. “As for TV, John’s always been a good sell especially in countries like Canada where he was a guest performer with Mariah Carey for the finale of ‘Canadian Idol.’ ”

Demeusy says Sony BMG shipped 1 million copies of “Get Lifted” and 675,000 of “Once Again” outside the States. Canada, the United Kingdom, the Netherlands, Italy and South Africa

PLATINUM PLUS

John Legend spent more than a year on the **Billboard 200** with his 2005 debut. And while the 2006 follow-up trailed off sales-wise and spent significantly less time on the chart, it still cruised past the 1 million-copy mark.

	“Get Lifted” G.O.O.D./Columbia/ Sony Music 2004	“Once Again” G.O.O.D./Columbia/ Sony Music 2006
Nielsen SoundScan U.S. Sales:	2,097,000	1,231,000
Debut:	7	3
Debut Date:	1/15/2005	11/11/2006
The Billboard 200 Peak:	4	3
The Billboard 200 Peak Date:	1/22/2005	11/11/2006
Weeks on Chart:	65	39

SOURCE: The Billboard 200 through the Sept. 27 chart. Sales through the week ending Sept. 14.

are Legend’s most popular international markets.

Legend also is the first artist to benefit from Sony BMG and iTunes’ Complete My Album international partnership. Starting in July with “Green Light,” “Evolver” tracks are available on iTunes biweekly until release week. The program was such a driving success for Universal Records’ promotion of Lil Wayne’s “Tha Carter III” that Sony BMG and Apple are expanding the platform globally.

In the United Kingdom, Sony and iTunes brokered a partnership with Ticketmaster where fans can have first access to tickets for Legend’s international tour, which begins in theaters

in February 2009, if they purchase “Evolver” tracks via Complete My Album or buy the CD via iTunes.

In addition, “John’s Web site is getting a big global push,” Columbia digital marketing executive Kathy Baker says. “So if you’re in Japan, you can log onto johnlegend.com and the site will be translated into Japanese.” Baker says that Legend will blog on his relaunched Web site, along with announcing his full domestic and international touring schedule.

On the mobile side, Gersh says that partnerships have not been solidified yet but he is negotiating a multiplatform partnership with a national phone carrier that will include music, mobile gaming and webcast performances. Following Legend’s appearance in the Gap’s recent ad campaign, Gersh says he is also in talks to secure other branding opportunities.

“It’s really about those ways in which John can reach his fans and how they want to be reached,” Gersh says. “So few people buy records in record stores anymore; some want to buy their product online and some want to download the album to their phone. We want to do fewer but broader partnerships that make sense on the macro-level, worldwide.”

Legend recently returned from Africa, where his non-profit organization Show Me is working to stabilize several villages in Tanzania. “I just got back from a cluster of villages called the Mbola cluster,” Legend says. “We were able to see new buildings, the school’s increased attendance, an increase in crops from this last year to this year as well as new health centers.”

“We are fortunate that John’s music spans across various audiences,” Columbia’s Jackson says. “John’s songs have universal appeal. ‘Evolver’ is a body of work that allows fans to not have to think about music genre; it’s just phenomenal music.”

For his part, Legend is taking his transition in stride. Go ahead, call his new smooth sounds electronic or pop—just don’t call it adult contemporary.

“I hate that term,” Legend says. “That’s likening my music to the Kenny G’s of the world—just because it’s mellow and adult-friendly doesn’t mean it’s like that. ‘Once Again’ was romantic and nostalgic. I feel like I’m having more fun on ‘Evolver.’ ”

HOMESCHOOL SWEET HOMESCHOOL

Estelle Shines For Legend’s Label

Five years ago, John Legend and Kanye West were taking a break from recording “The College Dropout” by grabbing a meal at Roscoe’s Chicken and Waffles, a venerable Los Angeles restaurant that attracts musicians, tourists, hipsters—and where, as it turns out, quite a few business deals are done over maple syrup.

A woman approached them, Legend recalls. “She recognized Kanye—though his first album wasn’t out yet—introduced herself and said that she was making an album in the U.K.,” he says. “She’d heard his ‘I’m Good’ mixtape with my song ‘Used to Love U’ and asked him, ‘What’s up with John Legend?’ ”

And so began the partnership between Legend and Estelle; he made an appearance on Estelle’s debut album, “18th Letter,” and eventually proved to be the songstress’ saving grace several years later. After launching Homeschool Records in 2006, Legend signed Estelle as one of his first artists, negotiating her release from her original label, V2 Records. They began crafting her sophomore album “Shine,” which has since sold 110,000 copies



stateside, according to Nielsen SoundScan, and 89,000 units in the United Kingdom, where she peaked at No. 1 on the Official Charts Co. singles tally.

“I’m very happy with the album’s success,” Legend says. “She was already established in the U.K., so a No. 1 in there is big, but I’m really excited about her success in the U.S. because breaking a black British artist is not easy.”

The success hasn’t come without its hiccups. In August, Atlantic pulled “Shine” from iTunes in an experimental effort to sell the album as a complete package, rather than track by track. At that point, Estelle’s single “American Boy”—featuring West—was selling more than 80,000 digital copies per week for the first three weeks of August, while “Shine” was shifting around 2,000 each week digitally, according to Nielsen SoundScan. The album was reinstated within a week; as of the first week of September, “Shine” has sold 1,000 copies digitally and “American Boy” 1,000. (Atlantic declined to comment on Estelle’s iTunes sales figures.)

As for the future of Homeschool, Legend is keeping it in the family; he’s signed his younger brother, soul singer Vaughn Anthony. Anthony served as the opening act for Legend’s summer concerts and will continue to open for him throughout the fall. —HC

ESTELLE, with JOHN LEGEND in April, introduced herself to him and Kanye West during a fortuitous meeting at Roscoe’s Chicken and Waffles in L.A.

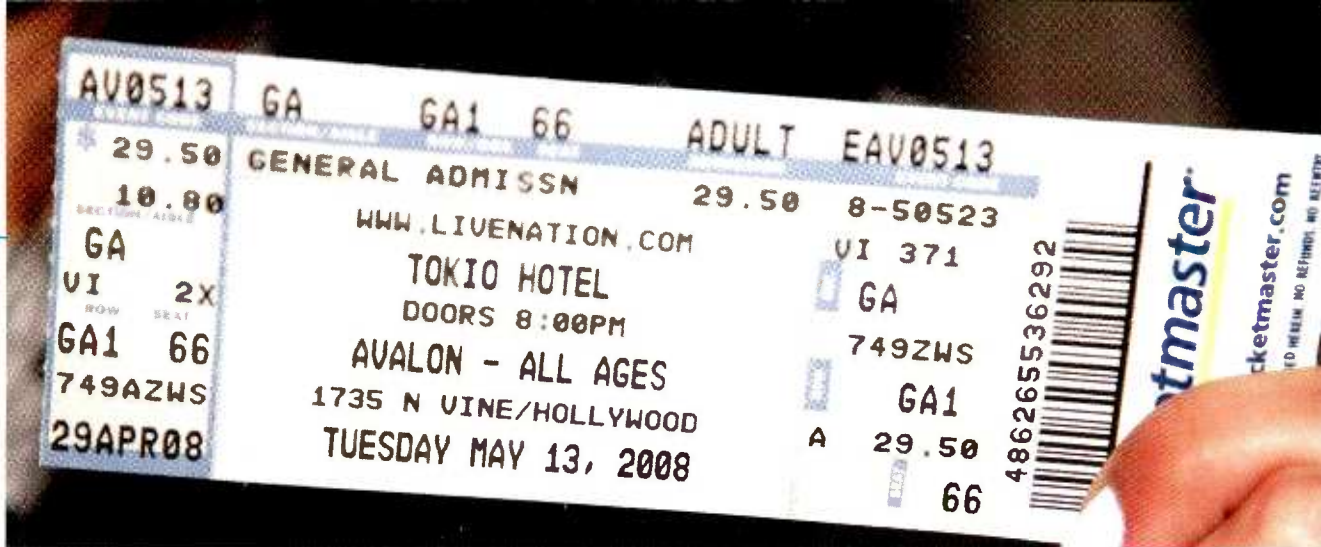
Live Nation and AEG are increasingly battling for top tours like METALLICA, here performing Sept. 15 at London's O2 Arena.

CLASH OF THE TITANS

TEN YEARS AFTER CONSOLIDATION SWEEP CONCERT PROMOTERS, THE DOMINANCE OF LIVE NATION AND AEG DEFINES THE INDUSTRY

BY RAY WADDELL

It started quietly enough, with SFX's acquisition of leading New York promoter Delsener-Slater Presents in the fall of 1996. ¶ But what followed was no less than total market upheaval, as by the fall of 1998 the concert business was fully consolidated and what remained bore—and bears—little resemblance to the business created in the '60s and '70s by a handful of fiercely independent regional entrepreneurs. ¶ Legendary companies like Cellar Door, PACE Concerts, Bill Graham Presents, Electric Factory, Don Law Presents, Sunshine Promotions, Contemporary Productions, Evening Star, Avalon Productions and many others were now under the same umbrella. SFX paid big multiples of annual earnings, putting millions of dollars and financial security into the hands of a group of pioneers, pirates and gutsy gamblers that built the business. ¶ Today, a decade after Robert F.X. Sillerman rolled up the promoter business in North America and, ultimately, Europe, the music industry at large is vastly different from a decade ago, with the live business arguably supplanting the record labels as the most consistently reliable profit driver for artists and professionals. Certainly not everything that has taken place can be attributed to promoter consolidation—the Internet deserves much credit, as it does in every business—but the impact of the live revolution certainly plays its part. With that in mind, it is perhaps a good time to take stock of what consolidation hath wrought. ¶ The Cliffs Notes version goes like this: In building SFX, Sillerman spent about \$2.5 billion rolling up promoters in North America and Europe, most of which had a real estate component in the form of amphitheaters or clubs—or both, in the case of House of Blues (which didn't come into the fold until 2006). Sillerman sold SFX to radio conglomerate Clear Channel Communications in 2000 for about \$4 billion, with Clear Channel forming Clear Channel Entertainment in hopes of synergizing its live and radio businesses. >>>



That synergy never happened in a big way. Several departed executives, disgruntled stockholders and one big write-down later, Clear Channel spun off its live entertainment division to form free-standing, publicly traded Live Nation, directed by CEO Michael Rapino.

The resulting company is far bigger and more multifaceted than the sum of its indie promoter parts. Live Nation has evolved into a comprehensive, vertically integrated live entertainment company with its hands in virtually all aspects of the business, adding ticketing, merchandising, licensing, branding, digital rights, recorded music, sponsorships and other services to its concert promotion and venue businesses. It has shed its theatrical, sports and motor sports businesses and wrangled long-term, mega-million multirights deals with Madonna, U2, Jay-Z, Shakira, Nickelback and the Jonas Brothers.

And the desired synergy and experience of the Live Nation promoter network finally came into play. "I do know this: When we first sold we were still just a bunch of independent companies, there was no synergy, whether it was SFX or Clear Channel," Live Nation president of North Central music Rick Franks says.

And consolidation is not just about Live Nation alone. This millennium has seen the launch of AEG Live, the concert promotion business of privately held global sports and entertainment firm Anschutz Entertainment Group. While AEG Live has acquired such promoters as Concerts West and Goldenvoice, the company under CEO Randy Phillips has been more about acquiring personnel assets, with many executives formerly with Live Nation, House of Blues or other promoters now in its fold. With its diversified, deep-pocketed parent, AEG Live fiercely competes with Live Nation for top tours—the company has been proactive in the North American fest circuit—and can offer global one-stop promotion as well.

Last year Live Nation reported Billboard Boxscore grosses totaling \$2.3 billion from 9,367 shows attended by 38.2 million people worldwide. AEG Live reported \$543 million from 1,347 shows attended by 8.4 million people. For comparison's sake, in 1998, the entire touring industry reported \$748.4 million in grosses and 24.6 million in attendance from 4,258 shows in North America.

Opinions on the impact of consolidation differ, not surprisingly paralleling personal affiliations. "Consolidation has hurt the business and has hurt it critically," says John Scher, co-CEO of management/promotion firm Metropolitan Talent.

For many, promoter consolidation was a natural development, following the consolidation of the radio and record label businesses. "The industry needed to mature, and certainly having companies like AEG and Live Nation controlling a whole tour makes a lot of sense," says Peter Luukko, chairman of Philadelphia-based management firm Global Comcast.

One former indie now in the Live Nation fold is happily consolidated. "When I made my deal, it wasn't about anything other than the check, but now I wouldn't trade places with an independent," says Jimmy Koplik, chairman of Live Nation Connecticut and a Live Nation board member. "Working for a consolidated company gives greater value to me in promoting and also to the artists."

What follows is an assessment of where the concert business is today in seven key areas.

TICKET PRICES

Ticket prices, without question, are much higher today than a decade ago, generally outpacing the 34.7% inflation rate between July 1998 and July 2008 (according to inflationdata.com). There are far more \$100-and-up tickets today than in '98 and fewer \$20 tickets.

Dave Matthews Band, which was just gaining traction in 1998, had a high price of \$35 and a low of \$16. A decade later, with DMB indisputably one of the top touring bands in the world, the range is \$75/\$32, up 114%/100%. Eric Clapton, a legend firmly in place in 1998, ranged from a then-stout \$85 to an affordable \$25. This year, Slow Hand charged \$250/\$42, up 194%/68%.

Many would argue that concert ticket prices were due a market correction to fall more in line with prices for sports and Broadway events. "Ten years ago we were underpriced," Koplik says.

Eagles manager Irving Azoff credits the secondary market and its transparency today for much of the increase, showing the industry how much fans value the best seats. "Ticket prices have gone up because the StubHubs of the world have educated the business in terms of free-market flow and what people are really paying for tickets," he says. "The reason ticket prices have gone up is because some people have said, 'Supply and demand is out of whack.'"

"Ten years ago my [New York] Yankee tickets were \$17.50 and this year in the same location they're \$250," says Dennis Arfa, president of Artists Group International, agency for such acts as Billy Joel, Rod Stewart and Metallica. "Did the music business change, or did the complete entertainment experience change?"

Some would argue high guarantees paid to artists as promoters compete for tours and shows—particularly competition between AEG Live and Live Nation—drives up prices more than anything. "You have to factor inflation into it to some degree, but I don't think there is any question that the ticket price increase is the result of consolidation," Scher says. "It's not only the two major consolidators driving guarantees and therefore ticket prices higher, but it is the greed of the artists and the greed of all of the promoters, because the regional and independent promoters have had little or no choice but to go along with that sort of pricing structure to have the ability to compete at all."

Franks says competition has always existed and guarantees have always dictated ticket prices. "Forget 10 years ago—20 years ago the ticket price was always derived by how many tickets we had to sell to break even," he says. "Where does my liability stop? How many tickets do I have to sell to not lose? Then I can worry about winning."

BOTTOM DOLLAR

Given ticket prices are higher, it is no surprise that concert grosses are also up—way up. Artists are working the road more in the face of declining revenue streams from other sources; touring traffic and overall box-office reporting are both up significantly. According to Boxscore, ticket dollars from January to August this year in North America are up 133% from the same period in 1998. On a show-by-show basis, the average gross per show so far this year is \$206,193, up 17% from a decade ago.

So, given that concert promotion is a low-margin business at best, are profits up in line with grosses? "Everybody's making a lot of money. I'm making more money

Observers credit the dramatic uptick in ticket prices during the past decade to the rise of the secondary market and high artist guarantees.

AVERAGE PER-SHOW ATTENDANCE

JAN. 1-AUG. 31, 1998:

5,777

2008:

3,717

(down 35.6%)

GROSS AVERAGE

1998:

\$175,759

2008:

\$206,193

(up 17%)

than I've ever made in my life, and so is everybody else," says TMG/AEG Live president Louis Messina, once part of the SFX family and now tour promoter for Kenny Chesney and George Strait. "But I wouldn't say companies are making much money. No disrespect for Live Nation, I think Michael Rapino has done a great job, but come on. They've never made any money. They had a quarter where they netted a \$1 million. When you're grossing billions and you net \$1 million? I make more money than that in a quarter and I just have two acts."

Live Nation reported a second-quarter 2008 net income of \$1.2 million, or 2 cents per share, down from a net profit of \$9.9 million, or 15 cents per share, during the same period last year. Revenue rose 18% to \$1.2 billion from \$986.3 million.

But gauging profitability is a moving target, particularly with only one public company in the mix. "In our industry you never have been able to get most concert promoters to tell you the truth about their profitability—good, bad or indifferent," Scher says. "If it was too good, and they were participating in ancillaries that the artist didn't participate in, they didn't want to tell you the truth. If they were bad, they didn't want to tell you the truth because they'd look weak."

Of course, with a public company the numbers are, well, public. "In the live concert business there's only one public company; they report and their numbers speak for themselves as to their profitability for any given quarter or year, or lack thereof," Scher says. "If the market leader is making or losing a lot of money, logic would dictate that the people who follow behind them in line, from big to small, are probably experiencing similar results."

ATTENDANCE

The veteran acts remain on the road. New acts are coming up all the time. Overall attendance of 31.5 million so far this year in North America is up 28.2% for this time period a decade ago. But per-show attendance is down substantially. From January to August 1998, average attendance per show was 5,777; so far this year, average attendance is 3,717, a decline of 35.6%. "That doesn't show you the casino business, a lot of special events," Arfa says. "That isn't the whole picture."

Scher, meanwhile, pins the decrease in attendance mostly on ticket prices. "It's not so much that ticket prices cost so much to a given show that people won't go, but if they do go, their leisure dollars have shrunk so they can't go to something else," he says.

If per-show attendance is down and the number of shows is up, one could logically be a function of the other, "and that can be a good thing if there's more touring," Luukko says. "For a while there it seemed if you didn't sell out, you couldn't make any money. But now, buildings, promoters, managers and agents are being more creative with things like packaging, so if you've got more product, [a show] doesn't have to sell 20,000 seats to make it. Ten thousand or 5,000 can make it, and I think that's a good sign."

Koplik draws no correlation between decreasing attendance and consolidation. "Too much volume? I can't imagine someone actually believing that if they say it," he says. "God forbid the only shows that went on the road were the ones that sell out. It wouldn't be a business if that were true."

THE FAN EXPERIENCE

Fans have more opportunities to connect with the artists than ever, overwhelmingly due to the opportunities provided by the Internet. Promoters and venues have learned to tap into these opportunities and, of course, monetize them.

Amphitheater attendance, which had fallen off in recent years, has rebounded of late, and Live Nation's attention to the fan experience has helped drive that rebound. "We've paved the parking lots, our VIP clubs are a lot

better, we've replaced seats, recarpeted," Koplik says. "Live Nation is much quicker to spend this money on capital expenditures in order to improve the experience. If it was my own money, I'm not sure I would've acted so quickly."

COMPETITION

Those independent promoters that weren't swallowed up by consolidation were, not surprisingly, concerned that they would be unable to compete against the deep pockets of powerhouse corporate promoters. "That argument is over," Koplik says. "If they're good promoters, the agents know better; they'll sell to whoever they think the best promoter is."

It is true that, for the most part, independents have survived and even thrived in postconsolidation, and new, creative independents, most notably C3 Presents, have risen up. "Anybody with a checkbook can get in," Azoff says.

In many cases, independent promoters are focusing on markets and shows under the corporate promoter radar. Messina says that independents that have survived have found a specific niche, diversified or done both.

But Messina does admit that his "competitive spirit" makes him miss the action he enjoyed with PACE Concerts. "I miss being the guy," he says. "It breaks my heart when Bruce Springsteen or AC/DC comes to town and I'm not involved. These are bands I started with. But that's the only thing I miss. Let somebody else have the next bypass surgery."

28.2%

Increase in Jan.-Aug. 2008 attendance from same period a decade ago

133%

Increase in overall 2008 gross from a decade ago

99%

Increase in number of shows from a decade ago

CONCERT PROMOTING

For concert promoters and the touring industry that depends upon them to make shows work, few could argue that the art and science of promoting shows is at its highest level.

"Ten years later the marketing efforts are much more concentrated and unique," Azoff says. "The information gathering and reaching your fans is easier and better, and I think, all in all, shows are promoted better."

New and better tools exist, but they're not always put to use. Messina is one who doesn't believe that, by and large, concert promotion is better today. "It's sloppy. I think the people in the marketing departments have too much on their plates and they can't pay attention to every little bit," he says.

Franks says his Live Nation promoters do a better job because they communicate. "[We] have the personnel and the ability to share what's working," he says. "If this worked in Davenport [Iowa], it will definitely work in Greensboro [N.C.] or out in Seattle. To see similar demographics in similar-sized markets and similar buildings and campaigns, basically you have the sun at your back."

But Arfa believes some of the entrepreneurial spirit that made great promoters is missing. "There are some talented people, but there isn't a pool of them," he says. "Much of it to me today is waiters and waitresses taking orders. These original guys were very entrepreneurial; they had to make a living and scratch it out."

These guys today are looking over their shoulders at corporate bosses. It's a different mentality."

ARTIST DEVELOPMENT


























The future of the music business rests on artist development, and it remains a thorny issue. "There has been a significant drop in the amount of acts that first emerged in the last 10 years that are now consistent year-in, year-out headliners at arenas, amphitheaters or even large theaters," Scher says. "You can go back over the last 10 years and look at acts that exploded and did big grosses—even record-setting grosses—on the Billboard charts . . . then three years later their career is over."

Scher cites Hootie & the Blowfish as an example. "How is it possible that they're not a big band? Lots of hits, millions and millions of records sold, good live band, but there was some disconnect," he says. "And I think that disconnect was caused by things that had to do with consolidation of radio, consolidation of record labels and consolidation of concert promoters."

Live Nation maintains that its network of 40 theaters and clubs, plus 11 House of Blues venues, fosters artist development more than any other promoter. "That's a tremendous investment into the talent spectrum to figure out where these next acts are coming from," Franks says. "We're investing in talent, investing in our future."

PAY FOR WHAT YOU GET

One can still see superstar artists like Celine Dion and Eric Clapton for reasonable prices. But if you want the best seats, you'll pay exponentially higher more than you did a decade ago.

1998			2008	
LOW TICKET:	HIGH TICKET:		LOW TICKET:	HIGH TICKET:
 \$29.50	 \$75	 CELINE DION	 \$49.50	 \$188
 \$20	 \$85	 ROD STEWART	 \$29	 \$250
 \$17.50	 \$48.50	 GEORGE STRAIT	 \$54.50	 \$68.75
 \$16	 \$35	 DAVE MATTHEWS BAND	 \$32	 \$75
 \$25	 \$85	 ERIC CLAPTON	 \$42	 \$250

CHARTS SOURCE: Billboard Boxscore

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GROUP

Billboard Celebrates A New Crop Of Top Hitmakers

BY MARIEL CONCEPCION, HILLARY CROSLY AND GAIL MITCHELL

SONGWRITERS

It has been three years since Billboard established its annual feature on Urban Songwriters to Watch. And in that time, a diverse array of talented artists has been profiled—many of whom have advanced to go-to status. ■ Looking back, our 2006 inaugural edition showcased such creative forces as Johnta Austin, Sean Garrett, Ne-Yo, Bryan-Michael Cox and the Clutch. The following year, Akon, Terius “the-Dream” Nash, Nate “Danjahandz” Hills and T-Pain helped round out the 2007 survey. ■ In coordinating this year’s lineup with input from key publishing executives and our own chart experts, we discovered that the R&B/hip-hop writing pool still runs deep. See for yourselves.

ROBERT ‘ROB. A’ ALLEN

Robert “Rob. A” Allen is part of a Los Angeles collective called Graffiti, similar to Atlanta writing team the Clutch. Graffiti includes Allen, Andre Merritt, Chris Brown and Great Brinton and has penned Rihanna’s “Disturbia” and Brown’s “Forever.”

Originally moving to Los Angeles to pursue his own singing career, Allen, a native of southern New Jersey, met Brown’s choreographer soon after. The dancer heard some of his songs and suggested the 22-year-old share his work with Brown. Eventually the pair linked and wrote “Forever” for the rerelease of “Exclusive.” Realizing their chemistry, the two assembled the rest of Graffiti and are aiming to craft Brown’s next album together.

Now Graffiti is crafting songs for the Jonas Brothers, Britney Spears, Brandy, Mario and LeToya Luckett, as well as hooks for Plies and Flo Rida. Allen has a publishing deal with Sony/ATV.

ADAM BLACKSTONE

For Adam Blackstone, it was worth having his dad miss Sunday mass every once in a while.

“I played whatever instrument was needed in service—drums, the organ if my dad had to miss church for work, bass if the bass player wasn’t there,” the 26-year-old musician/songwriter says. “I was, if you may, forced to learn.”

It paid off for the South Jersey native, who got his first break playing bass for MCA recording artist Jaguar Wright.

In 2004, the ASCAP writer started to dabble in songwriting and got his first two major placements with a group called Jazzy Phat Nasty and another with Vivian Green. He now has an administrative publishing deal with Jellybean Benitez.

Blackstone has since written for Jill Scott, Al Green, Musiq and Usher, among others. Currently, aside from prepping to hit the road as musical director for Janet Jackson’s upcoming tour, he is also in the studio with Brandy, Kem and Kindred.

CRISTYLE

After losing a third-grade talent show and then joining an all-female singing group two years later that disbanded shortly after, singer/songwriter Cristyle was left “tore up.” But those early disappointments made the Atlanta native work harder, and it’s recently paid off.

Spending her teenage years honing her writing skills, and following an impromptu meeting with Jermaine Dupri, the 24-year-old signed to EMI just last year.

Since then, she’s put pen to pad for the likes of Natasha Bedingfield, Jennifer Lopez, Brandy, Beyoncé, Janet Jackson, Mariah Carey, Usher, Akon, Young Jeezy and the Pussycat Dolls. She’s been tapped to collaborate with Nick Carter next.

MACK McKINNEY

Music may be in Mack McKinney’s blood—his father, Mike, played bass for Michael Jackson—but the multi-instrumentalist (piano, guitar, drums) cites a more intriguing songwriting influence: a four-year stint in the Navy.

“I saw a lot of the world and learned about a lot of different music,” the Los Angeles-based artist says. “It definitely helped diversify my sound.” Mentored by songwriter/producer Rory Bennett (K-Ci & JoJo’s



Clockwise from top left: CRISTYLE, MACK McKINNEY and ROBERT ‘ROB. A’ ALLEN

from >>p31

"All My Life"), McKinney earned writing credits through projects with Color Me Badd and Res. The SESAC writer has since launched his own company, A Grand Jam, and written for Marques Houston ("Wonderful"), Danity Kane ("Damaged") and Joe ("Why Just Be Friends").

Having wrapped up work on J. Holiday's sophomore effort, McKinney is set to head back into the studio with Chrisette Michele and Britney Spears. "I didn't want to be a touring musician playing someone else's music," he says. "On this end of the business, you get to create your own sound."

ANDRE MERRITT

A Las Vegas high school classmate of Ne-Yo's, Andre Merritt knew early that he "couldn't get away from music; it was this or nothing." So he passed on college in favor of songwriting.

The gamble is paying off. Signed to Universal Music Publishing, the ASCAP writer and member of the Graffiti collective is celebrating back-to-back hits for his work on Rihanna's "Disturbia" and Chris Brown's "Forever." Prior to that, his first taste of success was on singles by Marques Houston ("Favorite Girl") and Omarion ("Entourage").

Just starting to learn guitar, Merritt describes himself as "a melody type of writer. It's weird because I don't play instruments. But I can hear harmonies as chords in music as if I'm playing them."

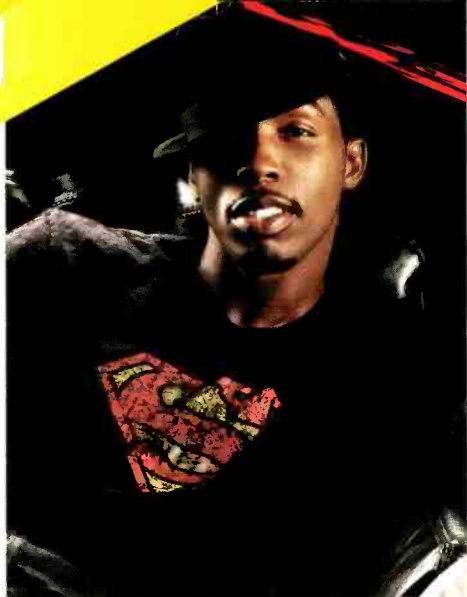
Upcoming projects include collaborations with J. Holiday, Beyoncé, Brandy, Lady Gaga and the Jonas Brothers. Also in the wings: his own solo album. In fact, Merritt is featured on a new Brown track currently on YouTube, "Flying Solo."

RICK NOWELLS

Picking up a pen at 13 years old, Rick Nowells has more than 20 years of pop hits under his belt. The musician/songwriter got his first break in 1986 crafting the Stevie Nicks hit "I Can't Wait." Since then, the EMI-signed writer has penned a stream of pop hits: Belinda Carlisle's "Heaven on Earth," New Radicals' "You Get What You Give," Dido's "White Flag," Madonna's "Power of Goodbye" and Santana's "The Game of Love" featuring Michelle Branch.

Now, after wetting his feet with Anita Baker's sultry "Body & Soul," the San Francisco native is transitioning into urban songs. Joining John Legend in Atlanta last year, the pair wrote the R&B singer's first single, "Green Light," featuring André 3000.

ROCK CITY; above, clockwise from right: ERIKA NURI, RICK NOWELLS, FRANKIE STORM and ANDRE MERRITT



"Our friend Benny D, who is Akon's DJ, grew up with us. In 2005, he played one of our songs for him and Akon decided to use it for his album," younger brother Timothy says, in reference to "Rain," which appeared on 2006's "Konvicted."

Since then, the siblings, who now reside in Atlanta and are signed to Universal Music Publishing, have joined forces for the likes of Janet Jackson, Mario, Sean Kingston, Rich Boy, Enrique Iglesias, Busta Rhymes, Leona Lewis, Jennifer Hudson and the Pussycat Dolls, penning the Dolls' recent chart-topper, "When I Grow Up."

Aside from working on their own album, "Wake the Neighbors," slated for a late-'08 release via KonLife/Interscope, the brothers are in the studio with Fantasia.

STEVE RUSSELL

While most songwriters get their start in a group, few can say they began in a successful act. But as lead singer of R&B group Troop, Steve Russell has since penned hits like "No Air" and "Take You Down" for Jordin Sparks and Chris Brown, respectively.

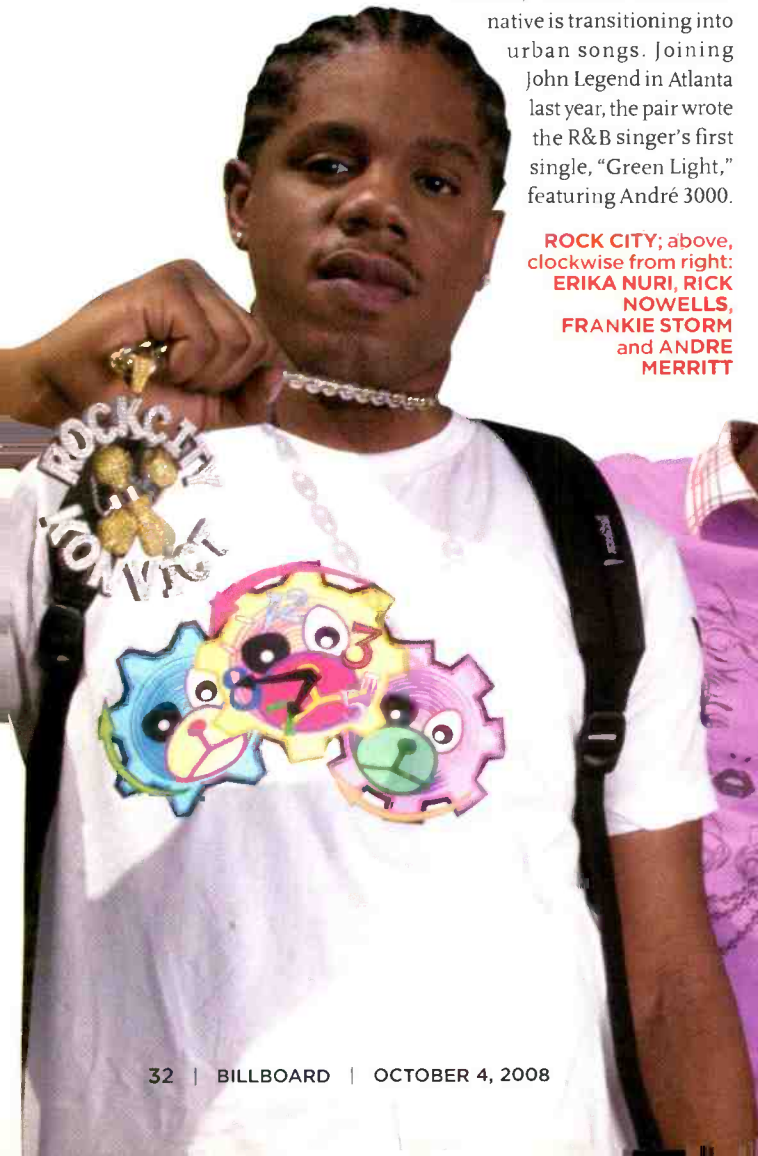
Taking a breather after Troop disbanded in the late '90s, Russell says he was "traumatized" by the industry's business pitfalls, but found support by joining the Underdogs production camp. Now, the Rondor/Universal-signed writer has started his own production company, Status Entertainment, and has two acts in the pipeline, Official and Teyonie. In addition, he's busy writing for Jennifer Hudson, Britney Spears, David Archuleta, Elliott Yamin and Charlie Wilson.

"After working with the Underdogs, I've seen them do a lot of business and I'm going to continue the tradition with Status," Russell says.

FRANKIE STORM

Aside from touting a distinctive name, Frankie Storm is someone who's successfully veered off her initial path. Beginning as a student studying computer science, the Philadelphia native was also a Pepsi-Cola factory security guard by night. Active in the city's music circles, Storm was asked by a local MC to pen a few hooks—and once she heard her voice in the recording booth, she laid down 17 additional tracks and created a rough demo. Upon hearing the demo, her sister began spinning the songs at her upscale beauty shop and they eventually reached the ears of production duo Dre & Vidal. Soon she met her manager, Todd Rubenstein, and ended up in the studio with Norwegian production team Stargate.

"The first studio session I had was with Stargate," says Storm, who has a publishing deal with Sony/ATV. "The first two songs I wrote were 'Please Don't Stop the Music' and 'Song's Cry,' which was also on Rihanna's album ['Good Girl Gone Bad']. When you're writing, you don't know it's going to be a hit. I can't believe I get to hear my song on the radio."



ERIKA NURI

Erika Nuri may have musical roots (her father was a songwriter, producer and A&R rep at Arista Records), but it was poetry that first inspired her to write songs.

"I started writing poems at age 12, and at 18, I started turning them into songs," the Los Angeles native by way of New York recalls. That same year, Nuri got her first song placement—a track called "Heat You Up" by group 1, 2, 3.

That cut led her to work with such acts as Xscape, Tony Rich and Mistah, among others, and in 2002, Nuri signed with Babyface's Edmond Music. While under contract, she has written tracks for K-Ci & JoJo, B2K and 3LW.

Now, Nuri is part of a writing team aptly named Writing Camp and has an administrative deal with Royalty Networks. Aside from already penning Fantasia's "When I See You," she is slated to work with Brandy, David Archuleta, Christina Milian, Ashley Tisdale and Britney Spears.

ROCK CITY

Twenty-five- and 26-year-old Timothy and Theron Thomas, respectively, opted to leave their native St.

Thomas to pursue their dreams a few years back, but their ties to their native land got them their big break.

FROM RUSSIA, WITH POP

VALERIYA SETS
HER SIGHTS ON
WESTERN
EXPOSURE

BY ILYA BUTS

At home, Valeriya is one of Russia's most recognizable pop stars, with 10 successful albums to her credit. Now she is aiming for acclaim in the West. ■ The artist, who in true superstar fashion uses only her first name, enjoyed a flurry of high-profile press coverage this summer in the United Kingdom, coinciding with the release via iTunes there of first U.K. single "The Party's Over." ■ The track appears on Valeriya's current album, which was released last year in Russia under the title "Out of Control" through indie label Nox Music, run by the singer's husband, producer Joseph Prigozhin. ■ Work on the album began with songwriter/producer Sergey Galoyan, known for his work with t.a.t.u., the Russian duo that broke through on the Billboard Hot 100 in January 2003 with "All the Things She Said." ■ Then Prigozhin and Valeriya decided to start seriously focusing on the international market. Their first contact was Queen producer David Richards; Valeriya recorded part of her album in Richards' Mountain Studios in the Swiss village of Attalens.

Among those who contributed to the album are producer/songwriter George de Angeles (known for his work with Kylie Minogue, the Pet Shop Boys and others); his collaborator, lyricist Francesca Aeschlimann; songwriter Ray St. John (who wrote Sade's "Smooth Operator"); and songwriter Chantal Kreviazuk (Avril Lavigne, Gwen Stefani, Kelly Clarkson). "Out of Control" was mixed by Simon Gogerly, who won a Grammy Award for his mixing work on U2's 2004 album "How to Dismantle an Atomic Bomb."

"Serious professionals have faith in our success and wish to share in it with us," Prigozhin told Billboard's Russian edition.

Among Valeriya's other supporters in the West are Robin Gibb, who added his vocals to Valeriya's new recording of Bee Gees classic "Stayin' Alive," which was released in Russia. He also recorded a duet with the singer on her song "Broken Wings," which will appear on the international release of her album and Gibb's own upcoming album.

"She's a great artist," the former Bee Gee said in an interview with British TV network Channel 4. "She's been around for a long time and has my admiration."

Gibb was at the March 15 launch of the Russian and English versions of "Out of Control" at Moscow's the Most club. Prigozhin also invited several British journalists to the launch and, in the months since, Valeriya has been featured in such British newspapers as the Daily Mail, the Sun and the Sunday Express tabloids and broadsheets like the Daily Telegraph and the Independent, which gave her cover treatment in its Sunday magazine. She was also a guest on several popular English TV shows where she's been dubbed "the Russian Madonna."

Valeriya—a 40-year-old mother of three—was born Alla Perfilova April 17, 1968, in Atkarsk in the Russian province of Saratov. She began her pop ascent in Russia with a debut album in 1992, "The Taiga Symphony," credited then to "Valeria." Russia has one of the highest music piracy rates in the world, with unauthorized recordings accounting for some 58% of sales in 2007, according to the IFPI, and no independent certification of album sales is available. But by Russian accounts, Valeriya has sold millions of albums in her homeland.

After a break from her career in 2001, Valeriya returned to recording in 2003 in partnership with Prigozhin and Nox Music. In 2006, in Russia, she published an autobiography that described a violent and troubled first marriage, the reason for the break in her career. She cited that experience in August when she was nominated as a goodwill envoy for the International Organization for Migration, which fights human trafficking, including abuse of women.

In the United Kingdom, "The Party's Over" was released solely as a "white label" promotional single, says Vladimir Voronkov, project coordinator for Nox Music U.K. It has sold 300 copies, according to the Official Charts Co. Voronkov adds that the album and second single "Break It All" will come out early next year on Nox Music. The single is due at the end of January, with the album to follow in early February. A title for the U.K. album and its distributor has not yet been confirmed.

Nox Music has set up a dedicated U.K. Web site for Valeriya at valeriya.co.uk, and additional promotion for her album, coordinated by London-based Quite Great, is to kick in during October, with a London showcase planned for late November.

"It will be a full-scale show," Voronkov says, "for the media, industry and high-profile guests. She will be singing live with a 14-piece band—we'll make a big, big splash."

Next stop: the United States. "We would like to acquaint America with this fine live performer," Prigozhin says. "We invested our money and labor in the creation of a competitive product and we offer those who would want to become our partners to earn together with us.

"But we expect a fair, equal partnership. We are not looking for someone's budget or money. We dream of putting on a big show in America," Prigozhin adds. "We would like people to listen to the album that is being released in England and we hope that it will find an audience in America." ...

Ilya Buts is editorial director of Billboard Russia. Additional reporting by Tom Ferguson in London and Thom Duffy in New York.

VALERIYA has enjoyed a flurry of high-profile press in the United Kingdom.

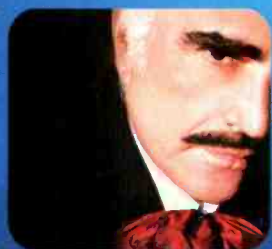
'She's a great artist. She's been around for a long time and has my admiration.'

—ROBIN GIBB





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REACHING HIGH

As Latin Grammy Awards Move To HOUSTON, Univision Plans Multiplatform Celebration

By Ayala Ben-Yehuda

Organizers of the Latin Grammy Awards pulled off a coup last year, bringing the show's signature artist pairings and collaborations to Las Vegas, with its tradition of extravaganzas in residence. ¶ With buzzworthy performances by Ricky Martin with the Blue Man Group and Calle 13 and Orishas with the cast of "Stomp!," the 2007 awards on Univision pulled in 12 million viewers and notched the highest ratings in the 18-34 demographic in the history of the telecast, according to Nielsen Media Research, a sister company of Billboard. ¶ Now with the ninth Latin Grammys coming to Houston's Toyota Center Nov. 13, the Latin Recording Academy and Univision are pulling out all the stops to surpass expectations. "We have been able to communicate more and better to the audience the prestige and pride of being awarded the Latin Grammy," says Latin Recording Academy president Gabriel Abaroa, who has signed on for another three years at the helm of the organization.



RICKY MARTIN (center) and BLUE MAN GROUP at last year's Latin Grammy Awards in Las Vegas. Inset: Latin Recording Academy president GABRIEL ABAROA

As the nation's fourth-largest city, according to the U.S. Census (and the third-largest in Latino population, according to the Houston city government), the Texas metropolis is a logical host for the awards.

"We really see Houston as a viewer multiplier and the epicenter of a musical movement that is key for us," Univision Network senior VP of programming and promotions Otto Padrón says.

Citing Houston-bred acts from Selena to A.B. Quintanilla to La Mafia, as well as the success of 2005's televised "Selena Vive!" concert from the city, Padrón adds, "You've got a great bed of music there that we will try to embrace . . . And we can't discount that Beyoncé is from Houston."

Despite Houston's association in the Latin world with tejano music, "We're not going to turn it into a rodeo," Padrón says. As for what the city can offer as far as production values, he adds, "You would be surprised at the warmth of the Houston fan that will compensate for the Vegas showmanship."

As it has in the past, Univision will summon all its platforms—its broadcast and cable TV networks, its radio network and Univision Online—to draw viewers.

Telefuturo will warm up to the awards with content on "Escandalo TV," and cable channel Galavision will feature Latin Grammy-nominated music. Univision Radio stations will have special countdowns and popular morning radio show hosts, such as Houston's Raul Brindis and Eddie "Piolin" Sotelo, will discuss the nominations on their programs.

Local TV stations will conduct Latin Grammy-related polls to engage viewers, and Houston's Univision TV station, Channel 45, will do lead-up specials.

"It'll be such a three-dimensional piece that there won't be a Hispanic viewer who won't know that the Latin Grammys are taking place in November in the city of Houston," Padrón says.

That blanket exposure has made the Latin Grammys a highly sought-after performance spot for artists. Martin has used such appearances to launch

albums in close proximity to the awards show, as he did with last year's "Live Black & White Tour" album and 2006's "MTV Unplugged."

Martin's manager Bruno del Granado says that with such timing, "you have a good solid eight weeks of promotion around it . . . the impact is across the board on CD sales, ticket sales, exposure and awareness of the artist."

Though coveted performance spots are usually given to veteran performers, less-established acts can get an even bigger boost. Calle 13 saw sales of its Sony BMG release "Residente O Visitante" jump 132%, according to Nielsen SoundScan, after its career-consolidating 2007 Latin Grammy performance.

With the Latin music industry facing an ongoing crisis in recorded-music sales, labels don't have as many resources to pay for high-concept performances. Last year, Martin and Calle 13 covered most of their own costs.

The key is not to allow the music industry's woes to affect the quality of the performance, Abaroa says. "We sit down and negotiate. We try to keep it simple. We try to make sure we are focusing on the main elements of music."

But sometimes, he adds, "if you want to do something that can be compared to any show on the air, you have to spend money. But if that's what's required . . . hey, it's worth it. Because it's good for music."

SKYLINE: BILL HEINSOHN/STONE/GETTY IMAGES; MARTIN: MICHAEL CAULFIELD/WIREIMAGE.COM; ABAROA: GABRIEL BOUVS/AFP/GETTY IMAGES

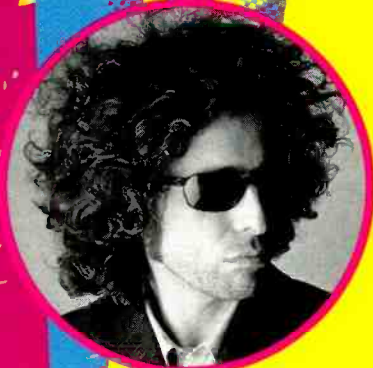
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LATIN GRAMMY AWARD® NOMINEES



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GARCÍA**

4 Nominations



**ANDRES
CALAMARO** (SGAE)

4 Nominations



**VICTOR
MANUELLE**

3 Nominations



**JOAN
SEBASTIAN**

3 Nominations



**TONY
PELUSO**

2 Nominations

Afro Bop Alliance

Alexis & Fido

Adolfo Angel

Marc Anthony

Ricardo Arjona

Joe Arroyo (SAYCO)

Sérgio Assad

Chucho Avellanet

Aureo Baqueiro (SACM)

Tito El Bambino

Black:guayaba

Belanova

Andrea Bocelli (SIAE)

Cabas

Tego Calderón

Juan Campodónico (AGDU)

Walter Castro (SADAIC)

Manu Chao (SACEM)

Chetes

Daddy Yankee

Vanessa Da Mata

Randy Ebricht (SGAE)

José Feliciano

Pedro Fernández (SACM)

Vicente Fernández

Ana Gabriel (SACM)

Alejandra Guzmán

Alejandro Lerner

Toby Love

Gian Marco (SGAE)

La Mari (SGAE)

Sergio Mendes

Miguelito

Roberta Miranda

Walter Morciglio

Emilio Navaira

Ednita Nazario

Fito Paez (SGAE)

Laura Pausini (SIAE)

Conjunto Primavera

RBD

Remi

Tony Renis (SIAE)

Jesús Adrian Romero

Rosario (SGAE)

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Tingui

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SIX QUESTIONS WITH GLORIA ESTEFAN

By Leila Cobo

For the first time in its young, nine-year history, the Latin Recording Academy and its board of trustees is honoring a woman as its Person of the Year.

¶ But the honor for Gloria Estefan goes way beyond gender. With a career that spans more than three decades and 70 million-plus albums sold,

Estefan is the original Latin crossover international star. ¶

First as lead singer of Miami Sound Machine and later as a soloist, Estefan has successfully straddled success in two languages, with her albums in English and Spanish still released in every market that Epic covers worldwide. ¶

During a break from her European tour, Estefan answered six questions for Billboard on what it means to be Latin today.

You are touring arenas, in front of tens of thousands of people. Of course, you've done this most of your life. But is there a routine you follow right before taking the stage?

I try to open all my chakras and I think of all my points of communication. I do a prayer that everything comes out the best it can, and we exchange energy. I imagine a point in the top of my head, in my hands, in my solar plexus.

Do you have any superstitions or talismans?

No, no, no. I can't stand it. It would be very constrictive. If one day you can't do it [or don't have them with you], then you're freaking out. And pretty much, before a show, I try to do things as normally as possible and not make a big deal of what's going to happen. If I start to think that there will be a thousand people staring at me, it's pretty daunting.

Almost from the onset, you had a bilingual recording career, which is still rare. How did this work?

We grew up in a city that allowed us both identities, so we believed very early on that this could work. We were signed with Discos CBS [later Sony Discos] and we did four albums for them, with the bulk of the songs in Spanish. [The single] "Dr. Beat" was on an album called "A Toda Máquina." But we took the original English track and cut a 12-inch single that we took to the record pools and exported to Europe. At the beginning they thought [in Europe] we were an Italian group, when all of a sudden, we get Epic calling and saying they want to sign us.

And we said, "We are signed to you, on your international label!" And they took us over. So, we rushed to the studio and recorded the rest of the songs in English and called the album "Eyes of Innocence," and then we talked them into letting us do the next album in English. And then, we went backwards. When they released albums in English, I would cut the single in Spanish and Sony Discos would promote it.

You were already a star in English when you decided to go back to Spanish with "Mi Tierra." Why?

It's part of who I am. It would have been a travesty to ignore one side of me. I learned English when I started school in the first grade. Spanish is my first language. And it's important for me that my kids be bilingual at the very least, and to know who they are. Imagine ignoring half of my culture. And I think it's just smart to be as broad as you can. It would be a real shame for us to not speak to so many people in the world who speak Spanish. Especially in music. If we hadn't had that Latin edge,

I don't think we would ever have had a chance.

You are known for your uptempo fare and your ballads. Any preference?

I initially played mostly ballads because that's what I could play on the guitar. My first song was called "Su Amor Conigo." It was on the B-side of "Renacer." That was 1975, and [husband] Emilio [Estefan Jr.] said, "I'd like to do an album where we can do some original stuff for the group." And I said, "Well, I've written some poetry, but I've never written just a song. But I'll try." And I did.

But I tend to be very economical as a singer, because as a songwriter, the melody is incredibly important to me. When writing a song, I try to decide which note will really move me. You won't hear me doing many acrobatics. So, even though I feel equally comfortable in both, my music are the ballads. Those are the songs that have had the most lingering impact in my fans' lives. The ones where I can actually communicate an intimate thought.

Even when I write a song, I think very much of what a person will be feeling when they hear it. Will they feel empowered? Will they get ideas? I do think very much about the listener and what impact it's going to make.

In the United States, do you see more and more Latinos turning to English instead of Spanish?

As the Latin population grows in the U.S., the economic and political power we're getting as Latinos has really given us the possibility of being proud of being Latin. Teens will focus more on being American, but if you stress as a family the importance of keeping your culture, it will come back to you later in life. It's not for everyone. Had I grown up in Omaha [Neb.], maybe, that would have been impossible. My mother was an exile, I was born in Cuba, and she raised me very much a Cuban because she thought we were going back. It was never to be. But that circumstance in my life is what made me possible in this way.

But that's what's great about the U.S.: If you're in a stew, [it] doesn't mean you have to dilute the stew.



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from >>p38

SONG OF THE YEAR

Cafe Tacvba's "Esta Vez," written by the Mexican alternative rock band, is from the group's latest album on Universal, "Sino." A moody meditation by someone who doesn't recognize himself, the song alternates between quiet and clanging moments, punctuated by soaring keyboards.

Kany García's "Hoy Ya Me Voy" from her Sony BMG debut, "Cualquier Día," is a piano- and guitar-driven breakup song that hit No. 22 on Billboard's Hot Latin Songs chart.

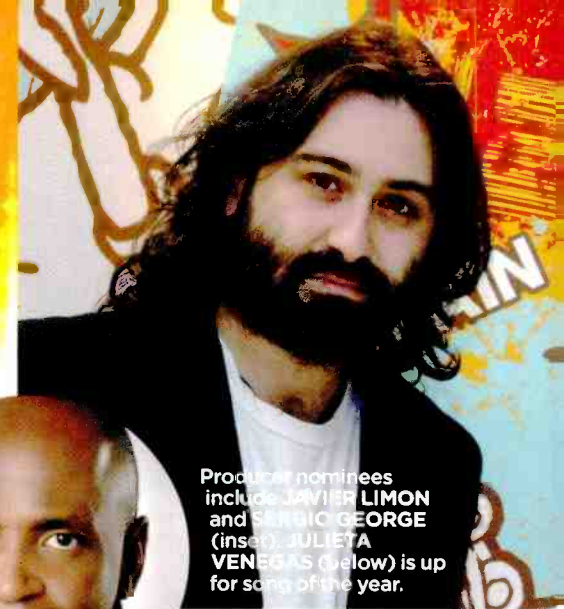
"Todavía" is one of two new songs on Gian Marco's album "Desde Adentro," a collection on Caracola Records of songs the Peruvian singer/songwriter had written for other artists. The simple piano and string arrangement, composed during a break in recording, is an example of what Marco calls "organic minimalism."

"Me Enamora" from Juanes' album "La Vida ... Es Un Ratico" was inspired by his daughters, Luna and Paloma, then 4 and 2. "I fall in love with their eyes," Juanes quotes from the song. "And they are like my eyes. The song comes from them. From that love that they give." Joyful and optimistic, the track's broad appeal made it an international hit. In the United States, the song spent 20 nonconsecutive weeks at No. 1 on Billboard's Hot Latin Songs chart, a feat bested by only two other acts.

"El Presente" by Julieta Venegas is from the album "MTV Unplugged." The track is one of four new songs featured on Venegas' "MTV Unplugged" set. The album and TV special, recorded in Mexico, feature Venegas as co-producer (along with Brazilian cellist Jacques Morelenbaum) and are a departure from her more typical, sparse format of guitar, bass and drums. "MTV Unplugged" features 14 musicians, including a string quartet. "El Presente," the album's first single, is based on Mexico's traditional norteña music (the album also features a tuba player) but "it has a strong element of nostalgia," Venegas says.

PRODUCER OF THE YEAR

Italian producer Benozzo, who has worked on albums by the likes of Ricardo Montaner, Alejandro Sanz and Alexandre Pires, shares this nomination with DJ Alejandro Acosta and musician Roberto Cantero, a member of Spanish group Chambao, for work on a single album: Chambao's "Con Otro Aire." Released earlier



Producer nominees include JAVIER LIMÓN and SERGIO GEORGE (inset). JULIETA VENEGAS (below) is up for song of the year.



this year on Sony BMG, the set features Chambao's distinctive flamenco chill fusion, with traditional sounds merging with electronica and loops. Chambao's single "Papeles Mojados" is up for best alternative song but the album itself is not nominated in any category.

Although he has other Latin Grammys to his name, the prolific Sergio George has been up for the producer award but has yet to win it. This year, he comes with a variety of credits under his belt, including Marc Anthony's album "El Cantante" and tracks by such acts as Gloria Trevi, Tito Nieves with Marco Antonio Solís, and DLG. George's forte is tropical music, to which he brings earthy, contemporary appeal and sophistication.

Newcomer Ximena Sariñana co-produced tracks on her debut album, "Mediocre," with Tweety González, a veteran Latin alternative music producer. Argentine-born González (real name: Fabián A. González Amado) already has a Latin Grammy to his name, as co-producer of Gustavo Cerati's "Ahí Vamos" in 2006. But he's also known as a keyboardist/programmer who long worked with Soda Stereo and who has credits with the likes of Fito Paez and Celeste Carballo. With Sariñana, González achieved a delicate balance: "Mediocre" has been praised by the alt crowd, but it has also garnered commercial success, particularly in Mexico.

Respected flamenco guitarist Javier Limón has a discography as a producer that includes acclaimed albums like "Lágrimas Negras" (by Bebo Valdés and El Cigala), which propelled him to win the producer award in 2004. Although Limón initially garnered fame as a flamenco producer, he is now regarded as an expert in music from around the world. This year, he comes to the table with albums by flamenco fusion singer Buika, jazz/pop chanteuse Sole Giménez and fado singer Mariza.

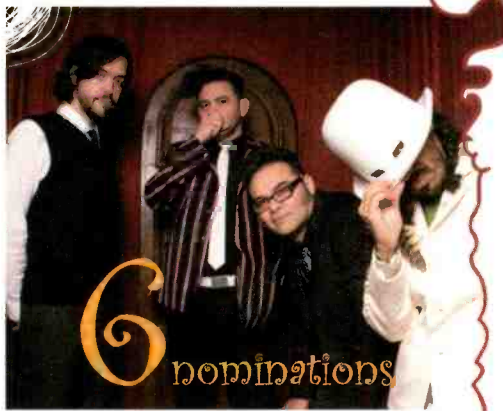
Argentina's Cachorro López has also previously won a Latin Grammy as producer of the year. Known for his versatility in pop, Latin rock and Latin alternative music, López's contributions this year are no exception. His work runs the gamut from pure pop—Belaño's fun "Fantasía Pop" and Valeria Gastaldi's "Cuando No Estás"—to the rock of Andrés Calamaro, whose album "La Lengua Popular" is nominated in the rock solo category and has tracks nominated in the rock and alternative categories.



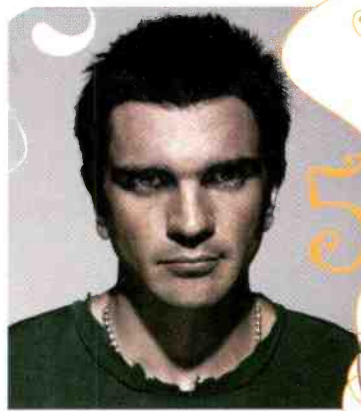
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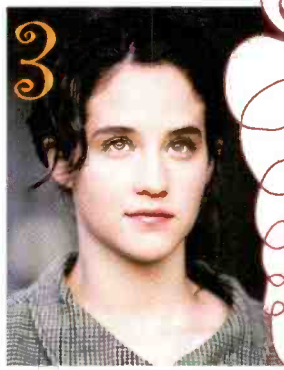


Julieta Venegas (SGAE)

Latin MusicCares
Person of the Year



Gloria Estefan



Ximena Sariñana



Humberto Gatica



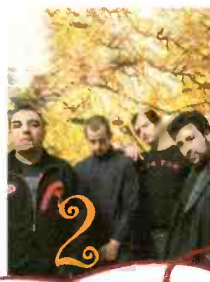
Djavan



Emilio Estefan, Jr.



Flex



Molotov



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Banda El Recodo
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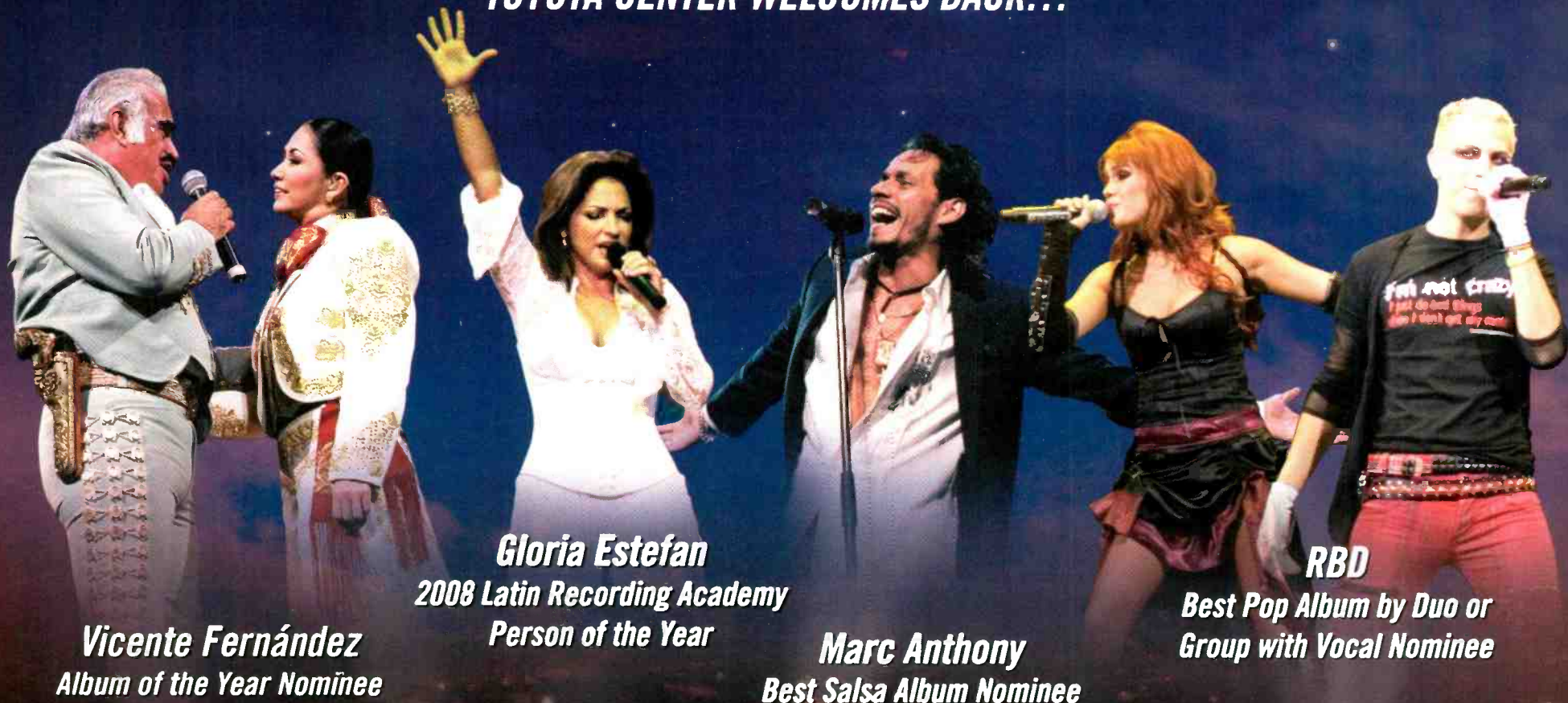
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James Taylor revisits the classics

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MUSIC

COUNTRY BY DEBORAH EVANS PRICE

LET IT RIP

Paisley Plugs In, Rocks Out On Mostly Instrumental Album

It might seem a bit ironic that after winning the Country Music Assn. and Academy of Country Music's male vocalist titles, Brad Paisley's next album is an instrumental project. But then Paisley has developed a reputation as a multitalented maverick who always keeps things interesting, and he does just that on "Play," due Nov. 4 via Arista Nashville.

"When we settled on Election Day for the release of the album we realized we're taking bit of a chance, but we're taking a chance with this record anyway, so why not?" he says.

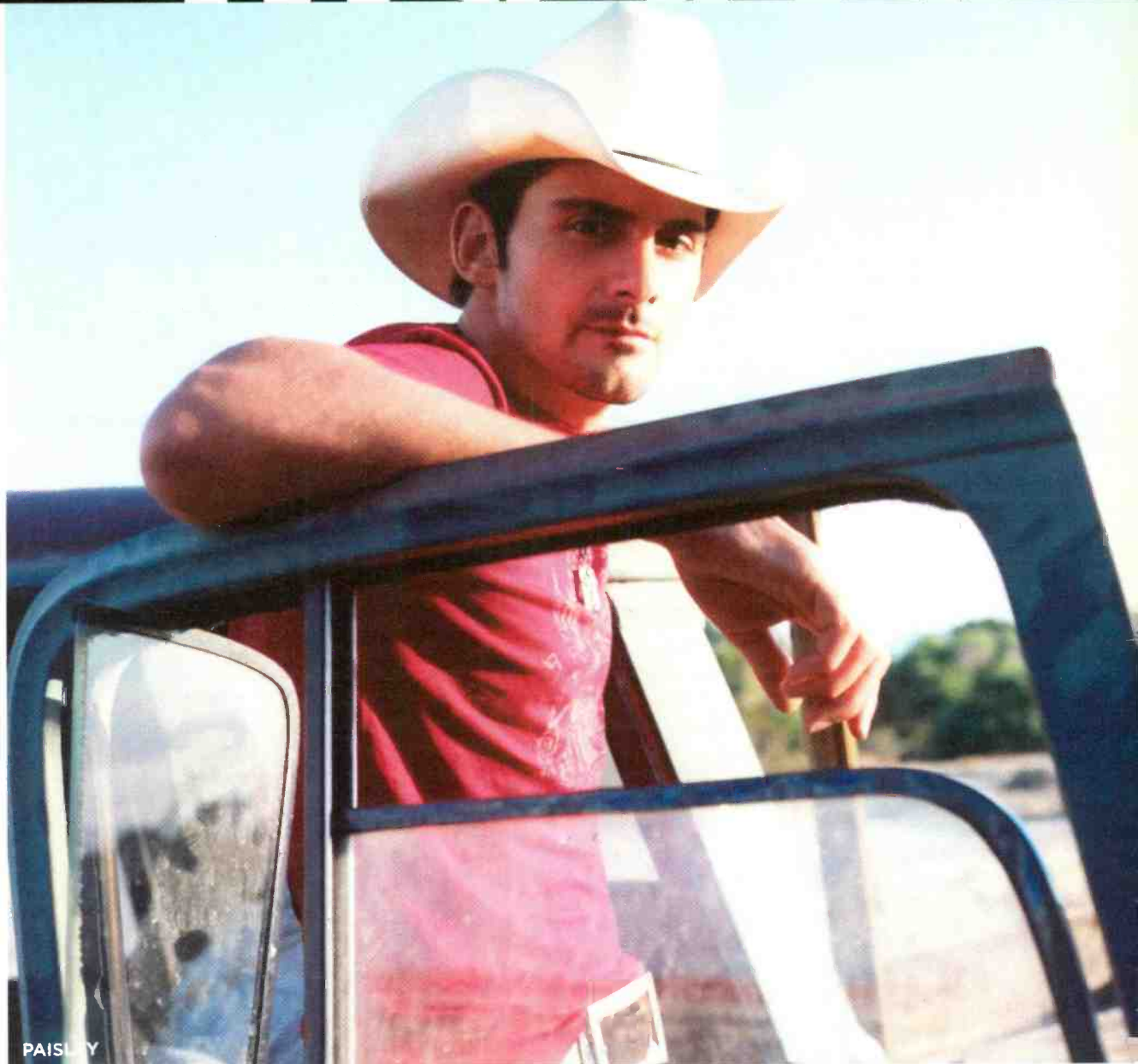
"Play" comes on the heels of Paisley's 2007 album "5th Gear," which has sold 1.2 million units, according to Nielsen SoundScan, and spawned four No. 1 country singles. He recently scored his eighth consecutive No. 1 on Hot Country Songs with "Waitin' On a Woman," a song originally released on his 2005 album "Time Well Wasted," which he'd promised the song's writers would eventually be a single.

In recording "Play," Paisley worked with longtime producer Frank Rogers to record an album that would be palatable to fans who were not guitar aficionados. "The last thing people want to hear is stuff that you have to have a music degree to enjoy. We made this record a little more relatable and commercial than expected," says Paisley, who won the Grammy Award for best country instrumental performance this year for "Throttleneck" from "5th Gear." "That's why we're taking six months and focusing on it instead of putting it out simultaneously with '5th Gear' or in the middle of any other record."

"Play" spotlights Paisley's prowess on the guitar and also includes duets with the late Buck Owens, B.B. King, Steve Wariner and Keith Urban. "Start a Band," which finds Paisley and Urban trading vocals and guitar licks, is the project's lead single.

"More Than Just This Song," co-written by Paisley and Wariner, is a tribute to their mentors. Wariner salutes Chet Atkins, and Paisley honors a hometown hero. "My guitar mentor was a guy named Hank Goddard, who was a great finger-style jazzy player somewhere between Les Paul and Chet Atkins in feel," Paisley says. "I studied with him and he let me in his band when I was a teenager. On the record, Steve plays one of Chet's guitars and I had Hank's old Gibson. Each of us tried to play not like ourselves but like our mentors."

The backbone of the project is Paisley's soulful guitar playing on such tunes as "Huckleberry Jam," penned for his son, and "Kim," inspired by his wife. "Sometimes in a song like that, the spaces can mean as much as any note, especially when it's a name like Kim. There's a part where it breaks down into a minor section and gets dark, and trust me, that happens in real life as well," he says with a laugh.



PAISLEY

"Waitin' On a Woman" appears as a bonus track and features Andy Griffith speaking, as he did in the video. "That was probably the biggest response we've ever gotten to one of Brad's videos," Arista Nashville VP of marketing and artist development Jon Elliot says. "Brad does that version in concert with Andy on the big screen. We thought it would fit the album really well."

Paisley is slated to appear on "Good Morning America" Nov. 4. "Obviously people will be tuning in on their way to vote," Elliot says. "He was also on 'Good Morning America' on Sept. 17 as part of their 50 States in 50 Days campaign. He performed two songs on a farm in Ohio and talked about the new album."

The election timing also lends itself to "some interesting viral stuff," Elliot says. "We think this will be one of those albums that if word-of-mouth starts on it, it could be one of those

coffee-table albums people want to have in their collection. It fits a lot of different formats and a lot of different age groups."

Paisley admits people frequently comment after his concerts that they were stunned by his guitar skills. "I think what has surprised people over the years about some of the things I've done probably could be credited to this instrument as much as anything, allowing me to open up my mind and go some places unexpected," says the artist, who began playing at age 8.

And while "Play" is somewhat of a departure from his usual studio albums, Paisley thinks fans will enjoy the ride. "It is my love affair with this instrument," he says. "Hopefully, we won't lose momentum with this record. If we do, then I'll just have to work twice as hard to get it back, but it's worth the risk because it's such a labor of love for me."

LATEST BUZZ

>>> SPOONMEN

"American Idol" champ David Cook has selected "Light On," a co-write by Soundgarden/Audioslave frontman Chris Cornell and Hinder/Puddle of Mudd collaborator Brian Howes, as the first single from his debut album. The track debuted Sept. 24 on AOL and hits iTunes Sept. 30. Cook's as-yet-untitled debut album is due Nov. 18 via 19 Recordings/RCA. It will likely include co-writes with Collective Soul's Ed Roland, Our Lady Peace's Raine Maida and Kara DioGuardi.

>>> GIVE THEM A HAND

Comedy Central has teamed with Kanye West for a project described as "hip-hop meets the Muppets." A half-hour pilot has been shot for the project, tentatively titled "Alligator Boots." The project, which is under consideration for 2009, would feature music produced and performed by West and fellow rapper Rhymefest. West also hosts the pilot; the idea is to have a different celebrity guest host for every episode, similar to the setup on the original "Muppet Show."

>>> BUSTA'S STILL BLESSED

Busta Rhymes has joined Universal Motown after quietly leaving Aftermath/Interscope earlier this year. His upcoming album, previously called "Blessed," is now titled "B.O.M.B." and slated for Dec. 9, a label representative confirms. Most recently, Rhymes released "We Made It" with Linkin Park, which peaked at No. 65 on the Billboard Hot 100 but has sold 189,000 downloads.

>>> ON THEIR OWN

Veteran Scottish rock act Travis will issue its next album, "Ode to J Smith," Nov. 4 in the United States via the band's own Red Telephone Box label, with distribution by Fontana. The album is out Sept. 29 internationally. "Ode" is led by the single "Something Anything," which hits U.S. radio Oct. 6. U.S. fans who pre-order the new album on iTunes will receive the previously unreleased track "Sarah" as a bonus.

Reporting by Jonathan Cohen, Hillary Crosley and the Hollywood Reporter.



KEANE

ROCK BY PAUL SEXTON

The Upward Spiral

Clean Keane Looks To Reconnect Globally

The multiplatinum English band that was almost derailed by personal problems has relocated its mojo.

Keane by name and keen by nature, the melodic rock trio from Sussex has sold about 8 million copies of its two albums, according to its U.K. label, since emerging some four-and-a-half years ago. With the subsequent drink- and drug-related tribulations of lead singer Tom Chaplin now firmly in the past, the band's creative enthusiasm is refueled to overflowing.

"I've seen what it's like on the other side, and I don't ever want to go there again. This is a liberated record," Chaplin says of "Perfect Symmetry," due Oct. 13 internationally on Island and the following day in the United States on Interscope. "When you sail so close to the edge and then come back, you learn to appreciate what it is [you enjoy] again. We didn't have that sense of fun for a while. We were pretty earnest."

Keane's 2004 debut, "Hopes and Fears," racked up global sales estimated at 5.5 million by Island. So a "mere" 2.5 million for 2006 follow-up "Under the Iron Sea" was something of a letdown. Nielsen SoundScan shows the respective U.S. figures as 976,000 and 373,000, although "Sea" charted higher, debuting at No. 4 on the Billboard 200; "Hopes" had peaked at No. 45.

"We've built up a huge live following in America and the first record obviously did incredibly well," Chaplin says. "We toured there with the second record and the crowds got bigger, but [the album] didn't seem to impact as much as the first one. Whether the Americans get this record or not I don't know, but I hope the openness and poppiness of it will have a big impact."

"Symmetry" was introduced by perhaps its most uncharacteristic-sounding track, the synth-driven "Spiralling," which was initially available in the United Kingdom as a free download from Keane's Web site (Billboard, Aug. 23). Although not an official single, its

subsequent availability as a paid download saw it climb to No. 23 on the Official Charts Co.'s Sept. 13 singles tally.

"We put 'Spiralling' around the markets," Universal Music Group International London-based senior VP of international marketing Tony Harlow says, "and maybe it's gone further than we expected it to, onto playlists in places like Holland. In other markets, you've got [the album's official first single] 'The Lovers Are Losing.' The U.S. [has made] 'Spiralling' their single. You can do that these days—we've effectively gone with a two-single plot."

Tom Land, London-based UMGI director of international marketing for Interscope/A&M/Geffen, says "Spiralling" shipped to college and specialty radio the week of Sept. 2 and had an early add at alternative rock KVGs Las Vegas. The video had its U.S. broadcast premiere Sept. 27 on VH1.

"Interscope have always taken a lot of ownership in the band," Harlow says, "and that's helped drive a real global picture. For example, March 2009 is already blocked out for a Latin-American tour. Not many of our bands can go into those markets [like that], but they've built that fan base already."

A U.K. launch show Sept. 29 at London's Forum precedes a European tour confirmed for Oct. 27–Nov. 20. Tickets for a 13-date U.K. arena tour kicking off Jan. 23 went on sale Sept. 25. But further hands-on work is required to develop the band's audiences in Japan and Australia, Harlow adds, "where we didn't get to at the end of the last campaign. With Keane we're more international than almost any other new rock band."

"There's so much playing safe with bands these days," Chaplin says. "It seems a lot of them burst onto the scene and then for the next five years are essentially making the same record. We feel we've made a record that's been lurking in us for a long time. With this album it was, 'It's our band—we can do what the fuck we like.'"

ROCK BY GARY GRAFF

James Says ...

QVC Deal To Help Push Covers Album

Cover songs are hardly foreign to James Taylor's repertoire. In fact, the veteran troubadour's top 40 roster is populated with his distinctive versions of such songs as Marvin Gaye's "How Sweet It Is (To Be Loved by You)," the Drifters' "Up on the Roof," Jimmy Jones and Otis Blackwell's "Handy Man" and Carole King's "You've Got a Friend," among others.

But with his appropriately titled "Covers," due Sept. 30 on Hear Music, Taylor indulges himself entirely in first-time interpretations of other artists' material.

"This is an album that needed to get made," he says. "It's something that I've had in mind for about the past 10 years or so."

Taylor recorded 20 songs for "Covers," from which 12 were selected, in January at a barn on his property in Lenox, Mass., during a 10-day session with his 12-member Band of Legends. He says the project was con-

ceived as a whole set of R&B covers. But while it heads in that direction with such tracks as the Temptations' "It's Growing," the concept was expanded when the group decided to take on material like Leonard Cohen's "Suzanne," John Anderson's "Seminole Wind," Glen Campbell's "Wichita Lineman" and a



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> NEW GROWTH ON THE VINES

"We've got nothing to prove ... but everything to prove," says Craig Nicholls, frontman of Sydney alt-rockers the Vines.

Nicholls' band is on a mission to reclaim lost ground. In 2002, its debut album "Highly Evolved" (Capitol/EMI) peaked at No. 3 in the United Kingdom and No. 11 on the Billboard 200. It also hit No. 4 in Australia, and the band's future looked bright. However, Nicholls' increasingly erratic on- and offstage behavior caused a media and fan backlash, while the band's second and third albums "Winning Days" (2004) and "Vision Valley" (2006) failed to deliver the expected sales.

Nicholls was eventually diagnosed with—and treated for—Asperger's syndrome, a mild form of autism. Now the band is back with fourth album "Melodia" (Ivy League), which reached No. 12 on the Australian Recording Industry Assn. chart in July, with tracks picking up airplay on the Triple J and Nova radio networks. "There's a lot

of good will towards them again," Ivy League GM Chris Maund says.

The act is negotiating to tour Japan, where "Melodia" was released Sept. 24 through BMG Japan, and the United Kingdom, where Cooking Vinyl will issue it Oct. 6. U.S. release details are not yet confirmed. The band plays Australian shows booked by Village Sounds in October/November; U.K. live bookings are through William Morris Agency while Creative Artists Agency handles U.S. shows.

—Christie Eliezer

>>> CABARET TIME

Danish dance act Infernal is ready to launch its "Electric Cabaret" (Border Breakers) album in Europe. The set follows the duo's 2006 debut album, "From Paris to Berlin," the title track of which gave Paw Lagermann and Lina Rafna a Pan-European hit that year, reaching No. 2 in the United Kingdom.

The single sold 1.7 million copies globally, Copenhagen-based Border Breakers director

ROCK BY MIKAEL WOOD

Best Of Both Worlds

Warner Bros. Snaps Up Yamagata Double Album

Rachael Yamagata knows that a sizable portion of her audience might never hear her new album the way she intended. Due Oct. 7 via Warner Bros., "Elephants . . . Teeth Sinking Into Heart" consists of 15 tracks spread over two CDs, one with ballads and one with rockers.

The idea, the New York-based singer/songwriter says, was to present "two different sound experiences" in a manner that preserves the emotional purity of each. "Of course, it's all going to end up on iPod Shuffle anyway," Yamagata says with a laugh. "I accept that that's how it goes these days. But I didn't want to help that process along."

As its atypical presentation suggests, "Elephants" reintroduces an artist who has undergone some changes since the release of her 2004 debut, "Happenstance," which has sold 156,000 copies in the United States, according to Nielsen SoundScan. That album slotted easily into the early-'00s girls-gone-mild craze that erupted in the wake of Norah Jones' success. But the new disc is an artier, more cerebral affair, with introspective arrangements full of chamber-goth piano and jagged-edged guitar.

The first disc's centerpiece, "Sunday Afternoon," stretches beyond the nine-minute mark. "This record isn't really going for mass appeal," Yamagata says. "Nothing on it strikes me as a traditional pop-radio hit. If anything breaks, it'll be because the audience was waiting for this kind of sound."

"We were working during late winter in a studio isolated on a mountain in upstate New York," adds Bright Eyes member Mike Mogis, who produced the bulk of "Elephants." ("Happenstance" producer John Alagia helmed two tracks.) "Moodwise, if that darker feeling wasn't in there prior to going up there, it certainly got added while we were there."

Warner Bros. senior VP of A&R Perry Watts-Russell echoes Yamagata's opinion, saying that he's proud of the label "for supporting me and Rachael with a record that is not what would be perceived as conventionally commercial." In Watts-Russell's view, the new album "reveals its depth and charm on repeated listens," which he says may lead to it being "admired and respected further down the line."

He's comfortable with that: Watts-Russell signed Yamagata after she'd recorded "Elephants" and was subsequently dropped by RCA, which released "Happenstance." "Rachael is the kind of artist you want to have on your roster," he says, comparing "Elephants" to records by Leonard Cohen, Nick Drake and Damien Rice, the last of whom Watts-Russell also signed. "You just have to figure out a way to sell her."

The key to that job, according to Warner Bros. marketing VP Mitra Darab, is getting

across Yamagata's "freakishy normal" personality. To that end, Yamagata has already filmed several music videos—the first of which Perez Hilton premiered Sept. 16—as well as a series of videoclips with song-by-song commentary for use on her Web site. "They just scream her genuine nature," Darab says. "People think the music is really depressing, but then they see these pieces and they're like, 'Oh, I get who she is.'"

Watts-Russell and Darab describe the music on "Elephants" as "cinematic," which they say makes it ideal for placement opportunities. "If I had my druthers," Watts-Russell says, "some adventurous music supervisor would use 'Sunday Afternoon' in some glorious movie where the visuals and the lyrics would just come together." (His model for such a union? The scene in Mike Nichols' "Closer" featuring Rice's "The Blower's Daughter.") Darab adds, "You could license every one of these songs."

For her part, Yamagata, who will hit the road this fall with the all-girl Hotel Cafe tour (Billboard, Sept. 27), still can't believe she found a home for her latest creation. "Right off the bat, Warner Bros. started talking to me about 'Sunday Afternoon,'" she remembers with a laugh. "I was like, 'You're a record label and you fell in love with a song that goes on for nine minutes and 13 seconds? Really?'"

YAMAGATA

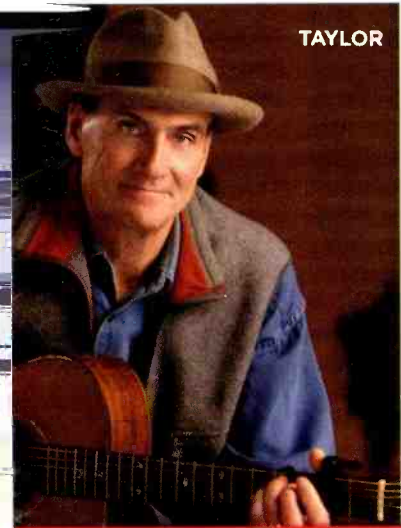


Big Mama Thornton-inspired version of "Hound Dog."

"A lot of them we just picked up on the spot," Taylor recalls. "They're 'head' arrangements, which means we didn't have [formal] charts or anything. It's an amazingly flexible group; we would do seven takes of a song like 'Wichita Lineman' or 'It's Growing' and, by God, there they were."

A special QVC edition of the album includes four more songs—Wilson Pickett's "In the Midnight Hour," Eddie Floyd's "Knock on Wood," the Silhouettes' "Get a Job" and "Oh, What

TAYLOR



a Beautiful Morning" from "Oklahoma"—which may also be made available as a digital EP for buyers of the regular version of "Covers."

Hear Music/Concord Records senior VP of marketing Margi Cheske says the label has high expectations for "Covers," especially after the top 20, gold-certified showing of 2007 live album "One Man Band."

"This is right in the pocket for pretty much any consumer," she says. "It's a beautiful record. The band is stellar. Fans who saw [Taylor] live this summer already heard a lot of these songs. We just need to make sure that his core audience and other people that are adults know it's out and hear it and buy it."

The campaign for "Covers" actually began with Taylor and the band playing on QVC Sept. 12 and on ABC's "Good Morning America" Sept. 15. He also has appearances lined up on "The Colbert Report" (Sept. 30), NBC's "The Tonight Show" (Oct. 7), Public Radio International's "The Tavis Smiley Show" (Oct. 8) and an Oct. 22 stop on PBS' "Charlie Rose" with cellist Yo-Yo Ma, who played on "Suzanne." Taylor is also taping a segment

for Sundance's new "Spectacle: Elvis Costello With . . ."

Other promotional plans for "Covers" include a special Oct. 2 in-store performance at Borders Books & Music's headquarters store in Ann Arbor, Mich., for the company's "Live at the One" series and an inclusion on Borders' "Shortlist" e-mail, along with 30-second and longer direct-response TV spots. Hear Music has also put together a series of making-of electronic press kits of various lengths that will be distributed to art film houses and used in Delta Airlines' in-flight entertainment package. A full-page ad in USA Today will remind fans that these are songs they heard Taylor and company play during the summer tour.

"It's Growing," meanwhile, went to AC stations Sept. 22, while triple A will be presented with the full album.

"We just throw these things out there and take a run at them," Taylor says. "There's something about this band and the context in which we recorded [the songs], the sort of live energy that the thing had, that makes this very special. I think that translates into what people will hear." ◆◆◆

Michael Guldhammer says, while the album sold 300,000 copies.

Released Aug. 11 in Denmark, "Electric Cabaret" peaked at No. 2 on the IFPI/Nielsen chart and shipments have passed 22,000 units, according to the label. The album contains two radio hits, April's "Downtown Boys" and "Whenever You Need Me," released in August.

Guldhammer is plotting European releases with Border Breakers' licensees. Germany/Austria/Switzerland will be first on the list, through EMI. "They will lead with 'Whenever You Need Me' and follow up with 'Downtown Boys,'" Guldhammer says. "The first single will be out this year, and the album will be released in most territories early next year."

According to Guldhammer,

EMI is also considering releasing the album in the United Kingdom, United States and several other territories. Booking is handled by Copenhagen-based AHM and London-based Marshall Arts Talent. Infernal's music is published by EMI Publishing.

—Charles Ferro

>>> PICTURE THIS

With a workload that includes scoring Hollywood blockbusters, making international DJ appearances and co-running his own production company, David Holmes can be forgiven for taking five years to record his long-awaited fourth solo album.

"The Holy Pictures" (Canderblinks/Mercury), issued Sept. 8 in the United Kingdom, is Holmes' first non-soundtrack release of

original music since "David Holmes Presents the Free Association" (13 Amp) in 2003.

The Belfast-based composer, who scored all three of Steven Soderbergh's hit "Ocean's" films, describes writing the album as a "daunting" yet "cathartic experience" due to the personal subjects broached. He also sings on "The Holy Pictures" for the first time in his career. "I'd never done it before so I didn't know what to expect," he says. "But I'm really glad that I did."

Holmes will undertake a series of live U.K. appearances in the coming months, booked through London-based Coda Agency. Negotiations with U.S. booking agents are under way for live dates in early 2009 to coincide with a planned U.S. release of "The Holy Pictures" through Canderblinks/Universal.

In the meantime, Universal Music Publishing writer Holmes remains in demand for his film scores, having recently finished the soundtrack to "Five Minutes of Heaven," the new movie from Academy Award-nominated German director Oliver Hirschbiegel.

—Richard Smirke

THE VINES



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LIVIN OUT LOUD

Livin Out Loud seemingly exists in series of alternate universes. In the United Kingdom, a handful of the R&B quartet's singles have been in rotation at dance clubs and urban radio, remixed by prominent DJs, for the last four years. In the American South, they've attracted listeners and programmers at adult R&B radio. In Japan, the act has sold 2,000 vinyl copies of the single "More Than a Fantasy," released via Mo's Music. Not bad for a group based out of Hollywood.

"I guess we have what you call crossover," Livin Out Loud member and creative producer Reuben MacCalla says. Whatever you call it, the foursome is having some obvious success drawing attention on this side of the Atlantic (and Pacific): Two singles, "Lately" and "I Can't Stop," have made it onto Billboard's Hot Adult R&B Airplay chart, with the latter currently sitting at No. 39.

But Livin Out Loud earned its acclaim in England first before winning over audiences in the United States. When MacCalla's brother and business partner Thomas shopped the band's 2003 single "More Than a Fantasy" to U.K. DJs, he made an immediate fan out of Mike G from Choice FM, who spun the track the same afternoon he heard it.

From there, producers and DJs like Karl "Tuff Enuff" Brown, 5AM Productions and 2Darc started making

their own remixes of the effort. Livin Out Loud was soon invited to open for Ne-Yo at the Hammersmith Palais in London and completed its full-length effort, "Then and Now," in 2004. A sampler of that set went out with 80,000 copies of (ill-fated) British magazine Blink.

"We know the competition for airplay [in Los Angeles] is tough so we wanted to try to start somewhere different. We just never thought it'd be 10,000 miles away," MacCalla says. To tackle "competition" stateside, the group left its future in U.S. radio in the hands of promotion veteran Jesus Garber, who has worked his magic on stations like KOKY-FM Little Rock, Ark., and KMEZ New Orleans. Additionally, the group's song "So Amazing" was the featured track in director Bob Mardis' documentary "Keeping the Faith," which examined the role of faith-based organizations in the rebuilding of New Orleans after Hurricane Katrina.

"I Can't Stop" is culled from the group's most recent album, "What About Us," released digitally Aug. 19. The physical release will hit stores Nov. 18 with distribution from Fontana. Livin Out Loud also has a digital release deal with Urban Essentials/Pinnacle in the United Kingdom.

Contact: *Reuben MacCalla, reuben.maccalla@kin-productions.com*

TIGERCITY

Considering the experimental and underground rock scene commonly associated with Brooklyn, Tigercity bucks many expectations. Its sound has even less to do with its look, blending Prince's bold falsetto and synth lines with Steely Dan's arrangements and Rick Springfield's sticky melodies.

"We used to be pretty raw," guitarist Andrew Brady says. Forming out of college in Western Massachusetts, the band didn't even have a drummer for its first two years of existence. Along with founding member/vocalist Bill Gillem and bassist Joel Ford, the group scored a permanent drummer in Aynsley Powell after completing its debut EP.

The band has a representative work in "Pretend Not to Love," a tight pop record self-released last summer. The group has sold approximately 3,000 copies, according to band manager Matt DuFour, and has also made a killing with creative T-shirt merch, moving about \$8,000 in sales.

Tigercity's ground-shaking shows have also gained sponsorship from some notable brands, including Camel cigarettes and Diesel, which sponsored a recent sold-out bill at Schubas in Chicago.

And don't discount that the band could break big abroad, particularly in the United Kingdom, where its album was released Sept. 8 by Ben Watt's Strange Feeling label, and... Poland. "Yeah, we're actually going to tour in Poland this winter. We were the No. 1 album of the year according to a magazine over there, Pulp," Ford says.

The group is wrapping up mixes on a new full-length, produced by Caleb Shreve (aka Chuck Brody).

Contact: *Matt DuFour, manager, matt@enpriseentertainment.com*



CATCHING UP WITH UNDERGROUND ALUMNI

Project Jenny, Project Jan (Feb. 4, 2006) are featured acting in, and on the soundtrack to, "Nick and Norah's Infinite Playlist," opening Oct. 3. . . . O'Death (June 7, 2008) signed with Kemado Records, which will release "Broken Hymns, Limbs and Skin" Oct. 28. . . . Jordan Burger at the Agency Group has signed on as the agent for Katie Herzig (June 7, 2008). . . . Locksley (June 18, 2005) will headline MTV's Choose or Lose tour this fall.



CHRIS PUREKA

For a woman who frequently performs solo and whose compositions are more quiet than clanging, Chris Pureka is making a lot of noise. Between 2001 and today, she has sold more than 10,000 copies of her two full-length albums and her sole EP—and that's just Nielsen SoundScan's figures.

"I guess it has a lot to do with touring and getting my name out there in a grass-roots way," says Pureka, who plays 150-200 shows per year. The Northeast native kicked off her career opening for poet Alix Olsen on tour for three months, after only having played in coffee shops in college town Northampton, Mass., a few times.

Fast forward and Pureka is still promoting 2004's "Driving North" and 2006 album "Dryland." On paper, the latter is prose written as an answer to the former, an album of musings on intense relationships and road-weariness. These broad narratives have attracted an increasingly diverse fan base, as Pureka has been touring with other folkies like Peter Mulvey.

Pureka is self-identified gender queer, gorgeously androgynous appearance-wise, writing gender-neutral songs on love. Live, Pureka's tried to shake any "pigeonholing" that occurs with artists from her same "gender identity."

"Musically I'm more comfortable opening for Peter than making sure I'm on a bill with a lesbian. I don't want people coming to the show for a social event. I want people coming to a music event," she says.

Contact: *Christen Greene, manager, christen@fauxpasproductions.com*

VIDEO: Check out Billboard's exclusive performance and interview video at billboard.com/chrispureka.

THE BILLBOARD REVIEWS

ALBUMS

ROCK

TV ON THE RADIO

Dear Science

Producer: David Sitek
Interscope

Release Date: Sept. 23

▶ On "Dear Science," TV on the Radio utilizes the same recipe that helped it cook up indie cred with its critically acclaimed albums "Desperate Youth, Blood Thirsty Babes" and "Return to Cookie Mountain." Take Tunde Adebimpe's gritty, eerie vocals; add skidding industrial beats; and top with the heavy orchestrations of producer David Sitek. It's all well and good, but we've mostly heard it before. There are cool sounds to explore, like the choir of reedy voices on "Golden Age," the '70s exploitation movie guitars of "Red Dress" and the dramatic piano ballad "Family Tree." Yet without any true progression from previous work, "Dear Science" seems destined to be the wallflower in TV on the Radio's catalog.—LJW

JACKSON BROWNE

Time the Conqueror

Producers: Jackson Browne, Paul Dieter

Inside Recordings

Release Date: Sept. 23

Six years after his last set of original material, Jackson Browne has a lot to say—big surprise, eh? The veteran

troubadour has never pulled his lyrical punches, and "Time the Conqueror" muses on Browne's usual mix of politics and the human condition, with a dose of nostalgic sentimentality that bears all the rich melodic and intricate nuance of his vintage work. He asks, "Why is impeachment not on the table?" in "The Drums of War"; trips through the horrors of Katrina-battered New Orleans in the gritty "Where Were You"; and questions U.S. foreign policy on "Going Down to Cuba." The past, meanwhile, informs "Giving That Heaven Away" and "Off to Wonderland," in which Browne recalls innocent days of "living with an unknown band" and laments that that halcyon era "didn't really leave us with the love to find our way."—GG

BEN FOLDS


Way to Normal

Producer: Dennis Herring
Epic

Release Date: Sept. 30

▶ Returning to his signature goofy and rocking style after 2005's decidedly sober "Songs for Silverman," Ben Folds exorcizes personal demons (he recently finalized a protracted split from his wife) on this ambitious and energetic effort. But excluding the semi-sincere ballads "Kylie From Connecticut" and "Cologne,"

T.I.
Paper Trail
Producers: various
Grand Hustle/Atlantic
Release Date: Sept. 30



It's been a tumultuous year of off-stage drama for T.I., but "Paper Trail" finds him back in the driver's seat. The MC reasserts his lyrical skills on tracks like "I'm Illy," clearly recorded during his house arrest stint on weapons charges, where he speaks frankly about his life. The Kanye West-produced "Swagger Like Us" featuring Jay-Z, West and Lil Wayne is a clear highlight, as is the Rihanna-led "Live Your Life." Despite appearances by Swizz Beatz, John Legend, Usher and Ludacris (surprising, considering their long rivalry), the focus remains squarely on T.I. throughout. When you've got a lot of distractions, especially looming prison time, it's not always the best muse. But T.I. hasn't given in to his situation. Instead, he's embodied literature's most popular archetype—the survivor—by transforming his woes into a reflective, enjoyable album.—HC

the album as a whole is a vessel for profanity and childish behavior (the snarky "Bitch Went Nuts") and weird instrumentation (the musical theater-esque "Effington"). It's been a small while since Folds thumbed his nose at adulthood as the frontman for Ben Folds Five, and we missed his wit and rapid-fire piano jams. But although he seems to have rediscovered his panache, the music supporting his narratives is still lacking the originality of his best work.—LJW

BLITZEN TRAPPER

Furr

Producer: Eric Earley
Sub Pop

Release Date: Sept. 23

★ For its Sub Pop debut, this Portland, Ore., sextet dials down the obscurity heard throughout last year's "Wild Mountain Nation." Rather, "Furr" is a more consistent body of work, a perfect fall soundtrack rife with woody imagery. Pop-pier rockers like "Sleepy Time in the Western World," "Gold for Bread" and the Wilco-esque "War Against Machines" match nicely against the backwoods tales of the title track and the rootsy "Black River Killer." Jaunty piano ditty "Saturday Night" would make the Scissor Sisters smile, and a creaky old piano ushers in

"Echo/Always On/Ez Con" before breaking into a trippy '70s keyboard jam. Following the breakthrough success of Fleet Foxes, Sub Pop scores again with this promising combo.—JM

R&B

JAZMINE SULLIVAN

Fearless

Producers: various
J Records

Release Date: Sept. 23

▶ Jazmine Sullivan may be just 21, but the singer/songwriter proves herself a veteran in the game of love on her debut, which has already spawned the No. 1 Billboard Hot R&B/Hip-Hop Songs chart hit "Need U Bad," produced by mentor Missy Elliott. She sure doesn't sound like someone whose bad side you want to visit, based on songs like the Salaam Remi-produced "Bust Your Windows," where a brokenhearted Sullivan confesses to smashing the windows of her cheating boyfriend's car, and "Call Me Guilty," about murdering an abusive partner. Luckily, the Philly native sounds less scorned on the encouraging, whistle-laden "Dream Big" and the playful, doo-wop inspired "Switch!," which details her liking a date's best friend.—MC

ELECTRONIC

THIEVERY CORPORATION

Radio Retaliation

Producers: Rob Garza, Eric Hilton

ESL Music

Release Date: Sept. 23

▶ It's fitting that Thievery Corporation chose this campaign season to release its highly political fifth studio album, with tracks condemning war, government dishonesty and suppression of freedoms. The Washington, D.C.-based dub/electronic duo also went with a populist approach to promotion, previewing the full album via iLike and Facebook five days before release. "Radio Retaliation" is nothing if not inclusive, featuring musicians and vocalists from Nigeria, India, Jamaica, Iran, Latin America and the United States. While the set could be more dynamic with greater variation in tempo, the producers blend their vast range of influences in innovative ways, such as injecting bold funk horns into the sitar-dominated "Mandala" or setting an engaging mix of synth, guitar and African percussion to a cha-cha rhythm on "The Forgotten People." "Superfly"-worthy funk tune "The Numbers Game," featuring Chuck Brown, is also a standout.—EN

COUNTRY

KELLIE PICKLER

Kellie Pickler

Producer: Chris Lindsey
19 Recordings/BNA

Release Date: Sept. 30

▶ Teamed with new producer Chris Lindsey and with more time to create than she did in the rush following her run on "American Idol," Kellie Pickler's second album is another solid step toward country stardom. She recently told Billboard that when it comes to her songwriting, "It's like you're reading one of my journals," and that certainly comes across on the set, which is laden with relationship ups and (mostly) downs. "Somebody to Love Me," which Pickler says comes from "the darkest time of my life," is aching and sincere with production to match. "One Last Time," about an intimate goodbye, is another personal revelation. But even a wounded Pickler shows a sense of defiance. The you-should-have-kept-me-when-you-had-the-chance "Best Days of Your Life," written with gal pal Taylor Swift, is one of the album's best cuts.—KT

FOLK

ANI DI FRANCO

Red Letter Year

Producers: Mike Napolitano, Ani DiFranco

Righteous Babe

Release Date: Sept. 30

▶ Ani DiFranco's 16th studio album is unlike

NELLY

Brass Knuckles

Producers: various
Universal

Release Date: Sept. 16

There's only one track on the new

Nelly album that doesn't include cameos from such urban-music A-listers as T.I., Snoop Dogg, Usher and Fergie. (As it happens, the sole solo cut is called "One and Only.") Considering that "Brass Knuckles" is the St. Louis rapper's oft-delayed follow-up to 2004's somewhat underwhelming "Sweat"/"Suit" project, skeptics might wonder if the sprawling guest list is an admission of fading commercial prowess. So, it's to the MC's credit that "Brass Knuckles" still feels like a party. Check out "Body on Me," on which Akon and Ashanti surround Nelly's verses with singsong melody, and "Let It Go," where the headliner rides a funky Neptunes beat. Throughout, Nelly and his high-wattage pals throw down with abandon, not anxiety.—MW

ROBIN THICKE

Something Else

Producers: Robin Thicke, Pro J
Star Trak/Interscope

Release Date: Sept. 30

Don't take the title of the follow-up to 2006's platinum-plus "The Evolution of Robin Thicke" as a sign that this well-connected R&B crooner has changed up his style the way he did between his grab-bag 2003 debut and "Evolution." Long on breathy sensitive-male ballads about how he understands your hopes and shares your desires, "Something Else" picks up right where Thicke left off with the last album's hit single, "Lost Without U." Given his weakness for bongos and syrupy strings, the new set isn't without a whiff of schmaltz; more than once you'll think he's about to cover "Take My Breath Away." Fortunately, Thicke's strong singing—and a few winning uptempo numbers, including the infectious "Magic" and the R. Kelly-ish "Sidestep"—right the ship.—MW



THE BILLBOARD REVIEWS

SINGLES

all the ones that came before it. There are still the incisive metaphors, the artfully wielded acoustic guitar, the political made personal and back again. But the dominant force on "Red Letter Year" is contentment rather than restlessness. The 37-year-old singer/songwriter is a new mom in love with her daughter's dad, and the experience has saturated every element of her work, from the warmed-up sound of her voice and guitar, to the lessons learned at the end of her familiar narratives. "I don't mind traffic cops or the TSA/Long as I'm with you I'm having a good day," she sings on "Smiling Underneath," about the peace of happy coupledom. That's not to say that she's gone soft: The long-time activist still takes on nuclear energy ("The Atom"), religion ("Alla This") and all incarnations of the patriarchy.—*KM*

PETE SEEGER

At 89
Producer: David Bernz
Appleseed

Release Date: Sept. 30

★ The folk icon's first record since 2003 is less an album than the audio version of whiling away an afternoon at Seeger's upstate cabin. It's a pleasingly indulgent collection of songs, stories and detours that will be something of a treasure for longtime fans and packs at least a dozen treats for relative newbies. (There are 32 in all, 26 previously unrecorded, including stories, introductions and at least one "Nameless Banjo Riff.") Seeger grudgingly nods to

his own mortality on tracks like the extremely sweet "Little Fat Baby," a growin'-up narrative with lines like, "Some day, we'll be saying so long/Some day, it'll be time for me to move on." Best of all is "False From True," a ragtime throwback that finds Seeger settling into a sweetly melancholy tale of nostalgia, hope and "separating false from true."—*JV*

JAZZ

PAUL MOTIAN TRIO 2000 + 2

Live at the Village Vanguard, Vol. II
Producer: Stefan Winter
Winter & Winter Records
Release Date: Sept. 9

★ This is certainly a recommended album for anyone who harbors a penchant for the more abstract jazz forms. Drummer Paul Motian leads a trio—Larry Grenadier (bass) and Chris Potter (tenor sax)—and augments his threesome with pianist Masabumi Kikuchi, alto sax man Greg Osby and viola player Max Manieri. The seven tracks include five original pieces, though the two covers, "Till We Meet Again" and "If You Could See Me Now," are so thoroughly reinterpreted that they may as well be originals too. Osby and Potter embark on an extended flight of free-form fancy on these tracks, as we hear quite vividly on "The Third Walk." The vitality of the improvisational impulse that rules this disc is most compelling on the tune "The Divider," a striking ensemble performance that's equal parts discipline and spontaneity.—*PVV*

R&B/HIP-HOP

KANYE WEST

Love Lockdown (4:30)
Producer: Kanye West
Writer: K. West
Publisher: not listed
Roc-a-Fella

▶ Despite the overt familiarity of his vocals, tribal drum sounds and piano help "Love Lockdown"—the first single from Kanye West's upcoming "808's & Heartbreak"—grab an authentic, innovative vibe. And even though West isn't rapping, this is still hip-hop, utilizing the extreme auto-tune effect that has been so popular lately. But rather than emphasizing the novelty like so many of his contemporaries, West wisely structures the song around percussion and allows the instrumentation to outshine his own voice. After performing the song at MTV's Video Music Awards, West, in typical blustering fashion, called "Love Lockdown" his best song ever. That's bending the truth (see "College Dropout" track "Family Business"), but it's definitely a fine moment from one of hip-hop's forward thinkers.—*SR*

ESTELLE FEATURING KANYE WEST

American Boy (3:57)
Producer: Will.i.am
Writers: W. Adams, E. Swaray, K. West
Publisher: not listed
Atlantic

▶ Sleeper hip-pop song "American Boy" is finally percolating at multiple radio formats. After hitting on 18 various global charts—including No. 1 on the U.K. singles chart—the trans-Atlantic partnership of Brit vocalist/rapper/producer Estelle and Kanye West is destined to earn its due. Her elegant delivery and confident vocals offer a refreshing alternative to much of what is permeating radio, reminiscent of the pretty R&B voices of the '70s that sweetened up love songs and classic rhythmic disco. Will.i.am lends his skills to songwriting with West and Estelle, along with production duties, including a not-so-subtle sample of his own 2007 "Impatient." But this is hardly a recycled masterpiece. It's the launch of a bold new career.—*MM*

ACE HOOD FEATURING TREY SONGZ

Ride (4:28)
Producers: The Inkredibles
Writers: M. Carpenter, L. Elliott, J. Mollings, T-Pain, T. Neverson
Publisher: not listed
Island/Mercury

At this point in hip-hop, it takes little more than paint-by-numbers to create a hitmaking rapper. Enter Ace Hood. A protégé of hip-hop mixer DJ Khaled, Hood tries his hand at the obligatory female-skewed radio track with "Ride." Offering synthesizers, thick keyboard chords and a double drum machine beat, the Inkredibles-produced track itself is a recipe for radio spins. Meanwhile, crooner Trey Songz' hook, sweetly describing what a hustler like Hood needs to do to survive, almost overshadows his own lyrics, however good they are. Ultimately, while "Ride" is a solid cut, deserving of airplay, Hood needs to unveil more creativity to move beyond novelty status.—*HC*

COUNTRY

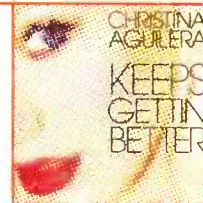
SUGARLAND

Already Gone (4:35)
Producer: Byron Gallimore
Writers: Nettles, Bush, Pinson
Publisher: not listed
Mercury Nashville

▶ Sugarland's second single from third No. 1 country CD "Love on the Inside"

CHRISTINA AGUILERA

Keeps Gettin' Better (3:03)
Producer: Linda Perry
Writers: C. Aguilera, L. Perry
Publishers: various
RCA



It's hard to believe it's been 10 years since Christina Aguilera and her Disney teen pop crew (Timberlake, Spears) brought pop back to the airwaves. The trio has thus far avoided the rapid burnout careers usually affiliated with the teen pop crowd. Aguilera has done so purely on talent and a refusal to play it safe: Her second album threw away sugary pop for a raw, rock-infused sound, while previous "Back to Basics" injected a love of big-band blues into an ambitious two-disc project. New single "Keeps Gettin' Better," which previews Target exclusive "A Decade of Hits" (Nov. 11), shows Aguilera in Goldfrapp-inspired electropop mode, transforming into a sexual supergirl. While it wouldn't make for an interesting album's worth of material, Aguilera's exciting performance of the song at MTV's Video Music Awards shows an artist that knows when it's time to change it up. Teamed again with the incomparable Linda Perry, "Better" should have no problem keeping company with Tina's rich catalog of hits.—*CW*

couldn't be a more dramatic departure from the country/pop sound of previous chart-topping "All I Want to Do." "Already Gone" is a country waltz that spins around three scenarios, each sung with characteristic passion by Jennifer Nettles, who, in a short period of time, has become one of the genre's most distinctive voices. Each verse takes a journey, with the third carrying heaping emotional weight, as vivid lyrical images detail a failed relationship. While it's nice to finally

hear partner Kristian Bush, who does his best Jon Bon Jovi imitation at the tail end of the song, it doesn't fit the overall theme. But it's a safe bet that "Gone" is going to be another signature hit for this powerhouse duo.—*CW*

CHAD HUDSON

Somebody Find Me a Preacher (3:40)
Producer: Mickey Jack Cones
Writers: S. Minor, W. Mobley
Publishers: EMI Blackwood/Shane Minor/Warner-Tamerlane, BMI
Robbins Nashville

★ Rarely has love sounded more urgent or exuberant than in the potent debut single from Austin native Chad Hudson. His warm, wonderfully textured voice grabs listeners by the ears and will have them hanging on every word as he launches into the chorus: "Somebody find me a preacher, somebody find me a man with a Bible who can tie a knot/No long white dress, no little white church, just you in your cutoff jeans and my old T-shirt." The lyric captures the intense feelings of a guy eager to make the ultimate commitment and Hudson's personality-packed vocals make this song a definite winner. It's a breath of fresh air that deserves to be heard, from burgeoning imprint Robbins Nashville.—*DEP*

DIDO

Don't Believe in Love (3:54)
Producer: Jon Brion
Writers: D. Armstrong, J. Brion, R. Armstrong
Publishers: Universal/MGB, ASCAP
Arista



The millennium was just blossoming when Dido catapulted in the United States with top 40 No. 3/AC No. 1 "Thank You" from debut disc "No Angel," followed by top 40 No. 8/AC No. 2 "White Flag" from "Life for Rent," which has sold 2.1 million copies stateside in 2003. It's a lifetime later in pop's pantheon, but radio hasn't forgotten Dido's innate charms—and adults are likely to follow suit. Ambling, downtempo "Don't Believe in Love" covers mighty familiar ground—and creatively, that's disappointing—but the song's moody disposition conjures comfort, familiarity and immediacy. Sarah McLachlan's return with radiant "U Want Me 2" is comparable: Those searching out singers they adore will find kinship in Dido's full-length "Safe Trip Home," due Nov. 4.—*CT*

LEGEND & CREDITS

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

CONTRIBUTORS: Mariel Concepcion, Hillary Crosley, Gary Graff, Evie Nagy, Kerri Mason, Michael Menachem, Jill Menze, Deborah Evans Price, Shad Reed, Chuck Taylor, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Chris Williams, 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.



WILLIAMS

COUNTRY BY KEN TUCKER

Whole Lotta Hank

Agreement Paves Way For Williams Treasure Trove

It took a fortuitous find and years of legal wrangling, but some of Hank Williams' lesser-known recordings will soon be available for mass consumption. "The Unreleased Recordings" includes performances from the "Mother's Best Flour" radio program, which Williams hosted on the legendary WSM-AM Nashville in 1951.

Time Life will release the 143 recordings in various packages in the next three years through an exclusive agreement with the Williams estate. The first set is due Oct. 28.

Williams and his band prerecorded 72 shows to run while they were on tour. The shows were recorded on 16-inch acetate discs that were later thrown into the trash during a station move in the '60s but salvaged by WSM employee Les Leverett.

In the '80s, Jerry Rivers, who played fiddle for Williams as part of the Drifting Cowboy Band and later backed daughter Jett Williams, told her about

the "Mother's Best" show. He then introduced her to Leverett, who turned over the original acetates.

But getting the rights to the music wasn't simple. "I had possession of the acetates but they had already been duplicated way before I had entered the picture," Williams says.

Indeed they had. PolyGram Records claimed exclusive rights relying on Williams' contract with its predecessor in interest, MGM Records. Meanwhile, Legacy Entertainment claimed rights to the recordings under a chain of title. At one point Leverett had assigned his rights to former Drifting Cowboy Hillous Butrum, who had in turn sold them to Legacy, which had actually replaced the Drifting Cowboys with another band on its version. A series of courts eventually ruled in favor of the Williams estate, ending an eight-year legal battle.

Enter Time Life. While the company usually focused on licensing and packaging previously released material, in recent years Direct Holdings Americas, which licenses the Time Life brand, has focused on developing new material and acquir-

ing original content. Through its Saguro Road label it has recently released albums from Patty Loveless and Joan Osborne, among others.

Williams says that even devotees of her father's music will find something new here. "Unless you were listening that morning in 1951, you've never heard that version of 'Cold, Cold Heart,'" she says. "You may have heard the master, but you've never heard the Feb. 3, 1951, version of Hank Williams singing it.

"The fidelity of these recordings are better than his MGM masters," she says. "These have not been enhanced or tinkered with. It's as if it was 1951 and my dad was recording it right then. It was a one-time take."

In addition to Williams' best-known material, the recordings include 40 songs he was never known to have performed and others he never recorded commercially, including "Blue Eyes Crying in the Rain," "Cherokee Boogie" and "On Top of Old Smoky."

Time Life will spread the word about the set through publicity, online marketing and giveaways with Web sites and radio stations. To a lesser extent, direct-response TV advertising will also be employed. "Our model is so old it's new," senior VP of audio and video retail Mike Jason says with a laugh. "We're talking directly to consumers."

While the basic boxed set, with more than 40 pages of liner notes, three discs and 54 songs, will carry a price point of \$39.98, there will be alternate packages with varying prices. The three-CD set is augmented with a DVD for a Sam's Club exclusive, which includes a series of conversations involving Jett Williams, Drifting Cowboy Don Helms, artist Big Bill Lister and WSM engineer Glenn Snoddy.

The basic three-CD set is augmented with a fourth disc, which includes three complete shows, for Reader's Digest mail order. The Wal-Mart single CD features 15 songs, plus a bonus track of Williams and WSM personality Louie Buck talking, while truck stop rackjobber Barjan will sell a set that features 12 gospel songs, one of which, "I'll Fly Away," isn't available elsewhere.

Unlike many releases, Time Life sets tend to have a different life span, according to Jason. "We sometimes sell more of something six or eight months after it's out than we do the first two weeks," he says. "We have that slow-steady-patient-keep-sharing-it-with-everybody approach."

REDONE



COLOR HIM BUSY

If you're an artist looking to make a comeback, RedOne is apparently the man to bring onboard.

Recently, the Moroccan and Swedish-bred music maker masterminded the bulk of New Kids on the Block's comeback album, "The Block," which debuted at No. 2 on the Billboard 200 earlier this month.

And earlier this year, it was rumored Michael Jackson tapped the producer to helm his upcoming, as-yet-untitled effort alongside Akon (a rumor RedOne confirmed to Billboard, although he wouldn't reveal any details).

When asked what the secret to his success is, he simply says, "I work quickly and I make melodies that stick in everybody's heads."

He speaks the truth. Last year, RedOne teamed with up-and-coming Latina pop star Kat DeLuna and produced her entire debut album, "9 Lives," in a month. Recently, he produced reggae artist Tami Chynn's upcoming set, "Prima Donna," in just a few weeks. "And it's still quality work," he says reassuringly.

Born Nadir Khayat, RedOne moved to Sweden at age 19 to pursue music. After a short stint as lead singer in a local music group, he quit and decided to take up production instead. His first major collaboration was with a local act called Popsie, for which he composed its 1997 hit single "Joyful Life."

But it wasn't until 2006 that he began to land some major placements. That year, RedOne was hired to come up with the official single of the FIFA World Cup, eventually creating "Hips Don't Lie," performed by Shakira and Wyclef Jean.

Today, in addition to working with Jackson and Chynn, he is in the studio with Enrique Iglesias, Mario, Lady Gaga, Brandy, Toni Braxton, David Archuleta and Menudo, to list a few. RedOne will soon begin looking to sign artists to his RedOne/Konlive production company, which he launched with Akon after relocating to New York and meeting the singer/songwriter/producer last year. His main prospect at the moment is Diana Ross' son Evan Ross, who he refers to as "a real star who sings and dances."

"Now, there's no artist that doesn't want to work with me. I'm trying to fit everyone in," RedOne says. "It's a good thing for people to dream and work hard. In the end, you learn that nothing is impossible." —Mariel Concepcion

DEAD IS ALIVE

Dead Confederate frontman Hardy Morris is a master of understatement. "We've had some unique opportunities," he says by way of discussing a slot opening for R.E.M. at South by Southwest earlier this year, touring with the Drive-By Truckers and appearing on pretty much every festival bill throughout the summer of 2008.

So far, the sales impact of these opportunities has been minimal—a self-titled EP is at 4,300 copies, according to Nielsen SoundScan, while Dead Confederate's full-length debut, "Wrecking Ball," shifted less than 1,000 in its first week. But the buzz continues to grow, with articles from the New York Times, Rolling Stone and the Onion praising the

band's "well-put-together" blend of grungy dynamics and Southern rock.

Dead Confederate has also found a

strong backer in former Geffen A&R bigwig Gary Gersh, who signed the band to his new label, the Artist's Organization. "Wrecking Ball" is the first proper TAO release, but the label is far from a rookie venture: All the back-end

support is provided by Razor & Tie.

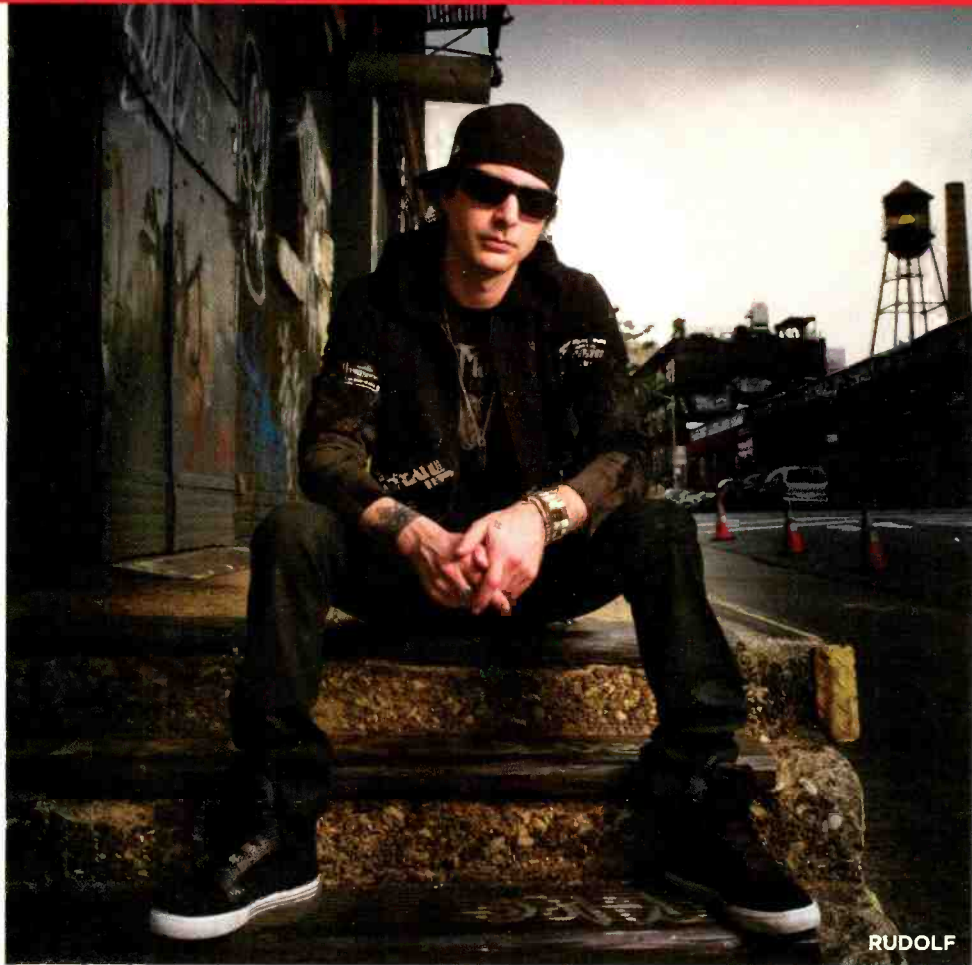
For now, Razor & Tie is focused on building the band at college radio and keeping it on the road—Dead Confederate has dates booked through Thanksgiving, including an appearance at the Voodoo Experience in New Orleans over Halloween. "We're going to take it slow in terms of taking the band to commercial radio and make sure they have a really strong touring base so that we can show there is a demand for them," Razor & Tie senior director of marketing and product management Jeremy Kramer says.

The company will also seed the video for first single "The Rat" in the hopes that it "develops gradually," Kramer says. "This is a band that we want people to discover, because that seems to have worked well for them so far." —Cortney Harding



DEAD CONFEDERATE

WILLIAMS: COLIN ESCOTT; DEAD CONFEDERATE: PAMELA LITTKY; REDONE: KEITH MUNYAN



POP BY MARIEL CONCEPCION

Who Is Kevin Rudolf?

New Cash Money Signee Rides Wave Of Success

You may not know him yet, but Kevin Rudolf is on his way to being on regular rotation on your iPod.

Signed to Cash Money/Universal Republic earlier this year, the 25-year-old musician recently released the single "Let It Rock" featuring Lil Wayne. The track sold 71,000 downloads in the United States this week, according to Nielsen SoundScan,

and leaps 33-21 on the Billboard Hot 100.

Hoping to ride the coattails of Wayne's recent success, Rudolf is eyeing a Nov. 25 release for his debut album, "In the City."

"I came up with the track at home back in June and played it for Wayne. He loved it and wanted to jump on it. We mixed it three days later and it was

on the radio a few weeks after that," Rudolf says. "Then, when Wayne did a million in a week, we knew we had to put my record out now to take advantage of his success."

Rudolf, who's been playing guitar since the age of 12, got his start after a chance meeting with producer Timbaland in 2004. "I was always a songwriter, but I got into production after my friend Jimmy Douglas introduced me to Tim," he says. "I brought my guitar to the meeting and ended up playing on a bunch of tracks," including Nelly Furtado's "Say It Right," Lil Kim's "The Jump Off" and Timbaland's "Scream."

A year-and-a-half ago, the 25-year-old decided he'd release his own project after getting a "real vision of what I could contribute as a producer, musician and songwriter and tapping into my own voice," he says. One day last January, while at New York's Hit Factory studio, Rudolf met Slim from Cash Money Records. After playing some of his songs for the music executive, Slim offered him a record deal.

Now, the New York native is ready to release "City," which he describes as a "conceptual album that follows the story of my experiences—it's like a coming-of-age story in NYC."

Produced entirely by Rudolf with the exception of a track by the Neptunes' Chad Hugo ("We were in the studio mixing one day and he walked in the room and said he wanted to do something with us. We banged some music out that same night."), the set features tracks like the epic ballad "Great Escape" and the Big Apple dedication track "N.Y.C.," which will be included on the soundtrack to the film "Fighting," starring Terrence Howard and slated to hit theaters later this year.

To help promote the album, Rudolf will start a radio tour next month and plans on scheduling a national tour later this year.

"I have been very blessed and feel really lucky. I've been hearing some crazy stuff, like 'Let It Rock' is Ryan Seacrest's and Lindsey Lohan's favorite song right now," a stunned Rudolf says. "There's no info or pictures of me anywhere, yet the track has taken a life of its own. The music is truly speaking for itself."

TRIBAL TRAIL

As a former Royal Marine and one of U.K. TV's best-loved adventurers, Bruce Parry is used to challenges—but can he master the music business?

Parry is the star of BBC TV's award-winning series "Tribe," which followed his experiences living with some of the world's most remote communities. Co-produced by the BBC and the Discovery Channel, it ran for three seasons (2005-07).

"At the end of 'Tribe,'" Parry says, "my life had become this extraordinary gift. Yet some of these tribal communities are having a really hard time. They're being persecuted and losing their land and dying of disease. That juxtaposition made me really want to give something back."

Parry duly approached a string of artists and labels with the idea of donating their services to an album that

would be a fund-raiser for human rights organization Survival International.

The resulting double-album, "Amazon/Tribe: Songs for Survival," was released digitally Sept. 15 with a physical U.K. release to follow Oct. 6 on London-based, PIAS-distributed Kensaltown Records, owned by producer Martin Terefe (KT Tunstall, Martha Wainwright).

Parry says he gave the artists a DVD showing the charity's work plus a simple brief for their contributions: "It's about tribal people and it's about the Amazon."

"I was just delighted to be part of it," says Tunstall, who donated a new song, "The Hidden Heart." "It sounded fantastically exciting from a

creative point of view and [was a] really worthwhile, fulfilling project from a social perspective."

The set features acts as diverse as Tunstall, Hot Chip, Yusuf Islam (the former Cat Stevens) and New Zealand rockers the Ruby Suns. The first disc features songs inspired by

the DVD. The second contains dance/experimental tracks using samples of tribal music Parry recorded while making "Tribe."

The album's opening track, "Ferretting," by the Apparatjik—a collaboration among Terefe, Coldplay's Guy Berryman, Magne Furuholmen of A-ha and Jonas Bjerre of Danish alt-rock act Mew—features in the series and has already been played on top 40 station BBC Radio 1. The digital release coincided with Parry's new TV series "Amazon," bowing Sept. 15 on BBC2, alongside the launch of a book of the same name. The first show attracted 3.2 million viewers, according to overnight figures.

Kensaltown says a U.S. release is being planned to coincide with "Amazon" airing on the Discovery Channel in early 2009. —Hazel Davis



KT TUNSTALL jumped at the chance to contribute to the compilation steered by BRUCE PARRY (inset).

RIGHT AS RAY

Ray LaMontagne appears to have a hit on his hands with "You Are the Best Thing," the first single from his upcoming third studio album, "Gospel in the Grain."

The soulful, horn-laden tune, which is also the opening track on the Oct. 14 RCA release, jumped five spots to No. 16 on Radio & Records' Sept. 26 Triple A chart. Not bad for a tune that was one of the last things LaMontagne and producer Ethan Johns came up with for the album.

"We had kind of finished the record and felt like we were missing *that* song," LaMontagne says. "There wasn't anything to open the record. Ethan and I talked about trying to shift the track listing, and we still couldn't find anything."

"That's when we knew we had to go back to the studio and do something. I just flew back over [to England, where the album was recorded] and started rummaging around in the bag to see what I had."

What LaMontagne found, however, was something different from the up-tempo final result. "It was written as a real sort of slow jazz ballad with a very different structure," he says. "But I also had in my head the version you're hearing. It's important, I think, when you're writing songs not to get attached to the form of them. You always have to be open to making something better."

That attitude is partly responsible for the song's early start, RCA Music Group VP of marketing Aaron Borns says. "The feel and tone of it has been such a fun surprise for people," Borns says. "It's given the project a whole different spin; people were excited about the record anyway, but there's a 'wow' factor to this song."

LaMontagne previewed "You Are the Best Thing" at R&R's Triple A Radio Conference in August in Boulder, Colo., and RCA took the track to stations a couple of weeks later. Amazon, meanwhile, has just premiered a video for the song; it's LaMontagne's first, though he doesn't appear in the clip.

"It gives people a visual aspect of Ray, which we've never had before," says Borns, who adds that the video will be shown wider after a short exclusive run with Amazon.

"You Are the Best Thing" is LaMontagne's third charting single, following "Trouble" in 2005 and "Three More Days" in 2006, both of which hit No. 5 on the Triple A tally. —Gary Graff

LaMONTAGNE



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



RADIO WAVES

>> On Modern Rock, the Offspring lands its third No. 1 with "You're Gonna Go Far, Kid." On Adult Contemporary, Daughtry's "What About Now" bows at No. 29, making the act's self-titled set the first debut album in 17 years to score five AC hits. The last? Wilson Phillips' self-titled offering in 1990.

FIVE FOR FIVE

>> The Billboard 200's top 10 greets five debuts this week and the same thing may happen next issue when efforts from Demi Lovato, Kings of Leon, the Pussycat Dolls, Jazmine Sullivan and Joe all look to shake up the top 10.



22 AND COUNTING

>> This week, the Hot Latin Songs chart celebrates its 22nd birthday. Fittingly, Joan Sebastian, who ranked at No. 19 on the very first chart, dated Sept. 20, 1986, with "Oiga," debuts this week at No. 50 with "Sigo Vivo," his 27th entry on the list.

CHART BEAT

>> Only 10 songs have entered the Billboard Hot 100 in the top three this millennium; the 10th song to begin its chart life in this elite tier is Kanye West's "Love Lockdown," which is tied for the second-highest debut of 2008 with David Cook's "The Time of My Life" and surpassed only by the No. 2 bow of David Archuleta's "Crush." The only non-"American Idol" acts to have top three debuts this century are Fall Out Boy and Kanye West. The former's "This Ain't a Scene, It's an Arms Race" entered at No. 2 the week of Feb. 3, 2007.

>> AC/DC's "Rock N Roll Train" is No. 3 on Mainstream Rock Tracks. It's the act's 29th entry there and its first on Modern Rock Tracks (No. 38). Should "Train" hit the Hot 100, it would be the band's first song to grace the chart in 15 years.

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

CHARTS

Metallica Holds Strong; Christmas Coming Early

As we view the second chart sum of Metallica's "Death Magnetic," I think of longtime label exec Lou Mann and the old slogan, "It's not where you start, but where you finish."

After nearing half a million copies in a short three-day frame, Metallica's modest second-week dip impresses almost as much as its opening total.

Down 31%, it moves 337,000 copies in its first full week on the market, bringing its sales to date up to 827,000, fairly impressive considering that total was rung in just a 10-day window. Since the album initially shipped 1.4 million copies—a total driven by retailers' confidence—its 800,000-plus start means the title is not overexposed, especially considering that gift-shopping traffic lurks just around the corner.

"Death" is the ninth album this year to start at 300,000 or more and the 29th to do so since the start of 2007. Acknowledging that it's a bit of an apples-and-oranges comparison, as none of those other 28 albums began with an abbreviated sales frame, Metallica's second-week decline is the smallest among them.

Prior to this, the smallest percent-

age decline from this year's 300,000-plus starts had been the 45% slide by Sugarland's "Love on the Inside," which began with 314,000 deluxe-edition sales, then 171,000 in week two when the standard issue arrived.

Comparing apples to apples, 800,000-plus for Metallica in a window of 10 days is less than the 1.6 million that Eminem's "Encore" did during a similar window in November 2004 but more than the 780,000 that Metallica's "St. Anger" pulled in the 11 days tracked for that album's first two chart weeks in June 2003.

BIG OOPS: If you've been reading Billboard long enough to remember when Inside Track spread over three columns, you might fondly remember the phrase "Track Erred." Well, Over the Counter erred last week and I'm shocked no one called me on it.

So, for the record, the last album to debut at No. 1 in an abbreviated opening before Metallica's "Death Magnetic" wasn't the band's "St. Anger," but rather Eminem's "Encore."

Like "Magnetic," the Eminem set got slated for a Friday release, the difference being that while the current

chart champ was always scheduled for a Friday, that 2004 rap album was rushed from a planned Tuesday start.

In that brief window, "Encore" sold 711,000 copies and then managed to move even more, 871,000, in its first full week of sales.

DENIED: Metallica's strong continuity prevents Ne-Yo from going three for three with No. 1s on the Billboard 200, although his streak of aces remains intact on Top R&B/Hip-Hop Albums.

His "Year of the Gentleman" opens with 250,000 sold, just 1,000 less than the opening total for his last solo album, "Because of You," which hit the market in May of last year and has sold 979,000 copies to date.

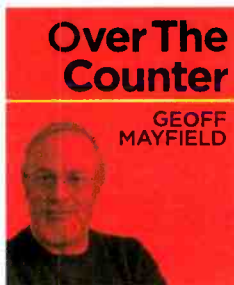
The soulful singer/songwriter's best week happened when debut album "In My Own Words" started with 301,000 in 2006. It represents his best seller, having rung 1.6 million to date.

Meanwhile, I guess AC/DC feels pretty good about teaming with Wal-Mart for its new "Black Ice." Pre-orders put the exclusive atop the discount chain's CD chart at Wal-Mart.com on Sept. 24. The album arrives Oct. 20.

In the interim, Wal-Mart sale prices of less than \$10 have the band's classic titles peppering Top Pop Catalog

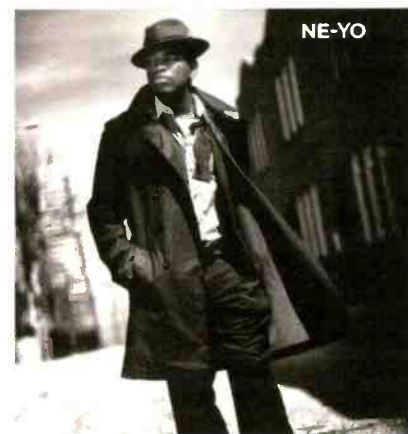
on billboard.biz, with "Back in Black" topping the list for a second straight week. The 22-times-platinum set moves 11,000 in the tracking week. Of those, 82% comes from mass merchants, and we're guessing most of those are from Wal-Mart.

AC/DC also holds Nos. 16, 23, 25, 28 and 45 on Top Pop Catalog, each with a decided mass-merchants share.



Over The Counter

GEOFF MAYFIELD



EARLY SEASON: Since Josh Groban's "Noel" managed to be the best-selling album of 2007 in just three months' time, there is greater awareness of Christmas albums this year. Thus, Nielsen SoundScan and billboard.biz will post the Top Holiday Albums chart next week, the earliest we've ever shown the seasonal chart.

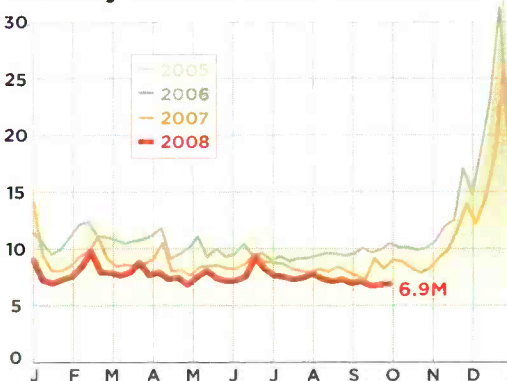
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,924,000	1,263,000	19,289,000
Last Week	6,848,000	1,248,000	18,931,000
Change	1.1%	1.2%	1.9%
This Week Last Year	8,294,000	1,020,000	14,949,000
Change	-16.5%	23.8%	29.0%

*Digital album sales are also counted within album sales

Weekly Album Sales (Million Units)

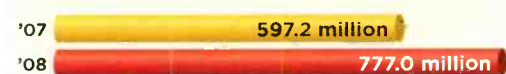


Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	328,286,000	291,406,000	-11.2%
Digital Tracks	597,183,000	776,963,000	30.1%
Store Singles	1,714,000	1,226,000	-28.5%
Total	927,183,000	1,069,595,000	15.4%
Albums w/TEA*	388,004,300	369,102,300	-4.9%

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

DIGITAL TRACKS SALES



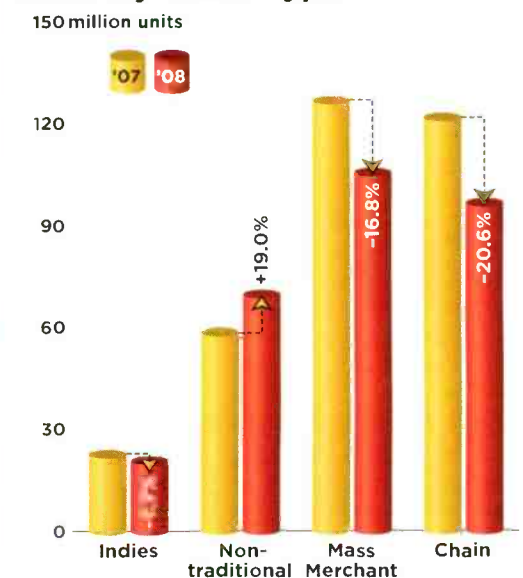
SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	292,644,000	244,034,000	-16.6%
Digital	34,677,000	46,028,000	32.7%
Cassette	232,000	66,000	-71.6%
Other	733,000	1,278,000	74.4%

For week ending Sept. 21, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	METALLICA IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) #1 WKS WARNER BROS. 508732* (18.98)	Death Magnetic	1	8
2	HOT SHOT DEBUT	1	NE-YO DEF JAM 011410/DJMG (13.98)	Year Of The Gentleman	2	
3	NEW	1	NELLY DERPITY UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles	3	
4	3	4	KID ROCK TOP OOG ATLANTIC 290556* AG (18.98)	Rock N Roll Jesus	2	1
5	NEW	1	DARIUS RUCKER CAPITOL NASHVILLE 35506 (18.98)	Learn To Live	1	
6	2	1	YOUNG JEEZY CTE DEF JAM 011536*/DJMG (13.98)	The Recession	1	
7	NEW	1	DJ KHALED WE THE BEST TERROR SQUAD 4564/KOCH (17.89)	We Global	7	
8	NEW	1	BUCKCHERRY ELEVEN SEVEN/ATLANTIC 511262/AG (18.98)	Black Butterfly	8	
9	8	10	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	2	1
10	7	3	THE GAME GEFFEN 011465* IGA (13.98)	LAX	2	
11	6	6	JONAS BROTHERS HOLLYWOOD 001944 (18.98) +	A Little Bit Longer	1	
12	5	5	SLIPKNOT ROADRUNNER 617938 (18.98) +	All Hope Is Gone	1	
13	10	7	SOUNDTRACK DECCA 011419 (18.98)	Mamma Mia!	1	
14	12	13	RIHANNA SRP DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	2	
15	13	11	SUGARLAND MERCURY NASHVILLE 011273* UMG (13.98)	Love On The Inside	1	
16	NEW	1	ALL THAT REMAINS PRISMATIC 82999 RAZOR & TIE (16.98)	Overcome	16	
17	15	12	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	1	
18	4	2	JESSICA SIMPSON EPIC COLUMBIA (NASHVILLE) 21746/SBN (15.98) +	Do You Know	1	
19	NEW	1	RAPHAEL SAADIQ COLUMBIA 08585* SONY MUSIC (15.98)	The Way I See It	19	
20	17	14	MILEY CYRUS HOLLYWOOD 002129 (18.98)	Breakout	1	
21	22	20	LEONA LEWIS SYCO J 02554 RMG (18.98)	Spirit	1	
22	20	16	JASON MRAZ ATLANTIC 448508* AG (18.98)	We Sing. We Dance. We Steal Things.	3	
23	21	23	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys	9	
24	NEW	1	AVENGED SEVENFOLD HOPELESS 46684 WARNER BROS. (20.98 CD/DVD) +	Live In The LBC & Diamonds In The Rough	24	
25	24	25	TAYLOR SWIFT BIG MACHINE 079012 (18.98) +	Taylor Swift	3	
26	11	2	ERIC BENET FRIDAY REPRISE 511399/WARNER BROS. (18.98)	Love & Life	1	
27	16	2	NEW KIDS ON THE BLOCK INTERSCOPE 011792/IGA (13.98) +	The Block	2	
28	25	18	SOUNDTRACK WALT DISNEY 001742 (18.98)	Camp Rock	3	
29	27	24	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 08144 CAPITOL (18.98)	NOW 28	1	
30	NEW	1	ELI YOUNG BAND REPUBLIC 011794 UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	30	
31	23	15	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724 UMG (18.98)	NOW That's What I Call Country	1	
32	26	17	STAINED FLIP ATLANTIC 511769 AG (18.98)	The Illusion Of Progress	1	
33	9	2	LL COOL J DEF JAM 011503 DJMG (13.98)	Exit 13	1	
34	18	2	MITCH HEDBERG COMEDY CENTRAL 0063 (13.98)	Do You Believe In Gosh?	18	
35	30	33	DUFFY MERCURY 010822*/DJMG (11.98)	Rockferry	1	
36	33	32	DISTURBED REPRISE 411132* WARNER BROS. (18.98) +	Indestructible	1	
37	19	2	NATALIE COLE DMI ATCD 512320* RHINO (18.98)	Still Unforgettable	19	
38	14	2	GYM CLASS HEROES DECAYDANCE 511260 FUELED BY RAMEN (13.98)	The Quilt	14	
39	28	9	CHRIS TOMLIN SIX STEPS 12359/SPARROW (17.98)	Hello Love	1	
40	35	40	JOURNEY NOMOTA 4506 EX (14.98 CD/DVD) +	Revelation	1	
41	NEW	1	COLBY O'DONIS KONLIVE GEFFEN 011230/IGA (10.98)	Colby O	41	
42	38	34	JONAS BROTHERS HOLLYWOOD 000282 (18.98) +	Jonas Brothers	1	
43	NEW	1	JEM ATO 21630 (11.98)	Down To Earth	43	
44	44	43	M.I.A. XL INTERSCOPE 009659* IGA (9.98)	Kala	18	
45	45	41	CARRIE UNDERWOOD 19 ARISTA ARISTA NASHVILLE 11221 RMG/RMG/SBN (18.98)	Carnival Ride	2	
46	37	27	THE CHEETAH GIRLS WALT DISNEY 002046 (18.98)	One World (Soundtrack)	13	
47	43	38	3 DOORS DOWN UNIVERSAL REPUBLIC 011066/UMRG (13.98)	3 Doors Down	1	
48	NEW	1	LINDSEY BUCKINGHAM REPRISE 512970 WARNER BROS. (18.98)	Gift Of Screws	48	
49	NEW	1	KRISTY LEE COOK 19 ARISTA NASHVILLE 33393 SBN (18.98)	Why Wait	49	
50	29	8	UNDEROATH SOLID STATE 08842*/TOOTH & NAIL (13.98) +	Lost In The Sound Of Separation	8	

The band celebrates not only its best sales week—47,000—but also its highest-charting album. The new one helps its last set, "15," bow at No. 12 on Top Pop Catalog (up 26%).



The CD half of the set features archival material, while the DVD boasts a live show recorded earlier this year at the Long Beach Arena in California.



It's the second consecutive week Akon's KonLive label has seen a top 50 debut after last week's No. 40 entry from Kardinal Offishall. Next up for KonLive is Lady GaGa's debut album Oct. 28.



It's the highest debut for the Fleetwood Mac frontman, whose previous high bow came with the No. 80 entry of "Under the Skin" in 2006.



On Top World Music, the group bumps itself out of the No. 1 slot as new album pushes its debut set down to No. 2. The band becomes only the fourth act to hold Nos. 1 and 2 in the same week.

51	47	48	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	
52	36	79	DAUGHTRY RCA 88860/RMG (18.98) +	Daughtry	4	1
53	62	61	SAVING ABEL SKIDDGG 15019/VIRGIN (12.98)	Saving Abel	53	
54	67	54	GREATEST GAINER PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	2	
55	32	2	RKM & KEN-Y PINA 01912/MAGHETE (14.98)	The Royalty/La Realeza	32	
56	41	26	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	5	
57	51	42	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For	10	
58	49	49	JACK JOHNSON BRUSHFIRE 010580* UMRG (13.98)	Sleep Through The Static	1	
59	NEW	1	VARIOUS ARTISTS NEW WEST 6140 (18.98)	The Imus Ranch Record	59	
60	46	53	CHRIS BROWN JIVE 12049 ZOMBA (18.98) +	Exclusive	4	
61	NEW	1	CELTIC THUNDER CELTIC THUNDER 011606 DECCA (18.98)	Act Two	61	
62	48	29	LUIS FONSI UNIVERSAL LATIN 011810 (10.98) +	Palabras Del Silencio	15	
63	78	66	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song	28	
64	82	99	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	38	
65	NEW	1	TAPROOT VELVET HAMMER 001 (13.98)	Our Long Road Home	65	
66	70	70	THEORY OF A DEADMAN 604 61809/ROADRUNNER (11.98)	Scars & Souvenirs	26	
67	72	65	MAROON 5 A&M/OCTONE 008917/IGA (18.98) +	It Won't Be Soon Before Long	2	
68	53	28	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	1	
69	60	52	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	
70	69	73	LINKIN PARK MACHINE SHOP 44477* WARNER BROS. (18.98) +	Minutes To Midnight	2	1
71	101	88	JORDIN SPARKS 19 JIVE 18757 ZOMBA (18.98)	Jordin Sparks	10	
72	59	37	ALACRANES MUSICAL FONOVISA 311305/UG (13.98)	Tu Inspiracion	25	
73	56	55	USHER LAFACE 23388 ZOMBA (18.98)	Here I Stand	1	
74	55	22	HOLLYWOOD UNDEAD A&M/REPRISE 011331/IGA (12.98)	Swan Songs	22	
75	74	62	SHINEDOWN ATLANTIC 511244 AG (18.98)	The Sound Of Madness	8	
76	39	2	MICHAEL FRANTI & SPEARHEAD BOD BOD WAX+NYL 86908 EPITAPH (16.98) +	All Rebel Rockers	39	
77	NEW	1	AMANDA PALMER ROADRUNNER 617925 (18.98)	Who Killed Amanda Palmer	77	
78	71	59	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	1	
79	58	36	KIDZ BOP KIDS RAZOR & TIE 89181 (18.98)	Kidz Bop 14	8	
80	75	50	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation	6	
81	87	74	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	74	
82	64	44	NAS DEF JAM COLUMBIA 011505*/DJMG (13.98)	Untitled	1	
83	68	46	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now	27	
84	65	72	BECK DOD 011507* IGA (13.98)	Modern Guilt	1	
85	80	68	SUGARLAND MERCURY NASHVILLE 007411 UMG (13.98)	Enjoy The Ride	2	
86	107	84	NATASHA BEDINGFIELD PHONOGENIA EPIC 11748 SONY MUSIC (17.98)	Pocketful Of Sunshine	1	
87	31	2	JENNI RIVERA FONOVISA 353623 UG (13.98)	Jenni	31	
88	77	101	PARAMORE FUELED BY RAMEN 158612*/AG (13.98)	RIOT!	15	
89	84	67	JOHN MAYER COLUMBIA 22665*/SONY MUSIC (19.98) +	Where The Light Is: John Mayer Live In Los Angeles	5	
90	NEW	1	VARIOUS ARTISTS FONOVISA 353715/UG (13.98)	Idolos: De Mexico Para El Mundo	90	
91	61	35	SHWAYZE SURETONE/GEFFEN 011498*/IGA (10.98)	Shwayze	10	
92	50	2	VARIOUS ARTISTS THRIVE 00787 EX (12.98)	Rock Heroes	50	
93	111	104	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	1	
94	88	63	MARVIN SAPP VERITY 09433 ZOMBA (17.98)	Thirsty	28	
95	89	90	NICKELBACK ROADRUNNER 618300 (18.98) +	All The Right Reasons	7	1
96	94	69	METRO STATION RED INK 10521 COLUMBIA (12.98)	Metro Station	39	
97	73	51	DADDY YANKEE EL CARTEL 08020/MAGHETE (10.98)	Talento De Barrio (Soundtrack)	13	
98	115	95	SECONDHAND SERENADE GLASSNOTE 405244/EAST WEST (18.98) +	A Twist In My Story	44	
99	113	97	REHAB UNIVERSAL REPUBLIC 011555/UMRG (10.98)	Graffiti The World	94	
100	34	2	JOSHUA RADIN MOM AND POP DIGITAL EX (9.98)	Simple Times	34	

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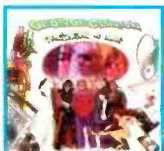
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TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	HOT SHOT DEBUT	1	DJ KHALED WE GLOBAL WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)
2	1	2	MITCH HEDBERG DO YOU BELIEVE IN GOSH? COMEDY CENTRAL 0063 (13.98)
3	3	16	JOURNEY REVELATION NOMOTA 4506 EX (14.98 CD/DVD) ⊕
4	NEW		JEM DOWN TO EARTH ATO 21630 (11.98)
5	NEW		VARIOUS ARTISTS THE IMUS RANCH RECORD NEW WEST 6140 (16.98)
6	NEW		TAPROOT OUR LONG ROAD HOME VELVET HAMMER 001 (13.98)
7	4		MICHAEL FRANTI & SPEARHEAD ALL REBEL ROCKERS BOO BOO WAX/ANTI- 86906*/EPITAPH (16.98) ⊕
8	6		VARIOUS ARTISTS ROCK HEROES THRIVE 90787 EX (12.98)
9	13	21	GREATEST GAINER SECONDHAND SERENADE A TWIST IN MY STORY GLASSNOTE 405244/EAST WEST (15.98) ⊕
10	2	2	JOSHUA RADIN SIMPLE TIMES MOM AND POP DIGITAL EX (9.98)
11	11	46	GARTH BROOKS THE ULTIMATE HITS PEARL 213 (25.98 CD/DVD) ⊕
12	5	2	OKKERVIL RIVER THE STAND INS JAGJAGUAR 124* (14.98)
13	15	46	EAGLES LONG ROAD OUT OF EDEN ERC 4500 EX (14.98)
14	10	3	VARIOUS ARTISTS SUNDOWN: MUSIC FOR UNWINDING EMI SPECIAL MARKETS 19973 EX/STARBUCKS (12.98)
15	12	7	STRYKER TOTAL DANCE 2008 VOL. 2 THRIVEDANCE 90789 THRIVE (18.98)
16	17	23	APOCALYPTICA WORLDS COLLIDE 20-20 21580/JIVE (13.98) ⊕
17	16	18	THE TING TINGS WE STARTED NOTHING COLUMBIA 28925* (12.98)
18	14	4	THE VERVE FORTH ON YOUR OWN 01*/MEGAFORCE (14.98)
19	19	9	ONE DAY AS A LION ONE DAY AS A LION (EP) ANTI- 86978/EPITAPH (8.98)
20	26	34	VAMPIRE WEEKEND VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)
21	9	2	CALEXICO CARRIED TO DUST QUARTERSTICK 108* (15.98)
22	24	16	FLEET FOXES FLEET FOXES SUB POP 777* (13.98)
23	23		TRAPT ONLY THROUGH THE PAIN... ELEVEN SEVEN 230 (14.98)
24	NEW		BREATHE CAROLINA IT'S CLASSY NOT CLASSIC RICE 069 (13.98)
25	7	2	BRIAN "HEAD" WELCH SAVE ME FROM MYSELF DRIVEN 30101 (15.98)
26	27	39	RADIOHEAD IN RAINBOWS TBD 21622*/ATO (13.98)
27	22	4	EVA CASSIDY SOMEWHERE BLIX STREET 10090 (16.98)
28	30	68	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98)
29	21	13	MOTLEY CRUE SAINTS OF LOS ANGELES MOTLEY 240/ELEVEN SEVEN (16.98) ⊕
30	32	69	SOUNDTRACK ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586*/COLUMBIA (13.98) ⊕
31	8		ICED EARTH THE CRUCIBLE OF MAN (SOMETHING WICKED PART 2) STEAMHAMMER 9159/SPV (17.98)
32	29	7	CONOR OBERST CONOR OBERST MERGE 340* (15.98)
33	NEW		PORTUGAL. THE MAN CENSORED COLORS EQUAL VISION 153 (12.98)
34	34	13	SIGUR ROS MEO SUO I EYRUM VID SPILUM ENOALAUST XL 364/BEGGARS GROUP (11.98)
35	35	15	MY MORNING JACKET EVIL URGES ATO 21625* (13.98)
36	NEW		AMB GODS HAND CANONIZE/HATCHET HOUSE 4704/PSYCHOPATHIC (10.98)
37	31	21	SANTOGOLD SANTOGOLD LIZARD KING 70034/DOWNTOWN (14.98)
38	37	22	FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBD 715*/SUB POP (15.98)
39	25	3	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BACK BY BLOCKULAR DEMAND. SERVE & COLLECT II BOSS HOGG OUTLAWZ 5094/KOCH (17.98)
40	NEW		ILL BILL HOUR OF REPRISAL UNCLE HOWIE 24/FAT BEATS (15.98)
41	NEW		BEN TAYLOR THE LEGEND OF KUNG FOLK PART 1 [THE KILLING BITE] IRIS 1006 (15.98)
42	33	4	MOTORHEAD MOTORHEAD STEAMHAMMER 9163*/SPV (17.98)
43	41		DJ SKRIBBLE TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE (18.98)
44	20	2	TRICKY KNOWLE WEST BOY DOMINO 195* (13.98)
45	36	5	RA RA RIOT THE RHUMB LINE BARSUK 77* (11.98)
46	43	11	JUSTIN NOZUKA HOLLY GLASSNOTE 0102 (11.98)
47	48	42	SHEKINAH GLORY MINISTRY JESUS UMG 3003 KINGDOM (17.98)
48	RE-ENTRY		THE 101 STRINGS ORCHESTRA HALLOWEEN MADACY SPECIAL PRODUCTS 52906 MADACY (13.98 CD/DVD) ⊕
49	NEW		GEORGE CLINTON GEORGE CLINTON AND HIS GANGSTERS OF LOVE SHANACHIE 5165 (18.98)
50	RE-ENTRY		THE KATINAS STILL DESTINY UMG 1241/EXECUTIVE MUSIC GROUP (13.98)

At No. 49 on Top Independent Albums and No. 34 on Top R&B/Hip-Hop Albums, George Clinton's "George Clinton and His Gangsters of Love" album gives the veteran R&B artist his first charting album on any Billboard list since 1996. That's when "Greatest Funkin' Hits" peaked at No. 46 on the R&B list and No. 138 on the Billboard 200. His new "Gangsters" set features guests like Carlos Santana, Red Hot Chili Peppers and Sly Stone.



TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	2	METALLICA DEATH MAGNETIC WARNER BROS.
2	NEW		NE-YO DEF JAM /DJMG Year Of The Gentleman
3	NEW		DARIUS RUCKER CAPITOL NASHVILLE Learn To Live
4	NEW		NELLY DERRTY UNIVERSAL /UMRG Brass Knuckles
5	7	19	JASON MRAZ ATLANTIC AG We Sing, We Dance, We Steal Things.
6	4	2	MITCH HEDBERG COMEDY CENTRAL Do You Believe In Gosh?
7	NEW		DJ KHALED WE THE BEST/TERROR SQUAD /KOCH We Global
8	2	2	JOSHUA RADIN MOM AND POP Simple Times
9	NEW		RAPHAEL SAADIQ COLUMBIA /SONY MUSIC The Way I See It
10	8		COLDPLAY CAPITOL Viva La Vida or Death And All His Friends
11	9	15	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN /UMRG Tha Carter III
12	NEW		DEATH CAB FOR CUTIE BARSUK/ATLANTIC AG iTunes: Live From Las Vegas Exclusively At The Palms (EP)
13	NEW		ALL THAT REMAINS PROSTHETIC RAZDR & TIE Overcome
14	5	3	YOUNG JEEZY CTE/DEF JAM /DJMG The Recession
15	11	11	KATY PERRY CAPITOL One Of The Boys
16	NEW		ELI YOUNG BAND REPUBLIC UNIVERSAL SDUIH Jet Black & Jealous
17	20	18	TAYLOR SWIFT BIG MACHINE Taylor Swift
18	NEW		JEM ATO Down To Earth
19	16		RIHANNA SRP/DEF JAM /DJMG Good Girl Gone Bad
20	NEW		THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS EPIC /SONY MUSIC Waik This Way
21	3		JESSICA SIMPSON EPIC/COLUMBIA (NASHVILLE) /SBN Do You Know
22	23	8	MGMT COLUMBIA /SONY MUSIC Oracular Spectacular
23	14		THE GAME Geffen /IGA LAX
24	RE-ENTRY		SOUNDTRACK DECCA Mamma Mia!
25	10	2	OKKERVIL RIVER JAGJAGUAR The Stand Ins

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	2	METALLICA DEATH MAGNETIC WARNER BROS. 508732*
2	2		JONAS BROTHERS HOLLYWOOD 001944 ⊕ A Little Bit Longer
3	NEW		VARIOUS ARTISTS NEW WEST 6140 The Imus Ranch Record
4	NEW		CELTIC THUNDER CELTIC THUNDER 011606/DECCA Act Two
5	NEW		NE-YO DEF JAM 011410/DJMG Year Of The Gentleman
6	NEW		BUCKCHERRY ELEVEN SEVEN ATLANTIC 511262/AG Black Butterfly
7	NEW		AVENGED SEVENFOLD HOPELESS 466684 WARNER BROS. + Live In The LBC & Diamonds In The Rough
8	NEW		MATT WERTZ HAND WRITTEN/UNIVERSAL REPUBLIC 011629/UMRG Under Summer Sun
9	NEW		AMANDA PALMER ROADRUNNER 617925 Who Killed Amanda Palmer
10	NEW		DAVE KOZ CAPITOL 34163 Greatest Hits
11	RE-ENTRY		CELTIC THUNDER CELTIC THUNDER 001/DECCA Celtic Thunder
12	5	14	COLDPLAY CAPITOL 16886* Viva La Vida or Death And All His Friends
13	NEW		LINDSEY BUCKINGHAM REPRISE 512970 WARNER BROS. Gift Of Screws
14	NEW		DARIUS RUCKER CAPITOL NASHVILLE 85506 Learn To Live
15	11	2	NATALIE COLE DMJ/ATCO 512320*/RHINO Still Unforgettable
16	NEW		BEN TAYLOR THE LEGEND OF KUNG FOLK PART 1 [THE KILLING BITE] IRIS 1006
17	4	17	KID ROCK TOP DOG ATLANTIC 290556*/AG Rock N Roll Jesus
18	3	11	SOUNDTRACK DECCA 011439 Mamma Mia!
19	NEW		DAVID PHELPS WORD CURB 887233/WARNER BROS. The Voice
20	16	9	JASON MRAZ ATLANTIC 448508*/AG We Sing, We Dance, We Steal Things.
21	17		ERIC BENET FRIDAY REPRISE 511399/WARNER BROS. Love & Life
22	6	3	BRIAN WILSON BRIMEL 34147*/CAPITOL That Lucky Old Sun
23	NEW		NELLY DERRTY UNIVERSAL 010150/UMRG Brass Knuckles
24	13	3	YOUNG JEEZY CTE DEF JAM 011536*/DJMG The Recession
25	9	3	NEW KIDS ON THE BLOCK INTERSCOPE 011792/IGA The Block

LATIN TROPICAL AIRPLAY™ FROM: .biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	25	COMO YO JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
2	4	14	EN AQUEL LUGAR ADOLESCENT ORQUESTA (KORTA/UNION)
3	8	35	AHORA ES WISIN & YANDEL (MACHETE)
4	2	43	TE QUIERO FLEX (EMI TELEVISIA)
5	31	2	AMOR INMORTAL CHAYANNE (SONY BMG NORTE)
6	5	38	AMOR DESPERDICADO FRANK REYES (M.P. JVN J & N)
7	9	26	DONDE ESTAN ESOS AMIGOS EL CHAVAL (MAS/VENEMUSIC)
8	11	26	TODO LO QUE SOY MARCY PLACE FEATURING DON OMAR (EL ORFANATO)
9	14	8	NA DE NA ANGEL & KHRIZ (VI/MACHETE)
10	7	17	ME VIO LLORAR JORGE CELEDDN & JIMMY ZAMBRANO (SONY BMG NORTE)
11	15	7	NO ME DOY POR VENCIDO LUIS FONSI (UNIVERSAL LATINO)
12	10	11	QUEDE SOLO EN LA POBREZA KIKO RODRIGUEZ (PERLA/VENEMUSIC)
13	22	6	LLORAR LLOVIENDO TOBY LOVE (SONY BMG NORTE)
14	1	23	TU ME CONFUNDES CHARLIE CRUZ (SONY BMG NORTE)
15	19	12	SIGUELO WISIN & YANDEL (MACHETE)

I LIKE PROFILES: MOST ADDED™ FROM: .biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	9	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
2	2	10	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)
3	3	18	I KISSED A GIRL KATY PERRY (CAPITOL)
4	4	13	FOREVER CHRIS BROWN (JIVE/ZOMBA)
5	5	14	LOLLI LOLLI (POP THAT BODY) THREE 6 MAFFIA FEAT. PROJECT PAT, YOUNG D & SUPERPOWER (HYPIOTIZE MINDS/COLUMBIA)
6	6	6	A LITTLE BIT LONGER JONAS BROTHERS (HOLLYWOOD)
7	7	8	GOT MONEY LIL WAYNE FEATURING T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)
8	8	13	LOST! COLDPLAY (CAPITOL)
9	10	9	FREE FALLIN' JOHN MAYER (COLUMBIA)
10	9	8	PAPER PLANES M.I.A. (XL/INTERSCOPE)
11	11	20	IN THE END LINKIN PARK (WARNER BROS.)
12	12	9	DON'T STOP THE MUSIC RIHANNA (SRP/DEF JAM/DJMG)
13	17	4	S.O.S. JONAS BROTHERS (HOLLYWOOD)
14	13	16	NUMB LINKIN PARK (WARNER BROS.)
15	14	16	WHAT I'VE DONE LINKIN PARK (WARNER BROS.)

More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS

SLOW AND STEADY

Juan Luis Guerra collects his eighth No. 1—and fourth in a row—on Tropical Airplay as "Como Yo" climbs from No. 3 to No. 1.

The song reaches the top in its 25th week, marking the third title on the list this year to be rewarded with No. 1 status after such a lengthy wait.

Frank Reyes' "Amore Desperdiciado" also hit No. 1 in its 25th week in July, while Aventura's "El Perdedor" set the chart's all-time mark for patience with a coronation in its 34th frame later that month.

Despite topping Tropical, "Como" leaves Hot Latin Songs, where it peaked at No. 18, because it moves to re-current status this issue after a 20-week run. —Gary Trust

TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. COUNTRY: Titles are included in the Billboard Country chart. BILLBOARD.BIZ: A weekly spotlight on chart updated weekly on billboard.com, including areas that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	#1 WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
2	21	CLOSER	NE-YO (DEF JAM/IDJMG)
3	6	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)
4	19	FOREVER	CHRIS BROWN (JIVE/ZOMBA)
5	12	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)
6	14	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
7	10	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)
8	19	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)
9	16	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN/UNIVERSAL)
10	15	PAPER PLANES	M.I.A. (XL/INTERSCOPE)
11	21	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)
12	14	ONE STEP AT A TIME	JORDIN SPARKS (19 JIVE/ZOMBA)
13	15	VIVA LA VIDA	COLDPLAY (CAPITOL)
14	12	NEED U BAD	JAZMINE SULLIVAN (J/RMG)
15	24	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)
16	8	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
17	29	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)
18	10	SPOTLIGHT	JENNIFER HUDSON (ARISTA/RMG)
19	11	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)
20	21	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)
21	4	SO WHAT	PINK (LAFACE/ZOMBA)
22	17	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)
23	11	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL/NASHVILLE)
24	23	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
25	11	THE BUSINESS	YUNG BORG FEAT. CASHA (YUNG BOSS/KOCH/EPIC)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (J.G.F.A.C.E./SRC/UNIVERSAL MOTOWN)
27	31	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY (BLUE CHAIR/BNA)
28	33	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/LG/ATLANTIC)
29	11	DO YOU BELIEVE ME NOW	JIMMY WAYNE (VALORY)
30	24	I KISSED A GIRL	KATY PERRY (CAPITOL)
31	28	WAITIN' ON A WOMAN	BRAD PISLEY (ARISTA/NASHVILLE)
32	34	SHE NEVER CRIED IN FRONT OF ME	TOBY KEITH (SHOW DOG/NASHVILLE)
33	25	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
34	35	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)
35	32	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)
36	51	HOT N COLD	KATY PERRY (CAPITOL)
37	10	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)
38	41	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA/NASHVILLE)
39	42	TROUBADOUR	GEORGE STRAIT (MCA/NASHVILLE)
40	38	SHAKE IT	METRO STATION (COLUMBIA)
41	39	MAGIC	ROBIN THICKE (STAR TRAK/INTERSCOPE)
42	48	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM (BIG GATES/SUP-N-SIDE/ATLANTIC)
43	45	SO FLY	SLIM FEAT. YUNG JOC (M3/ASYLUM)
44	54	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
45	49	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
46	36	HERE I AM	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
47	44	I STILL MISS YOU	KEITH ANDERSON (COLUMBIA/NASHVILLE)
48	60	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
49	53	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)
50	46	CHICKEN FRIED	ZAC BROWN BAND (ROAD/LIVE NATION)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	55	CRUSH	DAVID ARCHULETA (19 JIVE/ZOMBA)
52	27	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)
53	56	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARING CHRIS BROWN & SEAN GARRETT (DIP/DEF JAM/IDJMG)
54	15	YOU LOOK GOOD IN MY SHIRT	KEITH URBAN (CAPITOL/NASHVILLE)
55	13	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)
56	12	HOLLER BACK	THE LOST TRAILERS (BNA)
57	3	LET IT GO	TIM MCGRAW (CURB)
58	3	SUPERWOMAN	ALICIA KEYS (MIBK/J/RMG)
59	5	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
60	73	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (RCA/A-FELLA/DEF JAM/IDJMG)
61	58	NO ME DOY POR VENCIDO	LUIS FONSÍ (UNIVERSAL LATIN)
62	66	COUNTRY MAN	LUKE BRYAN (CAPITOL/NASHVILLE)
63	67	CRY FOR YOU	SEPTEMBER (ROBBINS)
64	65	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)
65	-	ADDICTED	SAVING ABEL (SKIDDDO/VIRGIN/CAPITOL)
66	-	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
67	-	ROLL WITH ME	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)
68	20	NEVER WOULD HAVE MADE IT	MARVIN SAPP (VERITY/ZOMBA)
69	20	GOOD TIME	ALAN JACKSON (ARISTA/NASHVILLE)
70	-	ALL I EVER WANTED	CHUCK WICKS (RCA/NASHVILLE)
71	70	CUDDY BUDDY	MIKE JONES (ICE AGE/ASYLUM)
72	-	YOU'RE THE ONLY ONE	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
73	-	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)
74	-	RELENTLESS	JASON ALOEAN (BROKEN BOW)
75	2	ENERGY	KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)

1,266 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	5	#1 SO WHAT	PINK (LAFACE/ZOMBA)	
2	-	LOVE LOCKDOWN	KANYE WEST (RCA/A-FELLA/DEF JAM/DJMG)	
3	2	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
4	8	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
5	14	DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	
6	18	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
7	9	HOT N COLD	KATY PERRY (CAPITOL)	
8	23	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
9	19	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
10	22	CRUSH	DAVID ARCHULETA (19 JIVE/ZOMBA)	
11	4	SWAGGA LIKE US	JAY-Z & T.I. FEAT. KANYE WEST & LIL WAYNE (RCA/A-FELLA/DEF JAM/IDJMG)	
12	21	LET IT ROCK	KEVIN RUDDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
13	14	IN THE AYER	FLO RIDA FEAT. WILL.I.A.M. (POE BOY/ATLANTIC)	
14	8	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE (NAPPY BOY/KONVICT/JIVE/ZOMBA)	
15	-	ALL SUMMER LONG	THE ROCK HEROES (BIG EYE)	
16	22	CLOSER	NE-YO (DEF JAM/IDJMG)	
17	14	GOT MONEY	LIL WAYNE FEAT. T-PAIN (CASH MONEY/UNIVERSAL MOTOWN)	
18	20	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/LG)	
19	15	VIVA LA VIDA	COLDPLAY (CAPITOL)	
20	12	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	
21	16	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	
22	7	MY LIFE	THE GAME FEAT. LIL WAYNE (GEFFEN/INTERSCOPE)	
23	36	MISS INDEPENDENT	NE-YO (DEF JAM/IDJMG)	
24	23	ONE STEP AT A TIME	JORDIN SPARKS (19 JIVE/ZOMBA)	
25	17	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	20	I KISSED A GIRL	KATY PERRY (CAPITOL)	
27	11	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	
28	70	GREEN LIGHT	JOHN LEGEND FEAT. ANDRE 3000 (HOME SCHOOL/O.D.O./COLUMBIA)	
29	12	SWING	SAVAGE FEAT. SOULJA BOY TELL EM (DAWN RAID/UNIVERSAL REPUBLIC)	
30	22	A MILLI	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
31	18	DANGEROUS	KARDINAL OFFISHALL FEAT. AKON (KONLIVE/GEFFEN)	
32	25	SHAKE IT	METRO STATION (COLUMBIA)	
33	10	I DON'T CARE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
34	16	PUT ON	YOUNG JEEZY FEAT. KANYE WEST (CTE/DEF JAM/IDJMG)	
35	-	GO HARD	DI KHALED FEAT. KANYE WEST & T-PAIN (WE THE BEST/TERROR SQUAD/KOCH)	
36	13	BARTENDER SONG	REHAB (UNIVERSAL REPUBLIC)	
37	-	BODY ON ME	NELLY FEAT. ASHANTI & AKON (DERRTY/UNIVERSAL MOTOWN)	
38	48	ADDICTED	SAVING ABEL (SKIDDDO/VIRGIN/CAPITOL)	
39	19	LOLLI LOLL (POP THAT BODY)	THREE 6 MAFIA (HYPPNOTIZE MINDS/COLUMBIA)	
40	12	OUT HER GRINDIN'	DJ KHALED (TERROR SQUAD/KOCH)	
41	44	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	
42	13	BURNIN' UP	JONAS BROTHERS (HOLLYWOOD)	
43	4	COOKIE JAR	GYM CLASS HEROES FEAT. THE-DREAM (DECADE/DEF JAM/IDJMG)	
44	53	T-SHIRT	SHONTELLE (SRC/UNIVERSAL MOTOWN)	
45	49	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	
46	38	LOLLIPOP	LIL WAYNE FEAT. STATIC MAJOR (CASH MONEY/UNIVERSAL MOTOWN)	
47	40	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
48	16	SHUT UP AND LET ME GO	THE TING TINGS (COLUMBIA)	
49	47	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARING CHRIS BROWN & SEAN GARRETT (DIP/DEF JAM/IDJMG)	
50	-	CHICKEN FRIED	ZAC BROWN BAND (ROAD/LIVE NATION)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	20	CHECK YES JULIET (RUN BABY RUN)	WE THE KINGS (S-CURVE)	
52	5	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER (CAPITOL/NASHVILLE)	
53	4	COME ON GET HIGHER	MATT NATHANSON (VANGUARD)	
54	20	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
55	2	I'D RATHER BE WITH YOU	JOSHUA RADIN (MOM AND POP)	
56	5	JUST A DREAM	CARRIE UNDERWOOD (19/ARISTA/ARISTA/NASHVILLE)	
57	22	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
58	6	GET BACK	DEMI LOVATO (HOLLYWOOD)	
59	31	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
60	17	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN (J.G.F.A.C.E./SRC/UNIVERSAL MOTOWN)	
61	3	LOVEBUG	JONAS BROTHERS (HOLLYWOOD)	
62	23	HANDLEBARS	FLOBOTS (UNIVERSAL REPUBLIC)	
63	31	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	
64	8	JOHNNY & JUNE	HEIDI NEWFIELD (CURB)	
65	3	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)	
66	12	FREE FALLIN'	JOHN MAYER (COLUMBIA)	
67	13	THAT'S WHAT YOU GET	PARAMORE (FUELED BY RAMEN/RRP)	
68	18	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	
69	24	IT'S NOT MY TIME	3 ODORS OWEN (UNIVERSAL REPUBLIC)	
70	4	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
71	22	MERCY	DUFFY (MERCURY/IDJMG)	
72	17	SHOULD'VE SAID NO	TAYLOR SWIFT (BIG MACHINE)	
73	9	CORONA AND LIME	SHWAYZE (SURETONE/GEFFEN/INTERSCOPE)	
74	37	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (JIVE/ZOMBA)	
75	46	LOW	FLO RIDA FEAT. T-PAIN (POE BOY/ATLANTIC)	

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
 CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. Ⓣ after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
 Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** 66 Where included, this award indicates the title with the chart's largest airplay increase.
- RECURRENT RULES**
 Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
 Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
 Ⓢ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
 Compiled from a national sample of reports from club DJs.
 ● Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS
 ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▫ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
 ● RIAA certification for 500,000 paid downloads (Gold). ● RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
 ● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ● RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multi-platinum 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.

OCT 4 2008 MUSIC VIDEO

POP/ROCK

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	PRINCIPAL PERFORMERS	CERT.
1	1	2	#1 NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN	AC/DC		
2	3	13	LIVE FROM TEXAS	EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
3	2	3	REAL...EN VIVO	SONY BMG NORTE/SONY BMG VIDEO 734166 (24.98)	Ednita Nazario	
4	4	171	FAREWELL I TOUR: LIVE FROM MELBOURNE	RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	30
5	5	12	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 722727 (19.98 DVD)	John Mayer	
6	14	27	CELTIC THUNDER: THE SHOW	CELTIC THUNDER/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 002 (19.98 DVD)	Celtic Thunder	
7	7	2	THE BEST DAMN TOUR LIVE IN TORONTO	RCA/SONY BMG VIDEO 733105 (16.98)	Avril Lavigne	
8	12	41	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 713716 (21.98 DVD)	Celine Dion	6
9	11	16	SCENES YOU KNOW BY HEART: THE DVD	MAILBOAT 2503 EX (9.98 DVD)	Jimmy Buffett	
10	9	3	LIVE DOMINANCE	KOCH RECORDS 4558 (14.98 DVD)	Hatebreed	
11	8	5	BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44802 (13.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
12	NEW		JESUS	KINGDOM/FONTANA DISTRIBUTION 1016 (17.98 DVD)	Shekinah Glory Ministry	
13	10	7	BILL GAITHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44805 (13.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
14	15	138	FAMILY JEWELS	EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	10
15	18	3	UNA NOCHE EN MADRID	FONOVISA UNIVERSAL MUSIC & VIDEO DIST. 353529 (11.98 DVD)	Marco Antonio Solis	
16	22	20	PARA SIEMPRE	SONY BMG NORTE/SONY BMG VIDEO 728708 (14.98 DVD)	Vicente Fernandez	
17	16	8	LIVE FROM AUSTIN, TX	NEW WEST RECORDS/RED DISTRIBUTION 80589 (19.98 DVD)	Norah Jones	
18	NEW		TOGETHER	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44781 (19.98 DVD)	Gaither Vocal Band And Ernie Haase & Signature Sound	
19	13	6	ELVIS: VIVA LAS VEGAS	ELVIS PRESLEY ENTERPRISES 23137 EX (12.98 DVD)	Various Artists	
20	23	227	NUMBER ONES	EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
21	19	21	INDESCRIBABLE	SIX STEPS VIDEO/EMM MUSIC VIDEO 17091 (14.98 DVD)	Louie Giglio	
22	24	44	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY BMG VIDEO 18087 (14.98 DVD)	Beyonce	3
23	10	3	NO MORE NIGHT: LIVE IN BIRMINGHAM	WORD VIDEO/WARNER MUSIC VISION 887330 (16.98 DVD)	David Phelps	
24	20	27	ELVIS: #1 HIT PERFORMANCES	RCA/SONY BMG VIDEO 714372 (14.98 DVD)	Elvis Presley	
25	25	45	ORAL FIXATION TOUR	EPIC MUSIC VIDEO/SONY BMG VIDEO 705825 (19.98 DVD)	Shakira	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)
2	1	3	WHATEVER YOU LIKE	T.I. GRAND HUSTLE/ATLANTIC
3	3	4	SO WHAT	PINK (LAFACE/ZOMBA)
4	4	4	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE NAPPY BOY/KONVIC/JIVE/ZOMBA
5	7	5	MY LIFE	THE GAME FEATURING LIL WAYNE GEFEN/INTERSCOPE
6	RE-ENTRY		SPOTLIGHT	JENNIFER HUDSON ARISTA/RMG
7	6	5	DISTURBIA	RIHANNA SRP/DEF JAM/IDJMG
8	5	3	MISS INDEPENDENT	NE-YO DEF JAM/IDJMG
9	RE-ENTRY		MARCO POLO	BOB WOV FEATURING SOULJA BOY TELLE/COLUMBIA
10	16	15	CHASING PAVEMENTS	ADELE XL/COLUMBIA
11	25	5	TROUBADOUR	GEORGE STRAIT MCA NASHVILLE
12	24	3	EVERYBODY WANTS TO GO TO HEAVEN	KENNY CHESNEY BLUE CHAIR/DNA
13	NEW		VACATION	YOUNG JEEZY CTE/DEF JAM/IDJMG
14	21	3	GOOD TIME	ALAN JACKSON ARISTA NASHVILLE
15	14	5	JUST A DREAM	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE
16	RE-ENTRY		NEED U BAD	JAZMINE SULLIVAN J/RMG
17	22	2	THE WORLD SHOULD REVOLVE AROUND ME	LITTLE JACKIE S-CURVE/CAPITOL
18	18	4	DON'T THINK I DON'T THINK ABOUT IT	DARIUS RUCKER CAPITOL NASHVILLE
19	NEW		BARTENDER SONG	REHAB UNIVERSAL REPUBLIC
20	20	2	LOVE STORY	TAYLOR SWIFT BIG MACHINE
21	8	2	LIVE YOUR LIFE	T.I. FEATURING RIHANNA GRAND HUSTLE/ATLANTIC
22	NEW		SO FLY	SLIM FEATURING YUNG JOC M3/ASYLUM
23	10	2	KEEPS GETTIN' BETTER	CHRISTINA AGUILERA RCA/RMG
24	NEW		JOHNNY & JUNE	HEIDI NEWFIELD CURB
25	NEW		DO YOU BELIEVE ME NOW	JIMMY WAYNE VALORY

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	KENNY CHESNEY	EVERYBODY WANTS TO GO TO HEAVEN
2	KID ROCK	ALL SUMMER LONG
3	GEORGE STRAIT	TROUBADOUR
4	CARRIE UNDERWOOD	JUST A DREAM
5	TAYLOR SWIFT	LOVE STORY
6	ALAN JACKSON	GOOD TIME
7	DARIUS RUCKER	DON'T THINK I DON'T THINK ABOUT IT
8	SUGARLAND	ALREADY GONE
9	REHAB	BARTENDER SONG
10	JIMMY WAYNE	DO YOU BELIEVE ME NOW

THIS WEEK	ARTIST	TITLE
1	T.I.	WHATEVER YOU LIKE
2	T-PAIN FEAT. LIL WAYNE	CAN'T BELIEVE IT
3	COOL KIDS	DELIVERY MAN
4	GAME FEAT. LIL WAYNE	MY LIFE
5	KID ROCK	ALL SUMMER LONG
6	YOUNG JEEZY	VACATION
7	PINK	SO WHAT
8	RIHANNA	DISTURBIA
9	T.I. FEAT. RIHANNA	LIVE YOUR LIFE
10	JONAS BROTHERS	LOVEBUG

THIS WEEK	ARTIST	TITLE
1	RAPHAEL SAADIQ	LOVE THAT GIRL
2	JOE	WHY JUST BE FRIENDS
3	NOEL GOURDIN	THE RIVER
4	ALICIA KEYS	TEENAGE LOVE AFFAIR
5	RYAN LESLIE FEAT. CASSIE & FABOLOUS	ADDICTION
6	ERIC BENET	YOU'RE THE ONLY ONE
7	JENNIFER HUDSON	SPOTLIGHT
8	SOLANGE	SANDCASTLE DISCO
9	SOLANGE	I DECIDED
10	JOHN LEGEND FEAT. ANDRE 3000	GREEN LIGHT

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	#1 DISTURBIA	RIHANNA (SRP/DEF JAM/IDJMG)	☆
2	3	13	CLOSER	NE-YO (DEF JAM/IDJMG)	
3	1	21	FOREVER	CHRIS BROWN (JIVE/ZOMBA)	☆
4	5	13	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	☆
5	4	16	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON (KONLIVE/GEFFEN/INTERSCOPE)	☆
6	8	10	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
7	7	15	FALL FOR YOU	SECONDHAND SERENADE (GLASSNOTE/LG/ATLANTIC)	
8	11	5	SO WHAT	PINK (LAFACE/ZOMBA)	☆
9	6	26	LEAVIN'	JESSE MCCARTNEY (HOLLYWOOD)	
10	10	16	AMERICAN BOY	ESTELLE FEAT. KANYE WEST (HOME SCHOOL/ATLANTIC)	
11	14	6	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
12	13	12	IN THE AYER	FLO RIDA FEATURING WILL I AM (POE BOY/ATLANTIC)	
13	18	4	GREATEST GAINER HOT N COLD	KATY PERRY (CAPITOL)	☆
14	9	18	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	☆
15	20	1	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	☆
16	12	13	VIVA LA VIDA	COLDPLAY (CAPITOL)	
17	15	25	SHAKE IT	METRO STATION (COLUMBIA)	
18	16	9	I KISSED A GIRL	KATY PERRY (CAPITOL)	
19	24	5	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
20	23	6	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
21	26	6	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
22	17	14	WHEN I GROW UP	THE PUSSYCAT DOLLS (INTERSCOPE)	
23	34	2	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)	
24	27	5	T-SHIRT	SHANTELE (SRP/DEF JAM/IDJMG)	
25	22	16	THUNDER	BOYS LIKE GIRLS (COLUMBIA)	☆

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
2	2	13	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
3	5	26	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
4	3	22	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
5	4	27	IT'S NOT MY TIME	3 DOORS DOWN (UNIVERSAL REPUBLIC)	☆
6	6	13	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	
7	8	13	SHATTERED (TURN THE CAR AROUND)	D.A.R. (EVERFINE/ATLANTIC/RRP)	☆
8	7	23	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	
9	10	25	BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
10	9	17	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
11	11	19	IF I NEVER SEE YOUR FACE AGAIN	MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE)	
12	15	10	BROKEN	LIFEBHOUSE (GEFFEN/INTERSCOPE)	☆
13	14	14	SHAKE IT	METRO STATION (COLUMBIA)	
14	13	18	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
15	12	36	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
16	16	5	GREATEST GAINER SO WHAT	PINK (LAFACE/ZOMBA)	☆
17	17	7	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	☆
18	19	8	ONE STEP AT A TIME	JORDIN SPARKS (19/JIVE/ZOMBA)	
19	23	5	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	
20	20	14	I KISSED A GIRL	KATY PERRY (CAPITOL)	
21	21	19	RISE ABOVE THIS	SEETHER (WIND-UP)	
22	18	20	BOTTLE IT UP	SARA BAREILLES (EPIC)	☆
23	22	11	CHASING PAVEMENTS	ADELE (XL/COLUMBIA)	
24	24	16	IN THIS LIFE	DELTA GOODREM (MERCURY/DECCA)	☆
25	27	8	BEATING MY HEART	JON MCLAUGHLIN (ISLAND/IDJMG)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	24	#1 BLEEDING LOVE	LEONA LEWIS (SYCO/J/RMG)	☆
2	2	18	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
3	3	37	LOVE SONG	SARA BAREILLES (EPIC)	☆
4	5	14	GREATEST GAINER POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
5	4	29	SAY	JOHN MAYER (AWARE/COLUMBIA)	
6	6	30	FEELS LIKE TONIGHT	DAUGHTRY (RCA/RMG)	
7	10	10	VIVA LA VIDA	COLDPLAY (CAPITOL)	
8	7	47	APOLOGIZE	TIMBALAND FEAT. ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	39	39	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
10	10	20	AFTER ALL THESE YEARS	JOURNEY (NOMOTA)	☆
11	11	21	REALIZE	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
12	12	24	WHATEVER IT TAKES	LIFEBHOUSE (GEFFEN/INTERSCOPE)	☆
13	13	20	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN (19/JIVE/ZOMBA)	
14	14	13	ALL SUMMER LONG	KID ROCK (TOP DOG/ATLANTIC)	
15	16	16	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
16	15	26	WON'T GO HOME WITHOUT YOU	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
17	17	19	ROOTS BEFORE BRANCHES	ROOM FOR TWO (GURB/WARNER BROS.)	☆
18	20	4	JUST STAND UP!	ARTISTS STAND UP TO CANCER (SU2C/IDJMG)	☆
19	21	5	CRUSH	DAVID ARCHULETA (19/JIVE/ZOMBA)	
20	18	9	ENEMY WITHIN	MICHAEL MCDONALD (UNIVERSAL MOTOWN)	
21	19	15	STOP AND STARE	ONEREPUBLIC (MOSLEY/INTERSCOPE)	☆
22	22	5	WHERE I STOOD	MISSY HIGGINS (ELEVEN/REPRISE)	☆
23	23	23	UNCONDITIONAL	SIMON COLLINS (RAZOR & TIE)	
24	25	8	TAKE A BOW	RIHANNA (SRP/DEF JAM/IDJMG)	
25	24	6	STILL	CNOTE (JKH ENT)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 GREATEST GAINER YOU'RE GONNA GO FAR, KID	THE OFFSPRING (COLUMBIA)	☆
2	1	13	BELIEVE	STAINED (FLIP/ATLANTIC)	☆
3	3	1	TROUBLEMAKER	WEEZER (DGC/INTERSCOPE)	☆
4	5	21	I'M NOT OVER	CAROLINA LIAR (ATLANTIC)	
5	5	5	RE-EDUCATION (THROUGH LABOR)	RISE AGAINST (DGC/INTERSCOPE)	☆
6	7	5	THE DAY THAT NEVER COMES	METALLICA (WARNER BROS.)	☆
7	3	25	LET IT DIE	FOO FIGHTERS (RSDSWELL/RCA/RMG)	☆
8	9	12	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/ZOMBA)	☆
9	6	16	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
10	11	26	INSIDE THE FIRE	DISTURBED (REPRISE)	☆
11	13	14	BAD GIRLFRIEND	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
12	10	23	PORK AND BEANS	WEEZER (DGC/GEFFEN/INTERSCOPE)	☆
13	12	7	PAPER PLANES	M.I.A. (XL/INTERSCOPE)	
14	8	8	LEAVE OUT ALL THE REST	LINKIN PARK (WARNER BROS.)	☆
15	15	27	ADDICTED	SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)	
16	17	5	THE SHOCK OF THE LIGHTNING	OASIS (BIG BROTHER/REPRISE)	☆
17	19	29	GIVEN UP	LINKIN PARK (WARNER BROS.)	☆
18	14	27	LOVE ME DEAD	LUDO (REDBIRD/ISLAND/IDJMG)	
19	3	3	SLOW BURN	ATREYU (HOLLYWOOD)	☆
20	24	5	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
21	21	13	GAMMA RAY	BECK (DGC/INTERSCOPE)	☆
22	20	12	PSYCHOSOCIAL	SLIPKNOT (ROADRUNNER/RRP)	☆
23	22	9	WIND INTERNATIONAL	ONE DAY AS A LION (ANTI-/EPITAPH)	☆
24	23	20	HAMMERHEAD	THE OFFSPRING (COLUMBIA)	☆
25	25	9	TOO DRUNK...	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC)	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	23	#1 DON'T THINK I DON'T THINK ABOUT IT F.ROGERS (D.RUCKER,C.MILLS)	Darius Rucker CAPITOL NASHVILLE		1
2	4	5		EVERYBODY WANTS TO GO TO HEAVEN B.CANNON,K.CHESENEY (J.COLLINS,M.DODSON)	Kenny Chesney BLUE CHAIR/BNA		2
3	1	2	26	DO YOU BELIEVE ME NOW J.WEST,D.PAHANISH (J.WEST,D.PAHANISH,T.JOHNSON)	Jimmy Wayne VALORY		1
4	5	6	19	ALL SUMMER LONG KID ROCK,R.CAVALLI (R.J.RITCHIE,M.SHAFFER,R.VAN ZANT,G.POSSINGTON,E.KING,L.MARINELLI,R.WACHTEL,W.ZEVON)	Kid Rock TOP DOG/ATLANTIC COG		4
5	6	8	13	SHE NEVER CRIED IN FRONT OF ME T.KEITH (T.KEITH,B.PINSON)	Toby Keith SHOW DOG NASHVILLE		5
6	2	1	19	WAITIN' ON A WOMAN F.ROGERS (D.SAMPSON,W.VARBLE)	Brad Paisley ARISTA NASHVILLE		1
7	8	11	11	JUST A DREAM M.BRIGHT (S.MCEWAN,H.LINDSEY,G.SAMPSON)	Carrie Underwood 19/ARISTA NASHVILLE		7
8	7	9	17	TROUBADOUR T.BROWN,G.STRAIT (M.HOLMES,L.SATCHER)	George Strait MCA NASHVILLE		7
9	10	10	21	HOLLER BACK B.BEAVERS (S.NIELSON,T.JAMES)	The Lost Trailers BNA		9
10	9	4	18	YOU LOOK GOOD IN MY SHIRT D.HUFF,K.URBAN (T.MARTIN,T.SHIRO,M.NESLER)	Keith Urban CAPITOL NASHVILLE		1
11	13	15	10	LET IT GO B.GALLIMORE,T.MCGRAW,D.SMITH (W.C.LUTHER,A.MAYO,T.DOUGLAS)	Tim McGraw CURB		11
12	12	14	24	COUNTRY MAN J.STEVENS (L.BRYAN,J.P.MATTHEWS,G.GRIFFIN)	Luke Bryan CAPITOL NASHVILLE		12
13	11	13	25	JOHNNY & JUNE T.BROWN (H.NEWFIELD,D.BRYANT,S.SMITH)	Heidi Newfield CURB		11
14	14	18	23	ALL I EVER WANTED M.POWELL,D.HUFF (C.WICKS,M.POWELL,A.WILSON)	Chuck Wicks RCA		14
15	15	17	23	RELENTLESS M.KNOX (J.P.WHITTE,J.LEBLANC)	Jason Aldean BROKEN BOW		15
16	17	19	8	ROLL WITH ME B.CHANCEY (C.DANIELS,T.KARLAS)	Montgomery Gentry COLUMBIA		16
17	18	20	27	I'LL WALK M.A.MILLER,D.OLIVER (B.A.WILSON,L.L.FOWLER)	Bucky Covington LYRIC STREET		17
18	25	-	2	GREATEST GAINER LOVE STORY N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE		18
19	20	22	19	LOVE REMEMBERS P.O'DONNELL,C.MORGAN (C.MORGAN,P.O'DONNELL)	Craig Morgan BNA		19
20	19	24	14	LOOKIN FOR A GOOD TIME V.SHAW,P.WORLEY (D.HAYWOOD,C.KELLEY,H.SCOTT,K.FOLLESE)	Lady Antebellum CAPITOL NASHVILLE		19
21	21	23	26	IN COLOR THE KENT HARDLEY PLAYBOYS (J.JOHNSON,L.T.MILLER,J.DITTO)	Jamey Johnson MERCURY		21
22	24	28	14	CHICKEN FRIED K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE)	Zac Brown Band LIVE NATION		22
23	23	21	27	YOU CAN LET GO S.HENDRICKS (C.BATTEN,K.BLAZYR,L.FEEK)	Crystal Shawanda RCA		21
24	22	16	18	ALL I WANT TO DO B.GALLIMORE,K.BUSH,J.NETTLES (J.O.NETTLES,K.BUSH,B.PINSON)	Sugarland MERCURY		1
25	28	41	4	ALREADY GONE B.GALLIMORE,K.BUSH,J.NETTLES (J.O.NETTLES,K.BUSH,B.PINSON)	Sugarland MERCURY		25



Hootie & the Blowfish's Darius Rucker is first solo crossover artist to conquer Hot Country Songs since Michael Johnson did so in 1987. His album starts at No. 1 on Top Country Albums.



Up 4.7 million impressions, Taylor Swift takes Greatest Gainer with lead single from sophomore set, "Fearless," due Nov. 11.



Single introduces Dierks Bentley's fourth studio album, due Feb. 3. He's slated to tour with Brad Paisley in the early months of 2009.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	33	49	1	HERE D.HUFF,RASCAL FLATTS (J.STEELE,S.ROBSON)	Rascal Flatts LYRIC STREET		26
27	26	29	19	DON'T YOU KNOW YOU'RE BEAUTIFUL C.LINDSEY (C.LINDSEYA,MAYO,K.ROCHELLE)	Kellie Pickler 19/BNA		26
28	16	12	19	SHOULD'VE SAID NO N.CHAPMAN (T.SWIFT)	Taylor Swift BIG MACHINE		1
29	31	-	1	START A BAND F.ROGERS (D.DAVIDSON,A.GORLEY,K.LOVELACE)	Brad Paisley Duet With Keith Urban ARISTA NASHVILLE		29
30	27	27	16	SOUNDS SO GOOD B.CANNON (A.SHEPHERD)	Ashton Shepherd MCA NASHVILLE		27
31	29	31	16	ANYTHING GOES M.WRIGHT,C.ANDRETTI,III (B.LONG,J.W.WIGGINS)	Randy Houser UNIVERSAL SOUTH		29
32	32	33	18	DON'T C.CHAMBERLAIN,B.CURRINGTON (J.BEAVERS,J.SINGLETON)	Billy Currington MERCURY		32
33	35	32	18	MUDDY WATER F.ROGERS (M.CRISWELL,R.HUCKABY)	Trace Adkins CAPITOL NASHVILLE		32
34	30	30	19	LET ME D.HUFF (M.BEESON,D.ORTON)	Pat Green BNA		30
35	34	35	18	SHE WOULDN'T BE GONE S.HENDRICKS (C.BATTEN,J.ADAM)	Blake Shelton WARNER BROS WRN		34
36	36	34	21	CRAZY DAYS B.ALLEN,N.FOLLESE (A.GREGORY,L.BRICE,K.JACOBS,J.LEATHERS)	Adam Gregory NSA/MIDAS/NEW REVOLUTION		33
37	37	37	16	I WOULD M.WRIGHT,P.VASSAR (P.VASSAR)	Phil Vassar UNIVERSAL SOUTH		37
38	38	36	18	FINE LINE W.KIRKPATRICK,K.FAIRCHILD,K.SCHALPMAN,PSWEETJ,WESTBROOK (W.KIRKPATRICK,K.FAIRCHILD,K.SCHALPMAN,PSWEETJ,WESTBROOK)	Little Big Town CAPITOL NASHVILLE		36
39	43	43	1	DON'T THINK I CAN'T LOVE YOU J.RITCHIEY (J.OWEN,K.MARVEL,J.RITCHIEY)	Jake Owen RCA		39
40	44	39	15	FOR YOU J.DEMARCUS,J.OTTO (J.BROWN,L.HENGAER)	James Otto WARNER BROS WRN		39
41	41	42	18	SOMEBODY SAID A PRAYER M.BRIGHT (N.THRASHER,C.WISEMAN)	Billy Ray Cyrus WALT DISNEY LYRIC STREET		40
42	45	44	11	LAST CALL T.BROWN (S.MCANALLYE,ENDERLIN)	Lee Ann Womack MCA NASHVILLE		42
43	46	45	11	15 MINUTES OF SHAME B.JAMES (K.ARCHER,C.KOESSEL,J.WEAVER)	Kristy Lee Cook 19/ARISTA NASHVILLE		42
44	39	40	15	I DO J.KILCHER,J.RICH (J.KILCHER)	Jewel VALORY		38
45	40	25	16	BOB THAT HEAD D.HUFF,G.LEVOX,J.DEMARCUS,J.O.ROONEY (G.LEVOX,N.THRASHER,M.DUNLANEY)	Rascal Flatts LYRIC STREET		15
46	47	48	5	EVERYTHING IS FINE F.ROGERS (J.TURNER)	Josh Turner MCA NASHVILLE		46
47	42	36	17	COME ON OVER J.SHANKS,B.JAMES (J.SIMPSON,R.PROCTOR,V.BANKS)	Jessica Simpson EPIC/COLUMBIA		18
48	52	53	1	MORE LIKE HER F.LIDDELL,M.WRUCKE (M.LAMBERT)	Miranda Lambert COLUMBIA		48
49	HOT SHOT DEBUT	1	1	FEEL THAT FIRE B.BEAVERS,D.BENTLEY (B.WARREN,B.WARREN,B.BEAVERS,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		49
50	48	46	14	UPPER MIDDLE CLASS WHITE TRASH D.JOHNSON (L.BRICE,J.MCELROY)	Lee Brice CURB		44

TOP COUNTRY ALBUMS™

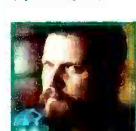
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	1	#1 DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
2	2	1	9	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
3	1	-	2	JESSICA SIMPSON EPIC/COLUMBIA 21746 SBN (15.98)	Do You Know		1
4	4	3	10	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		3
5	NEW	1	1	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
6	3	2	4	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY BMG/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
7	5	4	48	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/RMG/RMG/SBN (18.98)	Carnival Ride		2
8	NEW	1	1	KRISTY LEE COOK 19/ARISTA NASHVILLE 33393/SBN (18.98)	Why Wait		8
9	6	7	23	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
10	7	5	7	HEIDI NEWFIELD CURB 79087 (18.98)	What Am I Waiting For		2
11	NEW	1	1	VARIOUS ARTISTS NEW WEST 6140 (16.98)	The Imus Ranch Record		11
12	10	10	7	GREATEST GAINER JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		6
13	8	8	20	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
14	9	6	4	JIMMY WAYNE VALORY JW 0100 (12.98)	Do You Believe Me Now		4
15	11	11	98	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride		2
16	17	12	11	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
17	15	18	53	RASCAL FLATTS LYRIC STREET 000314/HOLLYWOOD (18.98)	Still Feels Good		2
18	12	9	19	TAYLOR SWIFT BIG MACHINE 0140 (15.98 CD/DVD)	Beautiful Eyes (EP)		1
19	14	19	23	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
20	18	15	41	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits		5
21	16	14	70	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
22	19	17	23	ALAN JACKSON ARISTA NASHVILLE 19943/SBN (18.98)	Good Time		1
23	20	21	44	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98)	Greatest Hits		4
24	22	25	47	EAGLES ERC 4500 EX (14.98)	Long Road Out Of Eden		7
25	25	22	88	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		1



Led by Texans Mike Eli and James Young, band's major-label debut starts with 15,000 copies. Lead single "When It Rains" spent 38 weeks on Hot Country Songs.



Proceeds from compilation album help fund Don and Dierks Imus' charity ranch for children with cancer and other illnesses (8,000 copies).



"CMT Unplugged at Studio 330" segment helps lift album by 1,000 copies. Johnson also appeared on Sept. 20 "Farm Aid" broadcast.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	20	14	KENNY CHESNEY BNA 11457/SBN (18.98)	Just Who I Am: Poets & Pirates		1
27	13	-	1	PATTY LOVELESS SAGUARO ROAD 19660 (18.98)	Sleepless Nights		13
28	23	23	11	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II		3
29	24	16	16	KEITH ANDERSON COLUMBIA 10323 SBN (17.98)	C'MON!		3
30	26	13	13	THE LOST TRAILERS BNA 09259 SBN (17.98)	Holler Back		5
31	38	31	10	PACE SETTER RANDY TRAVIS WARNER BROS. 43254/WRN (13.98)	Around The Bend		3
32	27	30	18	JULIANNE HOUGH MERCURY NASHVILLE 011052/UMGN (13.98)	Julianne Hough		1
33	33	33	18	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		1
34	32	29	19	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand		2
35	29	28	11	JEWEL VALORY JK 0100 (18.98)	Perfectly Clear		1
36	31	26	24	JAMES OTTO RAYBOW WARNER BROS. 49907/WRN (13.98)	Sunset Man		2
37	30	27	24	CRYSTAL SHAWANDA RCA 06782/SBN (17.98)	Dawn Of A New Day		16
38	34	35	56	ALAN JACKSON LEGACY/ARISTA NASHVILLE 12228/SONY BMG (11.98)	16 Biggest Hits		22
39	35	32	72	BLAKE SHELTON WARNER BROS. 44468 WRN (18.98)	Pure BS		2
40	37	40	16	MONTGOMERY GENTRY COLUMBIA 22817 SBN (18.98)	Back When I Knew It All		3
41	28	24	17	GEORGE JONES BANDIT 79842 WELK (17.98)	Burn Your Playhouse Down: The Unreleased Duets		15
42	36	34	25	REBA MCENTIRE MCA NASHVILLE 008903/UMGN (13.98)	Reba Duets		1
43	40	42	16	LUKE BRYAN CAPITOL NASHVILLE 63251 (12.98)	I'll Stay Me		2
44	39	36	28	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		2
45	41	39	19	GARY ALLAN MCA NASHVILLE 008962/UMGN (13.98)	Living Hard		3
46	43	41	10	EMMYLOU HARRIS NONESUCH 400444/WARNER BROS. (18.98)	All I Intended To Be		4
47	48	49	16	ASHTON SHEPHERD MCA NASHVILLE 010039/UMGN (13.98)	Sounds So Good		16
48	45	43	20	SARA EVANS RCA 08770 SBN (18.98)	Greatest Hits		3
49	46	46	17	TIM MCGRAW CURB 78974 (18.98)	Let It Go		1
50	44	44	41	JOSH TURNER MCA NASHVILLE 008904/UMGN (13.98)	Everything Is Fine		3

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	NE-YO DEF JAM 011410/0JMG (13.98)	Year Of The Gentleman	1	1
2	NEW	1	NELLY DERRTY/UNIVERSAL 010150/UMRG (13.98)	Brass Knuckles	1	1
3	1	4	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession	1	1
4	NEW	1	DJ KHALED WE THE BEST/TERROR SQUAD 4564/KOCH (17.89)	We Global	4	4
5	1	4	THE GAME Geffen 011465*/IGA (13.98)	LAX	1	1
6	5	16	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	1	1
7	2	2	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life	2	2
8	NEW	1	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	1	1
9	1	2	LL COOL J DEF JAM 011503/IDJMG (13.98)	Exit 13	1	1
10	7	68	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	2	3
11	12	10	GREATEST GAINER BIG GATES/SLIP-N-SLIDE/ATLANTIC 511238/AG (18.98)	Definition Of Real	2	2
12	NEW	1	B.G. & CHOPPER CITY BOYZ CHOPPER CITY/ASYLUM (18.98)	Life In The Concrete Jungle	1	1
13	9	4	ICE CUBE LENCH MOB 34635 (18.98)	Raw Footage	1	1
14	NEW	1	COLBY O'DONIS KONLIVE/GEFFEN 011290/IGA (10.98)	Colby O	1	1
15	4	4	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	1	1
16	13	44	MARVIN SAPP VERITY 09433/ZOMBA (17.98)	Thirsty	1	1
17	10	10	NAS DEF JAM/COLUMBIA 011505*/IDJMG (13.98)	Untitled	1	1
18	25	21	ESTELLE HOME SCHOOL/ATLANTIC 412860*/AG (13.98)	Shine	1	1
19	17	7	LLOYD YOUNG-GOLDIE/DEF JAM/UNIVERSAL MOTOWN 011517/UMRG (13.98)	Lessons In Love	1	1
20	15	18	USHER LAFACE 23388/ZOMBA (18.98)	Here I Stand	1	1
21	19	10	DAVID BANNER B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN 009956/UMRG (13.98)	The Greatest Story Ever Told	1	1
22	18	46	CHRIS BROWN JIVE 12049/ZOMBA (18.98)	Exclusive	1	1
23	3	3	TERRENCE HOWARD GENTRY/COLUMBIA 09596/SONY MUSIC (15.98)	Shine Through It	1	1
24	52	52	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475*/IGA (13.98)	Just Like You	1	1
25	6	2	KENNY LATTIMORE VERVE 011500/VG (13.98)	Timeless	1	1



It's exactly four years to this chart week that Nelly bowed with two albums, "Sweat" and "Suit," which shifted 738,000 units combined. This effort starts at No. 3 with 84,000 on the Billboard 200.

Third straight top five start in as many years for the Miami-based DJ/producer. The \$9.99 Best Buy exclusive contains three bonus tracks.



Former Tony! Toni! Toné! frontman returns to the top 10, a sector of the chart that he failed to reach with his last two albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	8	1	NATALIE COLE DM/ATCO 512320*/RHINO (18.98)	Still Unforgettable	1	1
27	24	23	NOEL GOULDIN EPIC 80645/SONY MUSIC (17.98)	After My Time	1	1
28	22	19	ASHANTI THE INC./UNIVERSAL MOTOWN 011318/UMRG (13.98)	The Declaration	2	2
29	23	13	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 88580*/SONY MUSIC (11.98)	Last 2 Walk	1	1
30	1	29	RICK ROSS SLIP-N-SLIDE/DEF JAM 009536*/IDJMG (13.98)	Trilla	1	1
31	1	2	KARDINAL OFFSHALL KONLIVE/GEFFEN 011640*/IGA (13.98)	Not 4 Sale	1	1
32	1	54	KANYE WEST ROC-A-FELLA/DEF JAM 009541*/IDJMG (13.98)	Graduation	1	1
33	29	22	AL GREEN BLUE NOTE 48449*/BLG (18.98)	Lay It Down	3	3
34	NEW	1	GEORGE CLINTON SHANACHIE 5165 (18.98)	George Clinton And His Gangsters Of Love	1	1
35	26	7	SLIM THUG PRESENTS BOSS HOGG OUTLAWS BOSS HOGG OUTLAWS 5094/KOCH (17.98)	Back By Blockular Demand: Serve & Collect II	1	1
36	32	26	DAY26 BAD BOY 444540/AG (18.98)	DAY26	1	1
37	NEW	1	WAYNE BRADY PEAK 23066/CONCORD (18.98)	A Long Time Coming	1	1
38	18	18	BUN-B J PRINCE/TRILL/RAP-A-LOT 4 LIFE 445884/ASYLUM (18.98)	II Trill	1	1
39	30	23	MARIAH CAREY ISLAND 010272*/IDJMG (13.98)	E=MC2	1	1
40	41	41	THE-DREAM RADIO KILLA/DEF JAM 009872*/IDJMG (13.98)	Love/Hate	5	5
41	33	40	MARY J. BLIGE MATRIARCH/GEFFEN 010313*/IGA (13.98)	Growing Pains	1	1
42	28	5	KARINA DEF JAM 009538/IDJMG (9.98)	First Love	11	11
43	40	36	RAHEEM DEVAUGHN JIVE 35482/ZOMBA (16.98)	Love Behind The Melody	1	1
44	20	5	DONNIE KLANG BAD BOY 511253/AG (18.98)	Just A Rolling Stone	5	5
45	NEW	1	VARIOUS ARTISTS WORD-CURB/VERITY 27619/EMI GOSPEL (10.98)	WOW Gospel Essentials: All-Time Favorites	1	1
46	24	6	YUNG BERG KOCH/EPIC 08407/SDNY MUSIC (15.98)	Look What You Made Me	1	1
47	37	56	LEDISI VERVE 008909/VG (10.98)	Lost & Found	10	10
48	36	45	ALICIA KEYS MBK/J 11513*/RMG (18.98)	As I Am	1	1
49	34	21	SHWAYZE SURETONE/GEFFEN 011498*/IGA (10.98)	Shwayze	5	5
50	RE-ENTRY	18	CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory	3	3

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	9	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
2	2	9	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(NAPPY BOY/KOCH/VERVE/ZOMBA)	★
3	3	3	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	★
4	6	6	GREATEST GAINER	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	★
5	7	6	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	★
6	4	18	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/IDJMG)	★
7	10	10	THE BUSINESS	YUNG BERG FEAT. CASHA	(YUNG BOSS/KOCH/EPIC)	★
8	9	9	PLEASE EXCUSE MY HANDS	PLIES FEAT. JAMIE FOXX & THE-DREAM	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)	★
9	11	11	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	★
10	12	12	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	★
11	13	13	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	(OTPD/DEF JAM/IDJMG)	★
12	10	10	SO FLY	SLIM FEATURING YUNG JOC	(M3/ASYLUM)	★
13	10	24	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	★
14	12	12	TAKE A BOW	RIHANNA	(SRP/DEF JAM/IDJMG)	★
15	19	9	ENERGY	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)	★
16	1	1	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM	(SLIP-N-SLIDE/DEF JAM/IDJMG)	★
17	14	14	MAGIC	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	★
18	11	11	A MILLI	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	★
19	11	11	MARCO POLO	BOW WOW FEAT. SOULJA BOY TELL'EM	(COLUMBIA)	★
20	11	11	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEFFEN/INTERSCOPE)	★
21	18	11	BABY	LL COOL J FEAT. THE-DREAM	(DEF JAM/IDJMG)	★
22	11	11	SUPERWOMAN	ALICIA KEYS	(MBK/J/RMG)	★
23	11	11	RIGHT HERE (DEPARTED)	BRANDY	(KOCH/EPIC)	★
24	11	11	GOOD GOOD	ASHANTI	(THE INC./UNIVERSAL MOTOWN)	★
25	13	13	DID YOU WRONG	PLEASURE P.	(BLUESTAR/ATLANTIC)	★

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	21	YOU'RE THE ONLY ONE	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	★
2	2	15	SPOTLIGHT	JENNIFER HUDSON	(ARISTA/RMG)	★
3	3	19	HEAVEN SENT	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	★
4	4	15	MAGIC	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	★
5	5	30	THE RIVER	NOEL GOULDIN	(EPIC)	★
6	6	52	WOMAN	RAHEEM DEVAUGHN	(JIVE/ZOMBA)	★
7	7	10	E.R. (EMERGENCY ROOM)	JOE (KEDAR)		★
8	8	40	NEVER WOULD HAVE MADE IT	MARVIN SAPP	(VERITY/ZOMBA)	★
9	9	10	SUPERWOMAN	ALICIA KEYS	(MBK/J/RMG)	★
10	10	12	NOTHING LEFT TO SAY	MINT CONDITION	(CAGED BIRD/IMAGE)	★
11	11	49	NEVER	JAEHEIM	(DIVINE MILL/ATLANTIC)	★
12	15	5	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	★
13	13	50	JUST FINE	MARY J. BLIGE	(MATRIARCH/GEFFEN/INTERSCOPE)	★
14	14	22	TEENAGE LOVE AFFAIR	ALICIA KEYS	(MBK/J/RMG)	★
15	18	18	HERE I STAND	USHER	(LAFACE/ZOMBA)	★
16	6	6	ORDINARY	WAYNE BRADY	(PEAK/CMG)	★
17	17	20	WHENEVER YOU'RE AROUND	JILL SCOTT FEAT. GEORGE OUKE	(HIDDEN BEACH)	★
18	19	19	GET UP	MARY MARY	(COLUMBIA)	★
19	22	22	WILL I EVER	LYFE JENNINGS	(COLUMBIA)	★
20	25	25	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	★
21	23	16	CAN'T B GOOD	JANET	(ISLAND/IDJMG)	★
22	30	3	GREATEST GAINER	THE HUNGER	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
23	21	11	TAKE A BOW	RIHANNA	(SRP/DEF JAM/IDJMG)	★
24	24	24	OH SO SEXY	JON B	(VIBE/SELECT/ARSENAL)	★
25	25	25	DID YOU EVER LOVE ME	DEBORAH COX	(DECO/IMAGE)	★

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	7	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
2	18	18	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	★
3	8	8	CAN'T BELIEVE IT	T-PAIN FEAT. LIL WAYNE	(NAPPY BOY/KOCH/VERVE/ZOMBA)	★
4	19	19	FOREVER	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	★
5	22	22	DANGEROUS	KARDINAL OFFSHALL FEAT. AKON	(KONLIVE/GEFFEN/INTERSCOPE)	★
6	12	12	PAPER PLANES	M.I.A.	(XL/INTERSCOPE)	★
7	23	23	CLOSER	NE-YO	(DEF JAM/IDJMG)	★
8	10	11	BODY ON ME	NELLY FEAT. ASHANTI & AKON	(DERRTY/UNIVERSAL MOTOWN)	★
9	17	17	THE BUSINESS	YUNG BERG FEAT. CASHA	(YUNG BOSS/KOCH/EPIC)	★
10	7	24	GET LIKE ME	DAVID BANNER FEAT. CHRIS BROWN	(B.I.G. F.A.C.E./SRC/UNIVERSAL MOTOWN)	★
11	12	20	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/IDJMG)	★
12	20	20	MISS INDEPENDENT	NE-YO	(DEF JAM/IDJMG)	★
13	14	14	I LUV YOUR GIRL	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	★
14	14	14	SWING	SAVAGE FEAT. SOULJA BOY TELL'EM	(DAWN RAID/UNIVERSAL REPUBLIC)	★
15	15	15	CUDDY BUDDY	MIKE JONES FEAT. TREY SONGZ, LIL WAYNE & TWISTA	(ICE AGE/ASYLUM)	★
16	5	5	MY LIFE	THE GAME FEAT. LIL WAYNE	(GEFFEN/INTERSCOPE)	★
17	17	17	DISTURBIA	RIHANNA	(SRP/DEF JAM/IDJMG)	★
18	24	3	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO	(CASH MONEY/UNIVERSAL MOTOWN)	★
19	13	13	A MILLI	LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	★
20	18	9	BABY	LL COOL J FEAT. THE-DREAM	(DEF JAM/IDJMG)	★
21	21	9	SO FLY	SLIM FEAT. YUNG JOC	(M3/ASYLUM)	★
22	16	16	HERE I AM	RICK ROSS FEAT. NELLY & AVERY STORM	(SLIP-N-SLIDE/DEF JAM/IDJMG)	★
23	22	22	NEED U BAD	JAZMINE SULLIVAN	(J/RMG)	★
24	25	25	WHAT THEM GIRLS LIKE	LUDACRIS CO-STARRING CHRIS BROWN & SEAN GARRETT	(OTPD/DEF JAM/IDJMG)	★
25	29	3	KRAZY	PITBULL FEAT. LIL JON	(MR. 305/FAMOUS ARTISTS/THE ORCHARD)	★

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	9	WHATEVER YOU LIKE	T.I.	(GRAND HUSTLE/ATLANTIC)	★
2	2	18	GOT MONEY	LIL WAYNE FEAT. T-PAIN	(CASH MONEY/UNIVERSAL MOTOWN)	★
3	6	8	GREATEST GAINER	MRS. OFFICER	LIL WAYNE FEAT. BOBBY VALENTINO (CASH MONEY/UNIVERSAL MOTOWN)	★
4	3	20	PUT ON	YOUNG JEEZY FEAT. KANYE WEST	(CTE/DEF JAM/IDJMG)	★
5	17	17	THE BUSINESS	YUNG BERG FEAT. CASHA	(YUNG BO	

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	#1 I LOVE TO MOVE IN HERE	Moby	MUTE
2	3	7	ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC
3	1	8	AND I TRY	BIMBO JONES	SILVER LABEL/TOMMY BOY
4	5	5	BOSSY	LINDSAY LOHAN	UNIVERSAL MOTOWN
5	7	4	CAN YOU FEEL THAT SOUND	GEORGIE PORGIE	MUSIC PLANT
6	6	9	YOU TURNED THE TABLES	ROBIN ELEVEN	CHICAGO
7	1	9	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA
8	9	9	CRASH AND BURN	NADIA ALI	SMILE IN BED
9	8	8	DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG
10	15	6	CALL MY NAME	MORGAN PAGE	FEATURING TYLER JAMES NETTWERK
11	16	5	FROZEN	TAMI CHYNN	FEAT. AKON KONVICI/SRC/UNIVERSAL MOTOWN
12	13	8	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC
13	19	4	THE SPACE DANCE	DANNY TENAGLIA	TOMMY BOY
14	17	6	WHAT I WANT	FIREBALL	RECORD PLANT
15	18	9	ESPANA CANI	CHARO	UNIVERSAL WAVE
16	12	14	CONTROL YOURSELF	ERIN HAMILTON	FRESH MUSIC LA
17	14	15	STRANGERS	CHRISTIAN GEORGE	CHAUNCEY DIGITAL
18	24	7	REWIND	KEO NOZARI	KE SIDÉ
19	10	10	SPOTLIGHT	JENNIFER HUDSON	ARISTA/RMG
20	26	5	SNEAKERNIGHT	VANESSA HUGGINS	HOLLYWOOD
21	20	15	HERE WITH ME	ALYSON PM	MEDIA
22	30	5	BREAK ME	TINA SUGANDH	RAZOR & TIE
23	28	6	MISS YOU	AMUKA	(D.O.T.)-JOY
24	32	3	DON'T CALL ME BABY	KREESHA TURNER	VIRGIN/CAPITOL
25	11	12	CLOSER	NE-YO	DEF JAM/DJMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	33	4	THE MIDDLE OF THE DANCEFLOOR	JIPSTA	ROCKBERRY
27	31	6	UNITY	JOHN RIZZO	FEATURING LISA HUNT & WANDA HOUSTON 01
28	22	8	LOOKING 4 MEN	ROSABEL	FEAT. TAMARA WALLACE SILVER LABEL/TOMMY BOY
29	35	3	TOUCH ME	BINGO PLAYERS	VS. CHOCOLATE PUMA STRICTLY RHYTHM
30	34	5	SAVE ME	ROD CARULLO & ERIQE AMADOR	FEAT. RONNIE SIMRALL DANCEMUSIC LABEL/CMC CARULLO MUSIC
31	27	13	LOVE'S GONNA LEAD YOU BACK	JASON ANTOINE	CHICKIE/MUSIC PLANT
32	38	3	POWER PICK A BEAUTIFUL LIFE	JOEY WATLEY	AVITONE
33	29	8	I KISSED A GIRL	KATY PERRY	CAPITOL
34	21	11	GIVE SOME LOVE	ANTHONY CLAMANN & MARCO OCHOA	FEAT. LULU HUGHES SILVER LABEL/TOMMY BOY
35	45	2	HEAVEN CAN WAIT	LUV'DREAMS	FEAT. ELISA RODRIGUEZ TC
36	47	2	COBRA STYLE	ROBYN KONICHIWA/CHERRYTREE/INTERSCOPE	
37	42	3	I SHOULD'VE BEEN BLOND	JENN FREDERICK	DAUMAN
38	23	11	INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC
39	48	2	GREEN LIGHT	JOHN LEGEND	FEAT. ANDRE 3000 HOME SCHOOL/G.O.O.D./COLUMBIA
40	25	13	GO GO GIRL	DJ TIMBO	LUNA TRIP
41	39	10	THIS BOY'S IN LOVE	THE PRESETS	MODULAR
42	36	10	HOT STUFF (LET'S DANCE)	CRAIG DAVID	REPRISE
43	HOT SHOT DEBUT		I CAN'T GET NO SLEEP 2008	INDIA ANGEL	EYES
44	41	13	GIVE IT 2 ME	MADONNA	WARNER BROS.
45	NEW		ENERGY	KERI HILSON	MOSLEY/ZONE 4/INTERSCOPE
46	NEW		FOUND A MIRACLE	LOVELESS	FEATURING AMANDA WILSON GROOVE FACTORY
47	44	21	AUTOMATIC	ULTRA NATE	SILVER LABEL/TOMMY BOY
48	NEW		UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN
49	46	5	UNDERNEATH	ALANIS MORISSETTE	MAVERICK/REPRISE
50	37	12	I DECIDED	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	57	#1 M.I.A.	KALA XI/INTERSCOPE	009659*/16A
2	2	53	METRO STATION	METRO STATION	RED INK 10521/COLUMBIA
3	3	3	VARIOUS ARTISTS	SUNDOWN	MUSIC FOR UNWINDING EM SPECIAL MARKETS 19973 EXSTARBUCKS
4	7	7	STRYKER	TOTAL DANCE 2008: VOL. 2 THRIVEDANCE	90789/THRIVE
5	NEW		BREATHE CAROLINA	IT'S CLASSY	NOT CLASSIC RISE 069
6	21	6	SANTOGOLD	SANTOGOLD LIZARD KING 70034/DOWNTOWN	
7	11	11	3OH3	WANT PHOTO FINISH	511181
8	15	10	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE	90784/THRIVE
9	2	2	TRICKY	KNOWLE WEST BOY	DDMINO 195*
10	9	8	NINE INCH NAILS	THE SLIP	THE NULL CORPORATION 27*
11	34	12	HANNAH MONTANA	HANNAH MONTANA 2: NON-STOP DANCE PARTY	WALT DISNEY 001105
12	13	35	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636
13	NEW		DEADMAU5	RANDOM ALBUM TITLE	ULTRA DIGITAL EX
14	11	11	RATATAT	LP3 XL 353*/BEGGARS GROUP	
15	3	9	SASHA	INVOLZVER	GLOBAL UNDERGROUND 002
16	27	15	GNARLS BARKLEY	THE ODD COUPLE	DOWNTOWN/ATLANTIC 450236*/AG
17	37	16	DJ SKRIBBLE	TOTAL DANCE 2008	THRIVEDANCE 90780/THRIVE
18	11	15	TIESTO	IN SEARCH OF SUNRISE	7 SONG BIRD 11/BLACK HOLE
19	63	14	JUSTICE	CROSS ED	BANGER/BECAUSE 224892/VICE
20	24	18	NINE INCH NAILS	GHOSTS I-IV	THE NULL CORPORATION 26*
21	17	17	THE CHEMICAL BROTHERS	BROTHERHOOD	VIRGIN 34818/ASTRALWERKS
22	20	42	DAFT PUNK	ALIVE	2007 VIRGIN 09841
23	25	23	CUT /// COPY	IN GHOST COLOURS	MODULAR 050*
24	22	2	TIESTO	ELEMENTS OF LIFE: REMIXED	BLACK HOLE 1635/ULTRA
25	24	27	CRYSTAL CASTLES	CRYSTAL CASTLES	LIES 200962/LAST GANG

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	9	#1 DISTURBIA	RIHANNA	SRP/DEF JAM/DJMG	
2	2	9	YOU MAKE ME FEEL	ANAGRAACE	ROBBINS	
3	4	21	CLOSER	NE-YO	DEF JAM/DJMG	
4	5	15	EVERY WORD	ERCOLA & DANIELLA	NERVOUS	
5	3	14	MOVE FOR ME	KASKADE & DEADMAU5	ULTRA	
6	6	20	JUST DANCE	LADY GAGA	FEAT. COLBY O'DONIS STREAMLINE/MONLIVE/INTERSCOPE	
7	11	18	AMERICAN BOY	ESTELLE	FEAT. KANYE WEST HOME SCHOOL/ATLANTIC	
8	9	8	INTO THE NIGHTLIFE	CYNDI LAUPER	EPIC	
9	15	4	FADED	CASCADA	ROBBINS	
10	7	47	LET ME THINK ABOUT IT	IDA CORR	VS. FEDDE LE GRAND MINISTRY OF SOUND	
11	17	17	GIVE IT 2 ME	MADONNA	WARNER BROS.	
12	8	10	HEARTBROKEN	T2	FEATURING JODIE AYSHA NEXT PLATEAU	
13	13	4	ANGEL	NATASHA BEDINGFIELD	PHONOGENIC/EPIC	
14	16	12	THE LONGEST ROAD	MORGAN PAGE	FEATURING LISSIE NETTWERK	
15	NEW		BEHIND	FLANDERS	ULTRA	
16	12	6	DRIVE OUT	SUNFREAKZ	NERVOUS	
17	19	9	SHUT UP AND LET ME GO	THE TING TINGS	COLUMBIA	
18	18	16	SENSUAL	PHONJAXX & COSI COSTI	STARLET	
19	14	13	WHEN I GROW UP	THE PUSSYCAT DOLLS	INTERSCOPE	
20	21	2	HOT N COLD	KATY PERRY	CAPITOL	
21	22	3	PAPER PLANES	M.I.A.	XLI/INTERSCOPE	
22	25	7	ANOTHER LOVE	THE MAC	PROJECT FEATURING THERESE HED KANDI	
23	10	12	BLACK AND GOLD	SAM SPARRO	MODUS VIVENDI/ISLAND/UNIVERSAL REPUBLIC	
24	20	5	FROZEN	TAMI CHYNN	FEAT. AKON KONVICI/SRC/UNIVERSAL MOTOWN	
25	24	4	GET IT ON	EYEBEL	ALLSTARS	FEAT. LUCY CLARKE STRICTLY RHYTHM

TOP CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	3	#1 CHRIS TOMLIN	HELLO LOVE	SIXTEEN/SPARROW 2359/EMI CMG	
2	2	3	UNDEROATH	LOST IN THE SOUND OF SEPARATION	SOLID STATE/TOOTH & NAIL 8842/EMI CMG	
3	4	8	THIRD DAY	REVELATION ESSENTIAL	10853/PROVIDENT-INTEGRITY	
4	HOT SHOT DEBUT		33MILES	ONE LIFE	INO 4484/PROVIDENT-INTEGRITY	
5	7	5	BRANDON HEATH	WHAT IF WE REUNION	10127/PROVIDENT-INTEGRITY	
6	5	143	FLYLEAF	FLYLEAF A3M/OCTONE	650005/EMI CMG	
7	NEW		RUSH OF FOOLS	WONDER OF THE WORLD	MIDAS 0300/EMI CMG	
8	3	2	BRIAN "HEAD" WELCH	SAVE ME FROM MYSELF	DRIVEN 30101/WORD-CURB	
9	1	7	HILLSONG	THIS IS OUR GOD	INTEGRITY 4438/PROVIDENT-INTEGRITY	
10	10	56	CASTING CROWNS	THE ALTAR AND THE DOOR	BLACK HOLE/REUNION 10117/PROVIDENT-INTEGRITY	
11	9	5	CASTING CROWNS	THE ALTAR AND THE DOOR	LIVE BLACK HOLE/REUNION 10131/PROVIDENT-INTEGRITY	
12	6	32	NATALIE GRANT	RELENTLESS	CURB 79025/WORD-CURB	
13	NEW		BEBO NORMAN	BEBO NORMAN BEC	3020/EMI CMG	
14	12	5	FAMILY FORCE 5	DANCE OR DIE	TMG/TOOTH & NAIL 5471/EMI CMG	
15	15	2	DAVID PHELPS	THE VOICE	WORD-CURB 887233	
16	11	48	STEVEN CURTIS CHAPMAN	THIS MOMENT	SPARROW 6393/EMI CMG	
17	17	51	VARIOUS ARTISTS	WOW HITS 2008	WORD-CURB/PROVIDENT-INTEGRITY 6677/EMI CMG	
18	16	17	TOBYMAC	ALIVE AND TRANSPORTED	FOREFRONT 5684/EMI CMG	
19	NEW		GROUP 1 CREW	ORDINARY DREAMERS	FERVENT 887325/WORD-CURB	
20	14	102	SKILLET	COMATOSE	ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
21	NEW		THE KATINAS	STILL DESTROYING	GODDECE MUSIC GROUP 1241/EMI CMG	
22	42	16	GAIHER VOCAL BAND	LOW LIFE	GAIHER MUSIC GROUP 210/EMI CMG	
23	32	13	WOMEN OF FAITH WORSHIP TEAM	INFINITE GRACE	MYRRH 887389/WORD-CURB	
24	25	8	NICOLE C. MULLEN	A DREAM TO BELIEVE	IN VOLUME 2	WORD-CURB 887441
25	22	40	KIRK FRANKLIN	THE FIGHT OF MY LIFE	FO YO SOUL/GOSPO CENTRIC 16772/PROVIDENT-INTEGRITY	

HOT CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	15	#1 GIVE ME YOUR EYES	BRANDON HEATH	REUNION/PLG
2	1	16	YOU REIGN	MERCYME	INO
3	3	14	JESUS MESSIAH	CHRIS TOMLIN	SIXTEEN/SPARROW/EMI CMG
4	5	15	WHAT LIFE WOULD BE LIKE	BIG DADDY	WEAVE FERVENT/WORD-CURB
5	4	24	CALL MY NAME	THIRD DAY	ESSENTIAL/PLG
6	6	18	I'M LETTING GO	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
7	9	10	HERE I AM	DOWNHERE	CENTRICITY
8	8	11	UGHTY TO SAVE	LAURA STORY	INO
9	7	25	I WILL NOT BE MOVED	NATALIE GRANT	CURB
10	12	10	LOSE MY SOUL	TOBYMAC	FEAT. KIRK FRANKLIN & MANDISA FOREFRONT/EMI CMG
11	11	14	SOUND OF YOUR NAME	ABOVE	THE GOLDEN STATE SPARROW/EMI CMG
12	10	21	SOMETHING TO SAY	MATTHEW WEST	SPARROW/EMI CMG
13	13	17	TODAY IS THE DAY	LINCOLN BREWSTER	INTEGRITY
14	18	6	YOURS	STEVEN CURTIS CHAPMAN	SPARROW/EMI CMG
15	21	6	BY YOUR SIDE	TENTH AVENUE	NORTH REUNION/PLG
16	17	8	SLOW FADE	CASTING CROWNS	BEACH STREET/REUNION/PLG
17	20	9	ONE LIFE TO LOVE	33MILES	INO
18	22	9	SHADOWFEET	BROOKE FRASER	WOOD AND BONE
19	25	2	GREATEST GAINER THERE WILL BE A DAY	JEREMY CAMP	BE/TOOTH & NAIL
20	23	5	A NEW HALLELUJAH	MICHAEL W. SMITH	REUNION/PLG
21	24	4	WONDER OF THE WORLD	RUSH OF FOOLS	MIDAS
22	26	17	THIS IS HOME	SWITCHFOOT	WALDEN MEDIA/WALT DISNEY/SPARROW/EMI CMG
23	27	3	BRITNEY	BEBO NORMAN	BE/TOOTH & NAIL
24	28	18	WHATEVER IT TAKES	LIFEHOUSE	GEFFEN/INTERSCOPE
25	RE-ENTRY		AWARE	SALVADOR	WORD-CURB

TOP GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	64	#1 MARVIN SAPP	THRISTY	VERITY 09433/ZOMBA	
2	3	3	DEITRICK HADDON	REVEALED	VERITY 23471/ZOMBA	
3	HOT SHOT DEBUT		VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS	ALL-TIME FAVORITES	WORD-CURB/VERITY 27610/EMI GOSPEL
4	4	32	STYRY WORD	WOW GOSPEL 2008	WORD-CURB/EM CHRISTIAN MUSIC GROUP/VERITY 19290/ZOMBA	
5	6	52	SHEKINAH GLORY MINISTRY	JESUS	UMCG 3003/KINGDOM	
6	7	20	TYE TRIBBETT & G.A.	STAND OUT	COLUMBIA 16114/SONY MUSIC	
7	8	8	KIRK FRANKLIN	THE FIGHT OF MY LIFE	FO YO SOUL/GOSPO CENTRIC 16772/ZOMBA	
8	12	25	CECE WINANS	THY KINGDOM COME	PURESPRINGS GOSPEL 84966/EMI GOSPEL	
9	9	7	DAVE HOLLISTER	WITNESS	PROTECTION GOSPO CENTRIC 28731/ZOMBA	
10	16	25	GREATEST GAINER MARTHA MUNIZZI	CHANGE THE WORLD	MARTHA MUNIZZI 38610	
11	13	19	REGINA BELLE	FOREVER	SHINES PENDULUM 30020/8500	
12	2	29	VARIOUS ARTISTS	Y2008	THE ULTIMATE GOSPEL COLLECTION	BY SONY BMG CUSTOM WORKING GROUP 27022/TIME LIFE
13	15	5	ISRAEL & NEW BREED	A DEEPER LEVEL	LIVE INTEGRITY/COLUMBIA 11995/SONY MUSIC	
14	1	3	VIP MASS CHOIR	FEAT. JOHN P. KEE	LIVE IN MIAMI (YES WE CAN) TYSCOT/VERITY 06838/ZOMBA	
15	9	9	21:03	TOTAL ATTENTION	PAJAM/VERITY 21632/ZOMBA	
16	18	33	CANTON JONES	KINGDOM BUSINESS	ARROW 4234091	
17	10</					

JAPAN

ALBUMS

(SOUNDSCAN) SEPTEMBER 23, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	B'Z	B'Z THE BEST ULTRA PLEASURE (2CD+DVD) VERMILLION
2	NEW	B'Z	B'Z THE BEST ULTRA TREASURE (3CD) VERMILLION
3	1	AYUMI HAMASAKI	A COMPLETE ALL SINGLES (3CD+DVD LTD) AVEX TRAX
4	2	AYUMI HAMASAKI	A COMPLETE ALL SINGLES AVEX TRAX
5	3	NE-YO	YEAR OF THE GENTLEMAN UNIVERSAL
6	4	NAMIE AMURO	BEST FICTION (CD/DVD) AVEX TRAX
7	NEW	LGYANKEES	NO DOUBT: NO LIMIT (FIRST LTD VERSION) HUDSON
8	NEW	NELLY	BRASS KNUCKLES UNIVERSAL
9	5	METALLICA	DEATH MAGNETIC (SHM-CD LTD) VERTIGO
10	NEW	VARIOUS ARTISTS	WHAT'S UP? R&B GREATEST HITS III UNIVERSAL

UNITED KINGDOM

ALBUMS

(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 21, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	NEW	NE-YO	YEAR OF THE GENTLEMAN DEF JAM
3	3	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
4	5	DUFFY	ROCKFERRY A&M
5	NEW	QUEEN + PAUL RODGERS	THE COSMOS ROCKS PARLOPHONE
6	2	GLASVEGAS	GLASVEGAS COLUMBIA
7	NEW	THE STREETS	EVERYTHING IS BORROWED 679 RECORDINGS
8	7	ELBOW	THE Seldom SEEN KID FICTION/POLYDOR
9	6	THE SCRIPT	SCRIPT PHONOGENIC/RCA
10	4	THE VERVE	FORTH PARLOPHONE

GERMANY

ALBUMS

(MEDIA CONTROL) SEPTEMBER 23, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	1	PAUL POTTS	ONE CHANCE SYCO
3	2	PETER MAFFAY	EWIG ARIOLA
4	NEW	QUEEN + PAUL RODGERS	THE COSMOS ROCKS PARLOPHONE
5	3	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO
6	NEW	THOMAS D KENZICHEN	D ONE ARTIST
7	NEW	KATY PERRY	ONE OF THE BOYS CAPITOL
8	6	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
9	NEW	PETER HEPPNER	SOLO WARNER
10	NEW	DIE FLIPPERS	AY, AY HERR KAPITÄN ARIOLA

EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 4, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	I KISSED A GIRL	KATY PERRY CAPITOL
2	2	SEX ON FIRE	KINGS OF LEON RCA
3	3	DISTURBIA	RIHANNA SRP/DEF JAM
4	4	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
5	5	BEGGIN	MADONNA BONNIER/BONNIER AMIGO
6	7	VIVA LA VIDA	COLDPLAY PARLOPHONE
7	6	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
8	9	THE MAN THAT CAN'T BE MOVED	THE SCRIPT PHONOGENIC/RCA
9	19	COOKIE JAR	CYRIL CLASS HEROES FT. THE DREAM DECAJAZZ/RELEAF BY RAVEN
10	11	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
11	8	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
12	16	MISS INDEPENDENT	NE-YO DEF JAM
13	10	PJANOO	ERIC PRYDZ PRYDA/SPINNIN'
14	NEW	IN THIS CITY	IGLU & HARTLY MERCURY
15	NEW	CHANGES	WILL YOUNG 19/RCA
16	NEW	SPOTLIGHT	JENNIFER HUDSON ARISTA
17	12	GIVE IT 2 ME	MADONNA WARNER BROS.
18	18	CLOSER	NE-YO DEF JAM
19	14	NO AIR	JORDIN SPARKS DUET WITH CHRIS BROWN 19/UMV/ZOMBA
20	NEW	HANDLE BARS	FLOBOTS UNIVERSAL REPUBLIC

EURO SINGLES SALES

SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	I KISSED A GIRL	KATY PERRY CAPITOL
2	2	BEGGIN	MADONNA BONNIER/BONNIER AMIGO
3	6	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
4	4	VIVA LA VIDA	COLDPLAY PARLOPHONE
5	3	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
6	7	SEX ON FIRE	KINGS OF LEON RCA
7	9	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
8	5	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
9	8	RAYON DE SOLEIL/MA MAIN SUR TO	WILLIAM BALDE WARNER
10	12	DISTURBIA	RIHANNA SRP/DEF JAM
11	10	GIB MMIR SONNE	ROSENSTOLZ ISLAND
12	16	CEST DANS LA JOIE	MOKOBE EPIC
13	11	GIVE IT 2 ME	MADONNA WARNER BROS.
14	77	LIES	MCFLY SUPER
15	14	HOT SUMMER NIGHT (OH LA LA LA)	DAVID TAVARE M6 INT/SCORPIO

FRANCE

ALBUMS

(SNEP/IFOP/TITE-LIVE) SEPTEMBER 23, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	JULIEN CLERC	OU S'EN VONT LES AVIONS? VIRGIN
2	1	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
3	2	TRYO	CE QUE L'ON SEME COLUMBIA
4	4	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	NEW	VANESSA PARADIS	DIVINIDYLLE TOUR BARCLAY
6	1	MYLENE FARMER	POINT DE SUTURE POLYDOR
7	9	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO
8	20	SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL
9	6	DUFFY	ROCKFERRY A&M
10	5	THOMAS FERSEN	TROIS PETITS TOURS TOT OU TARD

CANADA

ALBUMS

(NIELSEN BDS/SOUNDSCAN) OCTOBER 4, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	METALLICA	DEATH MAGNETIC WARNER BROS./WARNER
2	2	SOUNDTRACK	MAMMA MIA! DECCA/UNIVERSAL
3	3	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE/EMI
4	NEW	NE-YO	YEAR OF THE GENTLEMAN DEF JAM/UNIVERSAL
5	5	KID ROCK	ROCK N ROLL JESUS TOP DOG/ATLANTIC/WARNER
6	14	BUCKCHERRY	BLACK BUTTERFLY ELEVEN SEVEN/UNIVERSAL
7	6	VARIOUS ARTISTS	NOW! 13 RHINO WARNER
8	4	SLIPKNOT	ALL HOPE IS GONE ROADRUNNER/WARNER
9	10	NEW KIDS ON THE BLOCK	THE BLOCK INTERSCOPE/UNIVERSAL
10	7	JONAS BROTHERS	A LITTLE BIT LONGER HOLLYWOOD/UNIVERSAL

AUSTRALIA

ALBUMS

(ARIA) SEPTEMBER 21, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	6	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	1	MILEY CYRUS	BREAKOUT HOLLYWOOD
3	3	JASON MRAZ	WE SING, WE DANCE, WE STEAL THINGS. ATLANTIC
4	NEW	NE-YO	YEAR OF THE GENTLEMAN ONLY BY THE NIGHT RCA
5	4	SLIPKNOT	ALL HOPE IS GONE ROADRUNNER
6	2	SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL
7	5	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
8	7	MGMT	ORACULAR SPECTACULAR COLUMBIA
9	10	CHRIS BROWN	EXCLUSIVE JIVE/ZOMBA
10	9	KID ROCK	ROCK N ROLL JESUS TOP DOG/ATLANTIC

EURO DIGITAL SONGS SPOTLIGHT

PORTUGAL

(NIELSEN SOUNDSCAN INTERNATIONAL) DATE, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	THE STORY (I WAS MADE FOR YOU)	BRANDI CARLILE COLUMBIA
2	9	GIVE IT 2 ME	MADONNA WARNER BROS.
3	5	VIVA LA VIDA	COLDPLAY PARLOPHONE
4	2	IN MY PLACE	ANA FREE ANA FREE
5	NEW	I BELONG TO YOU (EL RITMO DE LA PASION)	EROS RAMAZZOTTI & ANASTACIA ARIOLA
6	4	I'M YOURS	JASON MRAZ ATLANTIC
7	7	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
8	10	BETTER IN TIME	LEONA LEWIS SYCO
9	3	I KISSED A GIRL	KATY PERRY CAPITOL
10	RE	4 MINUTES	MADONNA FT. JUSTIN TIMBERLAKE WARNER BROS.

EURO ALBUMS

SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	2	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
3	3	DUFFY	ROCKFERRY A&M
4	NEW	QUEEN + PAUL RODGERS	THE COSMOS ROCKS PARLOPHONE
5	5	SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL
6	NEW	NE-YO	YEAR OF THE GENTLEMAN DEF JAM
7	6	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO
8	10	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
9	4	SLIPKNOT	ALL HOPE IS GONE ROADRUNNER
10	8	AMY WINEHOUSE	BACK TO BLACK ISLAND
11	9	PAUL POTTS	ONE CHANCE SYCO
12	11	MADONNA	HARD CANDY WARNER BROS.
13	15	PETER MAFFAY	EWIG ARIOLA
14	7	THE VERVE	FORTH PARLOPHONE
15	NEW	KATY PERRY	ONE OF THE BOYS CAPITOL

ITALY

ALBUMS

(FIMI/NIELSEN) SEPTEMBER 22, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	1	GIUSY FERRERI	NON TI SCORDAR MAI DI ME RICORDI
3	2	JOVANNOTTI	SAFARI MERCURY
4	4	LIGABUE	SECONDO TEMPO WARNER BROS.
5	3	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
6	NEW	MILEY CYRUS	BREAKOUT HOLLYWOOD
7	5	MADONNA	HARD CANDY WARNER BROS.
8	21	EROS RAMAZZOTTI	EZ ARIOLA
9	NEW	BIAGIO ANTONACCI	BEST OF 2001-2007 IRIS
10	NEW	DARI	SOTTOVUOTO GENERAZIONALE VIRGIN

SPAIN

ALBUMS

(PROMUSICAE/MEDIA) SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	MELENDI	CURIOSA LA CARA DE TU PADRE CARLITO
2	2	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
3	1	EXTREMODOURO	LA LEY INNATA DRO
4	3	LA OREJA DE VAN GOGH	A LAS CINCO EN EL ASTORIA SONY BMG
5	NEW	MANUEL CARRASCO	INERCIJA VALE UNIVERSAL
6	4	AMY WINEHOUSE	BACK TO BLACK ISLAND
7	NEW	REVOLVER	21 GRAMOS WARNER BROS.
8	5	SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL
9	NEW	MAGO DE OZ	BARAKALDO D.F. LIVE WARNER BROS.
10	9	ALBERTO BARRIOS	CAMP ROCK HOLLYWOOD

MEXICO

ALBUMS

(BIMSA) SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	JONAS BROTHERS	A LITTLE BIT LONGER HOLLYWOOD
2	2	ALEXANDER ACHA	VOY WARNER
3	37	JAGUARES	45 EMI TELEVISTA
4	4	VICENTE FERNANDEZ	PARA SIEMPRE SONY BMG
5	3	JULIETA VENEGAS	MTV UNPLUGGED SONY BMG
6	5	EDITH MARQUEZ	PASIONES DE CABARET UNIVERSAL
7	6	MADONNA	HARD CANDY WARNER BROS.
8	7	SOUNDTRACK	CAMP ROCK HOLLYWOOD
9	8	ROBERTO CARLOS	EN VIVO SONY BMG
10	16	ALBERTO BARRIOS	TRIBUTO A LA SALSA COLOMBIANA SONY BMG

At No. 4 on Euro Albums, Paul Rodgers teams with Queen for the latter's first studio album since 1995's "Made in Heaven."

EURO RADIO AIRPLAY

(NIELSEN MUSIC CONTROL) SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	I KISSED A GIRL	KATY PERRY CAPITOL
2	2	VIVA LA VIDA	COLDPLAY PARLOPHONE
3	6	DISTURBIA	RIHANNA SRP/DEF JAM
4	3	BEGGIN	MADONNA BONNIER/BONNIER AMIGO
5	5	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
6	4	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
7	9	CLOSER	NE-YO DEF JAM
8	7	SO WHAT	PINK LAFACE/ZOMBA
9	8	WARWICK AVENUE	DUFFY A&M
10	11	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
11	10	PJANOO	ERIC PRYDZ PRYDA/SPINNIN'
12	16	THE MAN WHO CAN'T BE MOVED	THE SCRIPT PHONOGENIC/RCA
13	14	WHEN I GROW UP	THE PUSSYCAT DOLLS INTERSCOPE
14	13	I'M YOURS	JASON MRAZ ATLANTIC
15	19	AMERICAN BOY	ESTELLE FT. KAYNE WEST HOME

WALLONIA

SINGLES

(ULTRATOP/GFK) SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	RAYON DE SOLEIL/MA MAIN SUR TO	WILLIAM BALDE WARNER
2	3	LE RABBI MUFFIN	MC SOLAAR POMME
3	4	I KISSED A GIRL	KATY PERRY CAPITOL
4	2	MOJITO SONG	ROBERT ABIGAL BIP
5	5	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	4	JULIEN CLERC	OU S'EN VONT LES AVIONS? VIRGIN
2	2	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
3	1	MYLENE FARMER	POINT DE SUTURE POLYDOR
4	3	COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
5	NEW	VANESSA PARADIS	DIVINIDYLLE TOUR BARCLAY

SWITZERLAND

SINGLES

(MEDIA CONTROL) SEPTEMBER 23, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	I KISSED A GIRL	KATY PERRY CAPITOL
2	2	SWEET ABOUT ME	GABRIELLA CILMI ISLAND
3	3	ALL SUMMER LONG	KID ROCK TOP DOG/ATLANTIC
4	4	THIS IS THE LIFE	AMY MACDONALD MELODRAMATIC/VERTIGO
5	5	BEGGIN	MADONNA BONNIER/BONNIER AMIGO

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	NEW	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	1	PATENT OCHSNER	THE RIMINI FLASHDOWN UNIVERSAL
3	2	SOUNDTRACK	MAMMA MIA! POLYDOR/UNIVERSAL
4	4	AMY MACDONALD	THIS IS THE LIFE MELODRAMATIC/VERTIGO
5	NEW	QUEEN + PAUL RODGERS	THE COSMOS ROCKS PARLOPHONE

FINLAND

SINGLES

(YLE) SEPTEMBER 24, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	NEW	PLAGUE OF BUTTERFLIES	SWALLOW THE SUN SPINEFARM
2	1	LIVIN' IN A WORLD WITHOUT YOU	THE RASMUS PLAYGROUND/VERTIGO/UNIVERSAL
3	NEW	UNIHIKKAA	ERI ESITAJAIA VL
4	5	VINEGAR	ANNA ABBRU SONY BMG
5	4	DISTURBIA	RIHANNA SRP/DEF JAM

ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	METALLICA	DEATH MAGNETIC VERTIGO/UNIVERSAL
2	NEW	JUHA TAPIO	SURENMOINEN ELAMA WARNER
3	NEW	INDICA	VALOISSA SONY BMG
4	2	EMMA SALOKOSKI ENSEMBLE	VEENEN ALLA TEXCALLI
5	3	VOLBEAT	GUITAR GANGSTERS & CADILLAC BLOOD MASCOT

HUNGARY

SINGLES

(MAHASZ) SEPTEMBER 19, 2008

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	NEGYVEN	AKOS FEHER SÖLYOM
2	8	ZAKATOL A SZIVEM	JOSH ES JUTTA JOSH/PRIVATE MOON/EMI
3	5	69	SHANE 54/DJ JUNIOR FT. MICHELLE WILD CLS
4	NEW	MIT ER NEKED	GROOVEHOUSE PRIVATE MOON
5	7	DANCE I SAID	ERICK MORILLO FT. P. DIDDY LIGHT MEDIA

ALBUMS

THIS WEEK

15 MINUTES OF SHAME (Purple Cape, BMJ/Major Bob. ASCAP/Music Of Stage Three, BMJ/Songs Of Common. BMJ). WBM, CS 43

7 THINGS (Antonia Sings, ASCAP/Downtown, ASCAP/Seven Summits, BMV/In Bocca Al Lupo, ASCAP/Fondola Lane Music Publishing (BMJ)) POP 75

A

ADDICTED (Primary Wave, ASCAP/Saving Abel. ASCAP/Crazy You Publishing, ASCAP/Skiddo, BMJ/Meaux Mercy, BMV/EMC/CMG, BMJ). HL, H100 53, POP 33

ADDITION (Ned/Selection Publishing, ASCAP/Motrola Music, ASCAP/ASPEN Songs, ASCAP/DJ. Brasco Publishing, ASCAP/Jobete Music, ASCAP/Stone Diamond Music, BMV/Black Bull Music, ASCAP/EMI Blackwood, BMV/Doll Face (BMJ)). HL, RBH 52

AINT I! (Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music, ASCAP/Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/Taylor My Hart Publishing, ASCAP/Tierrel Demons, ASCAP/Dega Figs Publishing, ASCAP). WBM, RBH 68

ALL I EVER WANTED (Universal Music - MGB Songs, ASCAP/Dirty Water Dog Music, ASCAP/Universal Music Corporation, ASCAP/Lanark Village Tunes, ASCAP/Cripton Music Corporation, ASCAP/Jazz Youz Azaz Tunes, ASCAP). HL, WBM, CS 39

ALL I WANT TO DO (Jennifer Nettles, ASCAP/EMI Blackwood, BMV/Digital, BMV/Music Of Stage Three, BMV/Bobby's Song And Salvage, BMV/Stage Three Music, BMJ). CS 24, H100 82

ALL SUMMER LONG (RJR Publishing, BMV/Gaje, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadsheet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMJ). HL/WBM, CS 4, H100 29, POP 25

ALL SUMMER LONG (RJR Publishing, BMV/Gaje, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadsheet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMJ). HL/WBM, CS 4, H100 29, POP 25

ALL SUMMER LONG (RJR Publishing, BMV/Gaje, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadsheet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMJ). HL/WBM, CS 4, H100 29, POP 25

ALL SUMMER LONG (RJR Publishing, BMV/Gaje, BMV/Warner-Tamerlane Publishing, BMV/Universal Music Corporation, ASCAP/EMI Full Keel Music, ASCAP/Songs Of Universal, BMV/EMI Longitude, BMV/Leadsheet Land, ASCAP/Tiny Tunes, ASCAP/Zevon, BMJ). HL/WBM, CS 4, H100 29, POP 25

ALREADY GONE (Jennifer Nettles, ASCAP/EMI Blackwood, BMV/Digital, BMV/Music Of Stage Three, BMV/Bobby's Song And Salvage, BMV/Stage Three Music, BMJ). HL, CS 25

ALWAYS THE LOVE SONGS (Old Desperados, ASCAP). HL, WBM, CS 55

AMERICAN BOY (Writ Am Music, BMV/Cherry River, BMV/Chrisyals Songs, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Larry Lerion Music, BMV/Super 100, BMV/Copyright Control). CLM/HL, H100 10, POP 7

AMOR EN CARRO (Arpa, BMJ) LT 20

ANGEL (Rodney Jerkins Productions, BMV/EMI Blackwood, BMV/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Cstyle Ink Music Publishing, ASCAP/Side That Music, ASCAP). HL, H100 93, POP 54

ANGELS ON THE MOON (Thinking Ivory Music, ASCAP/Salvatore Music Publishing, ASCAP) POP 88

ANNOUNCEMENT (Songs Of Universal, BMV/Senseless BMV/The Waters Of Nazareth, BMV/EMI Blackwood, BMV/Raychaser, BMV/Universal Music - Careers, BMJ). HL/WBM, RBH 98

ANYTHING GOES (Pacific Wind, SESAC/Melodies Of Music, ASCAP). HL, WBM, CS 39

AROE EL CIELO (WB Music, ASCAP) LT 36

ARROYITO (Not Listed) LT 33

BABY (EMI April, ASCAP/Bill Cool J. ASCAP/Songs Of Peer, ASCAP/3M Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP/EMI April, HL, WBM, H100 64, POP 80, RBH 33

BACK THAT THING UP (Songs Of Windswept Pacific, BMV/Universal Music - 2 Tunes, ASCAP/Hits And Smashes Music, ASCAP/2820 Music, BMV/That's How I Roll, ASCAP) CS 52

BARTENDERSONG (Delusional Music, BMV/Destiny Urban Music, BMV/Betty Suga Pump, ASCAP) WBM, H100 65, POP 57

BETTER IN TIME (Jonathan Rotem Music, BMV/Sony/ATV Tunes, BMV/Gods Cryn, ASCAP/Sony/ATV Tunes, ASCAP). HL, H100 18, POP 10

BLEEDING LOVE (Write 2 Love, ASCAP/Kobalt Music Publishing, ASCAP/Seven Peaks Music, ASCAP/Jambination Music, ASCAP) H100 31, POP 26

BOB THAT HEAD (Sony/ATV Cross Keys, ASCAP/FSM/I, I/MRO/State One Songs, ASCAP/Sweet Summer, ASCAP/Crosstown Upload, ASCAP/Fintage House USA, ASCAP/Major Bob, ASCAP/Circle C Songs, ASCAP/Mogave Ram Music, ASCAP). HL/WBM, CS 45

BOOBY ON ME (Jackie Frost, BMV/Universal Music - MGB Songs, ASCAP/Riano Music, ASCAP/Beytal Music, ASCAP/Sony/ATV Harmony, ASCAP). HL/WBM, H100 42, POP 63, RBH 70

BOTTLE IT UP (Tiny Bear Music, ASCAP) POP 95

BURNIN' UP (Jonas Brothers Publishing, BMV/Sony/ATV Songs, BMJ). HL, H100 68, POP 53

THE BUSINESS (Draw First Publishing, ASCAP/I Want Mine Publishing, ASCAP/Universal Music Corporation, ASCAP). HL/WBM, H100 50, POP 73, RBH 13

BUST IT BABY PART 2 (First N Gold, BMV/Jonathan Rotem Music, BMV/Sony/ATV Songs, BMV/Super Savin Publishing, BMV/Universal Music - 2 Songs, BMV/EMI April, ASCAP/Flyte Tyme Tunes, ASCAP/Black Ice (BMJ)). HL, RBH 80

BUST IT OPEN (Wilbert Martin Publishing, ASCAP/VI Rudebody Publishing, ASCAP/It's Only About Music, ASCAP/Elmu T. Tabanus Publishing, ASCAP) RBH 56

BUST YOUR WINDOWS (Nappy Dudy, ASCAP/Universal Music - 2 Tunes, ASCAP/Salaam Remi Music, ASCAP/EMI April, ASCAP/Souja Boy Tell'em Music, ASCAP/Roberts, BMV/Element 9 Hip Hop, BMV/That's Care Of Business, BMJ). HL/WBM, RBH 55

C

CANT BELIEVE IT (NappyPub Music, BMV/Universal Music - 2 Songs, BMV/Amad Tajz Music, ASCAP/Warner-Tamerlane Publishing, BMV/Young Money Publishing, BMJ). HL/WBM, H100 8, POP 27, RBH 2

CANT B GOOD (Universal Music - 2 Songs, BMV/Pen In The Ground Publishing, ASCAP/Juni Publishing, BMV/Strauss Co., Inc., ASCAP/Chuck Harmony's House, ASCAP/Norm Harris Music Publishing, ASCAP) RBH 44

CHANGE (Taylor Swift Music, BMV/Sony/ATV Tree, BMJ). HL, POP 81

CHEATER, CHEATER (Slate One Songs America, ASCAP/A Sling And A Prayer, ASCAP/Rutus Guild, BMJ) CS 57

CHECK YES JULIET (RUN BABY RUN) (Travis Clark Music, ASCAP/Curve Music, ASCAP/Mayday Malone Music, ASCAP/Dimensional Music Of 1991, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMV/Repitilian, BMJ). HL/WBM, H100 77, POP 44

CHEMICAL REACTION (Chaz Records, BMJ) RBH 57

CHICKEN FRIED (LNA Music Publishing, BMV/Weimeround Music, BMV/Heart Above Your Head, BMJ) CS 22

CHOPPED 'N SCREWED (Universal Music - 2 Songs, BMV/NappyPub Music, BMV/Ludacris Worldwide Publishing, ASCAP/EMI April, ASCAP/Amad Tajz Music, ASCAP). HL/WBM, RBH 99

CINCO MINUTOS (Sony/ATV Rhythm, SESAC/Excelator-Songs, SESAC/La Venus Music, SESAC) LT 10

CLOSE (Universal Music - 2 Songs, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP). HL/WBM, H100 7, POP 3

COME ON GET HIGHER (Stage Three Songs, ASCAP/Althea Victories, ASCAP) H100 75

COME ON DIVER (Sweet Kisses, ASCAP/EMI April, ASCAP/Circle C Songs, ASCAP/Full Circle, ASCAP). HL, CS 47, POP 89

COMFORTABLE (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/FAZE 2 Music, BMV/Songs Of Universal, BMJ). HL/WBM, RBH 89

COOKIE JAR (Enlighten Cases Music, ASCAP/EMI April, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/PWB Music, ASCAP/NappyPub Music, BMV/Universal Music - 2 Songs, BMV/Songs Of Universal, BMJ). HL/WBM, H100 74, POP 62

COOL (Togoy Whyles Music, BMV/Songs Of Universal, BMV/Music Of Stage Three, BMV/Ramon Montromby, ASCAP). HL/WBM, RBH 72

CORONA AND LIME (Suretone Primary Wave Music, BMJ) POP 69

COUNTRY MAN (Panel Peanut, BMV/Murrah Music Corporation, BMV/EMI April, ASCAP/Songlighter Music, ASCAP). HL, CS 12, H100 96

CRAZY DAYS (Enlighten Cases Music, BMV/Sweet Hysteria Music, BMV/Curb Songs, ASCAP/Jacobson, ASCAP/Forlune Favors The Bold, ASCAP/Adam Gregory, SOCAN). WBM, CS 36

CRUSH (Right Bank Music, ASCAP/ly Makes Music, ASCAP/1206 Publishing, BMV/EMI Blackwood, BMV/Redis Music, ASCAP/7/4/10/5 Entertainment, ASCAP). HL, H100 15, POP 1

CRY FOR YOU (Universal-PolyGram International, ASCAP/EMI Blackwood, BMV/EMI Scandriava, BMJ). HL, H100 76, POP 29

CUDDY BUDDY (Not Listed) RBH 43

CULPABLE O INDECENT (Not Listed) LT 31

CURTAIN CALL (Big Bear, BMV/Songs Of Windswept Pacific, BMV/EMI Blackwood, BMV/ASCAP/Notting Dale Songs, ASCAP/4 Blunts Lt At Once, ASCAP/First N Gold, BMV/Sony/ATV Songs, BMV/Warner-Tamerlane Publishing, BMJ). HL/WBM, RBH 79

D

DAMAGED (Products Of The Streets, ASCAP/Sumphu ASCAP/A Grand Jam Music, SESAC/Please Enjoy The Music, BMV/ZKS Publishing, BMV/InVing, BMV/EMI April, ASCAP/EMI Blackwood, BMV/Jance Combs Publishing, BMV/Justin Combs Publishing, ASCAP/Marksy C, BMV/Notting Dale Songs, ASCAP/Notting Hill Songs, SESAC). POP 34

DAME TU AMOR (Not Listed) LT 5

DANGEROUS (Chrisyals Music Publishing, ASCAP/One Man Music, ASCAP/Beytal Music, ASCAP/Sony/ATV Harmony, ASCAP/C Bahamonde, SOCAN/D Saies, ASCAP). HL, H100 17, POP 8, RBH 64

THE DAY THAT NEVER COMES (Creeping Death, ASCAP) H100 85

DID YOU WRONG (EMI April, ASCAP/Laumar Music, BMJ). HL, RBH 41

OIME (Not Listed) LT 24

OISTURIBA (B-Uneek Songs, ASCAP/Songs Of Universal, BMV/Culture Beyond Ur Experience Publishing, BMV/Ms Lynn Publishing, ASCAP/EMI Blackwood, BMV/Sony/ATV Harmony, ASCAP/A List Vocalz, BMJ). HL/WBM, H100 4, POP 1

ONDO ESTAN CORAZON (Enrique Iglesias Music, ASCAP/EMI April, ASCAP/Doble Acuarera Songs, ASCAP/Warner Chappell, SGAE), HL/WBM, LT 13

ONIT (Sony/ATV Tree, BMV/Beverly Hills Music, BMV/Crosstown Upload, ASCAP). HL, CS 32

ONIT DO ME NO GOOD (Sony/ATV Cross Keys, ASCAP/Boomerang Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept Pacific, ASCAP/WB Music, ASCAP/Red Cape, ASCAP). HL/WBM, CS 51

ONIT THINK I CANT LOVE YOU (Universal Music - Careers, BMV/Shirake Mak, BMV/Mavel Man, BMV/Songs Of Windswept Pacific, BMV/Vice Room, ASCAP). HL, H100 88, POP 15

ONIT THINK I DONT THINK ABOUT IT (Cadja Publishing, ASCAP/MXC Music, ASCAP/Still Working For The Woman, ASCAP/CG Alliance, ASCAP) CS 1, H100 36

DONT YOU KNOW YOU'RE BEAUTIFUL (Moonisak Music, BMV/RFJ Administration, ASCAP/The Blue Type Writing, BMV/Sony/ATV Tree, BMV/Al Mighty Dog Music, BMJ). HL/WBM, CS 27

OOS PALABRAS (Warner/Chappell Music S A J) LT 41

OO YOU BELIEVE ME NOW (Sony/ATV Tree, BMV/Song For My Good Girl, BMV/Totally Writheless Music, BMV/The Bigger They Are, SESAC/S 1 Songs, SESAC). HL/WBM, CS 3, H100 46

E

EN AJUEL LUGAR (Not Listed) LT 40

ENERGY (S.M.Y., ASCAP/Sony/ATV Harmony, ASCAP/Rico Love Is Still A Rapper, SESAC/Foray Music, SESAC/Breakthrough Creations, ASCAP/EMI April, ASCAP/Ryane Wilkins Music, BMJ). HL, H100 84, POP 78, RBH 21

E.R. (EMERGENCY ROOM) (LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Talored 4U Music, BMV/Copyright Control). HL, RBH 35

EVERYBODY WANTS TO GO TO HEAVEN (Hope-N-Gal, BMV/Cat IV Entertainment, BMV/Seyractor Music, BMV/Back To Entertainment, BMV/Songs That Sell, BMJ) CS 2, H100 51

EVERYTHING IS FINE (Bream Buster, ASCAP/Universal Music Corporation, ASCAP). HL/WBM, CS 46

F

FADED (Almo Music, ASCAP/R New Music, ASCAP/EMI April, ASCAP/EMI Music Publishing, AU/Seven Peaks Music, ASCAP/Walt Disney Music Company, ASCAP) HL, POP 79

FALL FOR YOU (John Vesely Publishing, BMV/Sony/ATV Songs, BMJ). HL, WBM, H100 23, POP 12

FEEL THAT FIRE (Sylestine, BMV/Bucky And Clyde, BMV/Home With The Armadillo, BMV/Big White Tracks, ASCAP) CS 49

FINE LINE (Warner-Tamerlane Publishing, BMV/Sell The Cow, BMV/Tower One, BMJ). WBM, CS 38

FOREVER (Songs Of Universal, BMV/Culture Beyond Ur Experience Publishing, BMV/Universal Music Corporation, ASCAP/Robert Allen Designee, ASCAP/Dire 78 Publishing, SESAC). HL/WBM, H100 11, POP 4

FOR YOU (EMI April, ASCAP/New Sea Gayle, ASCAP/The Moose Is Loose, ASCAP). HL, CS 40

G

GET BACK (Seven Peaks Music, ASCAP/Demi Lovato Publishing, ASCAP/Jonas Brothers Publishing, BMV/Sony/ATV Songs, BMJ). HL, H100 98

GET LIKE ME (Crump Tight Publishing, ASCAP/Culture Beyond Ur Experience Publishing, BMV/Universal Music - Careers, BMJ). HL/WBM, H100 40, RBH 20

GET UP (The Ink Red Music, ASCAP/EMI April, ASCAP/That's Plum Song, ASCAP/Ts/Ts Team, ASCAP/Duz It, BMV/InVing, BMV/Underdog Music, BMJ). HL, RBH 61

GO GIRL (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/Universal Music - 2 Songs, BMV/NappyPub Music, BMV/Amad Tajz Music, ASCAP). HL/WBM, RBH 32

GO HARD (DJ Khaled, BMV/Notting Hill Music, BMV/Please Gimme My Publishing, BMV/EMI Blackwood, BMV/NappyPub Music, BMV/Universal Music - 2 Songs, BMV/Trac-N-Field Entertainment, ASCAP/Notting Dale Songs, ASCAP). HL/WBM, H100 69

GOOD GOOD (Shantell Cymone Music, ASCAP/EMI April, ASCAP/Block A.D., BMV/Sony/ATV Harmony, ASCAP/Universal Music Corporation, ASCAP/Pocketbooks, ASCAP). HL/WBM, RBH 34

GOOD TIME (EMI April, ASCAP/In-Angels Music, ASCAP). HL, H100 94

GOT MONEY (Young Money Publishing, BMV/Warner-Tamerlane Publishing, BMV/NappyPub Music, BMV/Universal Music - 2 Songs, ASCAP/EMI April, ASCAP/Skillz For Skillz And Play Music, ASCAP/EMI April, ASCAP). HL/WBM, H100 12, POP 30, RBH 9

GREEN LIGHT (John Legend Publishing, BMV/Cherry River, BMV/Rated Music, SOCAN/W Dont Play Even

When We Be Playin' (ASCAP/Chrisyals Music Publishing, ASCAP/Pen The Face Music Publishing, ASCAP/Fn General Publishing Designee, BMJ). CLM/HL, H100 44, RBH 39

H

HASTA EL DIA DE HOY (Maximo Aguirre, BMV/Pacific Latin, ASCAP) LT 7

HEAVEN SENT (She Wrote II, ASCAP/Universal Music - MGB Songs, ASCAP/J Vibe Publishing, ASCAP/Lex Proje Publishing, ASCAP). HL/WBM, RBH 10

HERE (Jeffrey Steele, BMV/RFJ Administration, ASCAP/2 Y2, ASCAP/Sony/ATV Tunes, ASCAP). HL, CS 26

HERE I AM (4 Blunts Lt At Once, ASCAP/First N Gold, BMV/Young Drumma, ASCAP/Jackie Frost, ASCAP/Universal Music - MGB Songs, ASCAP/Honest Ave Music, ASCAP). HL/WBM, H100 72, POP 99, RBH 19

HERE I STAND (UR-IV Music, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Al Vidal Music, ASCAP/Marsha Music, ASCAP/Black Productions, ASCAP/And L Music, ASCAP/Dirty Dre Music, ASCAP/RHMG Songs, ASCAP/My Soulmate Songs, ASCAP). HL/WBM, RBH 63

HE VENIDO (Wsb Music Publishing, ASCAP/Sony/ATV Dis-trib, ASCAP) LT 28

HOLLER BACK (EMI Blackwood, BMV/Geoffrey Stokes, BMV/7/4/10/5 Entertainment, ASCAP). HL, H100 15, POP 1

HOT N BIRDS (When Im Rich You'll Be My Bitch, ASCAP/Marone AB, STIM/Kobalt Music Publishing, ASCAP). WBM, H100 9, POP 9

THE HOTTEST (Universal Music Publishing, BMV/India B. Music, BMV/Songs Of Universal PolyGram International, BMJ). HL/WBM, RBH 49

I

IDO (EMI April, ASCAP/Wiggly Tooth Music, ASCAP). HL, H100 26, POP 17

I DONT CARE (Sony/ATV Songs, BMV/Chicago X Soft-core, BMV/Grand Honesty Music, BMV/WB Music, ASCAP). HL/WBM, H100 63, POP 59

IF I NEVER BE WITH YOU (Glass Bead, BMJ) H100 97

IF I NEVER SEE YOUR FACE AGAIN (Universal Music - Careers, BMV/February Twenty Second, BMV/Valentine Valentine, ASCAP/Universal Music - MGB Songs, ASCAP). HL/WBM, H100 99, POP 77

I KISSED A GIRL (When Im Rich You'll Be My Bitch, ASCAP/Marone AB, STIM/Kobalt Music Publishing, ASCAP). WBM, H100 9, POP 9

ILL BE LOVIN U LONG TIME (Rye Songs, BMV/Songs Of Universal, BMV/Toompstone Publishing, BMV/EMI Blackwood, BMV/Cstyle Ink Music Publishing, ASCAP/Side That Music, ASCAP/EMI April, ASCAP/Jobete Music, ASCAP). HL/WBM, RBH 100

ILL WALK (Sonictheastle Songs, ASCAP/RW/Songs, ASCAP/Dog Named King Publishing, ASCAP/Carol Vincent And Associates, BMJ) CS 17

I LUV YOUR GIRL (2082 Music Publishing, ASCAP/WB Music, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Young Jeezy Music Inc., BMV/EMI Blackwood, BMJ). HL, WBM, POP 71, RBH 31

IM YOURS (Good Eyed, ASCAP) H100 13, POP 23

IM COLOR (BMV/Berry, BMV/Big Gassed Little Boat, BMV/Eldorotto Music Publishing, BMV/Lucky Thumb, BMJ) CS 20

INOLVIDABLE (Warner-Tamerlane Publishing, BMJ) LT 23

IN THE AYER (E-Class Publishing, ASCAP/Mell On Sun Music, ASCAP/Sony/ATV Melody, BMV/I will am Music, BMV/Cherry River, BMV/Music Specialists (BMJ). CLM/HL, H100 20, POP 15

I REMEMBER (She Wrote II, ASCAP/Universal Music - MGB Songs, ASCAP/Carryage Music Publishing, ASCAP/Universal Tunes, SESAC/Carryage, SESAC). WBM, RBH 42

I STILL MISS YOU (EMI April, ASCAP/Pomeo Cowboy Music, ASCAP/Warner-Tamerlane Publishing, BMV/Contentment Music, BMV/Made For This, BMV/This Is Him, ASCAP/Troy D Tunes, ASCAP/Magic Mustang, BMJ). HL/WBM, H100 78

ITS NOT MY TIME (Songs Of Universal, BMV/Escaletwa Songs, BMJ). HL/WBM, POP 41

ITS OVER (Ezekiel International Music, BMV/Hito Music, BMV/Jangae, Songs Of Combustion Music, ASCAP/No Such Music, SOCAN/Music Of Windswept Pacific, ASCAP). HL/WBM, CS 7, H100 43

JUST DANCE (Certified Blueberry, BMV/Sony/ATV Songs, BMV/Beytal Music, ASCAP/Sony/ATV Tunes, ASCAP). HL, H100 73, POP 64

JUST FINE (Mary J. Blige, ASCAP/Universal Music Corporation, ASCAP/Songs Of Peer, BMV/March 9th Publishing, ASCAP/Blocka Gee Music, BMV/WB Music, ASCAP/2082 Music Publishing, ASCAP). HL/WBM, RBH 36

JUST STAND UP! (Songs Of Universal, BMV/FAZE 2 Music, BMV/Wil McCold Entertainment, SESAC) HL/WBM, H100 70, POP 51, RBH 87

K

KEEPS GETTIN BETTER (Xtra Music, BMV/Universal Music - Careers, BMV/Sluck In The Throat, ASCAP/Sony/ATV Tunes, ASCAP). HL/WBM, POP 50

KEVIN BATES (Kevin Bates Publishing, ASCAP/EMI April, BMV/Sony/ATV Songs, BMV/Songs Of Lastrada, BMV/Rubber Band, BMV/Universal Songs Of PolyGram International, BMV/Bistoch, BMV/Two Da J Publishing, BMV/Und Take Publishing, BMV/Blue Star Publishing, BMV/Music Royalty, BMJ). RBH 24

KRAZY (The Saltam Group, SIAE/Acid Sun, SIAE/Marm-top Music Publishing, ASCAP/Universal Music - Careers, BMV/I Jizez Music Publishing, BMJ). HL/WBM, LT 38

L

LA BORRACHERA (Not Listed) LT 45

L CUMBI DA DELIA (RBM/Ampex) LT 3

LA INUY MUY (Warner/Chappell Mexico S A I) LT 49

LAST CALL (Crazy Water, ASCAP/Universal Music Corporation, ASCAP/World House Of Hits, ASCAP). HL, CS 42

LAST NAME (Carrie-Oke Music, BMV/Land Road Music, ASCAP/Universal Music - MGB Songs, ASCAP/Ryane Music, ASCAP/RFJ Administration, ASCAP). HL/WBM, POP 85

LAST TIME (DJ Khaled, BMV/Warner-Tamerlane Publishing, BMV/WB Music, ASCAP/Songs In The Key Of B Flat, SESAC/Noontime Sound, SESAC/W B M Music, SESAC/The Deans List, SESAC/December First Publishing Group, SESAC/North Avenue, ASCAP/EMI Blackwood, BMV/Question And Answer Publishing, ASCAP). HL/WBM, RBH 47

LEAVE OUT ALL THE REST (Universal Music - 2 Songs, BMV/Chesterzak, BMV/Big Bad Mr. Hahn, BMV/Nonidisclosure Agreement, BMV/Rob Bourdon, BMV/Kenji Kobayashi, BMV/Pancakey Cakes, BMJ). WBM, POP 86

LEAVIN' (Holly Coran, ASCAP) H100 11, RBH 83

LET ME GO (Universal Music - MGB Songs, ASCAP/Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP). HL/WBM, RBH 34

LET IT GO (Universal Music - Careers, BMV/Evanselec,

BMV/EMI Blackwood, BMV/Boose Barz Azz, ASCAP/WB Music, ASCAP/Sony/ATV Harmony, ASCAP/Byell Music, ASCAP/A McCoister Publishing Designee, ASCAP/Universal Music n Z Songs, BMV/NappyPub Music, BMJ). HL/WBM, H100 62, POP 65, RBH 48

LET IT ROCK (Lion Are Publishing, BMV/Warner-Tamerlane Publishing, BMV/Young Money Publishing, BMV/Young Mack Music, ASCAP). WBM, H100 21, POP 15

LET ME (Springfield, ASCAP/Bug Music, ASCAP/Dazhik, ASCAP/Universal Music Corporation, ASCAP/Danny Orlon Songs, ASCAP). HL/WBM, CS 34

LIKE I NEVER BROKE HER HEART (Muzik Mala, ASCAP/Do Write Music, ASCAP/21 Harding Music, BMV/Songs Of Throbak, BMV/Music Of Combustion, BMV/Rev'd Up Music, BMV/Songs Of Windswept Pacific, BMJ) CS 83

LIVE YOUR LIFE (Crown Club Publishing, BMV/Warner-Tamerlane Publishing, BMV/N.C.C., ASCAP/RFJ OB, ASCAP/Adorable Music Inc., ASCAP/EMI April, ASCAP). HL/WBM, RBH 38

LLAMADO DE EMERGENCIA (Not Listed) LT 26

LLORAR LLOVIENDO (Scario, ASCAP/EMI April, ASCAP/21 Wides, ASCAP/White Kraft Music, ASCAP/Sony/ATV Discos, ASCAP/Wise W Publishing, ASCAP) LT 32

LLORO POR TI (Enrique Iglesias Music, ASCAP/EMI April, ASCAP) LT 8

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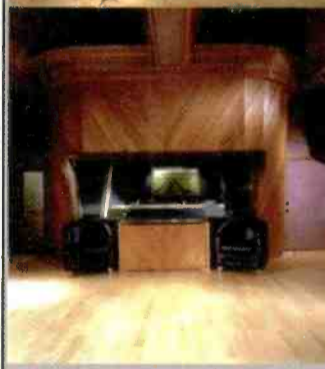
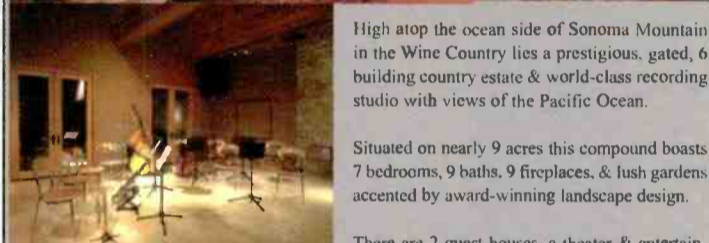
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RECORD COMPANIES: Nacional Records/Cookman International names **Gerardo Vergara** VP of operations. He was director of national marketing at Univision Music Group.

Sony BMG Nashville promotes **Alison Booth** to the newly created position of VP for the company's A&R department. She was senior director of A&R administration.

Universal Republic Records appoints **Trina Tombrink** senior director for triple A promotion. She was senior director of triple A promotion at Columbia Records.

PUBLISHING: Sony/ATV Music Publishing elevates **Jim Vellutato** to VP of A&R. He was senior director.



TOURING: Live Nation promotes **Jason Garner** to the newly created position of CEO of global music. He was CEO of North American music.

MEDIA: MTV Networks International taps **Antonio Campo Dall'Orto** as executive VP of music brands. He will retain his current responsibilities as managing director of Europe South, which comprises Italy, France, Spain, Portugal and Greece.

RELATED FIELDS: Licensing consulting company Rights-Flow ups **Matt Irvin** to senior manager of licensing. He was project manager.

—Edited by Mitchell Peters

GOODWORKS

D-PAN HOSTS GALA FUND-RAISER IN DETROIT

"The only thing a deaf person can't do is hear," says Joel Martin, co-founder of the Deaf Performing Artists Network in suburban Detroit. That's why some 350 people packed the Magic Bag club Sept. 19 in Ferndale, Mich., to celebrate D-PAN's efforts to create music videos for—and by—the deaf, as well as the release of the organization's first DVD, "It's Everybody's Music Vol. 1."

The \$100-per-head crowd of hearing and deaf people was feted with a strolling dinner and checked out D-PAN's videos for such songs as John Mayer's "Waiting On the World to Change" and Fort Minor's "Where'd You Go," which incorporate the deaf artists' signing as active parts of the performance rather than merely interpreting the lyrics. Sponge joined D-PAN co-founder Sean Forbes for a live re-creation of its clip for Eminem's "Lose Yourself," while Detroit musician Liz Larin sang Christina Aguilera's "Beautiful," another D-PAN project.

The evening also rolled out the new Feel the Music technology developed at the University of Michigan that allows the deaf and hearing-impaired to feel musical vibrations even more vividly via special floor platforms and wired seating areas. The school is offering a \$10,000 prize for any student who can create a portable product for manufacture.

"You have to get into this totally different headset," says "Lose Yourself" co-writer Luis Resto, also a member of Was (Not Was), who performed a set with his own band that featured two interpreters signing his lyrics for the audience.

Martin, whose 54 Sound studio has been Eminem's main recording base for many years, says the company's videos have scored more than 500,000 hits on YouTube and more than 1 million on D-PAN's own Web site (d-pan.com). D-PAN hopes to produce about 10 clips per year and, Martin says, "create a market that was not there before for the record companies and for the deaf performers."

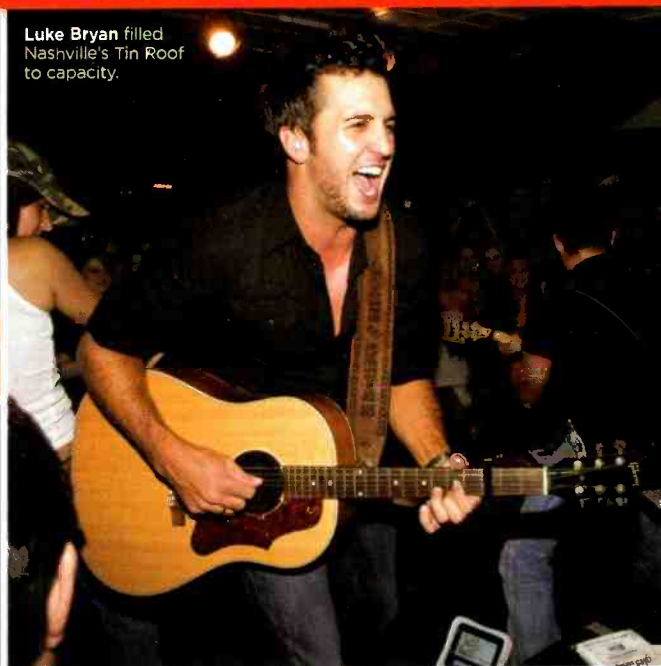
—Gary Graff



Emily West and Luke Bryan, right, interview Trace Adkins for "GAC Nights." PHOTO: COURTESY OF ALAN MAYOR



Trace Adkins wrapped Capitol's Pub Crawl, performing current hit single "Muddy Water" with the Choir of Nashville.



Luke Bryan filled Nashville's Tin Roof to capacity.

CAPITOL RECORDS PUB CRAWL

Capitol Records Nashville hosted its second annual Pub Crawl Sept. 18 on the streets of Nashville. Approximately 9,000 fans packed Demonbreun Street to hear free live music from artists Trace Adkins, Darius Rucker, Emily West and Luke Bryan, who returned by popular demand for his second Pub Crawl. PHOTOS: COURTESY OF CHRIS HOLLO/HOLLO PHOTOGRAPHICS EXCEPT WHERE NOTED

Capitol Nashville's newest member of the family, **Darius Rucker**, performed many songs off his country debut, "Learn to Live," including his No. 1 single "Don't Think I Don't Think About It."



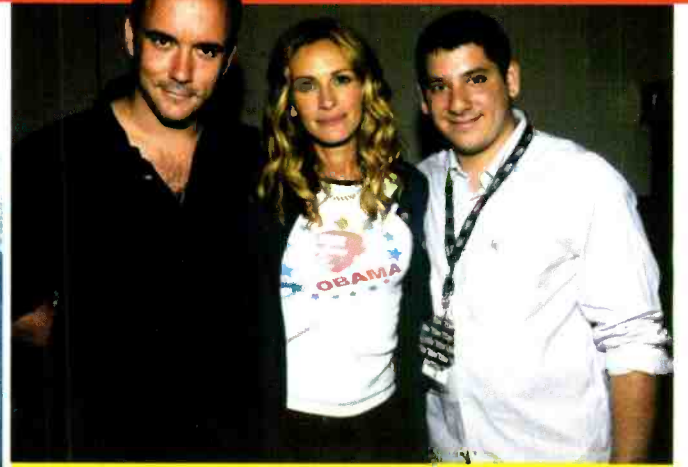
Emily West performs at Dan McGuiness Pub.



Backstage at Capitol's Pub Crawl, from left: Trace Adkins, Darius Rucker, Emily West, Luke Bryan and Capitol Nashville CEO Mike Dungan.



Columbia Records presented AC/DC with a plaque marking multiplatinum sales of the band's home videos "Live at Donington," "Family Jewels" and "Plug Me In." From left: Columbia Records VP of digital marketing and business development **Glenn Frese**, AC/DC's **Malcolm Young**, Columbia Records VP of publicity **Benny Tarantini**, Sony Music Label Group chairman **Rob Stringer**, AC/DC's **Angus Young**, AC/DC manager **Alvin Handwerker**, Columbia Records chairman **Steve Barnett**, RMC International marketing consultant **Robbie McIntosh**, AC/DC's **Brian Johnson**, Columbia Records VP of marketing **Greg Linn** and Scoop Marketing publicist **Larry Solters**.



STAND UP FOR A CURE

Dave Matthews Band headlined a sold-out benefit concert Sept. 10 at New York's Madison Square Garden, raising funds for the cancer research group Stand Up for a Cure. Matthews was joined by opening act Ingrid Michaelson and actress Julia Roberts, who hosted the event. Celebrity DJ Samantha Ronson spun tracks at the pre-party.

ABOVE: From left: **Dave Matthews**, **Julia Roberts** and Stand Up for a Cure executive director **Jordan Belkin**.

BELOW: Original Signal artist **Ingrid Michaelson** hangs backstage with RED senior VP of promotion **Danny Buch** after her opening set.

INSIDE TRACK

WHOLE LOTTA LED

There's not a single note of unreleased material to be found within, but Rhino's upcoming 10-disc Led Zeppelin boxed set is likely to be a hot commodity during the holiday retail season. Due Nov. 4, the package includes all nine of the band's studio albums plus the odds-and-ends compilation "Coda," housed in mini-LP replica sleeves with artwork from the original U.K. vinyl releases. The attention to detail is eye-popping: "Led Zeppelin III" has its gatefold sleeve with a rotatable laminated card disc, while six different versions of the cover for "In Through the Out Door" are featured. Even the complex "Physical Graffiti" inner/outer covers are faithfully reproduced.

As for that pesky Zeppelin reunion, don't hold your breath for Robert Plant's participation. But word is that Jimmy Page, John Paul Jones and Jason Bonham have been rehearsing, and this week the name of Alter Bridge singer Myles Kennedy began circulating through the rumor mill as a possible sub for Plant onstage. Is it Zeppelin without Plant? You be the judge.



Wycle Jean, left, and Sony BMG Commercial Music Group president **John Ingrassia** attend the Sony BMG party at the Film Lounge during the Toronto Film Festival, held Sept. 4-13.



J Records singer/songwriter **Jasmine Sullivan** celebrates at Tribeca's Bubble Lounge after performing at the Knitting Factory Sept. 17 in New York. The event, sponsored by Mozes, was in support of Sullivan's critically acclaimed debut album, "Fearless." From left: J Records president of A&R **Peter Edge**, Sullivan, BMG Label Group chairman/CEO **Barry Welles** and RCA Music Group executive VP/GM **Tom Corson**. PHOTO: COURTESY OF ROWENA HUSBANDS PHOTOGRAPHY/BLINK OF AN EYE



PAGE



After playing the first concert at Berlin's new arena, O2 World, Sept. 12, Metallica was presented with United Buddy Bears statuettes, which symbolize the city. Pictured at the venue, from left: Q Prime Management co-founder **Peter Mensch**, Metallica's **Lars Ulrich**, Universal Music Germany president/CEO **Frank Briegmann**, Metallica's **James Hetfield**, Universal Music Germany managing director of international **Thorsten Koenig**, Metallica's **Kirk Hammett**, O2 World Berlin GM **Mike Keller**, Universal Music Germany senior director of promotion for international **Sven Kilthau-Lander**, Metallica's **Rob Trujillo** and Universal Music Group International senior VP **Tony Harlow**.

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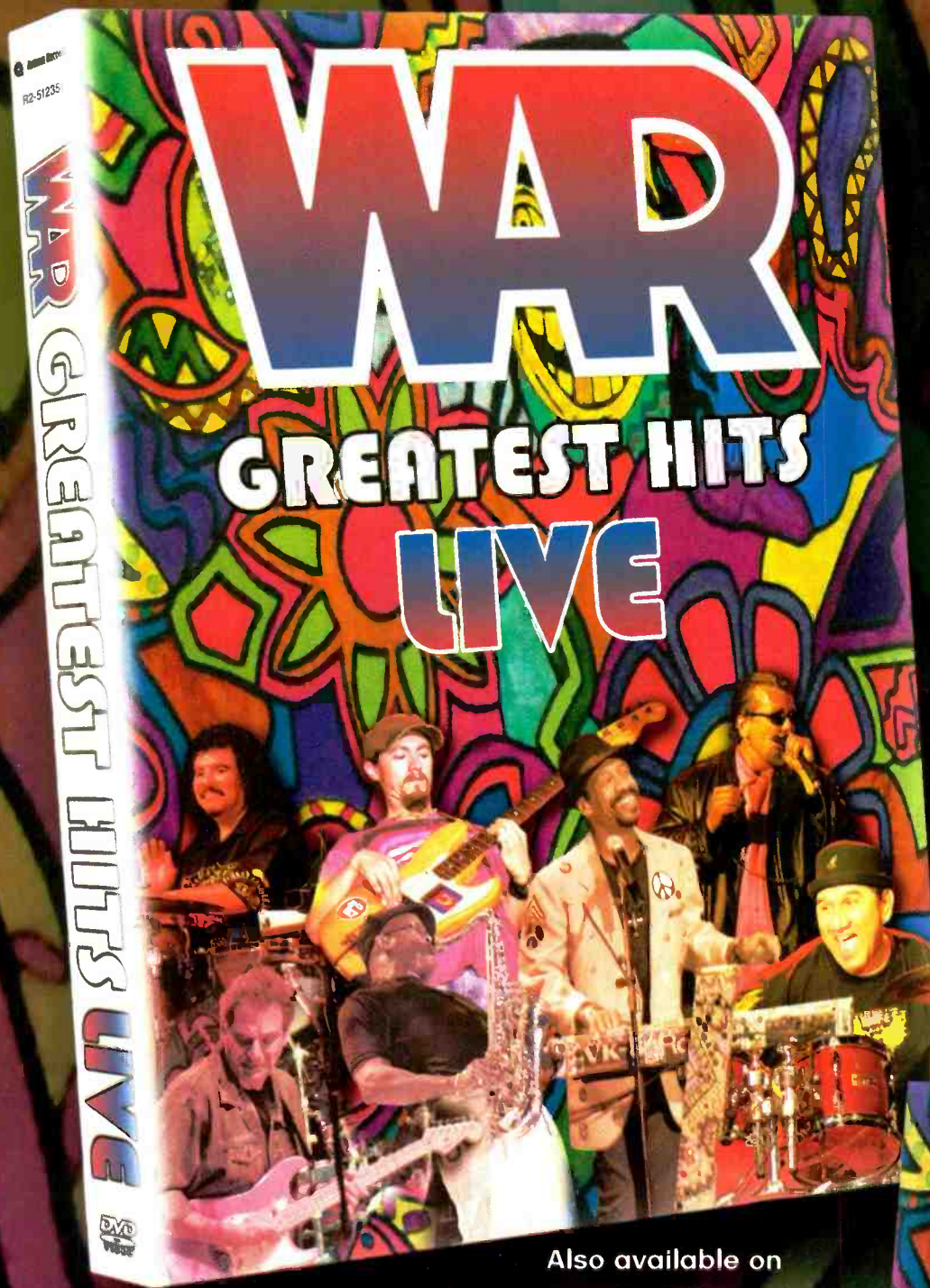
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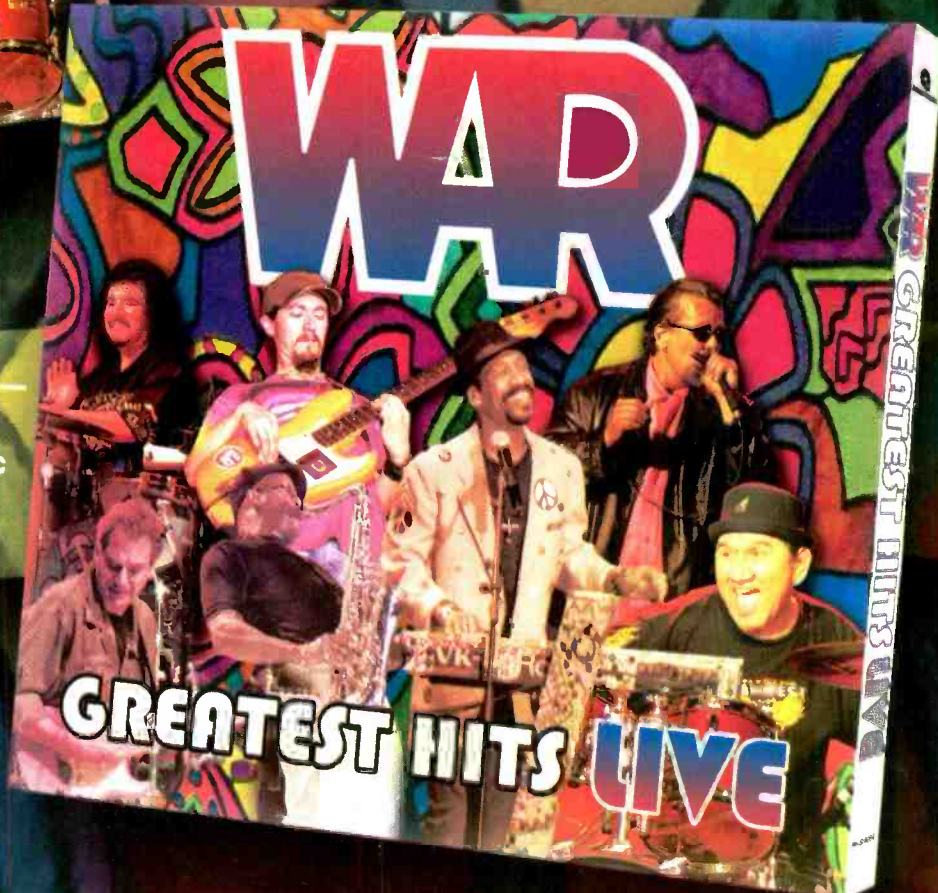
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